A study of the endnotes to David Jones's In Parenthesis

Delaney, Nora Kathleen

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Dissertation

A STUDY OF THE ENDNOTES TO DAVID JONES’S IN

PARENTHESIS

by

NORA KATHLEEN DELANEY

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Approved by

First Reader
Christopher Ricks, BLitt, MA, DLitt (Hon.)
William M. and Sara B. Warren Professor of the Humanities

Second Reader
Archie Burnett, MA, DPhil
Professor of English
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A STUDY OF THE ENDNOTES TO DAVID JONES’S IN PARENTHESIS

NORA KATHLEEN DELANEY

Boston University Editorial Institute, 2013

Major Professor: Sir Christopher Ricks, William M. and Sara B. Warren Professor of the Humanities

ABSTRACT

This dissertation is a study of the endnotes to David Jones’s In Parenthesis. Jones is a 20th-century Welsh-English author and visual artist who provides semi-extensive annotations to his work in the form of footnotes, endnotes, or prefaces. This study examines Jones’s editorial practice with focus on In Parenthesis. The bulk of the work is a critical edition of his notes (which could be followed in the future by a critical edition of the whole of In Parenthesis). Manuscript notes are collated and compared with the published text in order to examine Jones’s working methods and use of annotation. Editorial commentary clarifies allusions and indicates where Jones has used similar material in his other writings (The Anathemata and a number of independently published essays) and art (engravings, paintings, and letterings; in particular the illustrations for an edition
of S.T. Coleridge’s “The Rime of the Ancient Mariner”). Further editorial
annotation is included where Jones does not explain allusions and references in
the body of In Parenthesis. Because there is evidence that Jones is an inconsistent
editor of his own work, his omission of these annotations may be accidental
rather than deliberate. An initial discussion preceding the collated notes provides
personal and historical context for Jones’s practice. To provide further context, a
chronology and bibliographical description are included, as is a list of key
sources and frequency of use, as well as illustrations and facsimile drafts. This
study draws attention to the key works and themes that appear not only in In
Parenthesis, but again in The Anathemata, Jones’s artwork, essays, and other
writings.
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1. Components of Dissertation

A chronology of Jones’s life and work and a bibliographical description of *In Parenthesis* are provided for context, followed by a discussion of self-annotation in *In Parenthesis*, with a comparison to this practice in other works. The collation of the published notes with the final manuscript draft is accompanied by editorial commentary. The appendices include a facsimile reproduction of notes to Part 7 of *In Parenthesis*, a list of sources, and images elucidating the notes.
2. Chronology

“Father: James Jones [1860–1943] printer’s manager on the staff of Christian Herald Publishing Company Ltd., resident in London since 1883; worked previously on The Flintshire Observer; a native of Holywell; of the family of John Jones, master plasterer, of farming stock from Ysceifiog, below the Clwydian Hills, North Wales, of Ebenezer Bradshaw, mast- and block-maker of Rotherhithe in Surrey, of an English family of Thames-side shipbuilders, of Italian extraction on her mother’s side.”

1888 James Jones and Alice Ann Bradshaw married in Christ Church, Rotherhithe.

1895 Born Walter David Jones on 1 November 1895 in Arabin Road, Brockley Kent. Jones would later drop the baptismal name Walter. He was the youngest of three children (Harold, Alice, and David) born to James and Alice. Both his Welsh and English heritages were important to him and influenced his writing and visual art. Jones writes that in his early childhood he remembers “three

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crayon drawings of my mother’s – one of Tintern Abbey, another a Donkey’s Head, and the third of a Gladiator with curly hair. She drew extremely well in the tradition of Victorian drawing masters. Among other childhood things are remembrances of my father singing a Welsh song – (and I have always cherished, through him, a sense of belonging to the Welsh people) – and of his reading Pilgrim’s Progress to us on Sunday evening, which impressed me a good bit.”

1903 Showed remarkable artistic talent as a child; created his first drawings, including one of a dancing bear that remained a favorite of his for the rest of his life. “Exhibited with the Royal Drawing Society; work confined to animals – lions, tigers, wolves, bears, cats, deer, mostly in conflict.”

1904 Won a prize from the Royal Drawing Society for his drawing “Dancing Bear.”

1904 Visited paternal grandparents in Wales.

\[\text{2 Dai Greatcoat, 19.}\]
\[\text{3 Dai Greatcoat, 19.}\]
1910 Stayed with his great-uncle Tom Pethybridge in Brighton while Harold was dying of tuberculosis; his great-uncle encouraged him to read and introduced him to Macaulay’s *Lays of Ancient Rome*. This same year, Jones “became a student at Camberwell School of Art under Mr. A.S. Hartrick, Mr. Reginald Savage, and the late Mr. Herbert Cole. Owe debt of gratitude to A.S. Hartrick (he had known Van Gogh and Gauguin in Paris, and from him I first heard of the French movement – felt very proud to know a man who had studied in Paris) for counteracting the baleful, vulgarian influences of magazines, etc., and the current conventions of the schools – in short, for reviving and fanning to enthusiasm the latent sense of drawing for its own sake manifest earlier. Also to Mr. Reginald Savage for a certain civilizing influence, and for his introducing me to the great English illustrators of the nineteenth century: [George] Pinwell, [Frederick] Sandys, [Aubrey] Beardsley, etc.; [Louis Boutet] de Monvel. Sad result – ambition to illustrate historical subjects – prefereably for Welsh history and legend – alternatively to become an animal painter. Remained completely muddle-headed as to the function of arts in general.”

Jones remained at Camberwell until 1914. Jones describes Hartrick, a magazine editor and lithographer, as “a kind of oblique Catholic influence,” and writes that Savage, who was interested the Pre-

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4 *Dai Greatcoat, passim.*
Raphaelites, often had his students draw “some medieval subject introducing a vested priest.”

1911 Received Sebastian Evans’ translation of Geoffrey Monmouth from his great-uncle. Jones refers to this work in the notes to *In Parenthesis*.

1913 Visited Wales: “We decided on Tregaron and for a few weeks painted in that district, & went in a trap to Strata Florida & Pontrhydfendigaid – what an astounding beauty in that part of Wales before, but only in Arfon, Arllechwedd, Rhos, Rhufoniog and Tegeingl.”

1914 Declaration of War, 28 July, 1914. Jones, who had been uncertain about his career after art school, wished to enlist. On November 12 he unsuccessfully tried to join the Artists Rifles, a volunteer regiment of the British Army. “I was rejected at first as having ‘insufficient chest-expansion’, for while, as you know, making urgent appeals for recruits filled the air, the old Regular Army standard of ‘fitness’ was maintained to the letter.”

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5 *Dai Greatcoat*, 246.
7 Letter to Saunders Lewis.
1915 Enlisted in 38th (Welsh) Division, 15th (London-Welsh) Battalion of the Royal Welch Fusiliers on January, 2, as a private, number 22579, and was assigned to B Company. This division was part of the New Army, also called Kitchener’s Army. Secretary of State for War Horatio Kitchener created the all-volunteer New Army in response to the outbreak of war. Started training in London. Unlike Jones, many of the soldiers in his battalion were Cockney, and their language would add to the linguistic texture of *In Parenthesis*. Training, which consisted of two-mile runs, marching and drills, continued at Llandudno on the coast of Wales. In August, the Division was moved to Winnall Down, north of Winchester, England; in September they were approved for embarkation to France. In October and November, they started training with rifles on Salisbury Plain. The division was reviewed by Queen Mary on November 29 and then marched to Southampton for embarkation on December 1. The next day they boarded the *Queen Alexandra* and crossed the channel in the evening. In France, training continued at Warne, in rainy conditions, for two weeks. The Battalion was then sent to the front line trenches of the La Bassée sector on December 19. Jones described training and deployment of this period in *In Parenthesis*, although, as Thomas Dilworth points out, there are a few differences: Jones’s
fictional division entered the trenches on Christmas Eve, not December 19th, and trained for three weeks in France, not two. Jones was often assigned to fatigue duty, which consisted of repairing trenches and carrying material like ammunition and barbed wire; he was assigned this work on Christmas Day, and this experience is recorded in *In Parenthesis*, including the Germans singing the carol “Es ist ein Ros’ Entsprungen” and being countered by the British soldiers rendition of the traditional song “Casey Jones.”

1916 On February 17, Jones’s battalion moved from reserves to the support trenches at Givenchy and marched through, Gorre, Hingrette, Le Touret and Festubert over the following two months. On April 24, they returned to reserve trenches, and then to Picantin on 1 May, and the front line at Fauquissart on May 5, carrying out a raid on the 7th. They spent the rest of the month near Fauquissart before marching to Riez Bailleul and then returning to the Richebourg sector on June 2. On June 10th, Jones’s battalion was ordered towards the Somme and headed south from June 11 through 30; Jones recounted in a manuscript note to *In Parenthesis* how blistered the men’s feet were during this march. On July 1, the Battle of the Somme started. The British 7th Division

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8 *Reading David Jones*, 25.
captured the town of Mametz. Jones’s battalion was sent to Mametz Wood and spent July 8th, before the planned attack, in reserves; Jones rested and talked with his friends Reggie Allen and Leslie Poulter. In the early hours of July 10th, Captain Thomas Elias ordered the attack on Mametz Wood. A third of the battalion was killed or injured, and Jones was wounded in the leg (like Private Ball in *In Parenthesis*) in the early hours of July 11th. Like Ball, he abandoned his rifle and crawled to safety. Jones was taken by stretcher-bearers to a field dressing station and then by ambulance to a field hospital. The division was withdrawn in the late afternoon. Jones was evacuated on July 15 to England, first to a hospital in Birmingham and then to Shipston-on-Stour where he was visited by his parents who brought him a copy of *The Illustrated London News* with a report on the Somme Offensive and the Royal Welch Fusiliers attack at Mametz Wood. After recovering, Jones was sent to the Boesinghe sector near Ypres in October and transferred from B Company to D Company. Although he was sorry to be leaving his friends, he met with Poulter at Battalion Headquarters to celebrate his 21st birthday before being transferred. Because he was an art student, Jones was sent to Battalion Headquarters in November to make maps. Shortly afterwards, he joined the 2nd Field Survey Company. As Jones recalled: “During this period did small drawings in pocket-book in trenches and billets …
They are without any sense of form and display no imagination. But the War landscape – the ‘Waste Land’ motif – has remained with me, I think as a potent influence to assert itself later.”

He was dismissed from the Survey Company in February and was detained for assault drill training in Étaples before joining his battalion again in March and assigned to office work at Battalion Headquarters.

On May 6, Allen was killed by a trench-mortar projectile; Jones would commemorate him in his dedication to *In Parenthesis* as PTE. R.A. LEWIS-GUNNER FROM NEWPORT MONMOUTHSHIRE. In June, Jones’s battalion prepared for the Battle of Passchendaele. Although the battle would last until November, Jones’s battalion was sent back to reserve billets, away from the front line, for training and then to the Bois Grenier sector on September 25. On October 15, Jones was granted leave and visited his parents. After returning, he spent the next few months back in the Bois Grenier sector.

1918 In February, the 15th battalion was disbanded since casualties had reduced its numbers significantly, and Jones’s company joined the 13th battalion in Armentières. This same month he caught trench fever from lice and was

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9 *Dai Greatcoat*, 19.
evacuated to England, and then Ireland. Awaited demobilization in Limerick, Ireland.

1919–1921 Officially received Certificate of Transfer to Reserve on Demobilization on 15, January, 1919. Attended Westminster School of Art, London, on a grant and studied under Walter Bayes and Bernard Meninsky.

“Interested in the ideas and work of the various English artists associated with the movements theorized in Paris. … Enthusiastic about Blake and the English watercolourists. Was profoundly moved by the first appearance of the El Greco Agony [in the Garden] on the walls of the National Gallery in 1919.” 10 Blake would later be a source for In Parenthesis.

1921 Met typeface maker Eric Gill through Catholic priest John O’Conner on January 29. Converted to Roman Catholicism, on September 7, with the confirmation name Michael, and learned engraving from Gill and Desmond Chute. Joined Gill’s Guild of St. Joseph and St. Dominic at Ditchling, Sussex, and produced book illustrations for the St. Dominic Press and then the Golden Cockerel Press, run by Gill and Robert Gibbings.

10 Dai Greatcoat, 19.
1924 Moved with Gill to Capel-y-ffin, in the Black Mountains, Wales, in August. Jones learned the art of lettering and worked on a war memorial for New College, Oxford. Although inscription was new to Jones, it is a form he would continue to work with for decades. He wrote later “It was in the Black Mountains that I made some drawings which it so happens, appear, in retrospect, to have marked a new beginning. I began at this time to see the direction in which I wished to go—or at least to see it more clearly. My subsequent work can, I think, be truthfully said to hinge on that period. All my exhibited work dates from after that period, none or virtually none, from before it.”¹¹ Jones became engaged to Gill’s daughter Petra in June.

1926 Stayed at Waltham St. Lawrence in Berkshire with Robert and Moira Gibbings for a period, and also spent time at Capel-y-ffin and his parents’ home in Brockley. Golden Cockerel Press published The Book of Jonah with Jones’s engravings.

1927 Petra ended the engagement because “Jones had little money and no prospects.” However, this same year Jones completed book illustrations for the Golden Cockerel’s edition of The Chester Play of the Deluge and was elected to the Seven and Five Society at the invitation of the abstract painter Ben Nicholson. Spent time at Caldey, Bristol, and at his parents’ bungalow on the sea in Portslade, Brighton. Exhibited work at St. George’s Gallery, London, and joined the Society of Wood Engravers.

1928 Visited Gill and family in Salies de Béarn, France, and spent time at parents’ seaside bungalow. Jones wrote “In 1928, at this bungalow in Portslade, I began to write down some sentences which turned out to be the initial passages of In Parenthesis, published some ten years later.” Exhibited at Goupil Gallery, Paris, France.

1929 Completed engravings for Douglas Cleverdon’s edition of Coleridge’s “The Rime of the Ancient Mariner.”

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13 “In illo tempore,” The Dying Gaul and Other Writings 29.
1930 Met T.S. Eliot, his future publisher at Faber and Faber, at mutual friend Tom Burns’ apartment. Given a copy of Gerard Manley Hopkins’ *Poems* from his father for Christmas. In a Christmas letter to his friend Harmon Grisewood, Jones writes “I came ‘out of the trenches’ for the first time fifteen years ago today – it makes me feel incredibly ancient. I remember seeing field-artillerymen sitting astride the muzzle of a field-gun, singing carols (very badly!) on the La Bassée road.”

1931–1933 Stayed off and on with René and Joan Hague (Gill’s daughter) in Pigotts, North Dean, where Gill had a home and workshop. Worked on preface and notes to *In Parenthesis*. Also stayed at his parents’ home and with his friend Helen Sutherland in Northumberland in this period. While at Pigotts, Jones suffered a mental crisis (described by Hague as a ‘nervous breakdown’ and most probably posttraumatic stress disorder). Treated by a neurologist who prescribed travel as a distraction. Continued drawing and creating watercolors; artworks were shown at the Chicago Exhibition.

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14 *Dai Greatcoat*, 47.
15 *Dai Greatcoat*, 54.
1934 Traveled with Tom Burns to visit Ralph and Marya Hagari in Cairo ("because the sea-trip was considered good for my blasted breakdown") and then Gill and Thomas Hodgkin in Jerusalem. “I had two friends staying. Eric Gill was making some sculptures for I think the Hebrew Library or museum – can’t remember, and Tommy Hodgkin (a relative of Helen Sutherland) who was on the staff of the Governor of Palestine, then British mandated territory – so there were two familiar faces to meet me. The sea-trip had done me a great deal of good, but I was still not up to much and hardly out of the Holy City, but used to watch from my window which faced south, with the Mount of Olives on my left and east and ‘the Mosque of Omar’ in the middle distance and the tangle of meandering streets from immediately below and stretching away to the west.”

Returned to England, staying with Helen Sutherland. Artworks shown at Venice Biennale.

1935 Took up residence at the Fort Hotel in Sidmouth. Visited by Lady Prudence Pelham, the historian Christopher Dawson and Helen Sutherland.

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16 Letter to Saunders Lewis.
1936 Submitted typescript of *In Parenthesis* to Walter de la Mare at Faber and Faber. In September, Eliot wrote a reader’s report for the Committee, concluding “I recommend the book for serious consideration.”17

1937 Faber and Faber accepted *In Parenthesis* for publication in February and issued an initial print run of 1,500 copies.

1938 Won the Hawthornden Prize for *In Parenthesis*. Faber and Faber issues a new print run of 1,000 copies.

1938 Started work on poem “A, a, a, Domine Deus” but did not complete it.

1939 Artwork shown at World’s Fair, New York. Visited Pigotts but spent most of the year with his parents, helping his elderly father. Douglas Cleverdon had adapted *In Parenthesis* as a radio play scheduled to air on November 11th, to commemorate the end of the Great War, but plans were canceled due to the outbreak of the Second World War.

1940 Left Fort Hotel, Sidmouth, and returned to London. Stayed at Tom Burns’ home while Burns worked at British Embassy in Spain. Stayed with Harman and Margaret Grisewood and at Pigotts.

1941 Completed paintings *Aphrodite in Aulis* and *Guenever and the Four Queens*.

1946 Ninety-minute adaptation of *In Parenthesis* broadcast on BBC’s Third Programme on 19 November, produced by Cleverdon with an introduction by Jones, Dylan Thomas reading, and musical interludes by Elizabeth Poston. A second live production followed in December.

1947 Suffered another mental crisis and relocated to Bowden House, a nursing home, where he was treated by Dr. Charles Burns and Dr. William Stevenson. Moved to Northwick Lodge in Harrow-on-the-Hill. Completed painting *Vexilla Regis*.

1948 Exhibited at the Redfern Gallery, London.

1952 *The Anathemata* published by Faber and Faber.
1953 Cleverdon aired radio adaptation of *The Anathemata* in May.


1955 Appointed CBE. Second printing of *The Anathemata* by Faber and Faber. Cleverdon’s new radio production of *In Parenthesis*, with parts read by Richard Burton and including the old recording of Dylan Thomas as Dai, aired in January.

1956 Received Harriet Monroe Memorial Prize for “The Wall.”

1958 Radio adaptation of *The Anathemata* aired for a third time.

1959 *Epoch and Artist: Selecting Writing* published by Faber and Faber.
1960 University of Wales granted Jones honorary DLitt.

1961 Faber and Faber reissued *In Parenthesis* with “A Note of Introduction” by Eliot. Jones became a Fellow of the Royal Society of Literature and a member of the Royal Water Colour Society, and also won the Levinson Prize for his short piece “The Tutelar of the Place.”


1965 The Rampant Lions Press published *The Fatigue* in a run of 298 copies.

1966 Completed “A, a, a, Domine Deus.”

1967 *Agenda* published a special David Jones issue.


1970 After a stroke and a fall in March, Jones recovered in Harrow Hospital for over a month, was moved to Bethanie Convent, and then to Calvary Nursing Home, Sudbury Hill, Harrow.

1972 Faber and Faber reprinted *The Anathemata*.

1973 *Agenda* published a second David Jones special issue.
1974 *The Sleeping Lord and Other Fragments* published by Faber and Faber. Jones died at the Calvary Nursing Home on October 28, four days before his 79th birthday.

1975 Agenda Editions published *The Kensington Mass*.

1978 Faber and Faber published a collection of Jones’s essays titled *The Dying Gaul*.


1981 Faber and Faber published *The Roman Quarry and Other Sequences* edited by Grisewood and Hague.

1985 On November 11 Jones was commemorated with fifteen other Great War poets at Westminster Abbey’s Poets’ Corner. The memorial stone was engraved
with words by Wilfred Owen: “My subject is War, and the pity of War. The
Poetry is in the pity.”
3. Publication History and Reception of *In Parenthesis*

While finishing engravings for an edition of “The Rime of the Ancient Mariner,” published by Cleverdon in 1929, Jones started work on *In Parenthesis*, his first major creative writing, which draws on his experiences as a soldier in densely allusive passages.

Over the next few years, Jones worked on *In Parenthesis*, while continuing to paint and to engrave. The notes and preface were completed last. Three decades later, in a 1963 letter to the printer René Hague, Jones remarks on the manuscript, upon revisiting it:

Damned odd looking at it now in that form. It tells me an interesting thing that I was very surprised about. At the conclusion of Part 7 it says ‘finished at Pigotts Aug 18th 1932’. The notes and Preface were written mainly at Sidmouth in 1935 – that I knew, but I thought I did bits of the text between 1932 and 1935.19 […] Do you

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19 In a 1954 letter to W.H. Auden, Jones discusses the chronological gap between the composition of the primary text and notes, mentioning that he was largely unfamiliar with James Joyce’s work at the time: “it has been said that *In Parenthesis* owed a great deal to *Ulysses*; but I had not read *Ulysses* when *In Parenthesis* was nearing completion in 1932 (it was begun in 1927 or ’28); for a number of reasons the Preface and notes were not written till 1936 but the text was virtually finished by 1933. I had read, and had read to me, *Anna Livia Plurabelle* in c. 1930, so any direct
remember us going in 1936 to old Dicky de la Mare and wondering if they [Faber and Faber] could be persuaded to print the thing in long columns like a newspaper, in ‘Joanna’ type face\textsuperscript{20} – What a hope! – but actually it would have been jolly nice.\textsuperscript{21}

Jones was disappointed with the initial lack of publicity for, or interest in, \textit{In Parenthesis}, after it was published in 1937, even though it won the respected Hawthornden Prize the following year. In a letter to the art collector Jim Ede, Jones writes:

I’m so glad you are glad about the old Hawthornden. I don’t really think it is very much of an ‘honour’ you know – but it is decidedly nice to get £100. I was in sore need of it. […] I don’t know if the Hawthornden will shove up the sales of book. Unfortunately, from the vulgar point of view, the Press have not been very helpful – the London papers practically said nothing. Just facetious remarks in the \textit{Express}\textsuperscript{22} etc. Anyway, they are printing another 1,000 copies in

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\textsuperscript{20} A typeface designed by Gill and named for his daughter, Joanna/Joan, who married Hague.

\textsuperscript{21} \textit{Dai Greatcoat}, 194–195.

\textsuperscript{22} “Something for his Locker”, \textit{Daily Express}, 25 June 1938.
hopes of new sales, René sweating on it to get it done in reasonable time.23

Jones, however, may be exaggerating the lack of attention to the work, and his circle of friends and literary peers certainly championed it. Even W.B. Yeats, whom Jones did not know well, approached the younger poet at a literary event in 1938, bowed, and reportedly proclaimed “I salute the author of In Parenthesis,”24 much to Jones’s embarrassment.

Over the next few decades, In Parenthesis was revived in different forms. In 1948 Cleverdon adapted it as a radio play for the BBC’s Third Programme, and aired new radio productions of the work in 1955 and 1964 (the latter after Faber and Faber’s reissue). Although Jones was delighted by how one art form could be transformed to another, he remarked that in “the case of I.P. [the ‘poetry’ suffers very gravely, the ‘narrative’ becomes more predominant. […] I try to think of it as a separate thing altogether from the book.”25 Jones himself read a section of In Parenthesis for a 1967 audio recording, Artists Rifles, which also had pieces by Siegfried Sassoon, Robert Graves, Edmund Blunden, and Laurence Binyon.

23 Dai Greatcoat, 87.
25 Dai Greatcoat, 214.
In 1961, Faber and Faber reissued *In Parenthesis* with “A Note of Introduction” by T.S. Eliot who praised the work highly:

*In Parenthesis* was first published in London in 1937. I am proud to share the responsibility for that first publication. On reading the book in typescript I was deeply moved. I then regarded it, and I still regard it, as a work of genius.\(^{26}\)

In this introduction, Eliot presented it as an example of high modernism by an author “of the same literary generation as Joyce and Pound and myself,” although Jones was the youngest and latest to publish. In 1962, *In Parenthesis* was published in America for the first time, by the Chilmark Press, with the same note of introduction by Eliot.


3. Bibliographical Description, Catalogue Copy and Reader’s Report

3.1. Bibliographical Description of *In Parenthesis*

*In Parenthesis* comprises seven parts, each with corresponding endnotes (Jones uses the term “notes” rather than “endnotes,” even though they are, indeed at the back of the book). Like these notes, the jacket illustration, frontispiece and end-piece illustrations, title page, map, and preface are forms of self-commentary affecting how we read *In Parenthesis*.

The jacket of the first edition features a simple cover with the title, author name, and press. Inside the front panel is the following by Eliot:

David Jones is already well known as a painter and draughtsman: he will be known equally as a writer. This is the record of a period between December 1915 and July 1916; it is not a ‘war book’ so much as a distillation of the essence of war books, and in particular it is the chanson de gestes of the Cockney and the Welsh and the Welsh Cockney in the Great War, men and ghosts, and behind them the shadows of all their ancestors who fought and toiled and died in the Britain of the Celt and of the Saxon. Having said this, we may describe the book as an early epic: one of the strangest, most somber and most exciting books that we have published.

Following the cover and two blank endpapers, on a verso page, is a frontispiece – a black-and-white reproduction of a pencil, ink and watercolor
illustration by Jones of a soldier, half-naked, standing amid barbed wire. We see this image before we read the story, and it visually evokes some of the themes of the book; leafless trees in the background call up the waste land. It is mirrored by an end-piece – also in pencil, ink and watercolor – of a goat (a scapegoat) pierced with a spear, also in a barren landscape. The end-piece is the last image, followed by a blank endpaper and the back cover. The goat and the soldier are both solitary sacrificial images amid barbed wire and twisted trees, part of “the War landscape – the ‘Waste Land’ motif.”

Like opening and closing parentheses, the two illustrations enclose the text and hold it separate from whatever is outside the book. Jones explains in his preface “This writing is called ‘In Parenthesis’ because I have written it in a space between—I don’t know between quite what … the war itself was a parenthesis – how glad we thought we were to step outside its brackets at the end of ’18 – and also because our curious type of existence here is altogether in parenthesis.” Visually, the images do the work of bracketing the writing and function, like the punctuation, as parentheses at the beginning and end of the book. While the frontispiece is a verso page, the end-piece is recto, reinforcing this symmetry.

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28 *Dai Greatcoat*, 21.
29 *In Parenthesis*, xv.
Both frontispiece and end-piece images are set off by text on their opposite pages. The frontispiece, protected by a guard sheet, is followed by the title page:

IN PARENTHESES/ seinneyssit e gledyf vm/penn nameu.\(^{30}\) We are given no indication of the language (Welsh) or the source (\textit{Y Gododdin}); for this information, the reader must consult the first General Note at the back of the book. How the reader is to know to do so is unclear; there are no superscript or subscript numbers or symbols to indicate corresponding endnotes. Below the title, midway down the page, is DAVID JONES with a line above and below the name; at the foot of the page is LONDON: FABER AND FABER LTD.

The frontispiece is followed by printing information on a verso page:

First published in June MCMXXXVI.
by Faber and Faber Limited
24 Russell Square, London, W.C. 1
Printed in Great Britain
by Hague and Gill Limited
High Wycombe
All Rights Reserved

The table of contents follows on the recto page. On the following verso page, Jones explains his illustrations and map:

Both the frontispieces and the illustration facing page 226 are reproduced from much larger drawings, and were conceived rather as designs for engravings.

\(^{30}\) In printings subsequent to 1937, “vm” was corrected to “ym”.
The map facing page 193 illustrates the sector described in Parts 3 and 4. It was made by the author for his own convenience when writing Part 3, as an aid to remembering a typical relationship of trenches and roads. It pretends to no accuracy whatever and was roughly copied from a map of much later date than the period of the text. The heavy dotted line indicates the imaginary route taken by the troops in Part 3. The numerals along its length refer to page numbers in the text.

Facing this is a blank verso page and then the preface itself (in post-1961 printings, this follows Eliot’s “A Note of Introduction”) in which Jones briefly discusses the subject matter and allusions in his work, his aims in writing, and his use of notes.

The phrasing “A Note of Introduction” lends a conversational feel to Eliot’s contribution, as if he is presenting Jones to friends. “A Note of Introduction” heads page vii, with a simple “INTRODUCTION” running head on the next page. In this piece, Eliot indicates the importance of In Parenthesis, referring to it as a “book,” a “work,” or “a work of literary art” rather than as poetry or prose. In other commentary on the work, Eliot is reluctant to categorize In Parenthesis, although he states, in a 1954 BBC Wales Home Service radio talk, “if In Parenthesis was a ‘War Book’, then, people could say, it was probably
intended to be prose, even though you could not take the typography as a reliable guide.”

Jones himself avoids the terms “poetry,” “prose,” and “verse” in his own description. In his seven-page preface, he instead describes *In Parenthesis* as “this writing” a total of seven times in the preface, thrice on the first page alone. On the second preface page, he explains “I have only tried to make a shape in words, using as data the complex of sights, sounds, fears, hopes, apprehensions, smells, things exterior and interior, the landscape and paraphernalia of that singular time and of those particular men.”

The preface concludes with the initials, D.J., and a postscript dedication: “PS. I find I have neglected one thing that I very much wanted to say. There is the debt I owe to the printer who will print this for me. He is more than an aid, he is a collaborator, and I know no one else so aware of both the nature of a writing and of how to print it.” This is followed by the date: “1st March 1937”.

There are a few things to remark about this postscript, which is itself an annotation to the preface. First, it is presented not as a footnote as such but as a postscript as one might include in a letter, giving the preface as a whole an epistolary and conversational quality (the latter similar to Eliot’s “A Note of

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Introduction”). Jones was a frequent letter-writer, and the addition of the date and postscript are of this genre. The printer and collaborator Jones wishes to thank is Hague, although he is unnamed. By withholding the name, Jones makes the dedication more intimate and private; it is, perhaps, a nod to those in the know, those familiar with Hague. When this preface was later collected in *Epoch and Artist*, Grisewood, the editor, adds the footnote: “The reference is to Mr. René Hague, who hand-set the type and was mainly responsible for the typography of the original 1937 edition of *In Parenthesis*.”

Jones follows his preface with text in capital letters so that it resembles an inscription (as seen on a war memorial or gravestone). Jones had learned lettering and inscription from Gill, and he developed this art from the late 1940s onward, after the publication of *In Parenthesis*. The capitalized text is on a recto page, facing a blank verso page. The effect is that the eye is drawn to the words, which appear a solid austere block surrounded by empty space. They read:

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THIS WRITING IS FOR MY FRIENDS
IN MIND OF ALL COMMON & HIDDEN
MEN AND OF THE SECRET PRINCES
AND TO THE MEMORY OF THOSE
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32 *Epoch and Artist*, 38.
33 Many of Jones’s fine painted inscriptions can be seen in Nicolete Gray’s *The Painted Inscriptions of David Jones* (Bedford: Gordon and Fraser, 1981). Also see: http://www.flashpointmag.com/jonescallig.htm.
WITH ME IN THE COVERT AND IN
THE OPEN FROM THE BLACKWALL
THE BROADWAY THE CAUSEWAY
THE CUT THE FLATS THE LEVEL THE
ENVIRONS AND THOSE OTHERS
FROM TRAETH FAWR AND LONG
MOUNTAIN THE HENDREF AND Y
HAFOD THE PENTRE PANDY AND Y
TAREN THE MAELORS THE BOUNDARY
WALLS AND NO. 4 WORKING
ESPECIALLY PTE. R.A. LEWIS-GUNNER
FROM NEWPORT MONMOUTHSHIRE
KILLED IN ACTION IN THE BOE-
SINGHE SECTOR N.W. OF YPRES
SOME TIME IN THE WINTER 1916 – 17
AND TO THE BEARDED INFANTRY
WHO EXCHANGED THEIR LONG
LOAVES WITH US AT A SECTOR’S
BARRIER AND TO THE ENEMY
FRONT-FIGHTERS WHO SHARED OUR
PAINS AGAINST WHOM WE FOUND
OURSelves BY MISADVENTURE

To call this block of text a dedication – although Jones does this in General Note
three at the end of the book – would be misleading; it is closer to a memorial or
gravestone and is a “shape in words,” to use the language of Jones’ s preface. The
text starts flush left, but it is not justified and has a ragged right margin. The left,
right, and top margins are an inch each, and there are three inches of blank space
on the bottom of the page. The squareness of the inscription is similar to Jones’s

34 FAWR is corrected to MAWR and Y is corrected to YR in post-1937 printings.
35 TAREN is corrected to DAREN in post-1937 printings.
hand-lettered pieces (see appendix 5, figure 1, “Hic iacet Arthurus, rex quondam, rexque futurus”).

The first line “THIS WRITING IS FOR MY FRIENDS” is indeed in the style of a dedication, but this clause, which occupies a visual line, is immediately modified on the next line, and over the course of the block of text. The 26 lines are largely unpunctuated: no commas, semicolons, colons, or periods – not even at the end of the last line. The only concessions Jones makes to punctuation are in the ampersand (“COMMON & HIDDEN”) and the periods to mark “NO. 4”, “PTE. R.A.” and “N.W.”, the dashes in “1916 – 1917”, “LEWIS-GUNNER”, “FRONT-FIGHTERS”, breaking the line on “BOE-SINGHE”, and the apostrophe in “SECTOR’S”. What is significant is that, with the exception of the ampersand, these punctuation marks modify words and phrases and are not used at the higher level of the clause.

The capitalization works in tandem with the lack of punctuation – there is no distinction between lowercase and uppercase letters to indicate a new sentence, and, indeed, the whole block reads as a long grammatical sentence, despite the lack of punctuation. As a result, the text feels expansive and open-ended, yet still substantial because of the visual evenness of the capitalized
words – all the letters are the same height – and the way the letters fully occupy the space.

The line breaks are at times surprising, midway through prepositional phrases, as in “IN / THE OPEN”, and splitting Welsh names, as in “Y / HAFOD”. At other times they seem apposite as the break between “BOUNDARY” and “WALLS” between lines thirteen and fourteen. “BOUNDARY” forms a visual boundary – an outward bound on the right edge of the text block, and “WALL”, too, has the effect of delineating blank space from text, serving as an outer wall on the left margin. Similarly, “BARRIER”, the first word of line twenty-three, forms a barrier on the left-hand margin. While these reflections on line breaks and punctuation (or lack thereof) working with the meaning and effect of the writing may seem insignificant, Jones was clearly aware of the visual choices he was making and how they would affect the reading. He writes in the preface: “It may be well to say something of the punctuation. I frequently rely on a pause at the end of a line to aid the sense and form. A new line, which the typography would not otherwise demand, is used to indicate some change, inflexion, or emphasis.”
Following the dedication is a blank verso page facing an epigraph from Charlotte Guest’s *The Mabinogion* on the recto presented without attribution:

Evil betide me if I do not open the door to know if that is true which is said concerning it. So he opened the door ... and when they had looked, they were conscious of all the evils they had ever sustained, and of all the friends and companions they had lost and of all the misery that had befallen them, as if all had happened in that very spot; ... and because of their perturbation they could not rest.

The reader must visit the General Notes at the back of the book to learn that this block of text, which Jones calls a prologue, is from *The Mabinogion*. Like the dedication, the prologue is on a recto page facing a blank verso page, drawing attention to itself. It is also unjustified, starting flush left with a ragged right margin, although all margins are ampler than is the case for the dedication. The block is conventionally punctuated and not all capitalized. Unlike the dedication, the last line is hardly a line at all – just a single word, followed by a period: “rest.” The eye is drawn to this word – an orphan or widow in typesetting terms.

Orphans are symbolic since the book is about war, which creates both orphans, widows, and the inverse of orphans: parents who have lost
their children. The unattributed text on the title page, below “IN PARENTHESES”, refers to this last category: “seinnyessit e gledyf ym penn mameu”. This line from Y Gododdin Jones translates in his General Notes, as “His sword rang out in mothers’ heads.” As with the prologue, Jones leaves this line on the title-page unattributed and, in this case, in Welsh; the reader must turn to the notes for a translation and source.

The placement of “rest.” on its own at the end of the block, and the meaning of the word, evoke an ending. It can be read as an instruction, like a musical rest: here ends the line. The period doubles the effect: if the word “rest” followed by no more text instructs the reader to stop, the period reinforces that message. If we can rest, however, it is only momentarily; we turn the page and start again with PART 1.

Each part of the book is titled and given an epigraph (and both title and epigraph are generally explained in the endnotes). This material occupies its own page – always a recto page following a blank verso. As with the prologue, no numerals or symbols mark the notes; the text is presented seemingly without attribution. The seven parts with their titles and epigraphs read:
PART 1

THE MANY MEN SO BEAUTIFUL

Men marched, they kept equal step …

Men marched, they had been nurtured together.

PART 2

CHAMBERS GO OFF, COPORALS STAY

On Tuesday they put on their dark blue raiment;

On Wednesday they prepared their enamelled shields.

PART 3

STARLIGHT ORDER

Men went to Catraeth, familiar with laughter.

The old, the young, the strong, the weak.

PART 4

KING PELLAM’S LAUNDE
Like an home-reared animal in a quiet nook, before his day came … before entering into the prison of earth … around the contest, active and defensive, around the fort, around the steep-piled sods.

PART 5

SQUAT GARLANDS FOR WHITE KNIGHTS

He has brought us to a bright fire and to a white fresh floor-hide.

PART 6

PAVILIONS & CAPTAINS OF HUNDREDS

Men went to Catraeth as day dawned: their fears disturbed their peace.

Men went to Catraeth: free of speech was their host … death’s sure meeting place, the goal of their marching.

PART 7

THE FIVE UNMISTAKEABLE MARKS
Gododdin I demand thy support. It is our duty to sing: a meeting place has been found.

All of the epigraphs are from the same source, *Y Gododdin*, creating a sense of continuity throughout the book. Unlike the epigraph on the title-page, however, these are in English translation rather than Welsh. The war story in *Y Gododdin*, and which comes across piecemeal in these fragments, is a counterpoint to that of Jones’s narrative: the past is set against the present. Unlike the epigraphs, the titles are from sources that are diverse in terms of genre, style and time of creation. They are, in order, and as Jones himself identifies them in his notes: “The Rime of the Ancient Mariner”; *Henry V*, “The Bugler’s First Communion”; *Le Morte d’Arthur; Through the Looking-Glass* and “Tom’s Garland”; *Le Morte d’Arthur*, again, and the History Books of the Old Testament; and Carroll’s nonsense poem “The Hunting of the Snark.”

Jones follows the end of Part 7 with editorial apparatus: thirty-four pages of endnotes. Facing the notes on page 193 is Jones’s map of the Richebourg sector. After the notes is a set of six biblical quotations on a verso page, capitalized as if they were inscriptions (as in his dedication at the book’s
beginning) on a verso page facing his end-piece illustration of the scapegoat on the recto page.
3.2. Catalogue and Reader’s Report for *In Parenthesis*

Eliot reviewed *In Parenthesis* in September 1936 and prepared a report for the Faber and Faber Committee, whose members included, in addition to Eliot, Geoffrey Faber as chair, Frank Morley, Richard de la Mare, Charles Steward and W. J. Crawley. Eliot writes:

The Committee is not to think that it can escape the necessity of re-reading this book by relying on my opinion. That is to say that although I found this book quite fascinating, it is definitely not a one-man opinion book, whether mine or anyone else’s. I should certainly recommend it if I thought that it had any chance of paying for itself, but a book dealing with Flanders between December 1915 and July 1916 in a kind of prose which is frequently on the edge of verse is hardly likely to be popular at the present time. What makes the book interesting is not so much its documentation, which seems pretty good, subject to G.C. F[aber]’s correction. The interest is rather in the refraction through a rather odd personality. There are things about the book which give it somewhat the same kick that you get from something by Kipling, and I almost think that Kipling himself might have liked it. I don’t mean that it is full of ordinary
jingo or empire sentiment, but that the author has a kind of sense of history and a sort of sense of glory in the relations of races which is somewhat Kiplingesque. F.V. M[orley] ought to be pleased by the constant recurrences to the Arthurian Cycle, and the author really succeeds in presenting a genuine poetic aspect of Welshness, but I haven’t the slightest notion whether what I see in the book is really there, or if it is there, whether it will reach more than a few people. But the references to Welsh literature are extremely effective. I recommend the book for serious consideration.

Despite Eliot’s mixed praise, his worries about the popularity of the book, and the difficulties in classifying it (“prose which is frequently on the edge of verse”), the committee decided to publish it. Eliot prepared catalogue copy for Faber and Faber Spring Books (Spring 1937):

David Jones is already well known as a painter and draughtsman: he will be known equally as a writer. We list In Parenthesis under “poetry”, though the author’s medium, according to conventional classification, must be called prose. The book is the record of a period between December 1915 and July 1916; it is not a ‘war book’ so much as a distillation of the essence of war books, and in
particular it is the *chanson de gestes* of the Cockney and the Welsh and the Welsh Cockney in the Great War, men and ghosts, and behind them the shadows of all their ancestors who fought and toiled and died in the Britain of the Celt and of the Saxon. Having said this, we may describe the book as an *early epic*: one of the strangest, most somber and most exciting books that we have published.\(^{36}\)

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\(^{36}\) Both reader’s report and catalogue copy can be found in Ronald Schuchard’s “T.S. Eliot as Publisher,” *Areté*, 23, Summer/Fall 2007, 74–75.
4. David Jones and Self-Annotation

4.1. A Context for Self-Annotation

In annotating his work using footnotes or endnotes, Jones joins Marianne Moore and William Empson and follows the model of T.S. Eliot’s *The Waste Land*. Jones uses annotation as an extension of the creative process, providing contextual information or glosses for pronunciation, pointing out works for further study, or telling personal anecdotes. Through these notes, Jones is author, editor, memoirist, and literary critic at once, developing and elucidating his raw material.

David Jones’ notes belong to a tradition of authorial and editorial annotation. From the eighteenth century onward, footnotes and endnotes have become conventional in non-fiction and sometimes appear in fiction and – more rarely – in poetry. As the theorist Gérard Genette\(^{37}\) observes, notes can be categorized not only by the type of text in which they appear, but also by their creator – that is to say, either the author of the primary text or an editor. Notes may be straight-forward – providing references and information to be taken at

face value – but may also be satirical, as is the case in *The Dunciad* where Alexander Pope uses editorial footnotes to mock pedantic editorial practices. Along the same lines, in the twentieth century, Vladimir Nabokov uses notes in his novel *Pale Fire* to present an alternative narrative to that in the primary text of the book.

Notes written by the author of a work are less common in works of poetry than in other forms of writing, but they do exist. To cite just a few examples from the English tradition, Ben Jonson provided notes to his masques, Milton provided a headnote to “Lycidas” in his 1645 *Poems* and a note to accompany the 1668 reissue of *Paradise Lost*. The Romantics annotated their poetry as well. Wordsworth produced notes to his published body of work in 1843; Shelley provided contextual notes to “Ode to the West Wind”; and Lord Byron annotated his *Childe Harold’s Pilgrimage*. In the nineteenth century, Matthew Arnold, Robert Browning and Alfred Tennyson continued this practice.39

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39 A note to “The Palace of Art,” included in the 1832 edition was removed in the 1842 edition. Tennyson’s original note reads: “If the Poem were not already too long, I should have inserted in the text the following stanzas, expressive of the joy wherewith the soul contemplated the results of astronomical experiment. In the centre of the four quadrangles rose an immense tower.” Verses follow. *Tennyson: A Selected Edition*, (London: Longman, 2006), ed. Christopher Ricks.
Eliot, in the twentieth century, had an ambivalent relationship to the authorial footnote. In his 1956 lecture “The Frontiers of Criticism,” Eliot claims that his reasons for including notes to *The Waste Land* were largely practical; he wanted to correct his critics and to make the book long enough to warrant publication:

The notes to *The Waste Land!* I had at first intended only to put down all the references for my quotations, with a view to spiking the guns of critics of my earlier poems who had accused me of plagiarism. Then, when it came to print *The Waste Land* as a little book – for the poem on its first appearance in *The Dial* and in *The Criterion* had no notes whatever – it was discovered that the poem was inconveniently short, so I set to work to expand the notes, in order to provide a few more pages of printed matter, with the result that they became the remarkable exposition of bogus scholarship that is still on view to-day. I have sometimes thought of getting rid of these notes; but now they can never be unstuck.41

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41 John Haffenden, in the introduction to his 2000 edition of Empson’s *Complete Poems*, compares Empson’s views on self-annotation to Eliot’s: “Although a number of Eliot’s notes to *The Waste*
As Eliot realizes, once the poems are published with the notes, they are inextricably associated with them, even if poets remove annotation in subsequent editions (as Tennyson did with his notes to “The Palace of Art,” for example). If one is to believe the claims in “The Frontiers of Poetry,” Eliot wished to discourage “bogus scholarship” – making too much of the notes possibly dashed off in a hurry.42

Jones, too, is aware that his notes cannot be “unstuck” from his writing, but considers the notes part of the work as a whole—both in In Parenthesis and in his other writings. Neil Corcoran observes, “The Anathemata, in particular, is not merely, like The Waste Land, like some of the work of Marianne Moore and William Empson, a poem with notes, but a ‘poem-with-notes’, a work that

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Land, written in July 1922, were (as Grover Smith has argued) clearly meant for serious purposes—and such crucial notes might seem even to be tendentious, formulating a critical reading of the meaning of Tiresias (l. 218), for example, and of Saint Augustine and the Buddha (l.309), which students and other readers have been only too grateful to rehearse down the years – others have an air of arch learning or starchy antiquarianism. Eliot came to think so too: in ‘The Frontiers of Criticism’ (1956) he spoke with regret of ‘the remarkable exposition of bogus scholarship’ he had found it necessary to compose to meet the commercial expediency of bulking out the poem as a book: and he now felt ‘penitent’ because his notes had ‘stimulated the wrong kind of interest.’”

42 In his essay “Gray and ‘Allusion’: The Poet as Debtor,” Roger Lonsdale reflects on how The Waste Land’s footnotes affected critics’ approach to allusion: “I suspect that modern critical interest in coping with poetic borrowings by the facile assumption that they are all purposeful allusions ultimately derives from Eliot’s The Waste Land. The allusive technique of that poem (reinforced by its notes and by fifty years of academic commentary) has probably had more effect on criticism than on later poetry” Studies in the Eighteenth Century, (Canberra: Australian National University Press, 1979), 54.)
uniquely, demands, as it were, to be read simultaneously as prose and as poetry.” The same can be said of In Parenthesis, although Jones does not speak of the notes much in the editorial apparatus of his first book except to say “I would ask the reader to consult the notes with the text as I regard some of them as integral to it.” It is more informative to turn to the preface to The Anathemata, where Jones explains his use of notes “in order to open up ‘unshared backgrounds’ (to use an expression coined by Mr C.S. Lewis)” The writer also cares greatly about sound in his work, and a number of his notes instruct his readers how to pronounce the Welsh and Latin borrowings in The Anathemata. They also include translations and contextual information. In this way, the notes make this densely allusive work accessible.

Later in his life, however, Jones would privately express doubts about his practice of annotation. In a 1962 letter to the poet Vernon Watkins, he acknowledges that his Welsh allusions “mean virtually nothing to the reader. That’s why I thought it necessary to append all those bloody notes (that people complain of so much) to In Parenthesis and The Anathemata. But I’m becoming more & more doubtful as to the validity of this way of carrying on. It's not just

44 In Parenthesis, xiv.
45 The Anathemata, 14. Jones took the concept of “unshared backgrounds” from C.S. Lewis’s Arthurian Torso (1948).
names or being able to pronounce them; it involves a whole complex of associations.”

Despite these later doubts, Jones annotated virtually all of his writing. The practice that he initiated in In Parenthesis is formalized by the publication of The Anathemata. In the Preface to the latter work, he defends it:

It is sometimes objected that annotation is pedantic; all things considered in the present instance, the reverse would, I think, be the more true. There have been culture-phases when the maker and the society in which he lived shared an enclosed and common background, where the terms of reference were common to all. It would be an affectation to pretend that such was our situation today. Certainly it would be an absurd affectation in me to suppose that many of the themes I have employed are familiar to all readers, even though they are, without exception, themes derived from our own deposits.

In his defense of self-annotation, Jones joins Empson who, when he first sent a manuscript of poems to Chatto & Windus in 1935, included a letter stating:

47 The Anathemata, 14.
I should want to print very full notes; at least as long as the text itself; explaining not only particular references, paraphrasing particularly condensed grammar, and so on, but the point of a poem as a whole, and making any critical remarks that seemed interesting. And I should apologize for notes on such a scale, and say it was more of an impertinence to expect people to puzzle out my verses than to explain them at the end, and I should avoid the Eliot air of intellectual snobbery.\(^\text{48}\)

Empson also discusses his view on annotating poetry in the essay “Obscurity and Annotation,” written around 1930 (after the publication of *The Waste Land*, but before the publication of *In Parenthesis*):

All the recent good poetry is obscure, and more recent good poetry is more obscure, and becoming more so; both because there are many more things for poetry to refer to and because of the nature of those things … Poets, on the face of it, have either got to be easier or to write their own notes; readers have either got to take more

trouble over reading or cease to regard notes as pretentious and a
sign of bad poetry.⁴⁹

Like Jones, Empson acknowledges that 20th-century readers may come to a given
work with “unshared backgrounds,” which can be problematic when it has a
wide range of allusions from different eras and cultural traditions. As Empson
acknowledges, “the notion of general knowledge has changed”⁵⁰ – in fact, such a
notion may no longer exist.

Although Jones does not cite Empson as an influence, his Poems, complete
with annotation, came out two years before In Parenthesis, and included a short
justification of notes based on his sense that “there is no longer a reasonably
small field which may be taken as general knowledge”⁵¹ – a sentiment similar to
Jones’s in the preface to The Anathemata.

Jones was, however, well acquainted with Eliot’s work.⁵² In 1929, seven
years after the publication of The Waste Land, Jones wrote a letter to his friend Jim
Ede mentioning that he was reading Jessie Weston’s From Ritual to Romance –

Haffenden, (Iowa City: University of Iowa Press, 1988), 70.
⁵⁰ Ibid, 71.
⁵¹ Empson, Complete Poems, 111.
⁵² In a 1961 letter to Grisewood, Jones reflects on his influences from the middle of the Great War
through the 1930s and includes Eliot: “Joyce, of course, Tom E[liot] evidently”. Dai Greatcoat, 185.
cited in the notes to *The Waste Land*. Much later, in 1962, Jones makes his literary debt to Eliot explicit in a letter to the radio actor and producer Harman Grisewood, stating “certainly the impact on me of reading *The Waste Land* in circa 1926 or 1927 was considerable.”

As his publisher at Faber and Faber, Eliot was of course an early champion of Jones’s work. In his Note of Introduction to the 1961 reissue of *In Parenthesis*, Eliot observes that it shares elements with his own writing (as well as with that of Joyce and Pound), but he stresses only “the affinity, as any possible influence seems to me slight and of no importance.” He also discusses the limited explanatory function of annotation: “It is true that *In Parenthesis* and David Jones’s later and equally remarkable work *The Anathemata* are provided by the author with notes; but author’s notes (as is illustrated by *The Waste Land*) are no prophylactic against interpretation and dissection: they merely provide the serious researcher with more material to interpret and dissect.”

Here Eliot reiterates his skepticism from “The Frontiers of Criticism” without exactly criticizing Jones’s practice. He recognizes that for Jones, the notes

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53 Ibid, 46.
54 Ibid, 188.
are not just handmaids to the work but have practical and creative force in their own right and in tandem with the primary writing.
4.2. Allusion in Jones’s Writing

Due to Jones’s wide range of source material, even sophisticated readers may have difficulty with his allusions. A number of scholars have produced companion texts to Jones’s work, especially *The Anathemata*, much like the many companions or reading guides to *Finnegans Wake*.57

Although Jones felt a great affinity with and admiration for “that stupendous old Joyce,”58 he did not consider himself directly influenced by him or any other Modernist writer. In a letter to Grisewood, he emphatically states “my acquaintance with the work of Joyce was barely existent when I was writing the first part of *In Paren.*., in 1927–28 or so, and that round about the early 1930s René read out to me some of *Anna Livia* – and my knowledge of Joyce was virtually confined to that for a disgracefully long time. … I can quite see why


chaps think [In Parenthesis] and the Anathemata are based stylistically on Joyce or Pound, but it happens not to be historically true."^{59}

If not directly influenced by Joyce, Jones certainly applied techniques of borrowing similar to Joyce, and Eliot, and Pound. Jones connects this practice to cultural heritage in his preface to The Anathemata:

What is this writing about? I answer that it is about one’s own ‘thing’, which res is unavoidably part and parcel of the Western Christian res, as inherited by a person whose perceptions are totally conditioned and limited by and dependent upon his being indigenous to this island. In this it is necessarily insular; within which insularity there are the further conditionings contingent upon his being a Londoner, of Welsh and English parentage, of Protestant upbringing, of Catholic subscription. While such biographical accidents are not in themselves any concern of, or interest to, the reader, they are noted here because they are

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^{59} Dai Greatcoat, 173 and 189. In “A Note of Introduction” to the 1961 edition of In Parenthesis, T.S. Eliot notes the “work of David Jones has some affinity with that of James Joyce (both men seem to me to have the Celtic ear for the music of words) and with the later work of Ezra Pound, and with my own. I stress the affinity, as any possible influence seems to me slight and of no importance. David Jones is a representative of the same literary generation as Joyce and Pound and myself, if four men born between 1882 and 1895 can be regarded as of the same literary generation,” vii-viii.
responsible for most of the content and have had an overruling

effect upon the form of this writing.\(^6^0\)

Jones’s references and verbal echoes, and the use of his own “thing” decocted
from the much vaster Western Christian res, are possibly in line with what Eliot
sees as the aim of allusion: “to force, to dislocate if necessary, language into …
meaning.”\(^6^1\) In Dilworth’s estimation, Jones achieves this dislocation; he writes
that the “language [of In Parenthesis] is some of the freshest ever written. It
defamiliarizes in order to approximate a soldier’s experience.”\(^6^2\)

If, as Eliot suggests, language is dislocated into meaning – what is the
overall effect? What, exactly, is David Jones’s meaning, and why does he try to
get at this meaning – or series of meanings – through his particular set of
allusions? In In Parenthesis why does Jones speak of the Great War in the
language of Shakespeare’s Henry V and Malory’s Le Morte d’Arthur? Why does he
conflate the large-scale death of Welsh and English soldiers at Mametz Wood in
1916 with the Britons who died in battle at Catraeth in the Middle Welsh poem Y
Gododdin or with the march of the trees from Birnam Wood in Macbeth?

\(^6^0\) Jones, Selected Works, 116–117.
\(^6^2\) Dilworth, Reading David Jones, 20.
To Jones, these real and apocryphal battles have become part of British literary heritage and give shape to the present. There is little difference between Henry V’s soldiers at Agincourt and Jones’s 38th Division at Mametz Wood in July 1916. He argues that no one “however much not given to association, could see infantry in tin-hats, with ground-sheets over their shoulders, with sharpened pine-stakes in their hands, and not recall ‘… or may we cram, / Within this wooden O …'” Continuing with Henry V, Jones explains that “Mr. X adjusting his box-respirator” is also “young Harry with his beaver on.” For Jones, the men in In Parenthesis are, at once, in France and at the Battle of Agincourt. Each new battle contains traces of the past, the strata of cultural memory each new event.

Jones realizes, however, that his particular set of references may not be shared by all readers, a problem he addresses in his preface to The Anathemata:

> when in my text I have found it necessary to use the words Laverna and Rhiannon, Dux Britanniarum and Ymherawdr, groma and hudlath, it is conceivable that some reader may wish for further

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63 Paul Robichaud emphasizes Jones’s “archaeological poetics of culture and place.” He notes that the “British ‘deposits’ excavated by Jones derive mainly from the Middle Ages, comprising many facets of the matter of Britain as well as a variety of Welsh and English traditions.” The archaeological strata, past and present, exist at once. Paul Robichaud, Making the Past Present (Washington D.C.: Catholic University of America Press, 2007), 4.
information about these two goddesses, two titles and two
instruments. I have, therefore, glossed the text in order to open up
‘unshared backgrounds’ (to use an expression coined by Mr C.S.
Lewis), if such they are.\textsuperscript{65}

These notes are informative, but they leave one wondering how much allusive
excavation the reader is allowed to do and how much Jones preemptively does
himself. The danger of authorial self-annotation is, as Elizabeth Judge argues,\textsuperscript{66}
that the reader is not as free to make the discoveries independently.

Even with his notes, however, Jones leaves plenty of unannotated
material. Some of the most enjoyable moments in \textit{In Parenthesis} are when the
reader stumbles upon a literary borrowing without a note. For example, when
the soldiers are at the estaminet drinking and call up for “one vin blonk, sweet
chuck, to placate the bastard – urge lenity wiv a spot of the ordinaire,”\textsuperscript{67} There is
no footnote, but the allusion to \textit{Macbeth} is very much there with “sweet chuck”
echoing “dear chuck”. The “spot” is there (“Out, damn’d spot!”), and the image
of blood is reinforced by the fact that the soldiers want a “spot of the ordinaire,”

\textsuperscript{65} Jones, \textit{Selected Works}, 119.
\textsuperscript{66} Elizabeth Judge, “Notes on the Outside: David Jones, ‘Unshared Backgrounds,’ and (the
\textsuperscript{67} \textit{In Parenthesis}, 113.
– in other words, cheap red wine. (As always in Jones, we have Catholic symbolism as well with the transubstantiation of wine to blood.) The cockney “wiv” may also visually evoke “wife” – Lady Macbeth in the allusion.

A similar example occurs a few pages later when Father Martin Larkin stares at the men probingly so that their “fair natures will be so disguised that the aspect of his eyes will pry like deep-sea horrors divers see.”68 We can read shades of Coleridge’s Ancient Mariner69 with his “glittering eye” in Father Larkin. Even the rhythm, assonance, and imagery of “deep-sea horrors divers see” – and the wordplay of sea / see – evoke Coleridge’s “slimy things did crawl with legs / Upon the slimy sea.” At the same time, there is the echo of Ariel’s song in The Tempest with the imagery of “sea” and “eyes.” All of these echoes are there, successfully, without Jones’s customary endnotes. Coleridge and Shakespeare are, like Y Gododdin and Arthur, just part of the texture of his writing.

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68 In Parenthesis, 121.
4.2.1. Anglo-Welsh Allusions in *In Parenthesis*

The preface to *In Parenthesis* starts: “This writing has to do with some things I saw, felt, & was part of. The period covered begins early in December 1915 and ends early in July 1916. The first date corresponds to my going to France. The latter roughly marks a change in the character of our lives in the Infantry on the West Front.”

Like Jones himself, his characters are enlisted in a battalion of the Royal Welsh Fusiliers. The men are a mix of Welshmen and Londoners, as was the case in Jones’s own battalion. Their experiences follow his too: arrival in France and the march towards the Somme, culminating with the bloody attack at Mametz Wood in July 1916.

Jones argues that “at no time did one so much live with a consciousness of the past, the very remote, and the more immediate and trivial past,” as soldiers in the Great War did. He is not unique in this view; in his literary-historical study *The Great War and Modern Memory*, Paul Fussell observes how soldiers and soldier-writers like Edmund Blunden, Siegfried Sassoon, and Jones himself aligned themselves with imagined soldiers of earlier eras. “The experiences of a

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70 In *Parenthesis*, ix.
71 In his essay “In *Parenthesis* as Chronicle” in *Poetry Wales*, Vol. 17 No. 4 (Spring 1982), Thomas Dilworth provides a good case and evidence for the autobiographical quality of Jones’s work.
man going up the line to his destiny,” Fussell writes, “cannot help seeming to him like those of a hero of medieval romance if his imagination has been steeped in actual literary romances or their equivalent. For those who fought in the Great War, one highly popular equivalent was Victorian pseudo-medieval romance, like the versified redactions of Malory by Tennyson and the prose romances of William Morris.”73

Jones’s preferred sources are not Tennyson and Morris, but Malory and the Welsh epic *Y Gododdin*, available to him in modern translations. The latter is attributed to the Dark Age Brythonic bard Aneirin and commemorates the Battle of Catraeth, circa AD 600, most likely at what is now Catterick, North Yorkshire74. He draws, as well, on Nennius’ 9th-century *Historia Brittonum*, Lady Charlotte Guest’s translations of old Welsh stories compiled as *The Mabinogion*, Geoffrey of Monmouth’s *History of the Kings of Britain*, Chaucer’s *Canterbury Tales*, Malory’s *Le Morte d’Arthur*, and Shakespeare’s *Henry V*.

This diverse use of source material is as apparent in his other creative writings, *The Anathemata* (1952) and *The Sleeping Lord and Other Fragments* (1974), as well as the essays collected in *Epoch and Artist* (1959) and the posthumous

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74 The earliest extant manuscript containing this poem, *The Book of Aneirin*, now at Cardiff Central Library, dates to around 1265, although there is disagreement as to when the poem was first recited and recorded.
collection *The Dying Gaul* (1978). Often it serves as the subject matter of Jones’s visual art, too, such as his Arthurian illustrations, *Guenever* (1938–1940) and *The Four Queens Find Launcelot Sleeping* (1941)\(^75\), among others.

Jones retained a romantic attachment to the land and culture of Wales, explaining that through his father he “cherished … a sense of belonging to the Welsh people”\(^76\) and that he considered himself to be “an artist of Welsh affinities.”\(^77\) For Jones, Wales was the land “of which I had heard my father so often speak,” and which became concrete in his mind on a childhood trip. Later, he would read stories attributed to the 6th-century Welsh bard Taliesin, available to him in the form of William Forbes Skene’s compilation *Four Ancient Books of Wales* (1868), and begin “consciously to associate [the weir he had seen in Rhos on Sea when visiting his grandfather in Wales] with the story of Taliesin and Gwyddno’s weir.”\(^78\)

All of these Welsh sources are mentioned in Jones’s annotation, particularly Edward Anwyl’s translation of *Y Gododdin* published in the *Transactions of the Honourable Society of the Cymmrodorion* in 1909–10 and Lady Charlotte Guest’s translation of the stories of *The Mabinogion*, published in 1849.

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\(^75\) Both acquired by the Tate Museum in 1941.  
\(^76\) *Dai Greatcoat*, 20.  
\(^77\) *Epoch and Artist*, 25.  
\(^78\) Ibid, 27.
Of these two, *Y Gododdin* is less organically integrated into *In Parenthesis*, but is, instead, used as a symbolic counterpart to the battle of the Somme and Mametz Wood. Unlike the stories of the *Mabinogion*, allusions to *Y Gododdin* are not worked into the text itself; instead, large quotations from Anwyl’s translations head each of the seven sections as epigraphs.

There is a practical explanation for *Y Gododdin* appearing explicitly only in epigraphs and in the annotations and preface: when Jones was working on *In Parenthesis*, he had not yet read *Y Gododdin*, but only did so after while constructing the editorial apparatus of the preface and endnotes. Irritated at early reviewers claiming that *In Parenthesis* was based on *Y Gododdin*, Jones clarifies in a 1957 letter to Grisewood,

> Of course I had known for many, many years about the battle at Catraeth, and knew there was a poem in Old Welsh about it – but that was all I knew until I got, in an old copy of the Cymmrodorion publication, the Edward Anwyl trans. in, I suppose, 1935 or so. […] Of course all this is of no consequence, but it does show how inaccurate critics are in their assertions. I should have thought that

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79 The body of the poem he had started writing around the time he was creating copper engravings for “The Rime of the Ancient Mariner,” in 1928, and he would continue working on the manuscript for the next four years. See Derek Shiel’s “Why and How David Jones Became a Poet,” in *FlashPoint* Spring 2010, web issue 13, http://www.flashpointmag.com/shieljones.htm.
if a past literary source were to be sought for In Parenthesis, the works of Malory would be perhaps most notable in that allusions to passages of Malory are pretty frequent in parts. 

If Jones – as he states in his letter – did not initially write Y Gododdin into In Parenthesis, he makes a presence for it in the work by creating parallels to the Battle of the Somme with the Battle of Catraeth in his footnotes and epigraphs. Jones is deeply concerned with such echoes: Mametz Wood echoes Catraeth, and Catraeth echoes battles even further back in history, or rooted in myth. In his “General Notes” at the end of In Parenthesis, Jones conjectures that the bard Aneirin, in telling of Catraeth, perhaps “had ancestral memories of the garrison at the Wall; of the changing guard of the hobnailed Roman infantry.” He continues that the whole of Y Gododdin “has special interest for all of us of this Island because it is a monument of that time of obscurity when north Britain was still largely in Celtic possession and the memory of Rome yet potent.” The poem is, as Paul Robichaud argues, important to Jones for its rootedness in “tradition, the ancient culture of Wales, rooted in a devotion to locality and kin,

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80 Dai Greatcoat, 174.
81 In Parenthesis, 191.
history and myth.”

In Parenthesis, then, builds on this tradition, and, as John Johnston argues in his essay “David Jones: The Heroic Vision,” aligns itself with the medieval heroic poem in order to assert itself as a modern one.

In addition to thematic similarities, Johnston points out similarities of form: both poems are more lyrical than narrative. Not only is Jones lyrical, but he is allusive; despite his emphatic denial of the influence of the earlier poem in his letter to Grisewood, Jones does include a few direct allusions to Y Gododdin and cites it in his notes. For example, one of his soldiers, Aneirin Lewis, takes his name from the bard who told the ancient epic. Similarly, commenting on his use of “like green barley” in section four of In Parenthesis, Jones writes: “Cf. Y Gododdin: ‘Princes falling like green barley on the ground’.”

The image, carried through from the thirteenth to the twentieth century, is part of Jones’s “ancestral memory.” Such comparison-making, however, does not seem to square entirely with the writer’s later comments to Grisewood that Y Gododdin was a less significant source for In Parenthesis than Jones’s critics claimed.

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84 In Parenthesis, 204.
The two works also share a formal similarity since they are fragmentary despite – or perhaps because of – the epic quality Johnston discusses. *Y Gododdin* is episodic, or at least it has come down to us that way in the 13th-century manuscript of the Book of Aneirin. Jones’s work is rich with allusions, changes in narrative perspective, epigraphs, and other disruptive narrative techniques. Christine Eaves also suggests that *In Parenthesis* takes *Y Gododdin* as a formal model in that it is meant to be “both said and heard” and retains the oral quality of the earlier work (although what changes this work underwent by the time it was put to paper in the thirteenth century are not known).

Returning from formal and performative similarities to thematic ones, the battle of Catraeth is not the sole “ancestral memory” of defeat in battle on which Jones draws. In his preface, he writes that “in the Welsh Codes of Court Procedure the Bard of the Household is instructed to sing to the Queen [...] the song of the Battle of Camlann – the song of treachery and of the undoing of all things.” The Welsh bard sings of King Arthur’s death in battle, associated for Jones with the 300 fallen men at Catraeth and the massacre of ‘B’ Company at Mametz Wood. His sources for Camlann are the 10th-century *Annales Cambriae*,

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86 *In Parenthesis*, xiii.
Geoffrey of Monmouth’s 12th-century pseudohistorical *History of the Kings of Britain*, and “The Dream of Rhonabwy” from Guest’s *The Maginobion*. Like Catraeth, the Battle of Camlann and Arthur’s death are frequent allusions, flagged in the notes. In Part 3 Note 36, for instance, Jones tells the reader explicitly, “In this passage I had in mind the persistent Celtic theme of armed sleepers under the mounds, whether they be the fer sídhe or the great Mac Og of Ireland, or Arthur sleeping in Craig-y-Ddinas or in Avalon or among the Eildons in Roxburghshire; or Owen of the Red Hand, or the Sleepers in Cumberland.”

Arthur is a unifying figure for Jones, not only in terms of uniting the past and present, but in terms of providing enduring meaning to a landscape occupied by various peoples over the course of centuries. The Welsh Arthur, a “Celtic-war god, or agriculture deity,” is closely connected to the land of Britain. “There is no other tradition,” he writes in his essay “The Myth of Arthur,” “at all equally the common property of all the inhabitants of Britain ... and the Welsh, however separatist by historical, racial and geographical accidents, are devoted to the unity of this island.”

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87 Ibid, 198.
88 *Epoch and Artist*, 215.
89 Ibid, 216.
Arthur is also representative of something older, the sleeper who will return and redeem – important for the Catholic Jones. In Part 3 Note 36, he compares Arthur to the figure of Cronus, described in Plutarch as sleeping under British soil. Jones, like Eliot, had read Jessie Weston’s 1920 work on the grail legend *From Ritual to Romance* (cited in the notes to *In Parenthesis*), and the figure of the redeemer, the maimed king, and the waste land are prevalent in his work in various incarnations (mainly from Malory and *The Mabinogion*). Part Four of *In Parenthesis*, in which Jones describes a day in the front line trenches, is titled “King Pellam’s Launde,” from Malory, and at the climax of this part of the book, Dai Greatcoat – a soldier of near-mythical status whose name and ill-fitting army greatcoat evoke Malory’s Dai de la Cote Male Taile – boasts of his exploits in past wars. Among other things, Dai boasts “I was the spear in Balin’s hand / that made waste King Pellam’s land.”90 It is Balin, in Malory, who wounds King Pellam with the Spear of Longinus which pierced the side of Christ, the “dolorous stroke” in Malory that brings the land to waste. Jones’s Dai is, at the same time, “the Single Horn thrusting / by night-stream margin / in Helyon”91 – the redemptive unicorn who, as Vincent B. Sherry Jr. argues in his paper on Dai’s

91 Ibid, 84.
boast, “acts like the questing knight in the Waste Land romances, attempting to purify the deadly waters of Helyon.”

In his boasts, Dai alludes not only to Malory, but also to Nennius and *The Song of Roland*; Dai is a historical-literary repository connecting the experiences of the soldiers at the Somme with those of soldiers – imagined or real – from earlier eras. Although he is a Welshman, Dai evokes Anglo, Norman, Roman, and Celtic stories, and is again – like Arthur – a unifying figure, representative of his battalion but also of forces older and larger. He dies without much remark and his body cannot be found. He is a temporary conduit for the ancient stories that are so important to Jones and which universalize *In Parenthesis* so that it is not a book about the Great War, but a book about the universal human experience of war and about Jones’s own sense of location and history.

For Jones, a work of art must be rooted in its time and place – and *In Parenthesis* grows from the soil of the Great War; the descriptions of the box respirators, the duckboard tracks that lined the trenches, the gas, and so on, are drawn from his own experience. At the same time, by alluding to the earlier poems and stories, Jones – as Eliot writes in “A Note of Introduction” –

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universalizes the experience of war\textsuperscript{93} and makes his own work part of an enduring tradition.

\textsuperscript{93} Jones is careful to state in his preface to \textit{In Parenthesis}: “I did not intend this as a ‘War Book’ – it happens to be concerned with war. I should prefer it to be about a good kind of peace,” xii–xiii.
4. 3. The Function and Effect of the Endnotes

Why does Jones, in some of his writing keep notes on the page and, in other cases, relegate them to the back of the book? His argument for footnotes rather than endnotes in *The Anathemata* is that so many have to do with pronunciation: “The notes because they so often concern the sounds of the words used in the text, and are thus immediately relevant to its form, are printed along with it, rather than at the back of the book.”94 Thus because the sound shapes the form – and footnotes are instructions for sounding just as dynamics and articulation marks are instructions for the sounding of notes on a musical score – Jones includes them on the page. *In Parenthesis* has far fewer notes on pronunciation, so, by this argument, it is fine for them to be collected together at the end of the book.

The question is how to read them – when immediately encountered or after reading the whole text? Jones himself says “I would ask the reader to consult the notes with the text, as I regard some of them as integral to it.”95 Eliot, in his 1964 BBC Welsh Home Service talk, offers “I recommend reading the book three times: first, rapidly without reading the notes: second, slowly and reading

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94 Ibid, 42.
95 *In Parenthesis*, xiv.
the notes with great care; third, at a normal pace, having become so familiar with the notes as hardly to look at them.”96 W.H. Auden recommends “to read a section the first time very slowly, consulting every note, and then a second time without looking at one.” John Matthias, in his Selected Works of David Jones, agrees with Eliot more than Auden: “I would suggest that the reader get from the text whatever he can on an initial reading without consulting the notes. Where I am in agreement with Auden is over the obvious point that more than one reading of any Jones text is required. I would suggest consulting the notes in most cases on a second and subsequent readings.”97

If we consider Jones’s compositional process, we know that the endnotes to In Parenthesis were written at a later date than the text, creating a natural remove. Jones recalls in a 1963 letter to René Hague that he wrote the notes, titles, epigraphs, and preface in Sidmouth around 1936, after having completed the text, for the most part, by around 1933.98 In this way, the separation between annotation and text is experienced both by the writer and reader. For Jones, writing the endnotes was a revisiting of the material, and, for this reason, they –

97 Introduction to Selected Works of David Jones, 21–22.
along with the epigraphs and preface, also added later – reshape how we are to read the book and contribute new knowledge and emphases.

An example of this revisiting can be found in Jones’s use of material from *Y Gododdin* for the epigraphs. In response to a review he found inaccurate, he writes:

The reviewer said *In Paren.* was based on an early Welsh epic, the *Gododdin*, but that this did not intrude on the reader (this was said as a compliment). [...] I had finished writing the text of *In Parenthesis* before I had read the English trans. of *Gododdin*. The bits from it which precede each part being inserted along with the titles of the parts when I was writing the Preface in Sidmouth in 1936-7.99

Jones continues to say that *Le Morte d’Arthur* was a much larger influence. While this may be the case, Jones’s revision in terms of the addition of the epigraphs and corresponding endnotes give the Welsh epic a much larger presence than it previously had. There are, in total, thirteen endnotes dealing with *Y Gododdin*, making the poem the second most cited work after *Le Morte d’Arthur* – the source Jones does, in fact, identify as the most prominent and important to *In Parenthesis*

which warrants nineteen notes but no epigraphs since it was not worked into the material after-the-fact as *Y Gododdin* was.

Before the addition of the epigraphs, the analogy between Jones’s soldiers and the 300 Welshmen defeated at Catraeth was merely implicit or accidental; afterward, it is direct and intentional. Not only do the epigraphs provide a literary context for reading *In Parenthesis*, but the endnotes serve an instructional function, telling the reader what *Y Gododdin* is about. As Jones writes, “the choice of fragments of this poem as ‘texts’ is not altogether without point in that it connects us with a very ancient unity and mingling of races; with the Island as a corporate inheritance, with the remembrance of Rome as a European unity.”

Like a critic of his own writing, he tells us how to read it in light of the earlier Welsh epic.

The notes also direct us to further reading – as a bibliography would – since Jones often provides brief bibliographic references. In some cases, as when citing his edition of *Y Gododdin*, this information is thorough, if presented in an unconventional form, and includes publisher and date of publication. He tells us he is using Guest’s translation of *The Mabinogion* and gives an approximate publication date of this work (Part 3, Note 38: “Lady Guest, writing in the forties

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of the last century”). In Note 37K to Part 4, for instance, he writes: “The insult given to Branwen by the Irish, which insult, characteristically caused trouble between the two Islands. See the Mabinogi of Branwen, and Lady Guest’s notes to that story.” Similarly, in an endnote on “Oeth and Annoeth’s hosts” (Part 7, Note 47), Jones provides the following: “Englyn 30 of the Englynion y Beddeu, ‘The Stanza of the Graves’. See Rhys, Origin of the Englyn, Y Cymmrodor, vol. xviii.”

As these examples demonstrate, the amount of information Jones provides in his references varies greatly. At times he gives the reader a lot of work to do tracking down the source, as in Part 5 Note 37 when he writes “I had in mind Borrow’s gipsy family” without spelling out who Borrow is (19th-century English novelist and travel-writer George Henry Borrow) or the name of the novel (The Romany Rye). Whether he provides full information or not, though, Jones frequently guides his reader to source material and secondary reading, using “cf.” 80 times and “see” – as in “see this source” – 30 times over the course of his 233 endnotes. 

In addition to citing his sources and indicating further reading, Jones cross-references within his own work. Seventeen times in the endnotes he directs

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101 In Parenthesis, 225.
102 I am including sub-notes listed by alphabetical letter, e.g. Part 4, Note 37K, as separate notes for these purposes.
his reader either to a page elsewhere in the text or to another endnote. For instance, in discussing “his batty” (Part 7, Note 11), Jones writes

“Interchangeable with ‘china’ (see Part 3, note 30 to p. 47) but more definitely used of a most intimate companion.”103 The question is, then, whether Jones expects his reader to look back to the earlier note (and perhaps even the part of the text to which that earlier note refers). Such cross-referencing and redirection indicates that the text can be read non-linearly or at least dipped in and out of after an initial read-through. You are directed, as a reader, to move back or forth to another note or passage in the text.

Like his inclusion of bibliographical material and references, however, Jones’s cross-referencing is unconventional and inconsistent. Sometimes he provides a cross-reference the first time he mentions a term or work, as would be expected. In the case of “china,” however, Jones gives the cross-reference the second time, back to Part 3, in his later note. This practice, I think, indicates that although Jones takes on the role of critic and editor of his own work, he also gives himself artistic liberty to be an inexact or inconsistent editor.

As mentioned, some of Jones’s notes also deal with pronunciation. General Note 5 tells the reader to “Pronounce all French place-names as in

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103 In Parenthesis, 221.
English,” and General Note 6 reads “In such words of Welsh derivation as I have used the accent falls on the penultimate syllable.” However, since the majority of the annotations to *In Parenthesis* do not concern sound, pronunciation, and stress – which are immediately necessary to the reading of the poem – but, instead, provide references, cross-references, indications for further readings, glosses, and other explanatory material, Jones places them at the back of the book. (Contrast this to the use of footnotes in *The Anathemata*.) Form is influenced by function.

While there are relatively few notes on pronunciation, glosses, particularly of Great War terminology, make up a large part of the annotation. There are 107 notes – almost half the total number – that deal with aspects of the war.

While some of these are brief definitions, others are anecdotal or give a glimpse into Jones’s own memories and experiences. They act as parenthetical asides.\(^{104}\) A note on “butt-heel-irons” is an example of the first type: “Metal at butt end of rifle furnished with trap opening into recess (i.e. the ‘butt-trap’) in which are kept necessary cleaning material, oil-bottle, pull-through, rag. See text, Part 4, pp. 63–64.” An example of the second type is the endnote on Artaxerxes which recounts a snippet of reported front-area conversation: ‘He was carrying

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\(^{104}\) Appropriate for a book titled *In Parenthesis*. See *Oxford English Dictionary* definition of parenthesis: “A word, clause, or sentence inserted as an explanation, aside, or afterthought into a passage with which it has not necessarily any grammatical connection, in writing usually marked off by brackets, dashes, or commas; (hence, more generally) an afterthought, an explanatory aside.”
two full latrine buckets. I said: “Hallo, Evan, you’ve got a pretty bloody job”. He said: ‘Bloody job, what do you mean?’ I said it wasn’t the kind of work I was particularly keen on myself. He said: “Bloody job – bloody job indeed, the army of Artaxerxes was utterly destroyed for lack of sanitation.”

The personal element of this annotation is less evident in the printed edition when compared to the final manuscript draft version, which reads:

One night in the lonely communication trench, north of Ypres where, I have forgotten, I met a man carrying two full latrine buckets: I said to him “Hallo, you’ve got a pretty bloody job.” His Welsh inflexion was He replied in very marked as he replied: very Welsh [illegible cancellation] “Bloody job – what do you mean” I said “well, carrying these shit buckets about the place” – I said replied that it wasn’t the kind of job I should be was keen on myself...].

Curiously, Jones removes the personalizing “I” and makes the anecdote “reported.” Despite the move away from the personal pronoun in this interest, Jones often uses “I,” “my,” “us,” or “we” in the notes, either to indicate his

105 Ibid, 207.
choices for using certain references and material or to present his own experiences in memoir-like fashion.

In the first case, the use of “I” is editorial and instructional and can be seen in such notes as General Note 6, for instance (“In such words of Welsh derivation as I have used the accent falls on the penultimate syllable”). This “I” can also be a hedging word, however, and can soften the authority of the editorial voice. In providing contextual information on the practice of dumping valises in Part 2 Note 6, for example, Jones writes “This practice did not, I think, become general until early in 1916.” Why the element of uncertainty in “I think”? Here Jones steps back from full editorial authority. Whether or not the practice became general at this time is not something Jones is interested in verifying. Similarly, in Part 4 Note 37 B on Derfel Gatheren, he writes “I quote from memory, and may be inaccurate.” Again, in Part 7 Note 45 he writes, “This may appear to be an anachronism, but I remember in 1917[…]”. Like the incomplete bibliographical references and unconventional cross-referencing, Jones indicates in these places that while he is acting as editor in his annotation, he is doing so on his own terms. He is not necessarily interested in the complete veracity of what he says, but the sentiment, at least, must fit his purposes.
The first person pronoun has great effect, however, when Jones uses it to present an anecdote or memory. Twice this memory is one of his mother, either singing or reciting to him as a child – an unexpected reference for a poem about war and one that is surprisingly private and tender. Jones recalls a song about Charles Napier’s Russian expedition as “the first song I can remember my mother singing to me” in Part 7 Note 12, and recalls, in Part 3 Note 12, his mother saying to him “‘As the light lengthens / So the cold strengthens.’” While the reader may be disarmed by these unexpected tender references to Jones’s mother, they are not out of place in a book that, as some scholars have noted, has a strong maternal or feminine element (expressed in the Queen of the Woods, the women of the estaminet, and the title page quotation from *Y Gododdin*, “His sword rang out in mothers’ heads”).

Similarly, Jones’s use of the plural “we” or “us” does rhetorical work in creating a sense of unity and a type of authority larger than himself. In General Note 4, Jones writes that *Y Gododdin* “connects us with a very ancient unity and

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mingling of races; with the Island as a corporate inheritance.” To whom does “us” refer? Does the inclusive and unspecified plural create a unity or force one where it does not actually exist? Whomever he is speaking for, the rhetorical effect of the plural first person pronoun is one of inclusion.

Jones uses this “we” at times, as well, to denote those who share his Christian faith. In Note 37L to Part 4, he writes “The Xth Fretensis is, in Italian legend, said to have furnished the escort party at the execution of Our Lord. It will also be remembered that the Standard Bearer of this Legion distinguished himself at the landing of Caesar’s first expedition into Kent (Caesar, Commentaries, book iv, ch. 25). So that it has in legend double associations for us.” The “us” here are Christians who are privilege, in Jones’s view, to these special double associations. By using the plural first person, Jones thus identifies himself as part of a defined group. The “us” may include the imagined reader, but it may not. It may, in fact, be the case that Jones is presenting and explaining these associations to readers who may not be part of this select group and thus require the information of the notes.

In other cases, Jones uses the first person plural to identify his companions in the trenches, often in order to contrast them with the German troops. This creation of an “us” versus “them” – first person versus third person – dichotomy
can be seen when Jones writes of “He, him, his--used by us of the enemy at all times” (Part 3 Note 21) or “The German field-grey seemed to us more than a mere colour” (Part 4 Note 16). In this last example, however, the “we” in the published text did not exist in manuscript draft form. An earlier version read “The German Field Gray seems always more than a mere colour” and followed this thought with a rather confusing personal anecdote: “This passage may need some explanation in that it is influenced connected with based upon an accidental, personal, observation of boy with stoat disturbing a complex of rabbit warrens on a sea worn cliff face in North Devon.” By omitting the personal observation about the stoat and rabbit warrens, and adding the first person plural so that the observation about the German uniforms was not just his own but one shared by the British soldiers generally, Jones distinguishes a group united by shared sentiment.

Even within the category of British soldiers, the “we” is sometimes used to distinguish sub-groups from each other, as is the case when Jones is describing the Battalion Signalers (Part 3 Note 32). He writes, from the perspective of a soldier not part of this group, that “They seemed to us rather as Ishmaelites to a dweller within the walls.” Although in this last instance Jones is presenting a contrast between two groups, the “we” indicates a shared sensibility and belief,
as if all the soldiers who were not Battalion Signallers looked at them with the same mixture of curiosity, awe, and envy. At the same time, Jones makes reference to a shared Christian identity with this particular allusion.

Even when Jones uses the third person plural “we,” there is a singular “I” at the heart of what he says. The feelings he recounts having about the Battalion Signallers are his own, even if some others share them. And it is through the paratextual devices of the book that Jones can shift into memoir. The primary text – the poem – is about his experiences, of course. As he explains in thePreface, the “writing has to do with some things I saw, felt, & was part of.”107 It is only in the Preface and notes, however, that Jones has the freedom to attach the first person pronoun to these experiences. In the paratext (preface, notes, and epigraphs) he can be memoirist, editor, and scholar; in the body of the work, he is poet and maker. The device of the endnotes allows Jones to accomplish things he cannot elsewhere, to shift between realms and registers and make parenthetical asides. The notes, I believe, make the work not more difficult, necessarily, but rather more complex, richer and harder to categorize.

107 In Parenthesis, ix.
5. Edition

5.1. Difficulties and Decisions in Collating and Working with Draft Material

Jones wrote *In Parenthesis* over the course of several years, and the notes several years again after completing the body of the work. A comparison between draft material and published text reveals something of his working method, his changing considerations as the book took shape. Jones went through several drafts, both handwritten manuscript and more polished typescripts that are very close to the published version. To best highlight the contrast between work-in-progress and finished book, the collation is limited to the final handwritten manuscript draft of the notes (Box 5 LP2/9 held at the National Library of Wales in the collection David Jones Papers GB 0210 DJONES), kindly provided to me in facsimile by Martin Robson Riley at the Library with permission from Nicholas Elkin, administrator of the David Jones Estate. Subsequent typescripts are not included because there are fewer substantial differences between the typescripts and the published text.

Draft material is presented alongside the published text so that the reader may best compare the two, with symbols indicating cancellations, illegible
material, and additions of text above or below the original line adopted from the system of editorial symbols used by Archie Burnett in his A.E. Housman editions.

Sometimes Jones’s handwriting is illegible. He also heavily scores through his writing when cancelling. I indicate places where material is very difficult to interpret or illegible. Jones was a poor speller, and I have let his errors stand to give the reader a better sense of his handiwork.

Although the typed collated notes are easier to read, there are benefits to seeing Jones’s own hand. Seeing his heavy strikethroughs gives the reader a sense of his process – hence the inclusion of facsimiles of the notes to Part 7.
5.2 Collation Key

The original published endnotes are collated with final manuscript draft notes in Box 5 LP2/9 held at the National Library of Wales in the collection David Jones (Artist and Writer) Papers GB 0210 DJONES.

The published notes are in regular roman text. In cases where the manuscript contains a significant variation, this follows in bold text with a lemma indicating the corresponding published note. Notes in the manuscript that do not correspond to any in the published text are presented in bold italic, without a lemma or note number, but preceded by an asterisk (since there is no number to accompany them). When the order of published notes and manuscript notes does not correspond, the order retained is that of the published notes.

Jones’s cancellations are represented with a strike-through: like this. When Jones inserts words above the line of the sentence, these are contained within slanted brackets: \ /; if below the line: / \. Illegible words are represented by a question mark within square brackets: [?], and square brackets are also used to present editorial commentary following the manuscript note. The manuscript variant follows the italicized lemma (text from published version of *In Parenthesis*) and closing square bracket: ]. A tilde ~ is used to indicate an exact
repetition of the wording in the variant. The numbers preceding the lemma mark the note number from the published notes. Where Jones underlines words in the manuscript, this is retained.

Jones’s spelling errors are not corrected in the manuscript notes. Both his published notes and handwritten manuscript notes feature British spelling, with American spelling for my editorial notes, which appear at the bottom of the page as footnotes. I use Calibri font instead of Palatino Linotype (used for Jones’s published and manuscript notes) to distinguish Jones’s material from the editorial commentary.

Section 5.4 contains new annotations to matters within *In Parenthesis* that Jones did not annotate in either published or draft endnotes.
5.3. Collated and Annotated Endnotes to *In Parenthesis*

**GENERAL NOTES**

1. Title-page of Book, *Seinyyessit e gledyf, etc*. See note 4, General Notes, *Y Gododdin*.¹


In a 1957 letter to Harmon Grisewood, Jones underplays the influence of *Y Gododdin*: “Of course I had known for many, many years about the battle at Catraeth, and knew there was a poem in Old Welsh about it—but that was all I knew until I got, in an old copy of the Cymmrodorion publication, the Edward Anwyl trans. in, I suppose, 1935 or so. … Of course all this is of no consequence, but it does show how inaccurate critics are in their assertions. I should have thought that if a past literary source were to be sought for *In Parenthesis*, the works of Malory would be perhaps most notable in that
2. Dedication, p. xvii. *In the covert and in the open*. See note 47, Part 7, ‘Oeth and Annoeth’. ²


Allusions to passages of Malory are pretty frequent in parts” (*Dai Greatcoat* 174). So his notes, including citations of *Y Gododdin* and other works, were added after the body of the work was complete.

² The dedication is printed in capital letters and unpunctuated, as the typographical equivalent of an inscription in stone. Jones experimented with and created a number of inscriptions in paint and crayon from around the 1940s onward. Many of these are reproduced in Nicolete Gray’s *The Painted Inscriptions of David Jones* (London: Gordon Fraser, 1980). The dedication here reveals the influence of Eric Gill, in whose artistic community Jones lived and worked in the 1920s. The quotation is from Sir John Rhys’s *The Englyn: the Origin of the Welsh Englyn and Kindred Metres*. Jones had a copy in his library dated 1933 (London: Honourable Society of Cymmrodorion, 1905).

³ A collection of medieval Welsh tales translated and made popular by Lady Charlotte Guest in 1849. Texts are from two manuscripts, the “Red Book of Hergest” and “The
4. Quotations on title-pages of each Part. From *Y Goddodin*, early Welsh epical poem attributed to Aneirin (6th century); commemorates raid of 300 Welsh of Gododdin (the territory of the Otadini located near the Firth of Forth) into English kingdom of Deira. Describes the ruin of this 300 in battle at Catraeth (perhaps Catterick in Yorks.4). Three men alone escaped death including the poet, who laments his friends. ‘Though they have gone to Churches to do penance their march has for its goal the sure meeting place of death.’ He uses White Book of Rhydderch.” *The Mabinogion* is made up of what are known as the “Four Branches.” In addition to these, Guest’s translation includes the tales “Breuddwyd Macsen Wledig” (“The Dream of Macsen Wledig”), “Lludd a Llefelys” (“Lludd and Llefelys”), “Culhwch ac Olwen” (“Culhwch and Olwen”), “Breuddwyd Rhonabwy” (“The Dream of Rhonabwy”), and “Hanes Taliesin” (“The Tale of Taliesin”).

In his library, Jones had three different versions of *The Mabinogion*: two copies of Guest’s edition (London: J.M. Dent, 1913 and 1937, with annotations), Ifor Williams’ Welsh-language edition (Cardiff: Gwasg Prifysgol Cymru, 1930) and a version edited by Gwyn Jones and Thomas Jones (London: Dent, 1949). The Guest translation was heavily used for *In Parenthesis*.

4 The Firth of Forth is an estuary near Edinburgh, Scotland. “Yorks.” is an abbreviation for Yorkshire, a historic county in the north of England.
most convincing images. ‘He who holds a wolf’s mane without a club in his hand must needs have a brilliant spirit within his raiment.’ There seems an echo of the Empire in the lines I use for Part 1:

‘Men marched; they kept equal step. . . .

Men marched, they had been nurtured together.’

Perhaps he had ancestral memories of the garrison at the Wall; of the changing guard of the hobnailed Roman infantry. What seems to be one of the most significant lines I have put on the title-page of this book:

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5 Either Hadrian’s Wall or the Antonine Wall, defensive structures built by the Romans during their occupation of Britain (the first completed in 122 AD, and the latter in 142 AD) and garrisoned by several thousand Roman soldiers. Most likely the Antonine Wall since it runs laterally from the Firth of Forth, the region inhabited by the Gododdin. In The Anathemata, 67, Jones makes reference to the Antonine Wall, describing a spot “south of the Antonine limits”: “The earth wall built between Clyde and Forth by Quinctius Lollius Urbicus in the reign of Antoninus Pius represented for a short while the outer limes of the empire in Britain.” In 1955, he published “The Wall” (Poetry 87, No 2), about Roman soldiers patrolling in Palestine during the time of Christ, influenced by his 1934 visit to Jerusalem.
'Seinnyessit e gledyf ym penn mameu.'

‘His sword rang in mothers’ heads.’

The whole poem has special interest for all of us of this Island because it is a monument of that time of obscurity when north Britain was still largely in Celtic possession and the memory of Rome yet potent; when the fate of the Island was as yet undecided. (In Wales, the memory was maintained of Gwyr y Gogledd, ‘the men of the north’. The founders of certain Welsh princely families came from the district of the Tweed late in the 4th century). So that the choice of fragments of this poem as ‘texts’ is not altogether without point\(^7\) in that it connects us with a very ancient unity and mingling of races; with the Island as a corporate

\(^6\) See editorial note to Jones’s General Note 6 on the pronunciation of the vowels in ‘mamau.’

\(^7\) Jones is unwilling to commit to the idea that he deliberately chose \(Y\) Gododdin as a source, downplaying it in his letter to Grisewood above. He uses a similar construction in Note 37 to Part 4 when he writes, in discussing Dai’s Boast, “I was not altogether unmindful of the boast in John viii. 58.”
inheritance, with the remembrance of Rome as a European unity.\(^8\) The drunken 300\(^9\) at Catraeth fell as representatives of the Island of Britain. The translations are by the late Prof. Edward Anwyl. See his essay *The Book of Aneirin*. Hon. Soc. of Cymmrodorion, Session 1909-10.

*the territory of the Otadini located near the Firth of Forth*) (a territory located near the Firth of Forth)

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\(^8\) Jones changes his manuscript note “Island of Britain” to the more general “Island.” Frequently Jones returns to the sense of history and place captured in his description of “the Island as a corporate inheritance.” In the preface to *The Anathemata*, 11, he explains that his writing is “part and parcel of the Western Christian res, as inherited by a person whose perceptions are totally conditioned and limited by and dependent upon his being indigenous to this island.” In this and other instances, he uses the singular “Island” (– compare T.S. Eliot’s 1940 poem “Defense of the Islands”), even though Britain is a group of islands. Perhaps this is to stress a sense of unity. There are, however, times Jones uses the plural; see supplementary note to Part 4 Note 37 K.

\(^9\) The soldiers were said to have gone into battle drunk on mead. In his manuscript note, Jones quotes from *Y Gododdin*: “though we drank the bright mead.”
‘Though . . . heads.’] “though we drank the bright mead by rush-light however well it tasted it was long abhorred” “Though they have gone to Churches to do penance their march has for its goal the sure meeting place of death”. He uses most convincing images. “He who holds a wolf’s mane without a club in his hand must needs have a brilliant spirit within his raiment. There seems an echo of the Empire in the lines. I use in Part 1. “Men marched, they had been nurtured together, men marched, they kept equal step” Perhaps he had ancestral memories of the Colonia at the Wall & the changing guard of the hob-nailed Roman infantry. What seems to be one of the most significant lines, I have put in the title page of this book: “Seinnyessit e gledyf. Ym penn mamau” “His sword rang in mothers’ heads.”

has special interest] has \very/ special interest

memory of Rome yet potent] links with memory of Rome still yet potent

The founders . . . century).] has always been green, — for from South Scotland came the founders of their [?] dominant ruling houses.

not altogether without point] not altogether inappro.
ancient unity and mingling of races] ancient unity & mixture mingling of races

with the Island as a corporate inheritance . . . unity] with the Island of Britain

as \a corporate/ on-the inheritance, to be defended & with Rome perceived as

with the remembrance of Rome as a European unity. [Four lines heavily
crossed out and illegible.]

5. Pronounce all French place-names as in English.\(^{11}\)

\(^{11}\) Compare *The Anathemata*, 110: “‘Cinque’ and ‘lodemanage’ to be said as in English, indeed as in Cockney English”. Jones, however, gives in his note to *In Parenthesis* no indication of the variety of English, although several of the soldiers are Cockney speakers (see editorial note to Jones’s note 30 to Part 3).

Preface to *The Anathemata*, 35: “I intend what I have written to be said. While marks of punctuation, breaks of line, lengths of line, groupings of words or sentences and variations of spacing are visual contrivances, they have here an aural and oral intention. You can’t get the intended meaning unless you hear the sound and you can’t get the sound unless you observe the score; and pause-marks on a score are of particular importance. Lastly, it is meant to be said with deliberation—slowly as opposed to quickly – but ‘with deliberation’ is the best rubric for each page, each sentence, each word”.

That *In Parenthesis*, like *The Anathemata*, is meant to be read aloud is supported by Cleverdon’s 1948 radio-play adaptation for the BBC, with parts read by Richard Burton and Dylan Thomas. Still, Jones had misgivings about it, particularly the changes
6. In such words of Welsh derivation as I have used the accent falls on the penultimate syllable.\(^\text{12}\)

to the text. He wrote in a 1964 letter to Grisewood, “In the case of *I.P.* the ‘poetry’ suffers very gravely, the ‘narrative’ becomes more predominant. Some things put in enrage me—far more than anything that is left out. However I try to think of it as a separate thing altogether from the book, as one might think of an opera based on well, anything you like, *Pilgrim’s Progress*, let’s say. It’s very ingeniously done in many places. It must be a bugger of a job to reduce a written work of that sort and length to two hours of radio-production” (*Dai Greatcoat* 214).

\(^{12}\) *The Anathemata*, 13: “With regard to the actual words in the Welsh language I have given the meanings and attempted to give the approximate sounds in the notes. Welshmen may smile or be angered at the crudity and amateurishness of these attempts, but something of the sort was necessary, because in some cases a constituent part of the actual form – the assonance – of the writing is affected. I shall give one example of this: I have had occasion to use the word *mamau*. This key-word means ‘mothers’ and can also mean ‘fairies’. Now the Welsh diphthong au is pronounced very like the ‘ei’ diphthong in the English word ‘height’. Hence *mamau* can be made to have assonance with the Latin word *nymphae* and the English words ‘grey-eyed’ and ‘dryad’ … but to the reader unacquainted with the Welsh ‘au’ sound, the form of this passage would be lost. Over such matters annotation seemed a necessity.”
Jones took pronunciation into account in his decision to annotate *The Anathemata* with footnotes, departing from his practice in *In Parenthesis*. He explains, “The notes, because they so often concern the *sounds* of the words used in the text, and are thus immediately relevant to its form, are printed along with it, rather than at the back of the book” (*The Anathemata* 13). One footnote (rather than endnote) on pronouncing the “Meaulte” can be found on page 128 of *In Parenthesis*. 
PART 1

1. Title. *The many men so beautiful*. Coleridge, *Ancient Mariner*, part iv, verse 4.\(^{120}\)

   *Men marched . . . Equal step. See General Notes, Y Goddodin.*

2. *San Romano*. Cf. painting, ‘Rout of San Romano’. Paolo Uccello (Nat. Gal.).\(^{121}\)

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\(^{120}\) Part 3 Note 40 indicates that Coleridge’s “poem was much in my mind during the writing of Part 3.” The title “The many men so beautiful” is ominous: “The many men, so beautiful! / And they all dead did lie: / And a thousand thousand slimy things / Lived on; and so did I”. By the end of Jones’s book, many men will be dead, leaving only the wounded Private Ball (representing Jones himself) as a witness.

Jones had the poem with him while serving in France between 1915 and 1918, in his anthologies Palgrave’s *Golden Treasury* and *The Oxford Book of English Verse 1250–1900*. (Jones owned three copies of Quiller-Couch’s Oxford anthology.) As Dilworth observes, Jones indicated “on proof sheets of *In Parenthesis* that he had had the 1904 impression of the original 1900 edition of *The Oxford Book of English Verse*” (“The Rime of the Ancient Mariner”, 82–83, 114).

\(^{121}\) Also called *Niccolò Mauruzi da Tolentino at the Battle of San Romano*. It is part of early Renaissance Florentine artist Paolo Uccello’s triptych depicting a 1432 battle

**Rouse parade.**] Rouse parade. Early-morning-tea, in fact.

4. *wallahs*. Person pertaining to: e.g. staff-wallah; person addicted to: e.g. bun-wallah.¹²²


6. *march proper to them*. *The British Grenadiers* is the ceremonial march of all Grenadier and Fusilier Regiments.¹²³

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between Florentine and Sienese troops, painted around 1438-1440, in egg tempera on wood. See appendix for image.

¹²² In the manuscript this note is in Part 4. Jones moves it to Part 1 for the printed text.

“Wallah” – like other military slang terms such as “char,” glossed in Part 4, Note 29 – is derived from Hindi and was first used in English by the British in India.

¹²³ “The British Grenadiers” is an anonymous marching song whose lyrics date back to the start of the nineteenth century. The references in it to Alexander, Hercules, Hector and Lysander are akin to Jones’s citing of *Y Gododdin* and *Henry V*: analogies are made between legendary and historical soldiers from different eras.
march proper to them . . . Fusilier Regiments.] p. 10 of Hector & Lysander see British Grenadiers ceremonial march of all Grenadier Regts & Fusilier Regiments

7.  *late in the second year*. That is to say in December 1915.\footnote{Jones entered France on 1 December, 1915, with the 15\textsuperscript{th} (London Welsh) Battalion of the Royal Welch Fusiliers. He trained away from the front for three weeks and was moved to the front in the La Bassée sector on December 19, 1915.}

*late . . . December 1915.*] late in the second year that is to say the second year of the war in December 1915.
PART 2

1. Title. Chambers go off, corporals stay. Cf. Henry V, Act III, sc. i (stage directions) and Sc. ii, line 2.125

On Tuesday … enamelled shields. See General Notes, Y Gododdin.

125 This title combines the stage direction “Alarum, and chambers go off” in Act III Sc. I, following Henry’s “Once more unto the breach” speech, and Nym, to Bardolph: “Pray thee, corporal, stay: the knocks are too hot”. A chamber is “the part of a gun containing the charge, either a separate mug-shaped container, used for rapid re-loading in the early breech-loaders, or simply the part of the bore that had to be filled with powder; this was often of a different shape or caliber to the rest of the barrel. A chamber could also be a small gun or mortar used to fire salutes …” (Shakespeare’s Military Language: A Dictionary. Charles Edelman. London: The Athlone Press, 2000, 81).

In his Preface, xi, Jones discusses how the Great War had for him clear associations with Henry V: “No one, I suppose, however much not given to association, could see infantry in tin-hats, with ground-sheets over their shoulders, with sharpened pine-stakes in their hands, and not recall ‘. . . or may we cram, / Within this wooden O.’”

Jones had been interested in Henry V from an early age, and he recited excerpts from it at family events as an adolescent (Dai Greatcoat 47). The writer had in his library The Works of William Shakespeare, Oxford: Shakespeare Head Press, 1934, which he signed and dated 1935.
2. *butt-heel-irons.* Metal at butt end of rifle\(^{126}\) furnished with trap opening into recess (i.e. the ‘butt-trap’) in which are kept necessary cleaning material, oil-bottle, pull-through, rag. See text, Part 4, pp. 63-64.\(^{127}\)

*See text, Part 4, pp. 63-64.* See p 58 “then were butt heel irons opened etc.”

3. *tiny hay-stalks . . . immediate necessity.* Short jackets made from the hide of sheep or goats or other beasts, were issued to the troops in the line against the cold. They were afterwards abandoned in favour of dressed leather ones, which, through far less fascinating, were less an abode for lice.

\(^{126}\) All British soldiers at this time were equipped with a Short Magazine Lee Enfield Rifle. See Part 3 Note 46.

\(^{127}\) On pages 63 of the text, a lance-jack asks “Got any oil” and receives the response “Only a drop, china, just for the bold.” The text follows, 64, “Then began prudent men to use their stored-up oil freely on bold and back-sight-flange.”

Paul Fussell observes that at the start of the war soldiers often lacked sufficient supplies such as oil. He quotes a soldier: “We had plenty of small-arm ammunition but no rifle-oil or rifle-rag to clean our rifles with. We used to cut pieces off our shirts … and some of us who had bought small tins of Vaseline … for use on sore heels or chafed legs, used to grease our rifles with that” (*The Great War and Modern Memory*, New York: Oxford University Press, 1975; 56).
tiny hay-stacks . . . immediate necessity.] p17 their jerkins

short jackets made from] short jackets with sleeves of sheep skin or goat etc.
made from
dressed leather ones, . . abode for lice.] dressed leather jerkins. sleeve which,
though were \though/ far less fascinating though were less an abode for lice.

4. private ditty-bag. The habit of carrying personal property of any sort into
the line, was, from time to time, suppressed by the authorities. I have confused
memories of a story of how some unit marching into the line with sandbags
containing odds and ends of all sorts, bundles of dry wood, improvised braziers,
parcels from home, was met by the Brigade Staff and compelled to dump
everything by the road side. As parts of kit had been thrown in with these
personal belongings, some people arrived in the front line without essential
articles of equipment.

5. They’ll feel . . . send it down boy. Invocations commonly employed to hasten:
(1) a shower of rain (for discomfort of staff or to stop parades); (2) any
manifestation of Divine judgment on the authorities.
Rend the middle air. Cf. Milton, *Hymn on the Morning of Christ’s Nativity*, verse 17.\(^{128}\)

6. *dumping valises*. Has reference to dumping packs at Q.M. stores when Battalion moved into the trenches. This practice did not, I think, become general until early in 1916.\(^{129}\)

\(^{128}\) Milton’s *On the Morning of Christ’s Nativity* was available to Jones in *The Golden Treasury*:

> With such a horrid clang
> As on mount Sinai rang
>  
> While the red fire, and smouldring clouds out brake:
>  
> The agèd Earth agast
> With terour of that blast,
>  
> Shall from the surface to the center shake;
>  
> When at the worlds last session,
>  
> The dreadfull Judge in middle Air shall spread his throne.

It was also recited at Christmastime in Jones’s home when he was a child (*Dai Greatcoat* 24). Although this poem appears in *In Parenthesis*, he was not particularly fond of Milton. (See Thomas Dilworth’s “T.S. Eliot and David Jones,” *The Sewanee Review* Vol. 102, No. 1 (Winter, 1994), 77).
Has reference to dumping packs

This practice did not become general until early in 1916

Q.M. stores – short for quartermaster stores, where supplies were kept.

Jones kept track of shifting practices during the war. See, for instance, his discussion of the “correct” pronunciation of “Ypres” – which changed over the course of the war – in Part 3 Note 35. However: “None of the characters of this writing are real persons, nor is any sequence of events historically accurate. There are, I expect, minor anachronisms, e.g. the suggestion in Part 4 of a rather too fully developed gas-defence system for Christmas 1915. The mention of ‘toffee-apples’ (a type of trench-mortar bomb so shaped) at perhaps too early a date” (In Parenthesis ix).
PART 3

1. Title. *Starlight order*. Gerard Manley Hopkins,

130 *Bugler’s First Communion*, verse 5:

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David Blamires argues in *David Jones: Artist and Writer* (Toronto: Toronto University Press, 1972, 87) that the allusion to Hopkins has “an obvious literal application to the night march, which occupies Part 3, but the whole context gives us a more explicit religious reference from this particularly Catholic poem of Hopkins.” Dilworth argues that the lines imply “that life can be physically sinister and metaphysically dexterous. The epigraph associates their going with the Good Friday liturgy. Good Friday and the entry of trenches both force changes in ordinary ritual” (*Reading David Jones* 39).

Hopkins remains an important source, earning a special mention in the Preface to *The Anathemata* “‘as one born out of due time’, but before his time (yet how very much of his time!)” (*The Anathemata* 26). (The Apostle Paul describes himself as “one born out of time”.) In an unpublished 1959 essay, Jones writes that he first became interested in Hopkins in 1927. (Essay on Gerard Manley Hopkins: MS draft intended for *The Month,*
‘March, kind comrade, abreast him,

Dress his days to a dexterous and starlight order.’

* Blancoed * Blanco – a patent preparation for cleaning equipment.132

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MS86-1 2/7, Burns Library, Boston College). One of the soldiers in the book is also called Hopkins.


132 Some notes on brand names are removed from the published text. See Part 4 Note 26 on Veno’s, Ticklers, and Trumpeters. Blanco, manufactured by Pickering & Sons of Sheffield was “the material applied to puttees and webbing, presumably originally white” (*The Long Conversation* 123).
4.  *Square-pushing.* From square-pusher, i.e. masher. Term used of anyone of smart appearance when in ‘walking-out’ dress.

*From square-pusher . . . dress.*] from square-pusher = a lady’s man. Term used of any person one smartly turned out of smart appearance when in “walking-out” dress.

5.  *The Wet.* The wet canteen.\(^ {133}\)

\(^{* coal black love——— cf. Eng. Folk Song “coal black smith” the connection between the forge & the god of war had some influence here.*}\(^ {134}\)

6.  *night-lines.* Lights used by artillerymen on which to lay gun for night action.

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\(^{133}\) The wet canteen sold beer and liquor, while the dry canteen sold non-alcoholic beverages, snacks, and personal items. See Part 5 Note 16.

\(^{134}\) A number of songs cited in the manuscript, including “Coal Black Smith”, are not in the published text. See Part 3 Note 27. Jones may be thinking of the hammer-wielding Norse God Thor or the Roman Vulcan or his Greek equivalent Hephaestus – gods of blacksmithing and metallurgy.
7. *wagon lines*. The horse-lines of an Artillery Unit, some way to rear of gun positions. In the narrative an artillery supply wagon, having delivered its goods at the Battery, is returning to its wagon lines for the night.

*wagon lines*] waggon lines

*Master* a word \title/ immorally associated with the Suns.

8. *Barbara.* ... hate. St. Barbara, the patroness of gunners.135


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135 St. Barbara appears in *The Anathemata*, 148: “By our own Nicomedy Barbara: “St Barbara, virgin and martyr, executed in Nicomedia in Asia c. AD 230. She was imprisoned and martyred in a fort or tower which may account for her being the patroness of armourers, gunners, siege-engineers and such like.”

In *In Parenthesis*, she returns in the ballad “Barbara Allen” in Note 11. Also St. Barbara’s Feast Day is December 4 and it is December in this part of the text.

136 A horse in Robert Smith Surtees’ 1853 novel *Mr. Sponge’s Sporting Tour*. The name Jack, a diminutive of John, appears frequently in the text.
Jac-y-dandi. . . . Tour.] Jac-a-Dandy cf. Surtees. Jack-a-Dandy. Its horse belongs to Mr. (leave blank.) [illegible words in lighter hand, probably pencil]

Nos dawch. Corruption of ‘Nos da I chwi’—‘goodnight to you’.


137 The litany of ‘good nights’ in this section of the text (Good night Mick. / Good night Master … Good night Parrott / good night Bess. / Good night good night”) mimic those in Eliot’s The Waste Land: “Goonight Bill. Goonight Lou. Goonight May. Goonight.” Dilworth also observes that ‘Night night’ echoes the end of the Anna Livia chapter (first published 1928) of Finnegans Wake—the last four pages of which Jones had known by heart since 1931” (Reading David Jones 40).

138 This is the first reference to Malory’s Le Morte d’Arthur, cited in a total of nineteen notes (more frequently than any other work). Jones owned and marked up a Dent edition. Cleverdon had originally wanted him to create illustrations for Le Morte d’Arthur, but these plans fell through, with only one dry-point, Lady with Wounded Knight by Seashore, completed.

In the Malory passage, Sir Launcelot arrives at the Chapel Perilous. Mr. Jenkins in In Parenthesis, feels a dread similar to Launcelot’s: “the grinning and the gnashing and the sore dreading—nor saw he any light in that place” (In Parenthesis 31).

Matt. [illegible cancellation] Matt. XV. 14.\textsuperscript{139}

11. Jimmy Grove. In homage to ‘Scarlet Town’, cf. Barbara Allen.\textsuperscript{140}

12. a colder place for my love to wander in. Cf. English folk song, The Low Low Lands of Holland.\textsuperscript{141}

\textsuperscript{139} In Parenthesis, 31: “the stumbling dark of the blind, that Breughel knew about—ditch circumscribed.” Pieter Breughel the Elder’s oil painting The Blind Leading the Blind (1568) illustrates Matthew 15: “Can the blind lead the blind? Will they not both fall into the ditch?”

\textsuperscript{140} Jimmy Grove dies for the love of a beautiful girl in the ballad “Barbara Allen.” The Anathemata, 22: “There is a sense in which Barbara Allen is many times more ‘propagandist’ than Rule Britannia.”

\textsuperscript{141} A folksong about a young man shipped off to war against his will during the Anglo-Dutch Wars. He is sent across the English Channel and separated from his love, like many of the men in In Parenthesis. The song appears again in the manuscript notes.
the lengthening light . . . lands. My mother always says, in February, as a proper
check to undue optimism:

‘As the light lengthens

So the cold strengthens.’

Cf. English folk song, . . . Holland.] Cf. Eng. Folk song see note to p. 32. under;

“O there couldn’t be a colder place”.

13. festooned slack. Hanging field telephone wire. See note 18 to p. 36, ‘mind
the wire’.

gooseberries. Arrangement of barbed wire hoops, fastened together to form
skeleton sphere, the barbs thrusting outward at every angle; usually
constructed in trench, at leisure, by day, convenient and ready to handle by
night. These could be easily thrown in among existing entanglements.

142 Personal anecdotes not concerning the war are rare in the notes. Jones mentions his
mother a second time in Part 7 Note 12, recalling the first song she sang to him as a child.
Maternal images, such the Queen of the Woods in Part 7, do appear in the book.

143 The article is accidentally omitted.
picket-irons. Twisted iron stakes used in construction of wire defences.

*Hanging . . . wire*.] hanging field/ telephone wire. See also Note to p. 35 under, “mind the wire”

*Gooseberries. ... entanglements*] ~; and even if not well secured by hand, moved of themselves tend to set held fast. Invaluable in emergency as strengthening when wire has gapped or poor. & where it was undesirable to employ wiring-party at exposed and noisy job of running-out & staking fresh strand-wire.

*Twisted . . . defences.*] iron staple with cork-screw and (for insertion in ground) used to stake entanglement.

14.  *I want you to play with*

    *and the stars as well. Cf. song:*

    ‘Loola loola loola loola Bye-bye,

    I want the moon to play with

    And the stars to run away with.
They’ll come if you don’t cry.’

15. *caved robbers* . . . *Maelor*. ‘The Red-haired Bandits of Mawddwy’ are notorious in local tradition. Historically a band of outlaws who troubled the authorities in mid-Wales in the sixteenth century, about whom legend has accumulated. Perhaps they have become identified with the idea of a mysterious (red?) race lurking in fastnesses which I seem to have heard about elsewhere.

*green girls* . . . *Croix Barbée*. I had in mind Coleridge’s *Christabel*, and associated her with a nice dog I once saw & a French girl in a sand-bagged farm-building, off the la Bassée-Estaires road.

Lyrics from the lullaby “My Curly-Headed Baby.” Dilworth observes that it is “a song for infant-ry, who were children not so long ago” (*Reading David Jones* 40).

In *Welsh folk-lore: a collection of the folk-tales and legends of North Wales* from 1896, Elias Owen discusses the red fairies of Mawddwy and the robbers descended from them. In a 1931 letter Jones asks Hague to “Find out what you can about the red-haired banditti of Mawddwy” (*Dai Greatcoat* 50).

The title character in Coleridge’s poem “Christabel” prays at an oak tree (a symbol that reappears in Part 7) when she is approached by another woman, Geraldine. The two
'The Red-haired Bandits of Mawddwy' . . . elsewhere.] “The Red-haired Bandits of Mawddwy” are notorious in Welsh local tradition. Historically a band of outlaws who troubled the authorities in mid-Wales in the 16th. Cent, about whom legend has accumulated. They have been identified with that [illegible cancellation] general idea of a mysterious (red?) more elder race lurking in fastnesses. which I seem that I understand is common to have heard about in various wild districts elsewhere.

associated] & lines linked

French girl . . . road.] French girl in the shattered, sand-bagged farm building off the La Bassée—Bailleul la Bassée-Estaires road.

women are disturbed by ominous signs, including a barking dog. The abandoned farmhouse on the Bassée-Estaires Road made a strong impression on Jones; see appendix for a 1916 sketch. The author also owned a signed copy of Selections from Coleridge (ed. Andrew Lang. London: Longmans, Green & Co., 1898).

147 The conversational and uncertain“(red?)” finds its way back in the published text.
16. *the cowsons: they’ve banned ’em.* A complaint against the H.Q. ban on that kind of woollen comforter which covers the ears. These articles of clothing were considered not conducive to general alertness.\(^{148}\)

\(\text{the H.Q ban] the ban on H.Q. ban}\)

\(\text{comforter which] comforter wh-which}\)

17. *cushy.* Used of any easy time, or comfortable place; but primarily of any sector where the enemy was inactive. Habitually used, however, whatever the sector, by the relieved to the relief as they passed each other in trench or on road. These coming from and these going to the front line used almost a liturgy, analogous to the seafaring ‘Who are you pray’ employed by shipmasters hailing a passing boat. So we used to say: ‘Who are you’, and the regiment would be named. And again we would say: ‘What’s it like, mate’, and the invariable reply, even in the more turbulent areas, would come: ‘Cushy, mate, cushy’.

*Who are you’,] “what’s it like mate” “who are you.”

18. *mind the wire*. Field-telephone wires, which were a frequent impediment in trench or on roads by night. They ran in the most unexpected fashion and at any height; and, when broken, trailed and caught on any jutting thing, to the great misery of hurrying men.

>frequent impediment in trench] frequent [illegible cancellation] empediment in
>to men negotiating trench

19. *in wiv the Coldstreams*.\(^{149}\) It was customary for any new unit going into the trenches for the first time to be attached to more experienced troops for instruction.

20. *shell-case swung*. Empty shell-cases were used as gongs to give gas-alarm. This practice developed into the establishment of Gas Posts and Gas Guards. It was the function of these guards to note the direction of wind, and weather conditions generally and to set up notice, reading; ‘Gas Alert’, if the conditions were favourable to the use of enemy gas. If gas was actually being put over on

\(^{149}\) In a 1933 letter to Hague, Jones writes “Went out to lunch into Scotland to Coldstream where the Guards come from” (*Dai Greatcoat* 53). The Coldstream Guards are one of the oldest regiments of the British Army.
the front concerned, the gong was struck, rockets fired, and clappers sounded.

False alarms were common, and this weapon, more than any other, created a nervous tension among all ranks. The suspicion of a gong-like sound on the air was often enough to set a whole sector beating brass unwarrantably.

*establishment practice establishment*

*notice, reading; ‘Gas Alert’,] notice, say reading: “Gas Alert”*

21. *he’s got a fixed rifle on the road.* He, him, his—used by us of the enemy at all times. Cf. Tolstoy, *Tales of Army Life,*

150 ‘The Raid’, ch. X, footnote: ‘He is a collective noun by which soldiers indicate the enemy.’ It as part of the picked rifleman’s duty to observe carefully any vulnerable point in or behind enemy

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150 In a 1973 letter to Hague: “It chances that *Tales of Army Life* is the only book of Tolstoy I read properly and I remember being amused by how ‘He’ is for soldiers those opposed to them. It was certainly universal with us” (*Dai Greatcoat* 244). Although there is no record of the volume in Jones’s library, Oxford University Press had published a translation of Tolstoy’s army stories in 1935, around the time the notes to *In Parenthesis* were being completed.
trenches (e.g. a latrine entrance, a gap in parapet or between walls, a juncture of paths, any place where men habitually moved, the approach to a stream or pump), and, having taken registering shots by day, to set up a rifle aligned and sighted (i.e. a fixed-rifle) so as to cause embarrassment and restrict movement during those hours which otherwise would have been made secure by the covering darkness. Such points were called ‘unhealthy’.

He . . . enemy.] He, him, his, used of the enemy, at all times. Cf. Tolstoy, “Tales of Army Life” The Raid Ch. X Footnote. “He is a collective pronoun by which soldiers indicate the enemy.

picked rifleman] \picked/ rifleman

‘unhealthy’.] “unhealthy” see text p43 “it’s not too healthy here”

22. the cleft of the Rock . . . hill-country . . . bugger of a time ago. I mean those caves and hill-shrines where, we are told, the Mystery of the Incarnation was anticipated, e.g. at Chartres; and cf. Luke i. 39: ‘And Mary arose in those days,
and went into the hill country with haste, into a city of Juda’ (A.V.)¹⁵¹ and there is the association of the moon with the Mother of God.

*caves and hll-shrines* hill shrines

*rownsepyked* rownsepyk.¹⁵² Obsolete word for aged / withered tree.

23. O.B.L. ‘Old British Line.’ In sector here described a dilapidated series of trenches vacated by us in a local advance was so called.¹⁵³

*the voice of his Jubjub* cf. Carroll’s “Hunting of the Snark”.¹⁵⁴

¹⁵¹ Authorized King James Version of the Bible. Jones’s allusions to hills continue in Note 25 with the “hills about Jerusalem”.

¹⁵² The word is used in Malory’s *Le Morte d’Arthur*, Book VI, Ch. XVI, to mean a branch.

¹⁵³ The Richebourg Sector, where Jones was stationed in 1915–1916.

¹⁵⁴ While this note is not published, the annotations to Part 7 indicate that the title “The Five Unmistakable Marks” is from *The Hunting of the Snark*, a nonsense poem by Lewis.
24. *The Disciplines of the Wars.* Cf., as in other places, Shakespeare’s *Henry V.* Trench life brought that work pretty constantly to the mind.\(^{155}\)

*Cf., as in other places, . . . the mind.* See *Henry V* Act III sc 3 see note to p. 102 part IV under “I tell you etc”


Carroll. Jones had been reading Carroll, particularly the Alice books, at the time of writing (*Reading David Jones* 52), but also *The Hunting of the Snark.* The jubjub bird is a creature with an alarming call.

\(^{155}\) Fluellen, the comic Welsh captain in *Henry V,* says “the mines is not according to the disciplines of the war: the concavities of it is not sufficient” (Act III Sc. ii). Jones alludes to this again in Part 5 Note 24. Lance-Corporal Lewis is associated with Fluellen, singing “in a low voice, because of the Disciplines of the Wars” (*In Parenthesis* 42). Kathleen Henderson Staudt, in *At the Turn of a Civilization: David Jones and Modern Poetics,* 56, argues that the “incongruity of Lewis singing Welsh folk hymns in the midst of shelling turns out to be a source of strength for his men.” Jones had positive associations with the Welsh language, and these hymns, together with the German Christmas carols and “Casey Jones” make the linguistic fabric of the work diverse.
David of the White Stone. Cf. Welsh song: Dafydd y Garreg Wen.\footnote{In the first printing of \textit{In Parenthesis}, the song is incorrectly spelled \textit{Dafydd y Careg-Wen}. The manuscript notes, with their cancellations and insertions, show Jones’s difficulties in spelling this name. He later provides instructions: “for \textit{Dafydd y Careg-Wen} read \textit{Dafydd y Garreg-Wen}” (\textit{The Long Conversation} 85).}

\textit{Cf. Welsh Calvinistic Methodist hymn.} … Caersalem’. Cf. Welsh Hymn

Calvinistic Methodist Hymn “O Fryniau Caersalem”, the last verse of which is so popular, starting - --------------

\textit{Dafydd y Garreg Wen.} \textit{Dafydd y Garreg Wen} \textit{Garreg}

26. \textit{Gretchen Trench}. Name given on English trench maps to German front line trench a little to left of road here described, a continuation of Sandy and Sally Trenches (see text, Part 4, p. 98). All German trenches were named by us for convenience.\footnote{In \textit{The Anathemata}, 216, other nicknames for trenches are listed: “the Maiden’s Bulge, … the Pontiff’s Neb”: “The allusions are reflective of names given to salient features of the opposing trench lines in the Richebourg sector in 1915; e.g. Gretchen’s Trench, Sally Trench, the Pope’s Nose, Sophia’s Trench, and the Neb.” The first edition of \textit{In}}
left of road . . . convenience.] left of & said to enfilade road here described, a continuation of Sandy and Sally trenches (see p. text Part IV)/ All German trenches where named /by us\ for convenience.

27. They’ve served . . . flares. Together with various ‘traditional song’ associations here,\(^{158}\) I had in mind ‘Eddeva pulchra’ and Wace’s ‘ladies of the land . . . some to seek their husbands, others their fathers’.\(^{159}\)

\(^{158}\) These “traditional song associations” are provided in the manuscript draft: “John Barleycorn,” “How Should I Your True Love Know,” “Low Low Lands of Holland,” “The Unquiet Grave” and “Johnny I Hardly Knew Ye.” The figure of John Barleycorn may come from The Golden Bough. John Barleycorn appears again in Part 7 Note 39, and “Low Low Lands of Holland” returns in Part 1 Note 12. The name John, like Jack, appears frequently in the book.

\(^{159}\) “Eddeva pulchra” may be Edith the Fair, the consort of King Harold II, who found his body after the Battle of Hastings. The 12th-century Norman poet Wace composed the Roman de Rou, recording the history of the dukes of Normandy, including the Battle of Hastings. The Roman de Rou returns in Part 7 Note 15.
They’ve served . . . their fathers’. a number of / fragments /
associations assisted me here. (1) John Barleycorn (not the Burns’ version) (2)
“How should I your true love know for any other one” (3) Neither fire light, nor candle light can ease my heart’s despair” (4) The Unquiet Grave (5) Edith of the swan’s neck searching by torch-light for Harold’s body after Hastings.

See also: song. Johnny I hardly knew ye

28. This gate . . . whispering. Cf. Chaucer, Knight’s Tale. Description of the palace of Mars.\(^{160}\)

29. hurdle-stake. Stout upright of revetting hurdle. Revetment hurdles, or revetting frames, were used to face the earth wall of crumbling breastworks with wire-netting.\(^{161}\)

\(^{160}\) An allusion to the “Knight’s Tale” from The Canterbury Tales (Jones had three copies in his library). Jones recalls the experience of constructing a bridge in Ypres in 1917 in a 1973 letter to Hague. The French landscape here is linked to “The Knight’s Tale”: “There is a passage in Chaucer about the Palace of Mars that I felt and feel has words best descriptive of it” (Dai Greatcoat 251). The temple is foreboding and windowless. Jones had three copies of The Canterbury Tales in his library.
hurdle-stake . . . wire netting

Hurdle-stake Stout upright of reveting hurdle.

Revetment/ Revetting hurdles or revetting frames, were used to face the earth wall of trench to prevent fallings-in. They consisted often consisted of wire-netting stretched on wooden framework.

30. china. From ‘china-plate’, rhyming slang for ‘mate’.162

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161 To revet is “to face (an embankment, rampart, wall, etc.) with masonry or other material; to provide with a revetment.” Oxford English Dictionary.

162 Cockney rhyming slang. From a 1935 letter: “The real thing I’m afraid of is this business of Cockney speech. It’s the devil to try and make a real enduring shape that won’t be embarrassing with the stuff – dropped h’s and ‘yers’ and ‘bloody’ and all that are so difficult. And yet you’ve got to get across that form of speech somehow because so much of the feeling of the sentences depends on all that – how to make it realistic is the bugger. I feel it’s beyond my power – one would have to know a lot more about the construction of words and the origin of dialect I suppose to do it” (Dai Greatcoat 80).

Hague writes that “The cockney accent, habit, humour, tradition, became well known to David but only as to one who stands apart from it. He learnt that from some of the Londoners with whom he served in the London Welsh [Battalion of the Royal Welch Fusiliers], but his two close friends in the army, Reggie Allen, and Leslie Poulter, were,
“china. . . mate’.] china mate, companion, friend from china-plate = mate see p144 (Part VII)\(^{163}\)

31. *Kitty Kitty . . . in the City.* Cf. music-hall song popular among Field-Téléphonists: ‘Kitty, Kitty isn’t it a pity in the City you work so hard with your 1, 2, 3, 4, 5, and 6, 7, 8 Gerrard.’\(^{164}\)

*Kitty Kitty . . . Gerrard.*] Kitty Kitty etc. cf. Music Hall Song favoured by Field telephonists. Kitty Kitty isn’t it a pity in the City you work so hard with your one two three four five six seven eight Gerard. Kitty Kitty isn’t it a pitty that

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as he tells us himself, middle class, from the society in which he himself had originally been at home” (*Dai Greatcoat* 25).

\(^{163}\) Jones provides a cross-reference in the manuscript note, but removes it from the published one. Notes 9 and 11 in Part 7, on “china,” refer back to Note 30 in Part 3.

\(^{164}\) More of the lyrics to the popular 1912 song “Kitty: the Telephone Girl” are provided in the manuscript note. Telephone wires frequently had to be repaired on the front (a task Jones often had to do on fatigue-parties).
you’re hasty so much time with your lips close to the telephone when they
might be close to mine.

32. *They bend low . . . however so low.* This passage commemorates the peculiar
virtues of Battalion Signallers. They were a group of men apart, of singular
independence and resource. Excused fatigues, generally speaking, and envied by
the ordinary platoon soldier. Accustomed as they were to lonely nocturnal
searchings for broken telephone wires, they usually knew the geography of the
trenches better than most of us. They tended to a certain clannishness and were
suspected of using the mysteries of their trade as a cloak for idling. They also had
the reputation of procuring better rations than those served to the platoon and of
knowing ways and means of procuring extra comforts—such as officers’ whisky,
spare blankets, etc. Always, of course, consulted as to any likely new move or
turn of events, because of their access to ‘the wires’. In general there was a legend
surrounding them as a body. They were certainly a corporation within the larger

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165 Jones’s friend Leslie Poulter was in the Signals.
life of a Battalion. They seemed to us rather as Ishmaelites to a dweller within the walls.\textsuperscript{166}

_They bend low . . . within the walls._] Theis passage about commemorates the peculiar virtues of Battalion Signallers They were a [illegible cancellation] group of men apart. Of singular independence and resource. Hard worked at times but seemingly of unusual gaiety. Excused fatigues, generally speaking, & envied by the ordinary platoon soldiers. Interested in their profession and Accustomed \as they were/ to lonely nocturnal searchings for broken telephone wires \they/ usually knew the geography of the trench area better than most of us. \~ Also had reputation of procuring better rations than those served in the platoon & of knowing ways & means of procuring extra comforts—such as officers’ whisky, spare blankets, etc. \~ In general there was legend surrounding them as a body. Sergent majors were constantly in argument with signals officers as to whether signaler X could be spared for this or that work. They were certainly a corporation within the larger life of a battalion; at least so it seemed to us [illegible cancellation] others ordinary

\textsuperscript{166} The descendants of the biblical Ishmael, who were numerous and powerful. Jones changes his phrasing in manuscript – “They seemed to me, personally” – to “They seemed to us.” The shift from first person singular to plural universalizes the experience.
platoon soldiers' wallahs. They seemed to me, personally, like Ismaelites to a dweller within the walls.

*you’ll tip-toe*  
*cf. Henry V act IV sc III sc 3*¹⁶⁷

33. *fire-step.* Raised step in fire-bay about two feet high, formed out of front wall of trench; sometimes built up with layer of sandbags, sometimes furnished with a duck-board. This last was a good method, it allowed for drainage and afforded a drier seat. The fire-step was the front-fighter's couch, bed-board, food-board, card-table, workman's bench, universal shelf, only raised surface on which to set a thing down, above water level. He stood upon it by night to watch the enemy. He sat upon it by day to watch him in a periscope. The nature, height,

¹⁶⁷ Henry V gives his St. Crispin’s Day speech, encouraging the English troops before the Battle of Agincourt, even though they are greatly outnumbered by the French:

This day is call’d the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when the day is named,
And rouse him at the name of Crispian.
and repair of fire-steps was of great importance to the front-line soldier, especially before adequate dug-outs became customary in all trenches.

Raised step . . . drier seat.] Raised step built against parapet of each bay in fire-trench, at above knee height, from which the occupant of trench could engage the enemy. Usually built of a few layers of sand bags; sometimes formed by, and part of, the earth wall of parapet; more rarely constructed of duck-boards raised on wooden supports. This last latter was a good method: it allowed for drainage & left the afforded a drier seat.

above water level] [illegible cancellation] above water level

front-line soldier . . . trenches.] front line soldier, especially before adequate before-[illegible cancellation]/ dugouts became the universal rule customary in all trenches.

* Headers. Sandbags were laid alternated end-on & lengthways the former were called: headers & the latter: stretchers

34. Fire-bay. The built-out divisions in run of fire-trench. Each bay was connected with the next by a few yards of straight trench. The proportions of this traversing, formed by bay and connecting trench, varied considerably and might
be angled square, and exactly and carefully revetted, or be little more than a series of regularly spaced salients\textsuperscript{168} in a winding ditch.

\textit{fire-trench . . . straight trench.} front-line trench. From three sides of each bay fire could be directed on enemy; just as from a bay window one can look front obliquely left & right. Each bay was connected with the next by a straight few yards of straight trench.

\textit{revetted, . . . ditch.} revetted, or be little more than salient a series of regularly spaced salient in a winding ditch. – each outward bend forming an elementary fire-bay. When the front system became more consolidated & the position of trenches more determined, it was usual to dig a small trench round the central block of earth left by the detour of traverse & so form a small island in which could be recessed a cubby-hole with its opening toward the rear. It will

\textsuperscript{168} The \textit{Oxford English Dictionary} defines “salient”: “A narrow projection or spur of land extending from a larger feature; a spur-like area of land, esp. one held by a line of offence or defence, as in trench-warfare; spec. (freq. with \textit{the} and capital initial) that at Ypres in western Belgium, the scene of severe fighting in the war of 1914–18.”
Johnson hole. Large shell-hole, called after Jack Johnson. It is a term associated more with the earlier period of the war; later on one seldom heard it used. It had affinity with that habit of calling Ypres ‘Wipers’, the use of which by a new-comer might easily elicit: ‘What do you know about Wipers—Eeps if you don’t mind’. It was held by some that ‘Wipers’ was only proper in the mouth of a man out before the end of 1915, by others, that the use must have served at the first Battle of Ypres in 1914.

Johnson hole. . . . first Battle of Ypres in 1914.] Johnson hole. & Wipers large shell hole, called after Jack Johnson, the coloured pugilist, because of the black fumes & powerful character of the German shell which occasioned these craters. It is a term associated with the earlier period of the war, later on one seldom heard it used. It had affinity with that habit of calling Ypres, Wipers, the use of which by a new comer might easily elicit: “what do you know about Wipers – Yeeps if you don’t mind” It was help by some that Wipers was only proper in the mouth of a man out before the end of 1915 by the others that the user must have served at the 1st Battle of Ypres in 1914.

169 An American boxer who held the world heavyweight title from 1908–1915.
* calm breasts of her    those sculptured breasts on effigies which
thrust outward gallantly above a ship’s prow.\textsuperscript{170}

36. \textit{like long-barrow sleepers . . . As Mac Óg sleeping}. In this passage I had in
mind the persistent Celtic theme of armed sleepers under the mounds, whether
they be the fer sídhe or the great Mac Og of Ireland, or Arthur sleeping in Craig-y-Ddinas or in Avalon or among the Eildons in Roxburghshire; or Owen of the
Red Hand, or the Sleepers in Cumberland.\textsuperscript{171} Plutarch says of our islands\textsuperscript{172}: ‘An

\textsuperscript{170} Ships were on Jones’s mind with his engravings for “The Rime of the Ancient
Mariner.”

\textsuperscript{171} Fer sídhe are a type of hill-dwelling Irish fairy; the male equivalent to the banshee.
Mac Og is the Irish god of love. Dilworth writes: “Mac Og may appear here because of
the huge number of Irish enlisted in the British army and because, in 1918, Pte Jones was
uncomfortably a member of the British army occupying Ireland, but Mac Og is also an
Arthur replacement” \textit{(Reading David Jones 47)}. Jones was sent to Ireland briefly to
recover from injuries. Owen of the Red Hand was a Welsh warrior who is said to be in an
enchanted sleep under his castle, like King Arthur.

\textsuperscript{172} Jones notably uses the plural “islands” here. He more commonly uses the singular
“island” (sometimes capitalized) when referring to Britain.
Island in which Cronus is imprisoned with Briareus keeping guard over him as he sleeps;\(^{173}\) for as they put it, sleep is the bond of Cronus. They add that around him are many deities, his henchmen and attendants’ (Plutarch’s *De Defectu Oraculorum*; see Rhys, *The Arthurian Legend*).\(^{174}\) It will be seen that the tumbled undulations and recesses, the static sentries, and the leaning arms that were the Forward Zone,\(^{175}\) called up easily this abiding myth of our people. Cf. also Blake’s\(^{176}\) description of his picture, ‘The Ancient Britons’: ‘In the last Battle of

\(^{173}\) “The Arthurian Legend” (*Epoch and Artist* 204): “in Plutarch it is in these islands that Cronos sleeps to come again – an earlier Arthur type.” Again, in “The Myth of Arthur” (*Epoch and Artist* 218) Jones cites the passage from *De Defectu Oraculorum*.

\(^{174}\) While *The Arthurian Legend* is not listed in Ceiriog Jones’s catalogue, several other works by Rhys are (*Celtic Folklore: Welsh and Manx, The Celtic Inscriptions of Gaul: Additions and Corrections, The Englyn: the Origin of the Welsh Englyn and Kindred Metres; The Welsh People: Chapters on their Origin, History and Laws, Literature and Characteristics*).

\(^{175}\) The front line.

\(^{176}\) Jason Whittaker observes “Jones was greatly influenced by Blake, not merely to bring together the heterogeneous elements of his Anglo-Welsh cultural heritage (with roots in
King Arthur, only Three Britons escaped; these were the Strongest Man, the Beautifullest Man, and the Ugliest Man; these three marched through the field unsubdued, as Gods, and the Sun of Britain set, but shall arise again with tenfold

Latin and biblical culture), but also formally through imitation of Blake’s acts of repetition. Jones had been an early admirer of Blake, and his return to the mythographical accounts of the origins of Britain out of Geoffrey of Monmouth shared great similarities with the Romantic poet’s desire to locate the beginning and end of all things ‘in Albions Ancient Druid Rocky Shore.’” Jones was particularly influenced by Blake’s Jerusalem: The Emanation of the Giant Albion and Milton: a Poem (“The Song of Deeds: David Jones and William Blake,” Zoamorphosis: The Blake 2.0 Blog).

splendour when Arthur shall awake from sleep and resume his dominion over Earth and Ocean.177

‘. . . Arthur was the name for the Constellation of Arcturus, or Boötes, the Keeper of the North Pole. And all the fables of Arthur and his round table; of the warlike naked Britons; of Merlin; of Arthur’s Conquest of the whole world; of his death or sleep, and promise to return again; of the Druid monuments or temples;

177 The author returns to Blake “The Myth of Arthur”: “‘The stories of Arthur are the acts of Albion.’ So William Blake, in the eighteenth century, expresses in nine words a great part of a tradition around which so much has been written” (Epoch and Artist 212).

For Jones, Arthur is a sleeping Christ-figure that recurs in his essays, imaginative writing, and visual artwork. Around 1949, he produced a pencil wax crayon inscription with the words “Hic iacet Arturus” (see appendix for image). In this same decade, “The Myth of Arthur” (1942) and “The Arthurian Legend” (1948) appeared.

In The Anathemata, 164, Jones cites Le Morte d’Arthur, XXI, 7: “Yet som men say in many partys of Inglonde that Kynge Arthur ys nat ded but had by the wyll of oure Lorde Jesu into another place, and men say that he shall com agayne …. Yet I woll nat say that hit shall be so … men say that there ys written upon the tumbe thys: Hic iacet Arthurus Rex quondam Rexque futurus.” It is cited again in “The Myth of Arthur” (Epoch and Artist 213).
of the pavement of Watling-street; of London Stone; of the Caverns in Cornwall, 
Wales, Derbyshire and Scotland; of the Giants of Ireland and Britain; of the 
elemental beings called by us by the general names of Fairies; of those three who 
escaped, namely Beauty, Strength, and Ugliness.’ See The Writings of William 

fer sídhe] Fer [illegible cancellation] sídhe (man fairy p. 20 shee as [illegible 
cancellation] in Ban shee Bean sídhe woman fairy)

Mac Og . . . of our islands.) Mac Òg of Ireland or Arthur sleeping yet in Craig-
y-Ddinas or or in the Insula Pomorum or in the Eildon Hills in Berwickshire 
Roxburghshire who seems to have/ played the same role for the peasants of 
Cardiganshire Or Owen Llawgoch, that the men/ peasants/ of south 
Cardiganshire told/ sang/ stories of [illegible cancellation], or the sleepers in 
Cumberland,—and hear what Plutarch says of our Islands:

37. *starving as brass monkeys.* Cf. popular expression among soldiers: ‘Enough 
to freeze the testicles off a brass monkey.’ *Diawl!* Welsh expletive: Devil, one 
deprived of light.

*Diawl! . . . light.*] Diawl see opposite page traditional Welsh oath used an an 
Englishman might say “O hell!” (illegible cancellation) according to Richards.
W. Deity: Devil, one deprived of light) W. oath as a Frenchman might say
diable

* Arctic bear’s arse. The hind quarters of the polar bear, whose were often
used spoken of as a similitude of a state of coldness.

38. dogs of Annwn glast. According to Lady Guest, writing in the forties of the
last century, these baleful animals were still heard by the peasants of Wales,
riding the night sky. Glast is an obsolete word meaning, apparently, to bark a
lot. 178

glast. According to glast. As to the Dogs of Annwn According

word meaning] word used by Malory meaning

39. parked. From ‘parky’ = cold.

40. fog-smoke wraith they cast a dismal sheen. Cf. Coleridge, Ancient Mariner, part
i, verses 13 and 18. 179 This poem was much in my mind during the writing of Part
3.

178 Glaster, obsolete: “To bawl, hence to brag or boast.” Oxford English Dictionary.

179 Verse thirteen:
verses 13 and 18. This poem] verses 13 & 18 [illegible cancellation] this best of all English this poems [illegible cancellation] was much in my [illegible cancellation] has influenced mind all through the whole of part II Part III. This poem

And through the drifts the snowy clifts

Did send a dismal sheen:

Nor shapes of men nor beasts we ken—

The ice was all between.

Verse eighteen:

In mist or cloud, on mast or shroud,

It perched for vespers nine;

Whiles all the night, through fog-smoke white,

Glimmered the white Moon-shine.
41. *organisation in depth.* The German trench system as a whole was of greater depth from the front line to the rear defences, of greater complexity and better builted than was our own. At least, that was my impression.\(^{180}\)

*At least, that was my impression.* At least so it appeared to me that was my impression.

42. *Pen Nant Govid … night flares.* This whole passage has to do with the frozen regions of the Celtic underworld. At Pen Nant Govid sits that wintry hag, the black sorceress, the daughter of the white sorceress, mentioned in the *Kulhwch ac Olwen.* Again, the Welsh called the chill Caledonian wastes beyond The Wall\(^{181}\) ‘the wild land of hell’. And that theme of the revolving tower of glass

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\(^{180}\) This impression was common. Fussell writes “the German trenches, as the British discovered during the attack on the Somme, were deep, clean, elaborate and sometimes even comfortable. As [British soldier George] Coppard found on the Somme, ‘Some of the German dugouts were thirty feet deep, with as many as sixteen bunk-beds, as well as door bells, water tanks with taps, and cupboards and mirrors’” (*The Great War and Modern Memory* 44).

\(^{181}\) The Antonine Wall.
in Celtic myth I associate with intense cold and yet with lights shining. The place of the eight gates where Arthur and his men went, like our Blessed Lord,\textsuperscript{182} to harrow hell.

‘And before the door of Hell’s gates lamps were burning, when we accompanied Arthur—a brilliant effort, seven alone did we return. . . .’

The poem attributed to Taliessin from which this fragment is taken is called *Preiddeu Annwn*—‘The Harrowing of Hades’\textsuperscript{183}

\textsuperscript{182} Jones uses the possessive first person plural pronoun “our” to identify himself as a Christian. In Note 37 to Part 4, he writes “The Xth Fretensis is, in Italian legend, said to have furnished the escort party at the execution of Our Lord.” Similarly, in Note 11 to Part 4: “For Christians, Our Lord and St. John Baptist.” He also uses the first person plural to create a sense of national identity. In General Note 4 he writes that *Y Gododdin* “has special interest for all of us of this Island.” Also see Note 32, where he distinguishes between regular soldiers and signallers: “They seemed to us rather as Ishmaelites to a dweller within the walls.”

\textsuperscript{183} The fragment can be found in John Rhys’s preface to the Everyman’s Library *Le Morte d’Arthur*, first published in 1906.
In another place it says:

‘Before him no one entered into it. . . .

And at the harrying of Hades grievously did he sing. . . .

Seven alone did we return. . . .’

and this theme repeats itself at each gate:

‘Beyond the Glass Fort they had not seen Arthur's valour. Three score hundredstood on the wall: Hard it is to converse with the sentinel.’

Arthur’s descent into Hades is also associated with an attempt to obtain the magic cauldron which would hold the drink of no coward.¹⁸⁴

¹⁸⁴ “The Arthurian Legend” (Epoch and Artist 204): “The world of such a poem as the Lauda Sion and the ideas that stand behind that world are present for us along with things from the world of that poem in Old Welsh called The Spoils of Hades, where is made mention of the sought-for vessel that would ‘hold no coward’s food’, for which Arthur
We who know Arthur through Romance literature incline to think that the Norman-French genius has woven for us the majestic story of the Table and the Cup, from some meagre traditions associated with a Roman-British leader, who possibly existed historically as a sort of local *dux bellorum*.\(^{185}\) (Cf. Collingwood and Myres, *Roman Britain and the English Settlements*, ch. xix.)\(^{186}\) But there is evidence shining through considerable obscurity of a native identification far himself harrowed the Otherworld.” He cites these lines as well in “The Myth of Arthur” (*Epoch and Artist* 237).

\(^{185}\) Compare to “The Arthurian Legend” where Jones describes the historical Arthur as a *dux bellorum*, a military “Romano-British leader of a mobile striking-force of heavily armed cavalry” (*Epoch and Artist* 206). In “The Myth of Arthur” he cites Nennius: “In those days Arthur fought against them (i.e. Saxons) with the kings of the Britons, but he himself was *dux bellorum*” (*Epoch and Artist* 212). Arthur’s forces are compared to those in *Y Gododdin*: “The background of the *Gododdin* is still Romano-Welsh and the Arthurian background is precisely that, only more so” (*Epoch and Artist* 206).

more solemn and significant than the Romancers dreamed of, and belonging to true, immemorial religion—an Arthur, not as in the bogus print of the seal mentioned in Caxton’s preface to Malory: ‘Patricius Arthurus Brittanniae, Galliae, Germaniae, Dacie, Imperator,’ but rather an Arthur the Protector of the Land, the Leader, the Saviour, the Lord of Order carrying a raid into the place of Chaos.

As C.S. Lewis says of the mediaeval romance makers and their use of Celtic material: ‘They have destroyed more magic than they ever invented’ (The Allegory of Love, p. 27).

187 William Caxton argued in his preface to Le Morte d’Arthur that Arthur was a historical figure and that an impression of Arthur’s seal can be found in Westminster Abbey.

188 The Allegory of Love (Oxford: Clarendon Press, 1936) is C.S. Lewis’ treatment of the use of allegory in the Middle Ages and Renaissance. In writing on The Song of Roland, Jones explains that “the dominant theme is that bond between the leader and his vassals, and that love between companion and companion, which is only a dim thing for us, but which is characteristic, and which, as is pointed out by C.S. Lewis in his book, The Allegory of Love, was the main theme of that age, just as the pain between lover and mistress was the preoccupation of the later Romance literature (and from that literature to our own has remained the chief motif in story-telling)” (The Dying Gaul 97). The theme of male companionship is greatly evident in the friendships (both among the privates and
This whole passage . . . to harrow hell.] The place of the eight gates where Arthur & his men went, like our Blessed Lord, to harrow hell. The poem attributes to Tal Taliessin] Taliessin Taliesin

We who know Arthur . . . there is evidence.] We who know Arthur mainly or entirely through Romance literature & especially through Malory incline to think of him that the Norman-French genius has woven for us the majestic story of the Round Table & the Grail for some poor beginnings in a Roman-British leader vaguely associated for most of us with the west of England. Now although the historical Arthur was I suppose some sort of local dux bellorum – there is some evidence

place of Chaos . . . Allegory of Love, p. 27).place of Chaos. And what of the cauldron that denies its brew to a coward — of which no one unworthy may lightly drink without damage? Like \ as/ a barbarian of the dark age who has heard a few Latin [illegible cancellation] in church, & knowing just sufficiently

between privates and officers) in In Parenthesis which reflect Jones’s own friendships with Poulter, Allen, and others.
the source to know that the here in [illegible cancellation] exactly what I want
to say, I quote the liturgy for Corpus Christi. “. . . . umbram fugat veritas
noctem lux elminat” and “vere panis filiorum non mittendus canibus” and “In
figuris praesignatur. . . .” and also I might add “for they drank of that spiritual
rock that followed them; and that Rock was Christ.” Three supplementary
notes to passage dealt with generally in Pen Nant Govid note.

43.  
third foot for him. Cf. ninth-century Welsh stanza: ‘Mountain snow is on the
hill. The wind whistles over the tips of the ash. A third foot to the aged is his
staff’ (Skene, *Four Ancient Books of Wales*).189

44.  
little cauldron and Joni bach. Cf. song, *Sospan Fach*, associated with Rugby
Football matches; often heard among Welsh troops in France. The refrain runs:

‘Sospan fach yn berwi ar y tan

Sospan fawr yn berwi ar y llawr.

A’r gath wedi crafu Joni bach,’

189 An anthology of medieval Welsh poetry including the Black Book of Caernarthen, the
Red Book of Hergest, the Book of Taliessin and the Book of Aneurin, first compiled by
William F. Skene in 1868.
which implies, I think, that the little saucepan is boiling on the fire, the big saucepan on the floor, and pussy-cat has scratched little Johnny. It is a song of pots, pans, billikins, fire, and a song of calamitous happenings. Mary Ann hurt her finger, the scullion is not too well, the baby cries in its cradle—it also talks of Dai who goes for a soldier. There is an English version that introduces the words ‘Old Fritz took away our only fry-pan’—which lends it more recent associations. I am indebted to the secretary of the Llanelly Rugby Football Club, who kindly provided me with a copy of this song. When I wrote the passage in the text, I had only the memory of great and little pans, of little Johnny, of the trenches where I heard it sung, of the billikins on duck-board braziers, of some

190 Related to the character of Dai Greatcoat.

191 A billikin, billycan, or billy, is a “cylindrical container, usu. of tin or enamel ware, with a close-fitting lid and a wire handle, used for making tea and for cooking over fires in the open, and for carrying food or liquid.” A brazier is “a large flat pan or tray for holding burning charcoal, etc.” Oxford English Dictionary. See appendix for Jones’s sketch of a front line soldier cooking with a brazier.
half-remembered saying about ‘To Gwenhwyvar the pot, to Arthur the pan’\textsuperscript{192} (that may be quite inaccurate)\textsuperscript{193}—and how, in the Triads\textsuperscript{194}, one of the three things necessary to an ‘innate boneddig’\textsuperscript{195} is his cauldron.

\textsuperscript{192} “The Myth of Arthur” (\textit{Epoch and Artist} 242–243): “‘To Arthur the pot, to Gwenhwyfar the pan’ must be remembered when we are reading of the great feudal figure … The primitive division of goods between man and wife of the Welsh Codes brings us back to the realities of the economic basis of all society. We seem to see in that traditional saying, the hearthstone, the griddle, the herds, the lime-washed dwellings within the enclosing wattles, the defensive ditch, and the berried rowan planted to ward off the damaging magic – all the down-to-earthness, and intuition of powers-not-earthly, of the primitive scene.” Jones’s spelling alternates: Gwenhwyyvar in \textit{In Parenthesis}, and Gwenhwyfar in “The Myth of Arthur.”

\textsuperscript{193} The author often warns his reader that his notes are from memory and may not be accurate. Compare to Note 37B in Part 4: “I quote from memory, and may be inaccurate.”

\textsuperscript{194} The Triads are a collection of manuscripts of medieval Welsh folklore with stories grouped in threes.

\textsuperscript{195} An innate \textit{boneddig} was a free tribesman in ancient Wales.
associated] sung notoriously associated

implies, I think,] implies, that I think,

memory of great and little pans] memory of this song of great & little pans

duck-board braziers] dug out duck-board braziers

45. the efficacious word. There was one expletive which, above any other, was considered adequate to ease outraged susceptibilities.196

196 Jones writes “I have been hampered by the convention of not using impious and impolite words, because the whole or our discourse was conditioned by the use of such words. The very repetition of them made them seem liturgical, certainly deprived them of malice, and occasionally, when skillfully disposed, and used according to established but flexible tradition, gave a kind of significance, and even at moments a dignity, to our speech. Sometimes their juxtaposition in a sentence, and when expressed under poignant circumstances, reached real poetry. Because of publication, it has been necessary to consider conventional susceptibilities” (In Parenthesis xii). Still, Jones does use the word “shit-house” in the published text (In Parenthesis 78), calling into question his claim about publication restrictions. Blissett gathered from conversation with Jones that his
There was . . . susceptibilities.] There was one expletive which, above any other & at all times, was considered alone adequate to ease outraged susceptibilities.

It punctuated every other sentence in the discourse of every normal soldier [illegible cancellation] or simple.

46. at 350 . . . its bed. Has reference to adjustment of back-sight leaf for firing at required range. The opposing trench lines were, at this point, separated by approximately 300–350 yards. In other places the distance was very much less.

Among the Givenchy craters the length of a cricket pitch, at the most, divided the combatants (see Part 5, p. 116).

Kinross teeth . . . sixty-three parts properly differentiated. Scotsmen seemed as ubiquitous among Musketry Instructors as they are among ships’ engineers.197

There are 63 parts to the short Lee-Enfield rifle.

statement is “a bit misleading. There was no censorship at all by anyone else and no version different from the published one” (The Long Conversation 133).

197 Jones’s own musketry instructor was Scottish.
Has reference to adjustment of back-sight leaf for] Refers to adjustment of back-sight for

* You can hear . . . (P 53) secret passages. as in ancient our battles the our as our fathers’ bodies were “the “a raven’s gain”. as the Gododin says. So in this latest war, were ours/ we the perquisite food of rats.198

* P 53 Kite of Maldon ———— cf. Anglo-Saxon poem commemorating the Battle of Maldon.199

198 See appendix for a sketch of rats shot in the trenches; as a child, Jones loved drawing animals, and this sketch reveals his skill and the tenderness he felt for animals (also apparent in the book’s scapegoat illustration). Rats were common in the trenches, eating food and corpses and carrying lice that spread disease.

199 A battle fought on 10 August 991 at Maldon, England, in which the Anglo-Saxons, led by Earl Byrhtnoth, were defeated by Viking invaders. It is recounted in the Old English poem The Battle of Maldon. In a review of Hague’s translation of The Song of Roland, Jones states The Battle of Maldon is “one of those comparatively rare writings of which it can be said that their titles alone open a door for us, and call up for us a whole order of things” (The Dying Gaul 94).
*P 53 Kite of Maldon* — cf. Anglo-Saxon epic commemorating the

Battle of Maldon.

*P 53 Kite of Maldon* — cf. AS poem *Battle of Maldon* “then clamour arose; ravens wheeled the eagle greedy for carion; there was shouting on earth.”


47. *Those broad-pinioned . . . white-tailed eagle.* Cf. the Anglo-Saxon poem, The Battle of Brunanburh:200

*where the sea wars against the river.* Cf. Dafydd Benfras (thirteenth century), _Elegy to the Sons of Llywelyn the Great:_ ‘God has caused them to be hidden from us, where the troughs of the sea race, where the sea wars against the great river’


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200 This Old English poem, available in _The Anglo-Saxon Chronicle_, commemorates a battle of the same name fought in 937 at Brunanburh in northern England between Æthelstan, King of England, and his brother Edmund against Olaf Guthfrithsson, King of Dublin, Constantine II, King of Scots, and Owen I, King of Strathclyde.
PART 4

1. Title. *King Pellam’s Launde.* Cf. Malory, book ii, ch. 16.\(^{201}\)

*Like an home-reared . . . piled sods.* See General Notes, *Y Gododdin.*


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\(^{201}\) Pellam is a version of the Arthurian figure whose lands become waste when he is wounded. In *The Anathemata*, 50: “The cult-man stands alone in Pellam’s land: more precariously than he knows he guards the *signa*: the pontifex among his house-treasures, (the twin-*urbes* his house is) he can fetch things new and old: the tokens, the matrices, the institutes, the ancilia, the fertile ashes – the palladic foreshadowings: the things come down from heaven together with the kept memorials, the things lifted up and the venerated trinkets.”

Later in Part 4, Dai Greatcoat boasts “I was the spear in Balin’s hand / that made waste King Pellam’s land” (*In Parenthesis* 79). In Malory, Balin, a knight of King Arthur’s court, kills Pellam’s brother. Pellam challenges Balin and is wounded with the Spear of Longinus – the legendary spear that pierced Christ’s side. This dolorous stroke turns his land to waste. While Jones draws on Malory directly, he is secondarily influenced by Jessie Weston’s *From Ritual to Romance* and Frazer’s *The Golden Bough*, both of which examine the theme of the wasteland and wounded king.
*picket-iron iron staple (with cork-screw end for insertion in ground) with which to stake entanglement

with a moving . . . out there cf Macbeth Act V sc 5.\textsuperscript{202}

3. \textit{stand-to} and \textit{stand-down}. Shortly before daybreak all troops in the line stood in their appointed places, their rifles in their hands, or immediately convenient, with bayonets fixed, ready for any dawn action on the part of the enemy. When it was fully day and the dangerous half-light past, the order would come to ‘stand-down and clean rifles’. This procedure was strict and binding anywhere in the forward zone, under any circumstances whatever. The same routine was observed at dusk. So that that hour occurring twice in the twenty-four, of ‘stand-to’, was one of peculiar significance and there was attaching to it a degree of solemnity, in that one was conscious that from the sea dunes to the mountains, everywhere, on the whole front the two opposing lines stood alertly, waiting any eventuality.

\textsuperscript{202} In Part 7, Mametz Wood is associated with Macbeth’s \textit{Birnam Wood}: “walking trees and branchy moving like a Birnam copse” (\textit{In Parenthesis} 179). On first publication, Burnham was incorrectly printed for Birnam, corrected in subsequent printings (\textit{The Long Conversation} 82). A number of quotations from \textit{Macbeth} in Jones’s hand can be found in the David Jones Papers at Boston College’s Burns Archives.
When it was fully day] Immediately it was fully day

This procedure was strict and binding] This was a procedure was strict & binding was a standing order

observed at dusk] observed at sunset-dusk except of course that except of course/ that the order was then, simply “stand-down” & not “stand down & clean rifles”.

mountains] Ardennes

* John Moores cf Poem… “The Burial of Sir John Moore”203

4. trip-wire. Low strand-wire at about middle shin height, set some way apart from main entanglement, and often hidden in the long grass.

middle shin height]]

5. like robber-fire. Cf. Kulhwch ac Olwen: ‘As Kai and Bedwyr sat on a beacon carn on the summit of Plinlimmon, in the highest wind in the world, they looked around them, and saw a great smoke toward the south, which did not bend to

the wind. Then said Kai: “By the hand of my friend, behold, yonder is the fire of a robber.”  

6. *gauze and boiling water.* Fine wire gauze was used to clean rifle when fouled after firing. Officially scarce and only reluctantly allowed to the rank and file, who set great store by it and who would barter a packet of cigarettes for a small piece. It cleaned the bore effectively & quickly, but was said to wear the rifling if constantly employed—boiling water was to be preferred, but not always easily procurable. In any case, ‘There’s nothing like a bit of gauze’ was certainly the common soldiers’ maxim.

_Officially scarce and only reluctantly allowed] Apparent scarce & only meanly issued_

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204 Quotation from Guest’s *The Mabinogion*; while on the mountain Plinlimmon, Arthur’s knights Kai and Bedwyr see smoke from the campfire of Dillus Varvawc, a giant whose beard gives him strength.

205 For more on scarcity of supplies, see editorial note to Jones’s Part 2 Note 2. Jones himself was among the “rank and file” and not an officer.
7. *four-by-two* ... *weighted cords*. Slips of flannelette 4 in. wide cut in lengths of 2 in. from a roll—oiled and drawn through barrel on pull-through to clean bore.

*four-by-two* ... *a roll* | 4 x 2 | slips of flannel 4\"/4"/ wide cut in lengths of 1\" 2" from a roll – as a piece of lamp wick might be. Issued to troops for cleaning rifle bore.

8. **S.A.A. Small Arms Ammunition. Ball-cartridge.**

9. **noon-day hour ... comes walking.** Cf. Ps. xc 6, Vulgate (A.V. ps. Xci).

**Vulgate (A.V. Ps. xci).**] cf Ps. XC.6 (Vulgate) ... *ab incurs et/ dasmonio meridian*

10. **ease springs.** Part of formula at rifle inspection parade.

* \tenth/ninth morning of the Saturnalia ninth——the-[illegible cancellation] Saturnalia, I believe, began on Dec. 16\textsuperscript{th}-17\textsuperscript{th}*

11. **all a green-o.** Cf. song, *Green grow the Rushes-o.**

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206 The ammunition used in the British serviceman’s standard Lee-Enfield rifle. Also Private Ball’s name is a pun on his ammunition.
'Two, two, the lily-white boys clothed all in green-o.'

(For Christians, Our Lord and St. John Baptist.)

* Moses bush cf. Exodus III. 2.

12. queen’s unreason ... bough plucking.

for the queen’s unreason. Cf. the madness of Launcelot because of Guenever’s stupidity when he lay the second time with Elaine unwittingly, and by an enchantment: ‘He leapt out at a bay window and there with thorns was he all scratched in his visage and body; and so he ran forth he wist not whither, and

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207 Jones cites this song again in The Anathemata, 53. Major Lillywhite’s name alludes to it as well.

208 See editorial note to Part 3 Note 42 on the use of the first person plural. The manuscript reads “presumably Our Lord and St. John Baptist,” but Jones amended this to “For Christians, Our Lord and St. John Baptist” in the published text.

209 In Exodus 3:15 God appears to Moses in the form of a burning bush.
was wild wood as ever was man; and so he ran two years, and never man might have grace to know him’ (Malory, book xi, ch. 3). She earned well the epithet the Welsh attach to her: ‘Gwenhwyvar the daughter of Gogyrvan the Giant, bad when little, worse when big.’

*beat boys bush.* Cf. Formula used by boys in Ireland on St. Stephen’s Day:

We hunted the wren for Robin and Bobin

We hunted the wren for Jack of the Can

We hunted the wren for Robin and Bobin

We hunted the wren for everyman.

*Merlin in his madness.* There is a tradition that Merlin (*Merlinus Sylvestris*) lost his reason because of the violence of the Battle of Arderydd and sought the solitude of the woods. Cf. The *Vita Merlini* poem, of Geoffrey of Monmouth.

210 From Guest’s *The Mabinogion.*

211 In Ireland, Saint Stephen’s Day, December 26th, is also known as Wren Day. A wren is symbolically hunted, and “wrenboys” dress up in costumes and masks. The rhyme, and a discussion of Wren Day, can be found in *The Golden Bough.*


Cf. the madness . . . worse when big.’] Cf the madness of Launcelot Malory-Bk eh because of Guenever’s eṛu stupidity [the rest of the note is on a separate,


213 Compare to John Barleycorn, mentioned in the manuscript version of Note 27 in Part 3, and in published Note 39 to Part 7.

214 Jones had two copies of The Golden Bough, from 1923 and 1925 (London: Macmillan and Co.). The priesthood of Nemi is mentioned in chapter 1, “King of the Wood,” section 1, “Diana and Virbius.” The reference in Part 4 Note 15 to the “Volospa” from the Old Norse Poetic Edda comes via Frazer’s work as well.
earlier, page in the ms.] She earned well the epithet the Welsh attach to her

“Bad when little, worse when big”

There is a tradition that Merlin (Merlinus Sylvestris) There is a tradition/ that Merlin

Passages on the Priests of Nemi] passages ef on the Priests of Nemie Nemi

13. draughtsman at Army. Man employed as map-drawer at Army H.Q.\footnote{Because of Jones’s artistic talent, he was sent to Army Headquarters from September 1917 to March 1918 to draw maps for battalion intelligence officers. Originally, In Parenthesis was published with a trench map that he had made. See appendix for image.} Each Army had a fixed territorial command. Corps and Divisions might be moved from one Army Area to another as required. ‘Army’ signified for the front-line soldier a place very remote, static and desirable. One spoke of anyone ‘going to Army’ as if they’d done with the war.

Each Army had . . . with the war.] Each Army HQ had Army had con control of had con an external fixed/ a fixed/ territorial command area Crops with their divisions & divisions with their Brigades, moved from one Army area to
another as required. “Army” signified for the frontline soldier a place very remote, [illegible cancellation] spiritually & physically from “the war” one spoke of a man “going to Army” as of a person passing to an Elysian world.

14. *two o’clock from the petrol tin.* Formula used in giving direction of object to be fired at; called the clock method.

15. *as swung ... on the tree.* Cf. *Golden Bough,* Odin and the Upsala sacrifices.\(^{216}\)

‘I know that I hung on the windy tree

For nine whole nights,

\(^{216}\)This incident occurs in the *Poetic Edda,* a collection of Old Norse poems compiled in the medieval Codex Regius. Odin describes sacrificing himself on a tree which may be Yggdrasill, central to Norse mythology, or the sacred tree at the temple at Uppsala in Sweden. In *The Golden Bough,* Frazer explains: “In the holy grove at Upsala men and animals were sacrificed by being hanged upon the sacred trees. The human victims dedicated to Odin were regularly put to death by hanging or by a combination of hanging and stabbing, the man being strung up to a tree or a gallows and then wounded with a spear” in imitation of Odin’s self-sacrifice (*Golden Bough* 365). Jones cites these lines again in a note to his fragment “The Fatigue” (*The Sleeping Lord* 32–33).
Wounded with the spear, dedicated to Odin,

Myself to myself.’

(Quoted from the Icelandic poem, the Volospa.)

16. whose own . . . grey war-band . . . made their dole. The German field-grey seemed to us more than a mere colour. It seemed always to call up the grey wolf of Nordic literature. To watch those grey shapes moving elusively among the bleached breast works or emerging from between broken tree-stumps was a sight to powerfully impress us and was suggestive to us of something of what is expressed in those lines from the Ericksmal which Christopher Dawson quotes in his Making of Europe: ‘It is not surely known when the grey wolf shall come upon the seat of the Gods.’ It would be interesting to know what myth-conception our own ochre coats and saucer hats suggested to our antagonists.

A “fieldwork (usually rough and temporary) thrown up a few feet in height for defence against an enemy; a parapet.” Oxford English Dictionary.

The Making of Europe by Christopher Dawson (1889–1970), first published in 1932. Although it is not catalogued in Jones’s library, twelve other works by Dawson are. A
The German field-grey . . . Nordic literature.] The German Field Gray seems always more than a mere colour – it seems always to call up the grey wolf of the great sagas – that wolf [illegible cancellation] will would sit on the throne of heaven at the Day of Doom. This passage may need some explanation in that it is influenced connected with based upon an by an accidental, personal, observation of man boy with stoat disturbing rabbit warrens a complex of rabbit warrens on a sea worn cliff face in North Devon.

17.   *Es ist ein Ros’ entsprungen.* Cf. German carol.219

friend of the author, he is acknowledged in *The Anathemata*, 36: “Mr Christopher Dawson, to whose writings and conversation I feel especially indebted.” Jones had commented once that other “learned men make you feel ignorant, but Dawson made you realize that you knew more than you suspected” (*The Long Conversation* 132). In his essay “Art in Relation to War” he also cites Dawson’s *The Age of the Gods* (*The Dying Gaul* 125).

219 English translations of this Christmas carol include “Lo, How a Rose E’er Blooming” and “A Spotless Rose.” Jones remembers hearing the German soldiers singing it in the trenches, and the English soldiers responding with “Casey Jones.” There was a brief unofficial Christmas truce between the two sides in 1915, but it was not on the same scale as the famous Christmas truce of 1914 and was discouraged by officers.
Casy Jones ... in his hand. Cf. music-hall song, Casey Jones, words by Lawrence Seibert, musc by Eddie Newton of U.S.A.

Cf. German Carol[German Carol

Cf.. music-hall song . . . U.S.A.][music hall song appearing about 1910, still popular in 1915. See Music-Hall Song. Casey Jones words by Lawrence Seibert music by Eddie Newton of U.S.A. which shows how wrong/inaccurate/ I am to call it “insular” “so basely insular”

18. square-heads. Term used of the Germans, not perhaps so commonly as ‘Jerry’.220

220 In 1973, Jones wrote in a letter to Hague, “I don’t think Robt Graves is right in saying [in Goodbye to All That] that officers used – now I’ve lost your letter – but was it ‘Fritz’? whereas the ranks used ‘him’ – I can’t recollect any difference – in the ranks certainly ‘Fritz’ was very commonly used, I think the term ‘Boche’ was more used by commissioned ranks – on the other hand my friend Leslie Poulter very frequently spoke of ‘Bosches’ (can’t spell it) …In the ranks we often used ‘Squarehead’ old Jerry – ‘That

20. as any chorus-end...fears. Cf. Browning’s Blougram:

‘A chorus-ending from Euripides

And that’s enough for fifty hopes and fears.’

poor old “squarehead” they brought in from last night’s raid looked pretty far gone to me” (Dai Greatcoat 244).

221 Robert Browning’s poem “Bishop Blougram’s Apology” (1855). Jones cites lines from it again, years later, in “The Myth of Arthur”: “Clearing off one excrescence to see two, / There’s ever a next in size now grown a big” (Epoch and Artist 234). Hague mentions that Jones was particularly fond of this poem (Dai Greatcoat 41), and in a 1955 letter to Blissett, Jones comments “I’ve often been surprised at how little Browning was read by my contemporaries … in a way he stands (it seems to me) behind a lot of what is commonly called ‘modern poetry’. Of course his mood & moral etc. are very other from that of our times, but technically I feel that he belongs, at all events, in some ways, very much so” (The Long Conversation 6). Jones owned The Poems & Plays of Robert Browning 1844-1864 (London: J.M. Dent & Sons, 1928).

*Cf. Browning’s Blougram* \( \text{cf/ see Browning’s [illegible cancellation]} \)

**Bloughram [illegible cancellation]**

* or else their silly thoughts for their fond loves \( \text{cf. Milton Nativity} \)

*Ode*

21. *Jamaica Level.* In Rotherhithe.\(^{222}\)

22. *Dai de la Cote male taile.* Cf. Malory, book ix, ch. 1.\(^{223}\)

\(^{222}\) Jones’s grandfather on his mother’s side was a “mast- and block-maker of Rotherhithe in Surrey, of an English family of Thames-side shipbuilders” (*Dai Greatcoat* 19). Rotherhithe appears again in *The Anathemata*. Several of his notes on pages 119–120 deal with this area. In Note 2 to page 120 he writes “Apart from timber from the Baltic and elsewhere, the Rotherhithe docks in the last century received large cargoes of sulphur from Palermo and other Mediterranean ports.” One of the privates in the book is also nicknamed “Rotherhithe” (a character possibly modeled Jones’s friend and fellow artist Frank Medworth). In Part 7 Notes 10, he refers to the Greenland Stairs in Rotherhithe.

\(^{223}\) Arthur is visited by a young man in a large ill-fitting coat who is given the nickname “de la cote male taile” – “of the ill-fitting coat.” Dai is a Welsh diminutive for David. Dai
23. *hessian coverings.* Hessian material, from which sandbags are made. Empty sandbags were used for every conceivable purpose. They were the universal covering. They were utilised as a wrapping for food; for a protection to the working parts of a rifle, and cover for bayonet against rust. The firm, smooth contour of a steel-helmet was often deprived of its tell-tale brightness, and of its significant shape, by means of a piece of stitched-on sack-cloth. The sand bag could be cut open and cast over the shoulders against the weather or tied round the legs against the mud or spread as a linen cloth on the fire-step for a meal, or used in an extremity as a towel or dish-cloth; could be bound firmly as an improvised bandage or sewn together as a shroud for the dead. There remained the official use: they constituted, filled with earth, the walls, ceiling and even floor surface of half our world.

_Hessian material . . . every conceivable purpose._] Hessian material from which sand bags are made was use the empty sand bags were used for every conceivable purpose [illegible cancellation] it is impossible to imagine trench life without them.

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Greatcoat (like John Ball) may be a version of Jones himself; after the war, his friends, including Hague, teased him about the large army greatcoat he still wore.
24. *the A.S.C. ... against them.* Cf. song, Mademoiselle from Armentieres, verse directed against the Army Service Corps: ‘The A.S. C. have a jolly good time, parleyvoo, etc.’

25. *these sit in the wilderness ... other daemon drawn to other.* cf. Leviticus xvi; and Golden Bough, under Scapegoats.

26. *find the lane.* Gaps made in our own wire to facilitate going out and coming in of raiding parties were called ‘lanes’.

* Venos. Veno’s Lightning Cough Cure

* Ticklers P 66 the well-known firm of Jam makers

* Trumpeters P 66 a brand of Rations Cigarette

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224 There were many versions of this bawdy soldiers’ song. The author was, himself, stationed near Armentières for a time.

225 In Leviticus, the prophet Aaron sends a goat (a scapegoat) into the desert. The sacrificed goat appears again in the illustration that ends the book.
27. *they press forward ... in their complaints.* By far the greater number of men smoked cigarettes rather than pipes, and those who did complained bitterly of the particular blend of ration tobacco. So that the issuing out of these things usually called for considerable tact on the part of the N.C.O. in charge, and strained the amiability of those among whom they were to be divided.

*By far the greater . . . divided.*] By far the greater number of men smoked cigarettes rather than pipes & those who did complained bitterly of the particular blend of ration tobacco so that the issuing out of these things usually occasioned \called/ for considerable tact on the part of the N.C.O. in charge, and & called for strained the amiability of those the party to whom among whom they were to be devided.

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226 These glosses of brand names are associated with Note 27 on ration tobacco. Other references to brand names do not appear in the published notes, including one to Blanco corresponding to Part 3 Note 3 (“Blanco – a patent preparation for cleaning equipment”) and to Johnny Walker on manuscript page 42 (“Men who had survived a long time. Cf. advert for whisky of that name”).

227 A non-commissioned officer, usually a lance corporal, corporal, staff sergeant or sergeant.
28. *Since they brought us . . . Abdullas out of this earth.* Cf. Numbers xx. 10.228

*there is occasions & causes Corporal*  
 cf. Henry V Act V sc 1. See note to P102 Pt. V. re “I tell you” etc

*blest cruse at Zarephath*  
 cf. 1st Bk of Kings XVII ef [illegible cancellation]. (A.V.)

*thrust his flesh hook ——— chief offerings*  
 cf 1st Bk. Of Samuel cf [illegible cancellation] (A.V.)

 St Paul. To the Corinthians (1st Cor.)

3.)229

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228 Moses, with the Israelites in the wilderness, hits a dry rock with his staff and water gushes out. The implication is that Corporal Lewis, who is handing out rations, is like Moses.

229 Jones means “Apollos,” not “Appolos.” In a list of “errata” he makes the correction: “Apollos of course. That’s a bad one for a bloke whose father not infrequently suggested that Cor 1.22 might be read with benefit – to get the priorities right, so to say” (The Long Conversation 80). Jones omits a string of notes explaining biblical allusions from the published text. In the first, 1 Kings 17:7–16, in a time of drought, Elijah tells a woman in
* slow-boy  
  person slow of or faltering of brain or limb.

* R.E. Fatigue  
  work to be done under supervision of Royal Engineers (sappers) by fatigue party supplied from infantry.

29. char. Tea.

* seeled  
  nautical term for lean – as when a ship keels.

* bivvy sheets  
  waterproof ground s sheets see Note to Pt. VI P. 124

Part VI. under: construction of bivvy.

30. Knife-rest stances. Wooden contrivance so shaped, used as framework on which to hang wire entanglement. Characteristically employed to block roads or any place where a portable obstruction was required.

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the city of Zarephath to prepare a jug of oil and jar of flour; through a miracle, the oil and flour do not run out. The second allusion is to a “flesh-hook,” a pronged fork used in separating meat for sacrifices mentioned in 1 Samuel 2:13. The third is 1 Corinthians 3:4, where Apollos is described as a servant watering a seed that God makes grow.
31. *slatters.* Layers or repairers of slats, i.e. the flat pieces of wood which, laid laterally on two parallel lengths of timber formed a floorboard about 18 in. wide, frequently on wooden supports, so that the space beneath formed a drain, leaving the raised duckboard track dry to walk upon. They were in constant need of repair. They would, in a water-logged trench, become detached and float upon or be submerged in the water, causing considerable inconvenience to any party negotiating the trench, especially by night.

*frequently on wooden supports . . . raised duckboard track*] These “duckboards” were made in sections, one of which could be carried by one man. They were laid at the bottom of trench; ideally after on wooden supports, so that water draining the space beneath formed a drain leaving the raised duckboard track

*need of repair . . . by night*] need of repair. When, as was more usually the case, these boards were simply rested on the Earth, they would, in a water-logged trench become detached & float upon the or be submerged \in the/ water surface, causing considerable inconvenience to any party negotiating the trench, by night. especially by night.
32. *The Salient ... somebody else’s war.* The Ypres salient, 20 miles north of sector here described; always a troubled zone. Any sound of bombardment coming from the north was said to be ‘up Ypres way’.

*Johnny Walkers men who had survived a long time c. advert. for.*

*whisky of that name.*

*Mons Angels used in text of men who had served at the Battle of Mons.*

*Like so many ... the discipline ... commander names* cf. *Henry V Act III sc. 1. & Act III sc 6.*

*G.S.O. 1 General Staff Officer 1st Grade*

33. *Land and Water.* Periodical well known for articles on strategy, contributed by H. Belloc.

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230 Fought on August 23, 1914 on the French border at Mons.

231 Hilaire Belloc (1870-1953). Belloc, like Christopher Dawson, was a Catholic historian and writer who greatly influenced Jones. He edited the weekly war journal *Land and*
contributed by H. Belloc | edit. By H. Belloc

* *nobble* interfere with, obstruct.

34. *Green for Intelligence.* Green gorget-patches (tabs) were worn by Staff Intelligence Officers.

35. *back at the Transport.* Transport Lines. A battalion in the trenches left its transport wagons, field kitchens, carpenters, snobs\(^{232}\), Quartermaster, Q.M. Sergeants, in the Reserve Area, a few kilometres to the rear.

* *simply fade away* cf soldier’s song – “old soldiers never die” see P 75\(^{233}\)

36. *Pekin ... Namur.* Cf. battle honours of the 23rd Foot. See also p. 122.\(^{234}\)

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*Water,* which ran from 1914 to 1920. In his essay “A London Artist Looks at Contemporary Wales,” Jones writes “I remember Hilaire Belloc saying somewhere that ‘names have power to bind and loose material things’” (*The Dying Gaul* 37).

\(^{232}\) “A shoemaker or cobbler; a cobbler’s apprentice.” *Oxford English Dictionary.*

\(^{233}\) Cited in Part 4 Note 38 of the published text.
See also p. 122] compare this boast to what follows. See note below. See also p. 111.

37. My fathers ... in Helyon. The long boast in these pages I associate with the boast of Taliessin at the court of Maelgwn: ‘I was with my Lord in the highest sphere, on the fall of Lucifer into the depth of hell. I have borne a banner before Alexander, I know the names of the stars from north to south, etc.’, and with the

\[234 \text{In the text: “from Brigade Orders of the 3rd as to proper care of feet” (In Parenthesis 122).}\]

\[235 \text{Note 37 is an extraordinary long multi-part note, unlike any in the book. Jones starts with an initial “Note 37,” followed by “Additional Notes” A through N. Note 37.K is further extended with “Supplementary Notes.” In total, the endnotes that make up Note 37 take up four pages of the published text. All of Note 37 deals with Dai’s boast, and the complexity, length and dramatic scope of the notes themselves mimic the grandiosity of the boast.}\]
boast of Glewlwyd, Arthur’s porter, on every first day of May: ‘I was heretofore in Caer Se and Asse, in Sach and Salach, in Lotur and Fotor, I have been hitherto in India the great and India the lesser and I was in the battle of the Dau Ynyr, when the twelve hostages were brought from Llychlyn, et.’; and with the boast of the Englishman, Widsith: ‘Widsith spoke, un-locked his store of words, he who of all men had wandered through most tribes and peoples throughout the earth. ... He began then to speak many words ... so are the singers of men destined to go wandering throughout may lands ... till all departeth, life and light together: he gaineth glory, and hath under the heavens an honour which passeth not away’ (trans. from R.W. Chambers, Widsith). I understand that there are similar

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boasts in other literatures. I was not altogether unmindful of the boast in John viii. 58.237

Alexander] Alexander etc. Alexander

Caer Se and Asse] Kaer, Se & Asse

the Englishman] the Saxon \Englishman/

unlocked his store of words . . . which passeth not away] unlocked his wordhoard,238 he who of men had fared through most places & peoples over the earth; . . . he began then to speak of many things . . . thus the minstrels of men so wandering as fate directs through many lands . . . until light & life fall in ruin together: he gains praise, he has lofty glory under the heavens.”

Additional Notes to above passage.

237 Jesus boasts to his disciples that he existed before Abraham. Jones uses his characteristic double negative here “not altogether unmindful,” giving a conversational or anecdotal feel to the note.

238 Originally an Old English term. The Oxford English Dictionary gives the use of it by Widsith as an example: “Widsið maðolade, wordhord onleac.”
A. *for Artaxerxes*. Cf. the following reported front-area conversation: ‘He was carrying two full latrine buckets. I said: “Hallo, Evan, you’ve got a pretty bloody job”. He said: “Bloody job, what do you mean?” I said it wasn’t the kind of work I was particularly keen on myself. He said: “Bloody job—bloody job indeed, the army of Artaxerxes*239* was utterly destroyed for lack of sanitation.”*240*

*Cf. the following . . . keen on myself.*] One night in a the lonely communication trench, north of Ypres where, I have forgotten, I met a man carrying two full latrine buckets: I said to him “Hallo, you’ve got a pretty bloody job.” His Welsh inflexion was He replied in a very marked as he replied: very Welsh [illegible cancellation] “Bloody job – what do you mean” I said “well, carrying

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*239* 4th-century BC Persian emperor who fought the Greeks.

*240* The published version is changed considerably from the manuscript. What is called “reported” conversation in the former is attributed to personal conversation in draft (“I met a man”). The original “north of Ypres,” is replaced with “where I have forgotten.” In a 1972 interview with Peter Orr, Jones explains that this incident happened while he was stationed in the Ypres sector in early 1917; Evan Evans, from Cardiganshire, was one of several people influencing the character of Dai Greatcoat.
these shit buckets about the place” — I said replied that it wasn’t the kind of job I should be was keen on myself.

sanitation.” & having said this he left me astonished, & immeasurably consoled.

B. Derfel Gatheren. Derfel Gadarn, ‘Derfel the Mighty’, whose wonder-working effigy, mounted and in arms, stood in the church of Llanderfel in Merionethshire. One of the great foci of devotion in late mediaeval Wales. The Welsh, with engaging optimism and local pride, put aside theological exactness and maintained that Derfel’s suffrages could fetch souls from their proper place. In the iconoclasm under T. Cromwell this image was used at Smithfield as fuel for the martyrdom of John Forest, the Greenwich Franciscan. The English made this rhyme of him:

‘Davy Derfel Gathereen

As sayeth the Welshmen

Brought him outlawes out of hell

Now is com with spear and shield

For to bren in Smithfield
For in Wales he may not dwell.

I quote from memory, and may be inaccurate, but it explains my use of the form ‘Gatheren’ in text.241

put aside theological exactness] flung aside a vital theological truth

‘Gatheren’ in text.] Gatheren in text. I am just wondering what may be the [illegible] of time this early celtic saint holy man St Darfel \ founder of a commune is the/ came to be effiigized in armor & on horseback & with a kind of physical & knightly potency. Had he in any way become associated half identif with that \ fabulous/ mythological Character Hu Gadarn “Hu the mighty” who occasionally to very late tradition brought the Cymry from the a

241 A discussion of Davy Gatheren and the rhyme can be found in William Bingley’s Excursions in North Wales including Aberystwyth and the Devil’s Bridge: “David Darfel Gatheren, / As sayth the Welshmen, / Fetched outlawes out of hell, / Now is he come, with spere and shield, / in harness, to burne in Smithfield, / For in Wales he may not dwell.” The manuscript note questions whether Davy Gatheren might be associated with the legendary figure of Hu Gadarn from the Welsh Triads. In The Anathemata, 51, Derfel Gadarn returns: “famous throughout medieval Wales, known in an English 16th-century rhyme as Davy Dervel Gatheren.”
far land to the “Honey Islae” / (Britain) forrain country”. Had the true mighty ones become, at any time, identified? — but I know nothing about the inception of the Gardarn story: perhaps this is altogether out of the question.

* Fox-run-fire  cf Book of Judges XV Judges. XV. (A.V.)

C.  in the standing wheat ... (... bodies darting). Cf. Caesar, Gallic War, book iv, ch. 32; book v, ch. 17.242

D.  And I the south air ... Espaigne la bele. Cf. Chanson de Roland, lines 58 and 59:

‘Asez est mielz qu’il i perdent les testes

Que nus perduns clere Espaigne la bele.’243

I used Mr. René Hague’s translation.244

242 Jones owned several editions of Julius Caesar’s account of the Gallic Wars (e.g., London: Bell and Son, ed. Arthur Reynolds, unknown dating; London: Macmillan and Co., 1932, ed. W.G. Rutherford). In the first passage, Caesar leads a contingent of soldiers to investigate enemy activity. His men retreat to an area of tall wheat; the enemy soldiers, predicting this, hide in the surrounding woods to attack. In the second, the enemy attack.
Cf. *Chanson de Roland*, lines 58 and 59: ‘Asez est mielz qui’il i perdent les testes,
/ Que nus perduns clere Espaigne la bele.\] cf *Chanson de Roland*

E. ‘62 Socrates . . . duck-board. Cf. Plato’s *Symposium* (Alcibiades’ discourse).\textsuperscript{245}

\textsuperscript{244} *The Song of Roland*, Text of the Oxford manuscript with translation by René Hague (London: Faber and Faber, 1937). Jones reviewed his friend’s translation favorably for *The Tablet* (24 December 1938). He writes that “*The Song of Roland* is one of those comparatively rare writings of which it can be said that their titles alone open a door for us, and call up for us a whole order of things” (*The Dying Gaul* 94). Jones had been reading pieces of Hague’s translation-in-progress while working on *In Parenthesis* (and the two works would be published by the same publisher in the same year), and the themes of *The Song of Roland* were on his mind, especially that of wartime male camaraderie. (See his Preface, ix: “Roland could find, and, for a reasonable while, enjoy, his Oliver.”) A copy of Hague’s translation, with Jones’s signature and a bookplate by Eric Gill, dated Oct. 1960, can be found in the library with the annotation: “given me by Rene Hague to replace a lost copy.”

F. *The adder in the little bush . . . victorious toil.* Cf. Malory, book xxi, 4. 246

G. *In ostium fluminis . . . Badon hill.* These are the twelve battles of Arthur as given in Nennius’s *Historia Brittonum.* 247 Nennius says that at the battle at Guinnion Fort Arthur bore the image of Mary as his sign; and the *Annales Cambriae* records under the year 516: ‘Battle of Badon, in which Arthur carried the cross of our Lord Jesus Christ 3 days and 3 nights on his shoulders, and the Britons were victorious.’ 249

246 Arthur and Mordred meet to negotiate. One knight is bitten on the foot by an adder; when he draws his sword to kill the snake, the Battle of Salisbury is started.

247 *This History of the Britons,* or *Historia Brittonum,* contributed to Arthurian legend. It was written around the year 830, preserved in various manuscripts from the eleventh century onward, and is attributed to the Welsh monk Nennius.

248 *Annales Cambria,* or *Annals of Wales,* is a 10th-century chronicle, preserved in four extant manuscripts, with entries on Mordred, Merlin, and Arthur.

249 The battle at Badon Hill is also mentioned in *The Anathemata,* 198, footnote 1.
Nennius says . . . victorious.] an admirable photographic reproduction of the extremely beautiful page MMS from the Harleian M.S. on which this list is given will be found in R.H. Hodgkin’s Hist. Anglo-Saxons Vol I. p. 24 I am indebted to Mr. Hodgkins; fascinating book. See also Antiquity for Vol. IX [illegible cancellation] 35 “Arthur & this battle” O.G.S. Crawford.

H. loricated legions. In Welsh traditions the Roman armies were so called; it was said that Arthur led ‘loricated hosts’. 250

I. Helen Camulodunum ... Helen Argive. This passage commemorates Elen Luyddawg (Helen of the Hosts) 251, who is the focus of much obscure legend. At


251 In The Anathemata, 131: “the British Elen that found the Wood”. She is “Flavia Julia Helena, wife of Constantius Chlorus and mother of Constantine the Great, associated in the Christian calendar with the tradition of the finding of the Wood of the Cross. … there has gathered around her a separate secular body of legend of much beauty but of
exceptional contradiction and tangle deriving from Welsh sources. In this takes she is
variously the daughter of King Cole, of Eudaf of Arfon, of Eudav of Cornwall, the
Roman roads in Wales bare her name, she is wife of Constantius, she is the wife of
Macsen Wledig (Maximus), she is Helen of the Hosts, she is builder of the Wall of
London” (The Anathemata 131, note 3). In “The Myth of Arthur”: “Helen of Britain,
Elen of the Hosts, Elen of the army-paths” (Epoch and Artist 220). Jones writes in a 1971
letter to Blissett: “Elen Lluyddawc she is – more she is than Helen Argive. It is
Lluyddawc that’s a bit of trouble. It means ‘of the Hosts or Armies’. Elen being a
feminine singular noun, knocks out the ll of the qualifying title or agnomen. In Modern
Welsh it would be Elen Luyddog & that’s what it had best be corrected to here.
Pronounce lee-uth-og, accent on middle syllable, ‘uth’ pronounced as ‘oth’ in Eng.
‘other.’ In Middle Welsh it is spelt Luydawc the d in this case corresponding to dd = th in
later Welsh … It’s these variant forms that caused the trouble. Lady Guest trans. of the
Mabinogi I think she has Luyddawc, which is a mixture of Early Welsh & Modern
Welsh. But as on page 80 I used such forms as Cat Coit Celidon, which in Modern Welsh
would be Cad Coed Caladon The Battle of the C…Wood, I was not sure whether to
modernize Luyddog or leave it in its earlier form – but in any case the Ll had to mutate to
L. Anyway best correct to Elen Luyddog” (The Long Conversation 85).
all events she is associated in some way with wearers of the Imperial Purple; is supposed to be the daughter of Coel Hên, the legendary founder of Colchester;\textsuperscript{252} patroness of the ‘army-paths’: ‘& the men of the Island would not have made these great roads save for her’. The leader of armies abroad—a director of men; quasi-historical—so she seems to be discerned, a majestic figure out of the shadows of the last ages in Roman Britain.

\textit{This passage commemorates . . . Roman Britain.] This passage commemorates Helen Elen Llyuddawc, Helen of the Hosts who is the focus of much tradition telescoped and conflicting tradition \textbackslash irritationally contradictory fable./ At all events she is associated with in some way with the wearers of the Imperial Purple Emperor Maximus the Maxen Wledig of the Mabinogion is supposed to be the daughter of Coel Hên the founder of Colchester. Pastrones of the Roman \textbackslash army/ paths roads of the Island “And the men of the Island would not

\textsuperscript{252} Jones writes that “in spite of medieval pseudo-history, ‘King Cole’ has no relationship with Colchester, but is the Coil hen guotepauc of Harleian MS. 3859 and is to be associated with the district of Kyle in Ayrshire. In 1912 in Camberwell a Miss Williams said to me, ‘On my father’s side I am descended from Coel Hên Godebog’. It is the boast of many old Welsh families” (\textit{The Anathemata} 70).
have made these great roads save for her.” The leader of armies abroad – the valiant women a director of men. Quasi-historical – so she seems to emerge\be discerned/, a majestic figure out of the shadows of the Roman British eclipse of shadows of the 4th century the last ages in Roman Britain.


‘Gladdith anon, thou lusty Troy Novaunt.’

See note 42 to p. 89, ‘descent from Aeneas’.

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From *The Anathemata*, 124: “Troy Novant, which the work of Geoffrey of Monmouth made an integral part of our national mythological deposit, whereby, through the Trojan, Brute, of the line of Aeneas, Venus, and Jove, our tradition is linked with all that that succession can be made to signify; and seeing what we owe to all that, the myth proposes for our acceptance a truth more real than the historic facts alone discover.”

From Dunbar’s *In Honour of the City of London*: “Fair be thy wives, right lovesome white and small / Clere be thy virgins, lusty under kellis” (*The Anathemata* 124, note 2).

K.  *I saw the blessed head ... grievous blow.* There is a fusion of themes here. The predominant and general idea, of the buried king to make fruitful, & to protect, the land—here especially with reference to the head of Brân the Blessed under the White Tower in London.254 The exhuming of that guardian head by Arthur, who would defend the Land by his own might alone. The repeated spoliation of Brân the Blessed is a legendary king and giant in *The Mabinogion*. His head is said to be buried at the location where the Tower of London now stands, and to protect Britain from enemies.

   Jones returns to “the head of Brân the Blessed buried under the White Tower and chief protector of London and of the Island” in *The Anathemata* 163, note 2. Also, in “The Myth of Arthur,” he pairs images of Arthur and Brân: “*Y Gwynfryn yn Llundain*, the White Mount in London, was familiar to Welsh tradition as the mound by the river where the marvelous head of Brân the Blessed was inhumed to secure the land against invasion (and, I suppose, unfertile crops), the place of the cist that Arthur opened because he would allow nothing to secure the land but his own prowess” (*Epoch and Artist* 222–223).
the Island by means of foreign entanglements and expeditionary forces across
the channel—a subject recurring in Welsh tradition, and reflecting, no doubt, the
re-disposition of troops in the late Roman age, to support the claims of rival
candidates to the Purple,\textsuperscript{255} and to stem the increasing barbarian pressure at
different frontiers. The part played by Agravaine toward the climax of \textit{Le Morte
d’Arthur}.\textsuperscript{256} The insult given to Branwen by the Irish, which insult,
characteristically caused trouble between the two Islands. See the \textit{Mabinogi} of
Branwen, and Lady Guest’s notes to that story.\textsuperscript{257}

Supplementary Notes to above:

\textsuperscript{255} The color of Imperial Rome.

\textsuperscript{256} Agravain and Mordred, who would later kill Arthur, plot to reveal Guinevere’s
adultery with Lancelot.

\textsuperscript{257} Branwen is the sister of Brân the Blessed in the \textit{Mabinogion}. She marries Matholwch,
the king of Ireland, but he treats her abusively after her half-brother Efnisien mutilates
the Irish king’s horses in retaliation for not having been given the opportunity to consent
to Branwen’s marriage. The bad blood between Matholwch and Efnisien eventually leads
to war between the two countries.
They learned ... beneficent artisans. The motif employed is from Triad xcii of the third series. When I wrote this passage I was aware of the doubtful nature of my source, but was not fully informed as to its completely spurious character.258

The Bear of the Island259; The Island Dragon; The Bull of Battle; The War Duke; The Director of Toil.260 Titles attributable to Arthur.

258 Here Jones means the late 18th-century Welsh poet and antiquarian Iolo Morganwg (Edward Williams) who forged a series of Welsh Triads. See Part 7 Note 47 and the accompanying editorial note.

259 In The Anathemata, 196, Arthur is also the “Bear of the Island”: “the thirteenth-century gloss on a MS of Nennius … reads: ‘Arthur, translated into Latin, means ursus horribilis’. There is also the exceedingly obscure passage in Gildas where he calls some ruler Ursus, the Bear. … it may be noted that in Old Celtic the word for bear was artos, modern Welsh, arth.”

260 In “The Myth of Arthur,” Jones describes him as “Always the consolidator, the savior and the channel of power, the protector and gift-giver, and more significantly for us ‘the Director of Toil’” (Epoch and Artist 237). In The Anathemata, 197, as well, he is the “Director of Toil Cf. ‘At Llongborth saw I of Arthur’s brave men hewing with steel (Men
Islands adjacent. i.e. Wight, Anglesey and Man. ‘The Island of Britain and the three islands adjacent’ is a phrase common in Welsh legend.

Keeper of Promises. Caswallawn. Cf. the legend of how he led an expedition into Gaul against the Romans to recover a princess called Flur. He is called ‘one of the three faithful ones of the Island of Britain’ in the Triads.

that Lord Agravaine. I use Agravaine as a type of evil counsellor, because his malice was powerful in bringing about the final catastrophe of Camlann. I have not forgotten Mordred nor Gawain; but I see Agravaine as that secondary,

______________________________
of the) emperor, director of toil’, from a fragment in Early Welsh translated by the late John Rhys.”

261 A 1st-century BC British chieftain mentioned in the Mabinogion, the Triads, and Geoffrey of Monmouth. The story of Caswallawn rescuing Flur from Caesar in Gaul is from the Iolo Morganwg manuscript. See Part 7 Note 47 and accompanying editorial note.

262 “As all the world knows it was at this battle that Arthur met his death, and within the context of Welsh tradition Camlann equates with disaster” (Epoch and Artist 226).
urging influence without which the evil thing might not have been brought to fruition.

and general idea & immediate & general/ idea familiar to us all

with reference to/ concerned with

a subject recurring in Welsh tradition] a favorite a subject of recurring in/ Welsh lore-tradition

They learned . . . spurious character.] Italian mortar. 1. Italian mortar. The Romans are said to have introduced mortar into the country & further the White Tower is called the “Tower of Julius” because Caesar is is reputed said to have raised first built it fortress there.

Wight . . . Welsh legend.] i.e. Wight, Anglesea, & Man. “The Island of Britain & the three islands adjacent” is the normal common phrase in Celtic stories.

Caswallawn . . . the Triads.] Caractacus Caswallawn, (Cassivelaunus) is said to have led an expedition into Gaul against the Romans on to recover account of a beauty beautiful princess, called Flur. He is called “one of the three faithfull ones of the Island of Britain” in the Welsh Triads.
L. *The Dandy Xth ... saw Him die.* The Xth Fretensis is, in Italian legend, said to have furnished the escort party at the execution of Our Lord. It will also be remembered that the Standard Bearer of this Legion distinguished himself at the landing of Caesar’s first expedition into Kent (Caesar, *Commentaries*, book iv, ch. 25). So that it has in legend double associations for us.

*Crown and Mud-hook* is another name for ‘Crown and Anchor’, a game of chance.

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263 Caesar’s Legio X Fretensis is discussed in the preface to “The Fatigue.” Jones recalls seeing an inscribed stone when visiting Jerusalem in 1934: “I was told that it was in situ and marked the site of the cook-house of some section of ‘Legio X Fretensis’, the legion whose Aquilifer had distinguished himself in the breaking shoal north-east of the South Foreland in 55 B.C.” (*The Sleeping Lord* 25).

264 In Book V Chapter 25 of Caesar’s *Commentaries on the Gallic Wars*, the standard-bearer of the Tenth Legion urges his men to go ashore.

265 An 18th-century dice game originally played by sailors in the British Royal Navy. Jones may have been thinking of dice and sailors because he was at the time illustrating the game played by Death and Life-in-Death in *Rime of the Ancient Mariner*. See appendix.
terrible embroidery ... apples ben ripe. Cf. poem, Quia Amore Langueo, version given in Ox. Bk. of Eng. V. ²⁶⁶

M. You ought to ask ... roof-tree. Cf. the Welsh Percivale story, Peredur ap Evrawc:
‘Peredur, I greet thee not, seeing that thou dost not merit it. Blind was fate in giving thee favour and fame. When thou wast in the Court of the Lame King, and didst see the youth bearing the streaming spear, from the points of which were drops of blood ... thou didst not enquire their meaning nor their cause. Hadst thou done so, the King would have been restored to his health and his dominion in peace. Whereas from henceforth he will have to endure battles and conflicts and his knights will perish, and wives will be widowed, and maidens will be left

²⁶⁶ Anonymous 15th-century poem whose title can be translated “I languish for love.”
Jones’s “terrible embroidery” refers to a line in which the lover brings a pair of gloves “Embroidered in blood.” The suffering lover later pleads “Fair love, let us go play: / Apples ben ripe in my gardayne,” describing an Eden-like world for the pair to enjoy.
portionless, and all this because of thee.’ See also Jessie Weston, *From Ritual to Romance*, ch. ii.²⁶⁷

*From Ritual to Romance, ch. ii.*] From Ritual to Romance


In October 29, 1929, he wrote to Jim Ede “I’m reading a very interesting book, called *From Ritual to Romance*, a learned book about the Grail legend – very *Golden Bough*ish but I think, in the main, sound by a woman called Jessie Weston – a bit trying in places. It’s very interesting to me at the moment, with this Arthur business in my head” (*Dai Greatcoat* 46). It could be that Jones came to Weston through Eliot’s notes to *The Waste Land* since he had received a copy of the book from Hague in 1930. Blissett, however, writes that Jones told him “that he knew the books of both Frazer and Jessie L. Weston before he knew or had heard of *The Waste Land*” (*The Long Conversation* 96). Weston’s book remains an influence well after the writing of *In Parenthesis*, despite its “comparative slightness and tendentiousness,” (*The Long Conversation* 96) as he notes explicitly in his Preface to *The Anathemata* (36). Chapter Two of *From Ritual to Romance*, “The Task of the Hero,” concerns the character of Perceval, who, like Gawain, symbolically frees the waters and returns the land to health.
N. I am ... Helyon. ‘In the fields of Helyon there is a river called Marah, the water of which Moses struck with his staff, and made the waters sweet, so that Israel might drink. And even in our time, it is said, venomous animals poison that water at the setting sun, so that good animals cannot drink of it, but in the morning after sunrise, comes the Unicorn, and dips his horn into the stream, driving the Venom from it, so that the good animals can drink there during the day.’ (Itinerarium Joannis de Hese.)

’In the fields . . . de Hese.)] Cf Book of the Unicorn passage from Itinerium Joannis de Hese presbyteri ad Hierusalem 1499.


268 Itinerarius Joannis de Hese presbyteri a Hierusalem, published in Breda, the Netherlands, in 1504. The passage from this work also influenced Jones’s wood engraving of a unicorn dipping his horn into a stream titled He Frees the Waters. See appendix for image. In the text, Dai Greatcoat compares himself to mythical and historical figures and objects, including the unicorn.

269 This section of Hebrews discusses the king and priest Melchizedek. Jones’s note is associated with the line “Wot the Melchizzydix!” at the end of Dai’s Boast. Melchizedek
39. 5.9 Read: five nine, not five point nine. In the ranks we always spoke of five nines, four twos, ten fives, etc., when referring to calibre of shells. But I have returns in the Preface to The Anathemata when Jones compares his writing to “a longish conversation between two friends, where one thing leads to another, but should a third party hear fragments of it, he might not know how the talk had passed from the cultivation of cabbages to Melchizedek, king of Salem” (The Anathemata 33). As Christopher Ricks has observed, in conversation, this reference to Melchizedek and cabbages in The Anathemata is also an allusion “cabbages and kings” from “The Walrus and the Carpenter” in Lewis Carroll’s Through the Looking-Glass, another source cited in The Anathemata and In Parenthesis.

270 In “Dulce et Decorum Est,” Wilfred Owen describes soldiers who have become “deaf even to the hoots / Of tired, outstripped Five-Nines.” Jones was familiar with the poem, published posthumously in 1920. Blissett recalls him saying that “he greatly admires Wilfred Owen’s best poetry and is astonished whenever he thinks of it that anything at all could have been written in such extreme circumstances” (The Long Conversation 90). Owen enlisted in 1915 in the Artists’ Rifles Officers’ Training Corps (he was an officer, unlike Jones) and was killed in France in 1918 shortly before the end of the war.

271 In the manuscript, “one” is replaced with the more personal “we.” In annotations dealing with his experiences in the trenches, more personal first-person description
heard exalted men speak carefully of ‘a ten point five centimetre gun’ or ‘a hundred and five millimetre shell’.

Read: five nine, not five point nine. In the ranks we always spoke] read “five nine” not “five point nine” In the ranks we/ always spoke

40. the Boar Trwyth ... a rag of them. The mysterious destroying beast which is the subject of much of the Kulhwch story. He and his brood seem to typify the

alternates with third-person description. Here Jones distinguishes himself and his companions from “exalted men” who do not have front line experience. Soldiers could often identify whether others had been in the trenches based on the terminology they used. See the discussion of the pronunciation of Ypers as “Wipers” or “Eeps” (Part 3 Note 35).

272 From Guest’s The Mabinogion. The boar Twrch Trwyth and the Culhwch and Olwen story return in Jones’s later work. The Anathemata describes “a most phenomenal beast called the Troit,” to which Jones adds the footnote: “Twrch Trwyth, Porcus Troit, the object of the great hunt in the best of all ‘task-setting’ tales, Culhwch and Olwen.” This story is the subject matter of Jones’s short piece “The Hunt,” first published in 1965, and also reappears in “The Sleeping Lord,” first published in 1967. Llaesgeven and Menw, who appear in Jones’s text, are part of the hunting party.
wrath of the beasts of the earth—and his name stands in Celtic myth like the 
Behemoth of Job. All Arthur’s hosts could not draw him ‘with a hook’. As with 
Leviathan: ‘Lay thine hand upon him, remember the battle, do no more.’ Lewis 
Glyn Cothi, a fifteenth-century poet, says of someone: ‘He would destroy the 
towns with wrath, wounds and violence; he would tear down all the towers, like 
the Twrch Trwyth.’

*the Kulhwch story*]

**brood seem**] *brood are seem***

*Lewis Glyn Cothi, a fifteenth-century poet*] *Lewis Glyn Cothi \Cothi,a***

*medieval \15th century/ poet***

In *The Mabinogion*, Arthur and his men hunt the boar Twrch Trwyth. See Teresa 
Godwin Phelps’ “David Jones’s ‘The Hunt’ and ‘The Sleeping Lord’: The Once and 
Future Wales,” (*Poetry Wales*, Vol. 17, No. 4, Spring 1982: 64–71) and Brad Haas’s 
http://www.flashpointmag.com/davidjon.htm). Jones has taken the Cothi quotation from 
Guest, 259.

273 Jones quotes from Guest, 259.
41. like Ewein ... water-course. Cf. Y Gododdin. ‘... the downfall of privilege was his slaughter by the streamlet; it was Ewein’s\textsuperscript{274} ingrained habit to follow the upward path of a water-course.’

42. Seithenin ... December wood.

Seithenin ... stove in. Refers to tradition of the inundation of Cantref Gwaelod ruled over by Gwyddno, whose drunken dyke-warden, Seithenin, failed to attend to his duties.\textsuperscript{275}


descent from Aeneas ... cooked histories. See the story in Geoffrey of Monmouth (Geoffrey Arthur), of how Aeneas, after the fall of Troy, journeyed to Italy (as in

\textsuperscript{274} In The Mabinogion, Ewein, or Owain, is a knight (and nephew of King Arthur) who searches for an enchanted fountain that causes storms.

\textsuperscript{275} In Welsh legend, Gwyddno is king of a sunken land off the coast of Wales. More personally, Jones associates Gwyddno, Cantref Gwaelod, and flooding with a trip to visit his grandfather in Rhos on Sea in Wales. He writes, “Once I knew the story of Taliesin I used consciously to associate this weir with Gwyddno’s weir” (Epoch and Artist 27).
the *Aeneid*), how his grandson Brute eventually came to this island and founded the British Kingdom, with the New Troy, London, as its chief city, and how he is regarded as the father of the British race. See note 37, J, to p. 81 ‘Troy Novaunt’.

*Twm Shon Catti*. The story of *Twm Shon Catti* is a local version of that general theme: audacious-robber-become-able-magistrate-married-to-beautiful-heiress.

He is associated with the Tregaron-Llandovery district. A very broad-sheet type of hero.\(^{276}\)


*ein llyw olaf*. ‘Our last ruler’, the last Llywelyn. Killed on December 10th-11th, 1282 near Cefn-y-Bedd in the woods of Buelt\(^{277}\); decapitated, his head crowned.

\(^{276}\) Jones read of *Twm Shon Catti* in George Borrow’s *Wild Wales: Its People, Language and Scenery*. He wrote the introduction to the 1958 edition.

\(^{277}\) Llywelyn ap Gruffydd (c. 1223–1282) was the last prince of Wales before the country was conquered by the English. In “The Myth of Arthur” Jones writes: “to evoke Camlann in December 1282 was natural enough. … The fortuitous killing of the Welsh leader in a confused skirmish at Irfon Bridge and the whole mischief and mischance which that day entailed for the Welsh nation, is, without effort, linked with the death or Arthur and the
with ivy. A relic of the Cross was found ‘in his breeches pocket’. The greatest English poet of our own time has written:

‘And sang within the bloody wood

When Agamemnon cried aloud.’\(^{278}\)

mischance and undoing of Britain in the quasi-history of the sixth century” (*Epoch and Artist* 226).

\(^{278}\) Eliot’s “Sweeney among the Nightingales.” Jones does not name the poet or poem, even though Eliot is his publisher. In his Preface to *The Anathemata*, 26, Jones again presents lines from Eliot without naming him, drawing similarities between him and Hopkins: “And we know how he, Manley Hopkins, stands over so many later artists, saying, in the words of another and pre-eminent living artist, / ‘And I Tiresias have foresuffered all’.” In his 1948 essay “The Arthurian Legend” Jones cites lines from *The Waste Land* without naming Eliot: “the poet who wrote: ‘Hurry up please it’s time,’ has been so widely and so comparatively quickly recognized as the authentic poet of our age” (*Epoch and Artist* 206).

In 1962, Jones makes his literary debt explicit in a letter to Grisewood, stating “Certainly the impact on me of reading *The Waste Land* in circa 1926 or 1927 was considerable” (*Dai Greatcoat* 188). In an “Autobiographical Talk,” broadcast for the BBC Welsh Home Service on October 29th, 1954, he explains, “the particular Waste
If the song of birds accompanied Llywelyn’s death cry, with that chorus-end, ended the last vestiges of what remained of that order of things which arose out of the Roman eclipse in this Island. ‘Ein llyw olaf’ is an appellation charged with much significance, if we care at all to consider ancient things come at last to their term. He belonged already, before they pierced him, to the dead of Camlann. We venerate him, dead, between the winter oaks. His contemporary Gruffydd ap yr Ynad Côch sang of his death: ‘The voice of Lamentation is heard in every place ... the course of nature is changed ... the trees of the forest furiously rush against each other.’

Land that was the forward area of the West Front had a permanent effect upon me and has affected my work in all sorts of ways – so much so that it is impossible now for me to imagine myself without that period” (Epoch and Artist 28). Jones may be thinking of the poem along with his reading of Weston, Frazer, and The Mabinogion.

Jones had eighteen volumes of poetry, essays, and criticism by Eliot in his personal collection, four of which he had acquired before the publication of In Parenthesis. Hague had given him a copy of Eliot’s Poems 1909–1925 (London: Faber and Gwyer, 1928) in 1929.

whose wounds they do bleed by day and by night in December wood. Cf. The Corpus Christi Carol.\textsuperscript{280}

. ruled over by Gwyddno, whose drunken dyke-warden, Seithenin,] ruled over by Seitherin, whose drunken dyke-warden Gwyddno, Gwyddno duties] duties. See the Taliessin story also Misfortunes of Elphin Thomas Love Peacock for a fudged up for a fudged burlesque of the legend this theme

See Part 3 . . . ‘Joni Bach’.] Popular Welsh song. See part III p. 51

a local version of that] a Welsh /local/ version of this /that/

heiress] [illegible cancellation] heiress [illegible cancellation]

‘Our last ruler’ . . . against each other.‘] “Our last ruler” ie LLywelyn ap Gruffydd ambushed, killed, decapitated at Cefn-y-Bedd in woods of near Buelt on Dec. 11, 1282 last native ruler of Wales, with whom perished every

link of Roman administration in the island & with time half mythological
dynasties that Rome had subjugated with so much perished we may also
ourselves that [illegible cancellation]ancient beauties [illegible cancellation] to
their terms, “Our last ruler” the last Llywelyn killed on Dec. 11. 122 near Cefn-
y-Bedd in woods of Buelt. The greatest English poet of our time has written:
“And sang within the bloody wood when Agamemnon cried aloud” cf. the
song of birds accompanies Ll.’s death cry, with that chorus-end ended the last
vestages of what remained of that order of things which arose out of the
Roman eclipse in this Island. “Ein llyw olaf” is an [illegible cancellation]
appellation charged with much significance, if we care at all to consider
ancient things come to the at term last to their term. He began belonged,
already, before they pierced him, to the dead of Camlann. We revere/venerate/
him, dead, between the winter oaks.

43. supports. Area of second line of trenches in front system, usually a few
hundred yards to rear of front line.

44. gas-rattles. Wooden clappers used to give gas alarm.
Mrs. Thingumajig’s ... flappers. Properly called ‘The Ayrton Fan.’281 Designed to disperse gas hanging in dugouts or trenches. Any simple invention appearing among the troops was attributed to female ingenuity.

toffee-apples. English trench-mortar projectile, the shape of which suggested that name—also, if I remember rightly, yellow paint was used on some part of them—which would aid to the similarity.282

picket-maul. Heavy mallet for driving home stakes used in wire entanglements.

wooden clappers used to give gas alarm.] wooden clappers used as warning to give gas alarm. Like the thing they use in monasteries & Maundy Thurs. to

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281 Invented by Hertha Marks Ayrton (1854 – 1923), a mathematician and engineer who fought for women’s suffrage and access to education.

282 The Preface states that the reference to toffee-apples is anachronistic and that they were actually introduced into the war at a later date. The Oxford English Dictionary gives the first use at 1917: “B.E.F. Times 25 Dec. f. 3/2, The planting of Toffee-apples on the border of your neighbour’s allotment will seriously interfere with the ripening of his gooseberries.”
Holy Sat. wooden clappers used to give gas alarm like the thing they use in Religious Houses from Maundy Thursday to Holy Saturday.

female ingenuity] the ingenuity of female ingenuity

English trench-mortar . . . the similarity.] \see preface/ type of trench mortar

bomb, so shaped

* Corporal Bardolph \cf Henry IV (Pt II) the second part of Henry IV

* It’s healthy ... clair marais \cf Irish song “It’s pleasant to be in Bo

* Talaria \the winged sandals of Mercury

45. Big Ship. (1) Generic term for any cross-channel boat, conveying troops from France back to England. (2) Leave-boat. (3) That mythological, desired ship, which would, at the termination of hostilities, bring all expeditionary men, maimed or whole, home again. Here, these town-bred Tommies\textsuperscript{283} would seem to have the seed of a very potent mythological theme.

\textsuperscript{283} From Tommy Atkins, slang for English soldiers of the rank of private. Oxford English Dictionary: “1893 R. Kipling Many Inventions 28. I was ... with sixty Tommies—private soldiers, that is.”
Here these town-bred . . . mythological theme.] Here these simple 20th century town-bred men began to create again a real mythological conception & a very compelling one. I saw town-bred because it was mostly Cockneys who talked about the Big Ship – but its Celtic enough idea. ~284

*ghastly crew* cf Coleridge. *Ancient Mariner* “they raised their limbs like lifeless tools—we were a ghastly crew”285

*Miss Ashwell*286 Lena Ashwell. *her Artiste well known for giving entertainment to troops at Base & in Back Areas*

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284 When Jones writes of the mythological conception of the ship as a “Celtic enough idea” in the manuscript draft, he may be thinking in part of St. Brendan’s 5th-century voyage by ship from Ireland in search of the “Isle of the Blessed” and of the “Welsh early and obscure narrative of the thalassic expedition of Arthur and his men in the ship Prydwen,” (*The Dying Gaul* 191) both of which he writes about in his introduction to “The Rime of the Ancient Mariner”. He may also have been thinking of the ship in Coleridge’s poem as a symbol of ultimate redemption.

285 One of Jones’s engravings for “The Rime of the Ancient Mariner” illustrates this line. See appendix.
* in Luna cf Macaulay’s Horatius287 “And in the vats of Luna this year the must shall foam”

* He has tane etc. see the lament for the makers in Oxford Bk of Eng Verse which book John Ball kept had in his pack.288

* Papal Blessing Document obtained from Rome conferring Blessing to the recipients, which it # is customary to hang, [illegible cancellation] framed, in the family living room.

46. They strengthened ... the watcher. Cf. Nehemiah iii and iv.289

286 Lena Ashwell (1872–1957) was a British actress who was famous for organizing entertainment for soldiers in the Great War.


288 Jones, like John Ball, carried the Oxford Book of English Verse with him to France. Both are clumsy and are injured in the leg during the attack at Mametz Wood. Jones was inconsistent in his abbreviation of this anthology. Compare to “Ox. Bk. of Eng. V.” in Part 4 Note 37L.

289 In these sections of Nehemiah, the Jews rebuild the destroyed walls of Jerusalem.
47.  *red and green and white.*\(^{290}\) Coloured rockets used as a gas S.O.S.

*Coloured rockets used as a gas S.O.S.*] ~ See note to p 36 re “shell case swung”

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\(^{290}\) Part 4 takes place on Christmas, so the colors red, green, and are appropriate. The “star shells” described may also be a reference to the Star of Bethlehem. Jones frequently used red and green pens for writing letters as well.
PART 5

1. Title. Squat Garlands for White Knights. (1) Shrapnel helmets were issued to all ranks in the early months of 1916. (2) G.M. Hopkins, Tom’s Garland:

‘... garlanded in squat and surly steel.’

(3) Carroll’s Alice through the Looking Glass, ch. viii.

He has brought . . . floor-hide. See General Notes, Y Gododdin.

Shrapnel helmets . . . 1916. Cf note to Part 1 Y Co shrapnel helmets were issued to all ranks in the early spring\months/ of 1916.

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291 From Hopkins’ Poems, 1918. Jones owned five collections of Hopkins’ poetry, including two copies of Poems (London: Oxford University Press, 1930, ed. Robert Bridges), one of which was a gift from his father.

292 Lewis Carroll’s sequel to Alice’s Adventures in Wonderland. Jones had been given a copy (London: Macmillan and Co. Ltd., 1931) by Prudence Pelham (the friend he thanks “very especially” in his Preface, xv). In this chapter, Alice is captured by a Red Knight who is then challenged by a White, according to the “Rules of Battle.”
(2) G. M. Hopkins] (2) Carroll’s Alice through the Looking Glass Ch. VIII (2) G. M. Hopkins

2.  

*we’re drawing . . . Blackamoor delectations.* To understand this and some succeeding passages it should be remembered that at this period rumours were current of units being moved to other theatres of war—particularly the near East. Like civilians who ‘saw the Russians’ in trains at Clapham Junction so soldiers in France ‘saw’ consignments of pith helmets, khaki-drill shorts, and even mosquito nets and body belts.²⁹³

*should be remembered that at this period rumours were current*] should be re understood that at this period rumours were [illegible cancellation] current

*pith helmets, khaki-drill shorts*] pith helmets, *shorts* & khaki-drill shorts

3.  

*He shall die . . . bloody jaw.* Cf. song about the toreador, Alphonso. I cannot recollect its title.²⁹⁴

*song about the toreador, Alphonso.*] song about the Toreador, *Alphonso.*

²⁹³ Uniform for soldiers sent to warm climates.

²⁹⁴ “The Spaniard that Blighted My Life” was a 1913 music hall hit.
4. ‘major. Sergeant-major.

Minnies. German trench-mortar projectile; also used of the mortar itself, from Minenwerfer.

swinger. One who swings the lead = a malingerer.

projectile] projectile/ bomb

* Show our legs to another from “show a leg” formula used [illegible cancellation] at reveille

* full bonza bonza = a good of any sort.

5. O my. Cf. song, I don’t want to be a Soldier.295

over the foam . . . Big Ship. See Part 4, note 44 to p. 93.

Big Willie’s luvly daughter. We used to sing a variation of the song: Where are the boys of the village tonight, which seemed to suggest that the object of the British Expedition into France was to enjoy the charms of the Emperor’s daughter.

Cf. song, I don’t want to be a Soldier.] Cf English war-song I don’t want to be a soldier I don’t want to go to war O my, I don’t want to die. I want to go home.

295 More lines from this soldiers’ song are provided in the unpublished manuscript note.
We used to sing . . . Emperor’s daughter.] We used to be very fond of singing a certain variation of the war-time song: “Where are the boys of the village tonight” the import of this improvisation\variation/ seemed to suggest that the object of the British Expedition into France was to enjoy the [illegible cancellation] charms of the Emperor’s daughter. I don’t know of any of these lusty-singers \ us realized in what manner our improvisation maintained a great tradition. There was a song we used to be fond of the words of which I can’t accurately remember. There was a song we used to be fond of, the words of which I can’t recall [illegible cancellation] (but I think it was a parody of the song “Where are the boys of the village tonight”) which seemed to suggest that the object of the expedition of Forces into France was to engage the charms of the Kaiser’s of the Emperor’s daughter. I don’t know whether the improvisor of this song knew what great tradition he was maintaining.

* Dangle the bonnets

Young Lochinvar

6.  We don’t want ham . . . roly-po—ly. Cf. song, I do like a nice mince-pie.\^296

\^296 In his memoir of the Great War, Good-Bye to All That, Robert Graves recalls this song. Graves was in the Royal Welch Fusiliers, but unlike Jones, was an officer.
nice} nice ~


*Pastoral* Bishops letter read to the Faithful instructing them in Faith or Morals

*Mesopotamian nights* see note to P 91 re Macedonian War


*Skelton . . . in mind.* Cf Skelton *Philip Sparrow*. I am indebted to Skelton in many ways & places passages in a general way.

9. *Fancy religions*. Any religious denomination other than C. of E.*

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297 Poet John Skelton (1460–1529). Although Jones says he does not remember the passage he is thinking of, he cites Skelton’s “Book of Philip Sparrow” in the manuscript notes. The “Vah, vah,” and “La—la la” of this passage may be influenced by the “Fa, re, my, my” in the “Book of Philip Sparrow.” Jones owned *The Complete Poems of John Skelton, Laureate* (ed. Philip Henderson, London: J.M. Dent and Sons Ltd., 1931). The copy is annotated, signed and dated Tuesday 3rd January 1933.
* Aid post RAMC\textsuperscript{299} dressing station in line.

* Washbourne Rituale Burns Oates & Washbourne RC\textsuperscript{300} publishers

\textit{Rituale service book containing order of Ex for Extreme Unction, viaticum, Burial of the Dead. [illegible cancellation] Burial of the Dead, etc. Holy Matrimony etc.}

10. \textit{four-fold shrill call.} Refers to use of whistle in calling companies to parade.

\textit{Refers to use . . . parade.] ~ One blast for ‘A’. Two for ‘B’. Three for ‘C’. & four for all the four companies of a Battalion.}

11. \textit{me goggles are torn.} A mask for the eyes against tear-gas. The talc was apt to get cracked.\textsuperscript{301}

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{298} C. of E.: Church of England.
\item \textsuperscript{299} Royal Army Medical Corps, which provides medical service for the British Army. See also Part 7 Note 46.
\item \textsuperscript{300} RC: Roman Catholic Church.
\item \textsuperscript{301} Goggles to protect against gas were made from the mineral talc.
\end{enumerate}
\end{footnotesize}
* Von Kluck’s fancy lady  Here again there is the case of the Emperor’s daughter (note to P 92) we have in a smell [swell?] of the immemorial tradition – of the captain & the mighty men, confiding [illegible] of moment to their loves.

12. Divisional siren acknowledges. The powerful Klaxon horn at Div. H.Q.\textsuperscript{302}

\textit{Klaxon horn} Strombos horn

13. \textit{clean fatigue}. Fatigue-dress: worn for any work and for certain specified parades, consisting of tunic and trousers without puttees, with neither equipment nor arms. Great coats might be carried or worn as occasion required. Normally the service cap was worn but sometimes the cap-comforter (woollen stocking cap) was allowed and the steel helmet sometimes ordered. Fatigue dress proper was not worn in the line. It is associated with back areas, camps, places of training and rest.

\textit{Fatigue-dress: . . . parade.} Order of dress to be worn for any work in contradistinction to Parade or Walking-out dress.

\textsuperscript{302} The manuscript treads “Strombos,” which is corrected to “Klaxon” in print. Both Strombos and Klaxon gas alarm horns were used in the Great War.
training and rest. It was the private soldiers’ dishabille, – the slops of the last-century soldier services.

14. brasses. The brass slides by which the length of the braces and belt of webbing equipment was regulated.

by which

15. unexpended portion. ‘The unexpended portion of the day’s rations’, official description of food (to be carried by party working away from camp or billets) left over from the morning’s issue.

‘The unexpended portion . . . morning’s issue.] ~ To read “unexpended portion” in Orders for tomorrow signified two things to a man (1) that the work to be done would occupy some hours & would be some distance off. (2) that some economy should be exercised in the consumption of food at breakfast.

16. The Dry. The Dry Canteen.

* Siege People Personnel of Siege Battery. Heavy Artillery

303 Billets are soldiers’ sleeping quarters.

304 Dry canteens, in contrast to wet canteens, did not serve alcohol. See Part 3 Note 5.
17. *Ravenhills*. Firm of Thames-side engineers.\(^{305}\)

18. *white mare at Ler-ven-tee in ’15*. It was rumoured in 1915 that peasants near Laventie signalled to the enemy by means of a white horse moving in field.\(^{306}\)

*It was rumoured . . . near Laventie*] there was a story tradition that current in 1915 that peasants near Laventie

*I tell you . . . the world*   Here as in many other places I have in mind

*Shakespeare’s Fluellen*\(^{307}\) For he seemed to be biding incarnate under half-a-dozen

the tin-hat rim of a dozen Welsh N.C.Os. [illegible cancellation]

\(^{305}\) Miller and Ravenhill, est. 1835.

\(^{306}\) In his essay collection *The Mind’s Eye*, 59, Edmund Blunden, an officer who fought at Ypres and the Somme, discusses the soldiers’ rumor that French farmers signaled to the Germans by plowing with either white or black horses.

\(^{307}\) Jones recalls that his own sergeant-major was similar to *Henry V*’s Fluellen and spoke of “the exigencies of the situation.” (David Jones in interview with Peter Orr, quoted in Dilworth’s *David Jones in the Great War* 50).
19. *bah mal fay.* In parts of Yorkshire, I am told, peasants swear by ‘Old Mauffey’.  

In parts of . . . ‘Old Mauffey’.] Yorkshire peasants swear by Old Mauffey I quite arbitrarily & without any authority, suppose this to derive from some Norman-French source to do with the bad fairy.


21. *Jolly Tars.* The ‘Our silent navy’ of the journalists was a topic of frequent jest among the troops in France.

*Tin fish.* Slang for torpedo. It was suggested that a submarine missile would be useful in the waterlogged trenches in the la Bassée area.

*The Islands.* The isolated posts on the Festubert front were called so. They could be reached only by night over duck-board tracks in the open, and consisted of

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308 In the manuscript note, “Old Mauffey” is linked to the French for “bad fairy.”

309 9.45-inch Heavy Trench Mortar.
small built-up breastworks—often without any parados, in a surrounding
country of watery flats. ‘The Grouse-butts’ was another name for such posts.

The ‘our silent . . . France.’] The “Our silent nav” of the journalists was a topic

of constant \frequent/ jest among the troops in France [illegible cancellation]

“feeling” between the two sides..

missile would be useful] would \missile/ be useful

and consisted] they consisted

such posts] these posts

22. Rooshun roller. ‘The Russian steam-roller’, which, we were told, would

flatten the Central Powers.

Montycats. Mont-des-Cats. Hill to west of, and equidistant from, Poperinghe

and Bailleul, from which notabilities could be shown the battle-front.

310 A parado or parados is “an elevation of earth placed to protect a fortified place from

being attacked from the rear, or from being enfiladed; a traverse; spec. a mound of earth

forming the rear wall of a trench.” Oxford English Dictionary.

311 The Imperial Russian Armed Forces under Tsar Nicholas II.
* ‘Tis some poor fellows skull says he. Cf. Southey. Battle of Blenheim.313 “Tis some poor fellows skull, said he who fell in that great victory.”

* What you signed for. One enlisted for “three years, or duration of war”

23. stone-ginger. An absolute certainty.

24. his concavities is sufficient. Cf. Henry V, Act III, Sc. ii: ‘... the concavities of it is not sufficient; ... is digt himself four yard under the countermines; by Cheshu, I think, a' will plow up all ...’314

by Cheshu, I think, a’ will] by Jesu Cheshu I think he will

312 In French Flanders.

313 Robert Southey’s poem about a battle fought during the War of the Spanish Succession.

314 Fluellen questions the way tunnels are being dug for battle. Throughout the play, he is concerned with what he calls “the disciplines of the war.”
* ships carpenter ... all in three * of The Cruel Ship's Carpenter


25. canonical wiseness ... this flesh. It is required of priests that they say with their lips the words of the Divine Office, the eye alone is not sufficient; a rule indicative of the Church’s instinct as to the efficacy of bodily acts.

* It is required] I understand that it is required

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315 A traditional song about a woman betrothed to a ship’s carpenter. He kills her and her unborn child, but she returns as a ghost for revenge: “she's tore him in three, saying, ‘That's for the murder of my baby and me!’”

316 Chaucer’s merchant wears a “Flaundrish bever hat.” Flanders is where the action of In Parenthesis takes place.

317 Jones indicates that he is much less certain of this rule – that even when reading liturgy to themselves, priests must mouth the words – in his manuscript note, writing “I understand it is required” rather than “it is required” and appending to the note the words “whether accurate or not” and “if it … exists”.
a rule indicative . . . bodily acts.] whether this is accurate or not – the
significance of such a rule, if it is [illegible cancellation] exists, is highly
significant.

26. Why cant the limbers carry the packs.\textsuperscript{318} This was a perennial question during
a Battalion move.

their blokes’ valises. Batmen\textsuperscript{319} referred to those officers who employed them as
‘my bloke’.

\textsuperscript{318} The Oxford English Dictionary defines limber as “the shaft of a cart or
carriage. Obs. exc. dial.” In this case, mostly likely a cart used to carry artillery pieces.
Jones describes what they carried: “the packs worn on back of soldier in full ‘marching
order’ & containing numerous articles of kit, including a spare pair of field-service boots,
(these were not always available) but in any case a closely folded lot of stuff together
with such personal belongings as one could manage to stuff in, whatever was contained
inside” (The Long Conversation 80–81).

\textsuperscript{319} A private soldier assigned to an officer as an assistant. “Any officer’s personal servant
or batmen was referred to as that officer’s ‘bloke’ & [he] was similarly spoken of as ‘my
bloke’ by the batman himself. E.g. “What’s your new bloke like?” “Pretty good – he’s a
‘real’ gent, you know – mind, yer, when he says, ‘By the way, Hopkins, do this, if you
ox-blood kid. An officer’s servant is here referred to—ox-blood polish was used for cleaning Sam Browne belts,\textsuperscript{320} etc.

pox doctor’s clerk. Medical officer’s orderly.

chitties. Cooks.

specialist details. Men detailed for specified job; e.g. sniping, bombing, signalling.

chlorination Daniel. Used in text of man in charge of Battalion water-cart in which the chlorinated drinking-water was carried.

Old Man’s water. The Commanding Officer’s shaving water.

ox-blood polish . . . belts, etc.] ox blood \polish/ was used for cleaning leather Sam Brown belts etc.

would,’ it’s best to blody do it – and no hanging about, but his ‘if you would’.” There was this general idea that batmen, or indeed anyone with jobs that set them apart a bit from the ordinary platoon soldier were fortunate in being able to wangle this or that – especially in being excused ‘fatigues’ and being able to answer some command, “Sorry, sir, have to attend to Mr Wogan’s kit, sir – already late, sir” (The Long Conversation 81).

\textsuperscript{320} A wide belt named for the 18\textsuperscript{th}-century British army officer Sam Browne. In addition to the regular horizontal belt, it had a diagonal strap over the shoulder.
Battalion water-cart] Batt. water cart

27. dark ribbon. The dark blue and red of the Distinguished Conduct Medal.

his longe ladel. Cf. Chaucer, Knight’s Tale:

‘The cook y-scalded for al his longe ladel.’

the worshipful ... broth wallah. Cf. Malory, book vii, ch. 2.321

blue and red] blue & red

28. M.D. with broken blisters. The particular circumstances described in text of consecutive days of rapid marching, following suddenly upon the cramped life in waterlogged trenches brought large numbers to the medical officer with crippled feet.

The particular circumstances ... crippled feet.] “medicine & duty” formula used to describe duties of man, who having gone sick, was to receive certain medical alleviation, but to otherwise carry on as though he were a fit man,

321 In Le Morte d’Arthur, Balin appears to a young woman who is skeptical that he is a knight since he is not dressed like one.
except that there would be for him the additional nuisance of having to attend
sick parade each day. The other two categories were L.D. = “Light Duty” which
usually meant, in practice, any scavenger job going. And lastly & but rarely
achieved – that that desired goal of a person going sick – Ex. D. “Excused
Duty”. It will be seen that at those times described in text, of [illegible
cancellation] day of consecutive long marches the number of persons
representing themselves to the medical officer with crippled feet was
considerable so that only the worst the particular circumstances described in
text of consecutive days of rapid marching, following suddenly when the
cramped life in water-logged trenches brought large numbers to the medical
officer with crippled feet. The Authorities found a way of dealing with this
situation. Cases could hope for anything other than “M.D. on some occasions.
All men reporting to the M.O. during the while the battalion was on the move,
were \next day/ paraded some hours earlier than the rest & were allowed to
make their march in slower sta fashion these were called “the cripples squad”
– [illegible cancellation] altogether depressing ignominious and exhausting
affair to be involved in. so that “For Christ’s sake don’t fall out” was the best
neighbourly advice given to anyone inclined to faint by the way.
* Punic sands. One of the Catos’ complaints of the dust in the African campaign322

* him soar in the Capitol——Julius Caesar Act sc323

29. withered ... are stars frightened. Cf. Richard II, Act II, Sc. iv.324

Dai Davies and the Sibyl ... wave for sure. Cf. the Dies Irae: ‘... teste David cum Sibylla’.325

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322 Roman statesman Cato the Elder, in the Second Punic War against the Carthaginian Hannibal Barca in 217 BC.

323 The Roman politician Flavius expresses his fear that Caesar will “soar above the view of men.”

324 Spoken by a Welsh army captain: “The bay-trees in our country are all wither’d / And meteors fright the fixed stars of heaven”. A copy of The Works of William Shakespeare (Oxford: Shakespeare Head Press, 1934), signed and dated 1935, can be found in Jones’s library.
opened his canteen see opposite page

opened his canteen. this chaplain ran a battalion canteen in addition to his ordinary spiritual Duties.

on all . . . veniat. cf. cf Matt. [illegible cancellation] XVII

your fair . . . gas bag cf ef Henry V act III sc.1.326

assembly trench Trench in which troops assembled for Attack.

Sometimes specifically built dug for this purpose

325 A legendary oracular figure, first mentioned by Heraclitus in the 5th century BC. The Sibyl appears in the 13th-century Latin hymn the “Dies Irae”.

In a note to the Preface to The Anathemata, 40: “we sing in the Liturgy ‘Teste David cum Sibylla’ and clearly the Sibyl belongs to what, for the Christian Church, is an extra-revelational body of tradition. But such bodies of tradition are not to be described as ‘purely fictitious’, yet they are certainly properly described as myth.” Again, in “The Myth of Arthur,” Jones refers to Teste David cum Sibylla (Epoch and Artist 235).

326 Henry V’s opening speech in this scene: “Disguise fair nature with hard-favour’d rage; / Then lend the eye a terrible aspect; / Let pry through the portage of the head / Like the brass cannon”.
* port & crest  

* cf Macaulay's *Horatius.* “By port & vest by horse & 

crest Each warlike Lucumo”^{327}

30.  

*Albuhera, Oudenarde, Malplaquet, Minden.* Four of the Battle Honours of the 23rd Regiment of Foot.^{328} See also Part 4, p. 79.

*Hound’s coat mired.* The White Hound as an armorial bearing is associated with North Wales.

*white mane tangled.* Cf. Regimental Arms 23rd Foot: ‘In the first and fourth corners the rising sun, in the second corner the Red Dragon, in the third corner the White Horse.’^{329}

^{327} Like the earlier manuscript note on Macaulay’s “Horatius” at the end of Part 4, this is not in the published text.

^{328} The 23rd Regiment of Foot were the Royal Welch Fusiliers, Jones’s regiment and that of the soldiers in *In Parenthesis.*

^{329} From the British Army List, published and updated by the British Ministry of Defence since 1702.
The White Hound . . . North Wales] The White Hound as an armorial bearing is associated with the Wales of Gwynedd as a bearing is associated with North Wales.

* the brave Old Duke of York etc. the Son of George III who had the ten thousand men – which has kept his memory green among us.\footnote{330} Of whom it was also charmingly said, when he campaigned in the low countries. “Calm & serene beyond the cannon’s reach he shoots \shoots/ the screaming sea-gull on the beach.”\footnote{331}

31. states. Ration, etc., states. Reports concerning approximate numerical strength available for duties, or affecting supplies. These tended to get increasingly complicated.

*Ration, etc., states. . . . increasingly complicated.] Ration, parade, etc. states.*

These tended to get increasingly complicated as time went on.

\footnote{330}{An allusion to Hamlet, Act. 1 Sc. 2: “The memory be green.”}

\footnote{331}{Also an allusion to the nursery rhyme “The Grand Old Duke of York”: “the grand old Duke of York, / He had ten thousand men; / He marched them up to the top of the hill, / And he marched them down again.”}
32. *drum-fire.* Used of very heavy and continuous artillery-fire, but more properly of that tremendous & sustained concentration when that cadence, characteristic of a normally heavy bombardment flattened out into a faster and faster rhythm until no pulse at all was discernible, but only a kind of static violence—usually presaging infantry action. Indeed, any inflection in that level frenzy was taken as a signal of immediate attack.

*Used of very . . . immediate attack.*] Used of very heavy & continuous artillery-fire, but more properly that sustained tremendous & sustained concentration, when that cadence, characteristic of a normally heavy bombardment flattened out into a faster & faster rhythm until there no pulse at all was discernible, but only a kind of static violence. – usually presaging infantry action. Indeed any inflection in that [illegible cancellation] & even \level/ frenzy was taken as a certain signal of immediate attack. I suppose the name derived for the roll of kettle-drum – a pathetic analogy indeed, a poor analogy.

Heavy & continuous volley of sustained gun fire especially \at/ that concentrated & sustained violence, the climax of which heralded an infantry attack. Heavy & continuous gun fire especially if used of that climax, sustained & concentrated when no single battery could be heard but only a sustained & concentrated violence—immediately previous to an infantry attack. When that
The cadence which [illegible cancellation] and the slow rhythm characteristic of normally severe to bad but normal bombardment beat faster & faster until all [illegible cancellation] ceased & there remained as a static violence.

* mauls. Picket mauls see note to P 81 Part IV

* with gloves. Wiring gloves332

33. F.O. Fighting order. Order of dress worn in an attack, indeed, normally in the front line.333

Order of dress . . . the front line.] order of dress worn in an attack or indeed normally in the Front line.

34. Old Johnny Fairplay . . . Mud-hook. Formula used in Crown and Anchor, a game of chance.334

332 Heavy protective gloves worn by soldiers in a wiring party, “a squad sent out to erect and repair barbed wire entanglements.” Oxford English Dictionary.

35. *wives have pudding and pies.* Cf. words associated with bugle-call for
‘Officers’ Mess’:

‘Officers’ wives have puddings and pies

And sergeants’ wives have skilly,

And soldiers’ wives have sweet etc.’

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334 Crown and Anchor was a dice game invented in the eighteenth century and played by sailors in the British Royal Navy. In the Preface to *The Anathemata*, 36, Jones mentions the game and rhyme: “In the 1914–18 army there used to be played a proscribed game of chance, and a reiterated form of words, a kind of liturgic refrain heard among a huddle of players, included the words above quoted. It was part of the ritual of the game and might involve a few centimes or a substantial number of francs; little or much.”

335 The manuscript notes read “sweet F.A.” Short for “sweet Fanny Adams” meaning “nothing at all. Sometimes interpreted as a euphemism for ‘sweet fuck all.”’ *Oxford English Dictionary*. For more on Jones’s general avoidance of expletives, see Part 3 Note 45 and the accompanying editorial note.
Cf. words associated . . . sweet etc.’] cf words to go with score for sounding

“Officers mess” “officers’ wives have puddings & pies and sergeants’ wives have skilly – and soldiers wives have have sweet F.A. etc.”

36. paper, pinned . . . verboten. The pump-water in French farm-yards was very frequently put out of bounds by the medical officer.

37 Runner Herne . . . windy plains . . . those deep-bosomed . . . the confederates, brother. I had in mind Borrow’s gipsy family and how runners shared that Ishmaelitish quality with the Signallers, mentioned in Part 3, note 34, ‘they bend low’; and cf. Tennyson, Ulysses:

‘Far on the ringing plains of windy Troy’;336

and again, Borrow’s gipsy’s:

‘Wind on the heath, brother’.337

336 Poem by Tennyson. Jones had in his library The Works of Tennyson, with Notes by the Author (London: Macmillan and Co., Ltd., 1913).

337 The Romany Rye by George Henry Borrow, 1857, not named explicitly in the notes. Jones owned several works by Borrow: Lavengro, the Scholar, the Gipsy, the Priest and three copies of Wild Wales: Its People, Language, and Scenery. He had also been
I had in mind . . . heath, brother’. I had in mind Borrow’s gipsy family & how runners shared that Ismaelish quality with the signallers, mentioned in note to p. 46 part III under: “they bend low”. Cf. Tennyson. Ulysses. “Far on the ringing plains of windy Troy”.

38. and the selected ones . . . ( . . . in the Companies). A friend tells me that this does not easily yield its meaning. It refers to the Battalion Bombers, who were, along with other ‘Specialists’, suspected of getting better food than that issued to ordinary riflemen ‘in the Companies’.

medium T.M.s. Trench mortar detachments were classified: light, medium, heavy.

commissioned to write the introduction to the 1958 edition of Wild Wales. The Romany Rye is also mentioned in his introduction to “The Rime of the Ancient Mariner” (The Dying Gaul 208).

Possibly Hague, who read the manuscript and helped print the book.
rise and shine. Cf. formula for rousing sleeping men, which, compared with the more usual ‘Show a leg’, seemed to have almost the quality of the monastic Benedicamus Domino.339

Stokes people. Stokes-gun section.340

its meaning] it’s meaning

issued] given /issued\

Trench mortar . . . heavy.] Trench mortar detachment TM’s were classified: medium heavy light [illegible cancellation]

Cf. formula . . . Benedicamus Domino.] Formula for rousing sleeping men – comparable with \to/ the conventional: conventional: Benedicamus Domino

Stokes-gun section.] a Stokes Trench Mortar Team Detachment ~

39. Where’s the Sergeant-Major, I know where he is. Cf. soldiers’ verse:

‘Where’s the Sergeant-Major?’

339 A formula used to end the Latin Catholic mass meaning “Let us bless the Lord.”

340 Men operating a Stokes mortar, a weapon to discharge mortar bombs.
I know where he is,

I know where he is,

I know where he is.

Where's the Sergeant-Major?

I know where he is.

Down in his deep dug-out.'

(Accent on ‘out’).

*General Weston’s pure gold.* General Sir Aylmer Hunter-Weston\(^{341}\) was reported to have said ‘The N.C.O.s of the British Army are pure gold.’

*Hur and the other ... simply fades away.* Cf. Exodus. xvii. 12\(^{342}\)

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\(^{341}\) British Army General in the Somme Offensive.

\(^{342}\) The words “simply fades away” are from the song “Old Soldiers Never Die.” See Part 4 Note 38. In these lines from Exodus, Aaron and Hur attempt to prevent an attack upon the Israelites.
Cf. soldiers’ vers: . . . deep dug-out.’] cf soldiers rhyme: “Where’s the sergeant major I know where he is (repeat 3 times) I know where he is down in his deep dug-out. Where’s the seargeant major I know where he is. Down in his deep dug out.” (accent on out)

N.C.O.s] N.C.O’s

40. affixing the mark at T. Atkins., etc. Cf. form of will in soldier’s Pocket Book.\(^{343}\)

mountings are much older Sonny boy. Cf. Song:

‘With thy musket on thy shoulder,

Ere the mountains are much older

Thou shalt tell who art the bolder,

Son of mine.’

\(^{343}\) The War Office provided all British soldiers and officers with a field service handbook.
Daddy Brock’s bonus. ‘Brock’s Benefit’, an annual firework display at the Crystal Palace.\(^{344}\)

*Cf. song* Cf Scotch song:

* these neither . . . Bulgarian \(^{345}\) cf St. Paul

* cock-a-diddle-dow \(^{346}\) cf. Come unto these Yellow Sands

41. you come in stockinged-feet and go away in motor cars. Formula in game of chance.

\(^{344}\) An annual fireworks display sponsored by the Brocks fireworks company and held at the Crystal Palace, a large exhibition venue in London.

\(^{345}\) Galatians 3:28: “There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus.”

\(^{346}\) A song Ariel sings in *The Tempest*, Act 1, Sc. 2. Included in the *Oxford Book of English Verse*. 
42. *he’s burn ... cock-boat.* I have somewhere read a letter (which I associate with Sir Francis Drake) on the defeat of the Armada, boasting that the enemy had not so much as burned a sheep-cote or a cock-boat.\(^{347}\)

*I have somewhere . . . the Armada,*] Refers to letter of Sir Francis Drake to Elizabeth or someone of the government I think, concerning on the defeat of the Armada.

43. *mother of rivers.* Plynlimmon mountain\(^{348}\) is so called, because there issue from her bosom many rivers.

*wasted Gwaelod.* See Part 4, note 46, ‘Seithennin’.

*See Part 4, note 46, ‘Seithennin’.*] see note to p 79 Part IV on Seithennin.

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\(^{348}\) The tallest mountain in Wales.
PART 6

1. Title. *Pavilions and captains of hundreds*. Malory, and Hist. Bks. of O.T.\textsuperscript{349}

*Men went . . . their marching.* See General Notes, *Y Gododdin*.

*Pavilions and captains of hundreds. Malory, and Hist. Bks. of O.T.*] Pavilions &
captains of fifty. Malory & Isaiah III. 3

*See General Notes, Y Gododdin.*] see note on *Y Gododdin* Part I

2. *And bade him . . .* Malory, book i, ch. i.

*and laid a mighty siege about . . .* Malory, book xxi, ch. 2

*and great purveyance . . .* Malory, book xx, ch. 12.\textsuperscript{350}

\textsuperscript{349} Dilworth observes that this title recalls siege warfare (*Reading David Jones* 76),
specifically from *Le Morte d’Arthur* and the Book of Isaiah. While Jones has “captains of
fifty” in his manuscript note, the published version reads “captains of hundreds.”

\textsuperscript{350} Part 6 begins with lines from *Le Morte d’Arthur*. The first reference is to King Uther
Pendragon hosting the Duke of Tintagil and his wife, Igraine. Jones has the chapter
number wrong in his second reference, which should be book xxi, chapter 1, rather than
chapter 2. This reference is to Mordred who crowns himself king in Arthur’s absence.
3. *The Alexandra.* The Alexandra Palace, Tottenham.\(^\text{351}\)

*The Alexandra Palace, Tottenham.* the Alexandra Palace. Tottenham. Used in pre-war days for public displays.

4. *So on the morn . . .* Malory, book x, ch. 29.\(^\text{352}\)

5. *construction of bivvy.* Waterproof ground-sheets\(^\text{353}\) were used to construct shelters in which to bivouac. It was customary for two or three men to lace together their ground-sheets and share the protection afforded. A low shelter, Guenever flees to the Tower of London. In response, Mordred lays siege to it. The third reference is to Gawaine battling Launcelot to avenge his brother’s death.

\(^\text{351}\) A large entertainment venue in North London, like the Crystal Palace in South London (mentioned in Part 5 Note 40). The ship Jones took to France as a soldier was called *Queen Alexandra.*

\(^\text{352}\) King Mark of Cornwall asks his nephew Tristram for help in battle.

\(^\text{353}\) In the manuscript, Jones provides an endnote defining “bivvy sheets” in Part 4, with a cross-reference to the use of bivvy in Part 6 and the corresponding note.
triangular in section, open at the end, long enough to lie down in, and supported by up-rights, of whatever material was convenient, could, in this way, be contrived. If no supports of any sort were available the laced ground-sheets would simply be made to form a sleeping-bag.

Waterproof ground-sheets . . . a sleeping-bag.] from Bivouacs.. Waterproof groundsheets were used to construct shelters in with which to bivouac. It was customary for two or three men to lace together their groundsheets & share the shelter protection afforded. A low triangular shelter, triangular in section, open at the end, long enough to lie full-le down in, and supported by a supply of uprights of some sort, contrived from of whatever material was convenient, could be contrived could, in this way, be contrived. If no supports of any sort were available the laced groundsheets would simply be made to simply form a kind of envelope with which you could slide, as into a “flea-bag”.

6. urgent or ordinary messages. All messages were classified urgent or ordinary.

7. mystery of theirs. Engineers seemed always to be up to some job, about which, if questioned, they maintained an irritating reserve.
Engineers seemed . . . irritating reserve.] Engineers, like maternity nurses, seemed always to be upon some job about which, if questioned, they maintained a [illegible cancellation] quite absurd & irritating reserve. mysti [illegible cancellation] attitude. These labours354 usually turned out to be concerned with some quite ordinary & simply matter in the end.

8. *sewn-on triangle . . . he sought. Battalion identification marks sewn on sleeve of tunic just below shoulder-numeral.

* crawler one who fawns or intrigues to gain advancement or favour

9. He said there was a hell. Various passages of Malory have influence here. Particularly book xx, ch. 1.355

Big head . . . plain field. Important person. I have some disjointed memory of a cockney fragment, running ‘. . . now the Big-heads will appear’.

Important person . . . will appear’.] important person cf. [illegible cancellation]

Cockney Rhyme: now the Big Heads will appear

354 “Labours” may be a pun since Jones compares engineers to maternity nurses.

355 Mordred and Agraivaine reveal Guenever’s adultery with Launcelot.

S.R.D. These initials were stamped on every ration rum-jar, and were interpreted by the troops: ‘Service Rum Diluted’.\(^\text{356}\)

*diluted and far from home.* Refers to statement frequently made by exasperated soldiers: ‘Fed up, —d up and far from —ing home’.\(^\text{357}\)

*These initials . . . ‘Service Rum Diluted’.]* Service Service Rum Diluted. These initials were stamped on every ration-rum-jar.

*Derbyite* man who had enlisted under Lord Derby’s scheme.\(^\text{358}\)

Considered unjustly a little better than conscripts by men of, the Regular, or of Kitchener’s Army.

\(^{356}\) S.R.D actually stood for Service Rations Depot.

\(^{357}\) Jones leaves out the alliterative expletive, the “efficacious word.” See Part 3 Note 45 and accompanying editorial note.

\(^{358}\) Lord Edward Derby, who was the British War Minister in 1916, established a program of voluntarily enlistment. Lord Horatio Herbert Kitchener was War Minister from 1914
11. *Esses Esses Bubble . . . Don Ac Ac Gees; G, Esses, O, 1, 2, and 3; Ac Ac Q Emma Gees will fall on their dress swords.* South Sea Bubble, Deputy Assistant Adjutant General, General Staff Officer 1st, 2nd and 3rd grades, Acting Assistant Quartermaster General, in Signaller's Alphabet.


*Crump* onomatopoeic word for heavy shell burst.

to 1916 and ran a similar volunteer program. Jones’s division was created through Kitchener’s scheme.

359 An 18th-century market bubble, the result of speculation in the British South Sea Company’s stock at this time.
12.  *Father Vaughan*. Eminent R.C. preacher; reputed to have urged greater zeal in the destruction of enemy personnel.\(^{360}\)

*Bull Ring . . . offensive spirit*. The large training ground at Rouen, associated with intensive exercises of all kinds, particularly ‘assault drill’. A paradise for Staff Instructors; detested by all front-fighters. The nature of the Ring is perhaps best described in the staff jargon elucidating the object of its curriculum, ‘to foster the offensive spirit’.

_Eminent_ [prominent eminent]

_elucidating [elucidat elucidating]

13.  *Divisional Rest*. A period when the entire Division was withdrawn from the line to reorganise and recuperate. It was attended by an access of discipline

\(^{360}\) Jesuit priest Bernard Vaughan (1847-1922). His obituary in the *Quebec Daily Telegraph*, October 21, 1922, reads “In the war his fervid utterances brought down upon him the attacks of his brother Jesuits in Germany. It was his contention that the Germans ‘did not play the game’ in fighting the world war.”
and physical training and the arrival of new drafts. To some temperaments ‘Div. Rest’ was not welcome.\textsuperscript{361}

**Division was**] de\textsuperscript{362}vision were

*and physical training and] & training physical training &*

14. *Woolly-Bears.* Very heavy German shrapnel, the burst of which gave off a dense blackish smoke, that sprawled the air in a thick rolling compact cloud.

*May eat whatever . . . (134) did these things*  \(\text{cf. Exodus XII}\textsuperscript{362}

*battle bowlers*  \(\text{shrapnel helmets.}\)

*toot sweet*  \(\text{tout de suite}\)

*Little Willie*  \(\text{the Prussian Crown Prince}\textsuperscript{363}\)

\textsuperscript{361} One such soldier in *In Parenthesis* is Donkin, a minor character who is tired of Divisional Rest and eager to get back to the front.

\textsuperscript{362} This part of Exodus describes the Passover feast.

\textsuperscript{363} “Little Willie” refers to Crown Prince Wilhelm of Germany, in contrast to “Big Willie,” his father, Emperor Wilhelm II.
15.  *all the old . . . out there. Cf. Golden Bough, under ‘sympathetic magic’.*\(^{364}\)

*O Clemens . . . guns amen. Cf. terminating lines of the Salve Regina.*\(^{365}\)

*under ‘sympathetic magic’.]* under sympathetic magic

\(^{364}\) Frazer categorizes “sympathetic magic” (chapter 3 “Sympathetic Magic”, section 1 “The Principles of Magic”) as either imitative or correspondent. The latter uses effigies, such as voodoo dolls. Correspondent magic is based on the principle that an item can affect something that was similar to it. The German mothers here practice this type; they refuse to sleep for fear that their sons will fall asleep on the watch, and they stop weaving to prevent their sons from tripping over barbed wire.

\(^{365}\) The Marian hymn “Hail Holy Queen.”
PART 7

1. Title. *The five unmistakable marks*. Carroll’s *Hunting of the Snark*, Fit the 2nd verse 15.\(^{366}\)

   *Gododdin* I demand . . . been found. See General Notes, *Y Gododdin*.

   **See General Notes, Y Gododdin.**] See Note to *Y Gododdin* Part I

2. *Invenimus eum*. Cf. Ps. cxxxi. 6, Vulgate (A.V. cxxxii. 6).\(^{367}\)

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\(^{366}\) This nonsense poem by Lewis Carroll, which describes a crew of men hunting the imaginary snark, is divided into eight “fits.” Fit the second, verse 15:

   Come, listen, my men, while I tell you again

   The five unmistakable marks

   By which you may know, wheresoever you go,

   The warranted genuine Snarks.

\(^{367}\) Psalm numbers are provided for both the earlier Latin Vulgate Bible and the Authorized Version, or King James Bible. Dilworth writes that the “opening Latin from Psalm 132 is a claim to have found a place of habitation for the Lord ‘in the fields of the wood’. The closing Latin translates, ‘They asked their mothers, where is the grain and the wine, as they fell as if wounded, then breathed their last in their mothers’ arms’”
Matribus suis . . suarum. Cf. Tenebrae for Good Friday, 2nd lesson of 1st
Nocturn. Lamentations ii. 12.

Cf. Ps. . . 6.) Psalm CXXXI. 6. (Vulgate) (A,V, CXXXII. 6)

Tenebrae . . 1st Nocturn.] Tenebrae. Good Friday. 1st lesson of 2nd Nocturn.

3. Little Hours ... intolerable. The Canonical Hours of Prime, Terce, Sext and
None. In the Little Office of the Blessed Virgin Mary (Dominican Rite), the
psalms called Songs of Degrees are sung, including Ps. cxix, Ad Dominum, & Ps.
cxxiii, Nisi Quia Dominus (A.V. Ps. cxx and Ps. cxxiv). Certain words in the Douay
translation368 influenced this passage.

A.V. Ps. cxx and Ps. cxxiv . . this passage.] (A.V. ps. 120 & ps 124) these two
psalms have some bearing on this passage. Certain turns of phrase in the

(Reading David Jones 80). Compare to the title page: “seinnyessit e gledyf ym penn
mameu.”

368 Douay-Rheims Bible. A translation of the Latin Vulgate Bible into English, published
in 1610.
Vulgate (& Douay trans.) influenced this passage. Certain words in the Vulgate and \in/ the Douay translation of it, influenced this passage.


Olwen-trefoils. Cf. Kulhwch ac Olwen: ‘Four white trefoils sprang up wherever she trod’.\textsuperscript{370}

Yspaddaden Penkawr. The Giant task-setter in the Kulhwch. ‘And Kaw of North Britain came and shaved his beard, skin, and flesh, clean to the very bone from ear to ear. “Art shaved, man?” said Kulhwch. “I am shaved,” answered he.’\textsuperscript{371}

Twrch Trwyth. See Part 4, note 40 to p. 86.

Catraeth. See note to Y Gododdin, p. 191.

\textsuperscript{369} Shakespeare describes the dead Falstaff as being in “Arthur’s bosom.”

\textsuperscript{370} From the description of Olwen, Kulhwch’s lover in this Welsh story from the Red Book of Hergest, included in Charlotte Guest’s The Mabinogion.

\textsuperscript{371} This giant is also Olwen’s father. He makes Kulhwch complete a number of tasks before he can win Olwen. Later the giant is shaved, as described here, and killed by his enemies. The quotation is from Guest’s translation.
seaboard-down, by Salisbury. Refers to Battle of Camlann. Malory, book xxi, ch. 3.\textsuperscript{372}

\textit{Act II, Sc. iii} \textit{Act III \| II/ sc 3}

\textit{trod’}.] \textit{walked trod’}"

\textit{‘And Kaw of . . . answered he.’\textit{]} story who was shaved to the jaw bone in the end. “And Kaw of North Britain came & shaved him from ear to ear his beard, skin & flesh, clean to the very bone from ear to ear. “Art shaved man?” said Kulhwch. “I am shaved,” answered he.”

\textit{See Part 4, note 40 to p. 6.} \textit{See Note to p77 Part IV.}

\textit{See note to Y Gododdin, p. 191.} \textit{Battle of Cattraeth. See note to Y Gododdin.}

Part I.


Office of the Dead, 2nd Nocturn, lesson IV (Job xiii. 22 to end of chapter).\textsuperscript{373}

\textsuperscript{372} Mordred and Arthur arrange to meet to fight near Salisbury, not far from the sea and near where Jones performed military exercises before being sent to France.

\textsuperscript{373} Job tells God that he will answer if summoned, and asks God to reply if he speaks.
22 to end of chapter).] v.22

6. *The Holloway.* The Holloway Empire Music Hall.\(^{374}\)

7. *O blow fall out the Officers.* To hear the bugle sound ‘Fall out the Officers’ was welcome to men on a wet day doing field exercises. It connoted the break off of operations.

*King’s Birthday.* A holiday for H.M. Forces\(^{375}\)—after the ceremonial parade.

*‘Fall out . . . welcome] “Fall \(\text{out}/\) the Officers” was a welcome sound*

8. *or you read it . . . in the Garden.* Cf. the Gospels (narrative of the Agony and of the Betrayal).\(^{376}\)

\(^{374}\) A London music hall (like the Alexandra and the Crystal Palace).

\(^{375}\) His Majesty’s Armed Forces: the British Armed Forces.

\(^{376}\) In the Gospels, after the last supper, Jesus prays in the Garden of Gethsemane (the Agony) (John 18:1). Shortly after, he is betrayed by his disciple Judas (the Betrayal) (Matthew 26:47–50 and Mark 14:43–45). Jones comments in his autobiographical notes for Peter Orr that he “was profoundly moved by the first appearance of the El Greco *Agony [in the Garden]* on the walls of the National Gallery in 1919” (Dai Greatcoat 19).
Cf. the Gospels . . . Betrayal.) I refer to that experience I imagine common to us all – of reading & re-reading the Gospels as children & hoping against hope that the thing might come different – that at least the eleven in olive the olive grove would make some give some account of themselves with their time time & words or that and how endeared we were to Peter. the [illegible cancellation] would [illegible cancellation] on to the howling [illegible cancellation] & how Peter’s pathetic sword stroke endeared him to [illegible cancellation] our innocent hearts


See Part 3, note 30 to p. 47] from mate see note to p 46 Part III

* Even though . . . at thy right hand cf Book of Common Prayer.

[illegible cancellation] Psalm 91 (Qui habitat)

* my darling from unicorn horn cf Book of Common Prayer.

[illegible cancellation] Psalm 22 (Deus. Deus meus)

* left at the grinding cf. Gospels Matt XXIV 41

* Aberystwyth the well known [illegible cancellation] Hymn Tune
10. *Greenland Stairs.* In Rotherhithe.\(^{377}\)

11. *his batty.* Interchangeable with ‘china’ (see Part 3, note 30 to p. 47)\(^{378}\) but more definitely used of a most intimate companion. Jonathan was certainly David’s ‘batty’.

*Interchangeable| equi Interchangable*  

(see Part 3, note 30 to p. 47)] (see note to p46 pt. III)


*We’ll go to the Baltic ... Inkerman Bonus.* Popular song from the period of Napier’s Russian expedition:

‘We’ll go to the Baltic with Charlie Napier

And help him to govern the Great Russian bear.’\(^{379}\)

\(^{377}\) A dockland area on the Thames.

\(^{378}\) Jones is an idiosyncratic editor of his own work. Although he refers back to the earlier note here, he does not refer forward in Part 3 Note 30.
It is the first song I can remember my mother singing me.

*Kentish village* ~ near London

13. *the high-port position.* Regulation position at which to hold rifle, with bayonet fixed, when moving toward the enemy. It was held high and slantingly across the body.

*It was held . . . across the body.*] Entrenchments. It was held slantingly across the body. — the bayonet positioning upward over the left shoulder.


\(^{379}\) Royal Navy Officer Charles Napier (1786–1860) commanded British forces in the Baltic Sea successfully against the Russians during the Crimean War.

\(^{380}\) Although Jones appears to speak of the dolorous stroke in relation to the Catholic mass here, he writes the following in a 1973 letter to René Hague: “in writing *In Paren.* I had no intention whatever in presuming to compare the varied maims, death-strokes, miseries, acts of courage etc. of the two contending forces, ours or those ‘against whom we found
Cf. Genesis iv; . . . book ii, ch. 19.] Genesis IV & Malory BK XVII ch. 5 Malory

Bk II ch 15.

*Tristram . . . youngest Malory

15.  *shaft-shade. Cf. Herodotus, book vii, Polymnia, Dieneces’ speech.\textsuperscript{381}

sweet brothers . . . monument. Cf. Malory, book ii, ch. 19.\textsuperscript{382}

White Hart transfixed. Cf. Richard II, Act v, S. vi.\textsuperscript{383}

ourselves by misadventure’, with the Passion, self-Oblation and subsequent Immolation and death of the Cult-hero of our Xtian tradition” (Dai Greatcoat 246).

\textsuperscript{381} “Polymnia” is the seventh book of Herodotus’ Histories, written between 450 and 420 BC. In this incident, The Spartan Dieneces argues that the Greeks should fight the Medes. When told that there are so many archers that their arrows will block out the sun, Dieneces responds that they will then have to fight in the shade.

\textsuperscript{382} Merlin buries the brothers Balin and Balan in the same tomb after they kill each other.

\textsuperscript{383} The White Hart was the emblem of Richard II. In this scene, the new king Henry IV is presented with the body of Richard II, his predecessor.
Peredur of steel arms. Peredur. The Percivale of the romances called ‘of steel arms’ in the Triads, and by the Gododdin poet: ‘Peredur with arms of steel. . .’ (he commemorates other warriors, and proceeds) ‘. . . though men might have slain them, they too were slayers, none returned to their homes.’

with intention . . . Species of Bread. In some battle of the Welsh, all reference to which escapes me, a whole army ate grass in token of the Body of the Lord. Also somewhere in the Malory, a single knight feeling himself at the point of death makes this same act.

384 Compare to “The Myth of Arthur”: “Y Gododdin … mentions ‘Peredur of steel arms’ a sixth-century northern Briton in Roman armament. Centuries later he became transmogrified into the Sir Percival of Romance” (Epoch and Artist 235). In the autobiographical piece “In illo tempore,” Jones writes that the image of Peredur derives not only from his reading of Anwyl’s translation of Y Gododdin but also from a childhood memory of peeking through the blinds of his parents’ bedroom to see City Imperial Volunteers passing by on horseback (The Dying Gaul 21). Jones mentions Peredur “of the steel weapons” in a footnote to “The Fatigue” and connects this image to the freeing of the waters that restore the waste land (The Sleeping Lord 35).

385 In Daniel 4:33, Nebuchadnezzar eats grass.
Taillefer . . . other ranks. Cf. Wace, Roman de Rou: ‘Then Taillefer, who sang right well, rode before the duke singing of Carlemaine and of Rollant, of Oliver and the vassals who died at Renchevals.’

country of Béarn . . . harvest places. Not that Roncevalles is in the Béarn country, but I associate it with Béarn because, once, looking from a window in Salles-de-Béarn I could see a gap in the hills, which my hostess told me was indeed the pass where Roland fell.

book vii, Polymnia, Diéneces’] BK VII Polymnia Diéneces’

and by the Gododdin poet] and in the Gododdin poem

‘Peredur with arms . . . their homes.’] Peredur of a with arms of steel,

Gwaerddur & Aeddan, seizing amid shouting, shields no longer whole & though men might have slain them, they too too were slayers, none returned to their homes. ~

In some battle of the Welsh] Also in some Welsh battle

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386 Taillefer sang The Song of Roland (Chanson de Roland) to the Norman soldiers at the Battle of Hastings. The 12th-century Norman bard Wace recounts this episode in Roman de Rou.
the same act] – neither can I find the reference of this – perhaps someone reading this may know of these sources & inform me.

Also somewhere . . . same act.] Perhaps someone reading this could let me know the source.

Cf. Wace . . . at Renchevals’.] See any account of the Battle of Hastings

hostess] hostess people


Here I identify ‘The Great Twin brethren’ at the battle of Lake Regillus with the Second Person of the Blessed Trinity—who walked with the Three Children in the fiery furnace.387


387 According to legend, the twins Castor and Pollux participated in the battle of Lake Regillus. In Daniel 3:19, three devout young Jewish nobles were ordered to be executed in a fiery furnace, but were saved through divine intervention. Jones refers to the biblical text in the manuscript note, but not in the published text.
the fest & move the fire-arm quickly up & down as though repeatedly

17. chalk predella . . . his wire. The approach to the German trenches here rose slightly, in low chalk ridges.  

17. rose[~ here

ridges] ~ – like the predella before about an altar

18. halloo the official blasphemies. Refers to instructions given in bayonet-fighting drill. Men were cautioned to look fiercely upon the enemy when engaging him and to shout some violent word—and to not spare his genitals. This attempt to stimulate an artificial hate by parade-ground Staff-Instructors was not popular among men fresh from actual contact with the enemy.

genitals] ~ nor his eyes.

attempt] official ~

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388 A predella is a “step or platform upon which an altar is placed; (also) a painting or sculpture on the vertical face of this.” Oxford English Dictionary.
was not popular . . . the enemy.] called forth a good deal of caustic bitter jest from men fresh from a long period of actual contact with the enemy. The indecency of it revolted even the most coarse [illegible cancellation] \hard-boiled./ Nothing could more better demonstrate the complete fundamental [illegible cancellation] artificiality & baseness of [illegible cancellation] war certain as we fought it aspects of the war as we fought it.

19. coloured label on the handle. I cannot recall what it was, either stamped or labelled on the handle of a German stick-bomb, but I know the sight of it gave me some kind of pleasure—just as one likes any foreign manufacture, I suppose.³⁸⁹

³⁸⁹ These distinctive-looking stick-bombs (Stielhandgranate) were used through World War Two and were frequently collected as souvenirs.
20. Jansenist Redeemers . . . themselves. There are crucifixes attributed to the Jansenists\(^{390}\) with our Lord’s arms stretched narrowly above the head indicative of their error concerning the exclusiveness of the redemptive act.

There are crucifixes . . . redemptive act.] The Jansenists I understand made crucifixes with our Lord’s arms stretched narrowly above the head to indicate their ungraceious heresy of the concerning the exclusiveness of the Redemptive Act But [illegible cancellation] “got them wrong.”

* Tommee Tummy as the Germans would say it. who is watching for the emergence of the attacking troops from between the trees undergrowth.

21. tripod’s clank. The movement of a German machine gun was often recognisable by the clank of chain or of some metal on metal.

\(^{390}\) Jansenism was a Christian movement that emphasized original sin and predestination. It is named after the 17\(^{th}\)-century Dutch theologian Cornelius Jansen. Jones, as an artist, occasionally depicted figures in a crucified position with their arms raised like the Jansenist Christ. One engraving for “The Rime of the Ancient Mariner” features the mariner in this posture. Reinforcing the connection between this figure and Christ, Jones has him making a sign of benediction with his left hand. (See Figure 12 for image.)
22. green-gilled . . . breeze-up high. This Corporal had been recently sent forward to join his company in the line, from a safe job at Army Corps H.Q.

23. on line:—V, Y, O, & K. Letters indicating on Operations Map position on which troops concerned would dig themselves in.391

24. D III converted. Type of Field Telephone.

25. Lully lully . . . runs down. Cf. poem:

‘Lully lulley; lully lulley!

The falcon hath borne my mate away!’392

Cf. poem: . . . away!] Lully lully, the falcon has borne my mate away cf Early Eng. Poem “Lully Lulley; Lully Lulley! The falcon hath borne my mate away!”

26. O, O, O, it’s a lovely war. Cf. song, O it’s a lovely war.

391 Jones drew trench maps with such markings; see appendix image for Part 4 Note 13.

392 The Corpus Christ Carol, cited again in Part 4 Note 42, and Part 7 Note 25.
Cf. song\ wartime song


*The canvas . . . handles of stretcher.* the red canvas red-brown canvas of which the fabric bodies of stretchers was were made. the grip of handles of stretcher

*shaped ash grip.  The grip of handles of stretcher.*

28. *F.O.O. . . . unresponsive wire.* Forward Observation Officer. An artillery officer having been sent forward to observe effect of our own or enemy fire is reporting to his battery by Field Telephone.

*having been sent| \having been/ sent

is| ~ &

29. *Fair Balder . . . fore-chosen.* Here I have associated, in a kind of way, shrapnel with the Thunder God and its effect on the trees of the wood and with the oak-tree as the especial vehicle of the God and with the Balder myth (see
Golden Bough),\textsuperscript{393} and how any chosen thing suffers a kind of piercing and destruction. Cf. Roman Breviary at Sext for the Common of Our Lady, Versicle.\textsuperscript{394}

Here] In this passage ~

30. How many mortal men . . . Major Lillywhite. I mean that the oak spirit, the Dryad, in fact, took these men to herself in the falling tree.

I mean that . . . falling tree.] I mean that the oak spirit, [illegible cancellation] the Dryad, in fact, [illegible cancellation] took took these men in to herself in the falling tree..

31. 21.35 hrs. To be said: two one three five hours (9.35 p.m.).

(9.35 p.m.)] 9.35. P.M.

32. Garlon’s . . . invisible. The knight Garlon who rides invisible, striking where he will, through the pages of Le Morte d’Arthur.

\textsuperscript{393} Balder is the son of Odin in Norse myth and is associated with fire festivals in Frazer’s study.

\textsuperscript{394} A reference to the crucifixion.
* And when . . . beforehand cf. Malory Bk IV ch 15


34. and but we avoid wisely there is but death. King Mark’s counsel in the Malory.

* Capt. Cadwaladr etc. Henry V

* Capt. Cadwaladr see note to P. 102 Part V under “I tell you” etc.

35. He wants the senior private. In the event of all N.C.O.s being killed or wounded the senior private soldier takes over.

36. And then . . . castle. Malory, book x, ch. 29.395

37. Down in the under croft. Mordred’s siege of the Tower,396 and memories of the Norman chapel there and Gothic tombs in a dozen churches directed me here.

395 From Le Morte d’Arthur where Tristram battles Mark.

396 While Arthur is absent, Mordred crowns himself king and lays siege to the Tower. See editorial note to Part 6 Note 2.
Hardrada-corpse . . . sepulture. cf. the notorious jest of the hus-carle to Tostig the Earl about the body of Harold H. See The Heimskringla History of Harald Hardrade, section 91.397

siege of the Tower] seizure of the Tower Malory Bk. XXI

there] ~ illegible cancellation

hus-carle] huscarles husearles

about] re.

38. Picton . . . Line. General Picton398 was of the opinion that the ideal infantryman was a south Welshman, five feet four inches in height.

397 Jones cites The Heimskringla, a 12th-century Old Norse saga, in The Anathemata, 146. In a 1940 letter to Grisewood, he recalls “I’ve very glad you borrowed the Heimskringla – it’s a great thing. My dear Prudence [Pelham] gave it me when I was doing I.P” (Dai Greatcoat 96). A copy, dated 1935, is catalogued in Jones’s library: Heimskringla or the Lives of the Norse Kings, edited by Erling Monsen and translated by A.H. Smith (Cambridge: W. Heffer & Sons Ltd., 1932).

*Cf. Somersetshire song: John Barleycorn* cf *John Barleycorn*


*beautiful doll for us soldiers name for rifle.*

41. *county-mob back to back.* The Gloucstershire Regiment, during an action near Alexandria, in 1801, about-turned their rear rank and engaged the enemy back to back.

*Sydney Street East.* It is said that in ‘The Battle of Sydney Street’ under Mr. Churchill’s Home Secretaryship mats were spread on the pavement for troops firing from the prone position.

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398 Thomas Picton (1758–1815). Welsh Army Lieutenant General who died in combat at the Battle of Waterloo.

399 See “John Barleycorn” in manuscript Note 27 to Part 3.

400 In this song, a ship is saved by a cabin boy who, in turn, is left to drown.
R.S.M. O’Grady says. Refers to mythological personage figuring in Army exercises, the precise describing of which would be tedious. Anyway these exercises were supposed to foster alertness in dull minds—and were a curious blend of the parlour game and military drill.

Soldier’s best friend . . . greenhorns to tarnish. I have employed here only such ideas as were common to the form of speech affected by Instructors in Musketry.402

The Gloucestershire . . . back to back.] The Gloucesters who on a former occasion in a colonial war, when surrounded by enemy, about-turned their rear rank, & fought in line fought in line fought back to back.

that in ‘The Battle of Sydney Street’] in the that in the “Battle of Sydney St”

troops] use of ~

401 More usually called the Siege of Sidney Street. On January 3, 1911 police were informed of three anarchist gang members hiding in a house in London’s East End. Winston Churchill, who was then Home Secretary, called the Scots Guards to the site, and a gunfight ensued, resulting in the deaths of two of the gang members, three policemen, and a firefighter. Churchill was criticized for his escalation of the incident.

402 “A soldier’s best friend” was one term that musketry instructors used for the rifle.
I have employed . . . Musketry] The rifle was often so called by instructors wishing to inculcate perfect care [illegible]

42. You drag past . . . against the White Stone. Cf. Chanson de Roland, lines 2259–2396, which relate how Roland, knowing that death is near for him, would break his sword on the brown stone, but it will not break, and how among the heaps of dead an enemy watches him, and how he lies by the white stone & the stone of sardonyx, and hides his sword Durendal under his body and dies.

43. Dai Great-coat . . . one for him. See pp. 70 and 79

44. Among this July noblesse . . . of Guenedota. The north-west parts of Wales. See Part 4, note 42, ‘ein llyw olaf’.

45. Cook’s403 tourist to Devastated Areas . . . for the bearers. This may appear to be an anachronism, but I remember in 1917 discussing with a friend the possibilities of tourist activity if peace ever came. I remember we went into details and wondered if the unexploded projectile lying near us would go up under a holiday-maker, and how people would stand to be photographed on our

403 The Thomas Cook & Son travel agency, popularly known as Cook’s Tours. The agency, which was the first of its kind and became a household name, provided guided international excursions.
parapets. I recall feeling very angry about this, as you do if you think of strangers ever occupying a house you live in, and which has, for you, particular associations.

\textit{remember} very well ~

discussing with \ldots particular associations.] discussing one quiet night in 1917 the Bois Grenier sector just south of Armentieres discussing with a friend the profits likely to accrue to Tourist Agencies after if peace ever came. I remember we went into [illegible] details & wondered if the unexploded projectile lying near us would “go up” under a bright [illegible cancellation] holiday maker & how girls in muslin frocks would stand & be photographed on [illegible cancellation] our parapets. I recall feeling very angry about this, like you do if you think of other people strangers ever occupying a home or garden you live in & love. There was a great surge of possessiveness among us. It was always “our trenches” “our dugouts” – we know exactly the kind of shell he was likely to put on so & so & how “we” now the best way across

\footnote{Jones makes much use of the first person plural (“our” and “we”) in the notes; see introduction for more on this subject.}
the open to where the big crater was, where the good water was. Small cubby holes in the shelter of [illegible cancellation] in the midst of a disturbed area some twist of traverse in a disused trench-system, had for us something of the sanctity & specialness of lovers nooks quality of the secret places of friends lovers know.

46. divide the spoils at the Aid-Post. The R.A.M.C. was suspected by disgruntled men of the fighting units of purloining articles from the kit of the wounded and the dead. Their regimental initials were commonly interpreted: ‘Rob All My Comrades’.


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405 Royal Army Medical Corps.

body of troops that seem to have some affinity with the Legions. They were said
to ‘fight as well in the covert as in the open’. Cf. The Iolo MSS.407

Origin of the Englyn | Origin of the Welsh Englyn

Open’. | open” (see Dedication (P ) of this book.)

407 The Iolo manuscripts belonged to the Welsh poet Edward Williams, who went by Iolo
Morganwg and was later revealed to be a forger. Jones had a copy of Iolo Manuscripts: A
Selection of Ancient Welsh Manuscripts in Prose and Verse in his library, published by I.
Foulkes in Liverpool, 1888 and dated “Dec 1933.”

The Stanzas of the Graves, Englynion y Beddau in Welsh, is a Middle Welsh
poetic catalog listing legendary heroes’ graves. This poem survives in its earliest written
form in the 13th-century Black Book of Carmarthen.

In “The Myth of Arthur,” Jones writes: “We have seen how in ‘The Stanzas of the
Graves’, anoeth is used of Arthur’s grave and the word means something wonderfully
difficult to come by; so too are the relics of Welsh history, they are anoethau, things
hidden from us: Anoeth bid bed i Arthur” (Epoch and Artist 228). Similarly, in the essay
“A London Artist Looks at Contemporary Wales” he writes “Those who read the
‘Stanzas of the Graves,’ the Englynion y Beddau, will understand how an actual
topography, being commemorative, becomes inviolate like a shrine” (The Dying Gaul
39).
Iolo MSS. Also note to Guest’s translation of Mabinogion:

48. The Geste says . . . anything. Cf. Chanson de Roland, lines 2095-8:

‘Co dit la geste e cil qui el camp fut,

[Li ber Gilie por qui Deus fait vertuz]

E fist la chartre [el mustre de Loüm].

Ki tant ne set, ne l’ad prd entendut.’

I have used Mr. René Hague’s translation.408


by René Hague.

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408 See Part 4 Note 37D and accompanying editorial note.
5.4. Material Not Annotated in Published or Manuscript Notes

Despite his lengthy notes in both the published and manuscript draft notes, there are a number of references in In Parenthesis that could benefit from annotation. His abbreviation practices varied (e.g. for The Oxford Book of English Verse) as did his methods of citation and subdivision of notes. It is unsurprising, then, that he left a number of allusions and more specialized references unexplained.

Below are editorial notes to material from the body of In Parenthesis for which Jones did not provide endnotes. A number of these are literary allusions, while others are references to contemporary people, places, or events. Notes are organized by page number, rather than Part.

Page 1.

Wyatt. … I’ll stalk within yer chamber.] An allusion to the 16th-century English poet Thomas Wyatt whose “They Flee From Me” begins: “They flee from me that sometime did me seek / With naked foot, stalking in my chamber."

John Ball.] Private John Ball is frequently the focal point of In Parenthesis, a stand in for Jones himself. Also an allusion to William Morris’s A Dream of John Ball (1888).
Lance-Corporal Aneirin Merddyn Lewis.] Aneirin was the composer of *Y Gododdin*, the Welsh text used in the epigraphs to each of the seven parts of *In Parenthesis*. Merddyn is the Welsh for Merlin, alluded to in the text and in Part 4 Note 12.

Page 8.

*Field Service Postcards.*] These featured statements such as “I am quite well” and “I have been admitted to hospital.” Soldiers would cross out what did not apply and were not allowed to add any writing of their own.

Page 13.

*Mr. Mills.*] William Mills (1856–1932) designed and manufactured the Mills bomb, the British hand grenade most commonly used in the Great War.

Page 21.

*Parrish’s Food.*] Parrish’s Chemical Food was a brand of nutritional supplement rich in iron.

Page 30.

*where no man goes.*] No-man’s land: the unoccupied land between the British and German trenches.
the Mysteries] The Eucharist in the Catholic mass.

this discontent makes winter’s rasure creaturely and kind.] “Winter’s rasure” is an allusion to Le Morte d’Arthur, Book XVIII, Ch. XXV. Jones may also be alluding to Richard III’s opening line “Now is the winter of our discontent”.

Burberry] British clothing company that produced trench coats for officers.

Page 33.

Miss Weston’s thrown belongings] An allusion to Jessie Weston, author of From Ritual to Romance.

Piers Dorian Isambard Jenkins] Dilworth notes that “His first name is Piers, as in Langland’s Piers Plowman; his second name is Dorian, as in The Picture of Dorian Gray; his confirmation name is Isambard, after the great Victorian engineer Isambard Brunel; and his surname may recall Joseph John Jenkins, the Victorian engraver and painter. He is from Shropshire a ‘Mercian dreamer’ like Langland, whose dream-poem, Piers Plowman, Jones loved. In this gently daydreaming lieutenant there is a lot of David Jones, whose mother wanted to name him Dorian in homage to Oscar Wilde.”

409 Thomas Dilworth, Reading David Jones, 31.
Page 35.

*pursue her bright / pursue her darkly*] Perhaps an allusion to Byron’s “She Walks in Beauty”: “And all that’s best of dark and bright / Meet in her aspect and her eyes.”

Page 37.

*Moggs Hole*] Name for the Neuve-Chapelle British Cemetery, where 55 British soldiers who died in the 1915 battle at Neuve-Chapelle were buried.

Page 41.

*Vicker’s team*] Men operating a Vickers machine gun. A six-to-eight man team was needed to shoot, load, and carry the parts of the gun.

Page 42.

*you’re holding up Duration*] “Roll on, duration” was a phrase soldiers used. It appears at the start of Part 5 (page 103). Men were enlisted for three years or for the duration of the war.

Page 48.

*Curzon Post*] George Curzon (1859–1925) served in the British War Cabinet.
O dear what can the matter be / Johnny’s so long at the Fair] English nursery rhyme dating to the late eighteenth century. Many of the traditional songs and rhymes in the book feature a John or Johnny: “Johnny Fairplay,” “John Bareycorn,” “Johnny I Hardly Knew Ye.” The main character of the book is, of course, John Ball.

Page 52.


Page 54.

creeping things] Reminiscent of the “slimy things” in “The Rime of the Ancient Mariner.” Jones describes a “dead-calm for this Sargasso dank, and for the creeping things.” In Coleridge’s poem, too, the “slimy things” live on while all is still and the ship’s crew, save the mariner, are dead.

Those broad-pinioned; / blue-burnished, or brinded-back;] The language and syntax here – including the alliteration, hyphenation, the word “brinded” and use of the semi-colon – as well as Jones’s unusual line-breaks on the page (represented in the editorial notes with a forward slash [/]) evoke the poetry of Hopkins.

Compare to Hopkins’ “Pied Beauty”: 
For skies of couple-colour as a brinded cow;

For rose-moles all in stipple upon trout that swim;

Fresh-firecoal chestnut-falls; finches’ wings;

Page 60.

To their eyes seeming a wood moving] An allusion to Macbeth. Soldiers march with trees so it looks like Birnam Wood is approaching Macbeth.


Page 65.

Dixieland] Jazz style associated with the southern United States that became popular in the 1920s. Jones’s reference to it here is slightly anachronistic.

Page 68.

Christmass Day in the Morning.] “Christmas Day in the Morning” is a traditional carol also called “I Saw Three Ships.” Jones may be making a deliberate association with the Catholic mass with his misspelling of Christmas.

Page 74.

bully.] Tinned corned beef. This was a staple food for soldiers.
He would see Reggie with the Lewis-gunners.] Reggie Allen was one of Jones’s closest friends in the battalion and died near Ypres on May 6, 1917. Allen is commemorated in the book’s dedication as “PTE. R.A. LEWIS-GUNNER / FROM NEWPORT MONMOUTHSHIRE / KILLED IN ACTION IN THE BOE- / SINGHE SECTOR N.W. OF YPRES / SOMET ITME IN THE WINTER 1916–17”.

A Lewis gun was an American-designed light machine gun used by the British Army during the Great War.

Page 75.

R.E. fatigue.] Duties performed by Royal Engineers.

Page 76.

children of men.] A reference to Psalm 90:3.

Page 77.

Nant Honddu] Llandewi-nant-Honddu, a village in Monmouthshire, in the Black Mountains of Wales. In English, it is called Llanthony. It is near Capel-y-ffin, where Jones lived with Gill’s community in the mid-1920s.

Page 78.
like so many Alexanders.] From Henry V, Act. 3 Sc. 1, Ln. 20.

Hector-boy.] Hector, a great warrior in Greek mythology and brother of Paris (Alexander).

G.S.O. 1] General Staff Officer, Grade One.

Page 78.


blind Bohemian king] John the Blind, King of Bohemia (1296–1346). The Black Prince Edward is said to have adopted and modified his coat of arms.

Page 93.

Hobbema-scape.] The landscape looks like a work by the Dutch landscape painter Meindert Hobbema (1638–1709).

foederati] Tribes who had treaties with the Romans during the Roman Empire and provided the Empire with soldiers.

Songs of Arcady] The soldiers’ talk is compared to Greek pastoral songs. Jones may have been thinking of Milton’s Arcades too.
Page 94.

ghastly crew.] Allusion to the crew in “The Rime of the Ancient Mariner.”

Page 95.

Graphic] An English illustrated weekly newspaper published from 1869 to 1932.

Takis … see:—] These lines are from the 15th-century English poet William Dunbar’s “Lament for the Makers.” Private Ball reads the work in his The Oxford Book of English Verse. The word “maker” has particular meaning for Jones who often refers to artists as makers:

We know that we make things. We know this for certain and without reflection. To make things is our day by day activity. We infer from this that man is a maker. On reflection we feel able to define man as a maker of things.410

Dunbar’s “In Honour of the City of London” is mentioned in Part 4 Note 37J.

Western Mail] A Welsh daily tabloid newspaper first published in 1869.

Page 104.

the Man Hanged.] May be a reference to the Hanged Man of the tarot card deck, a card associated with the crucifixion of Christ. The Hanged Man also appears in Eliot’s *The Waste Land*.

Page 107.

*Fortnum and Mason*] A British department store specializing in hampers of luxury food items.

Page 108.

*Lord Haig*] Douglas Haig (1861 – 1928) commanded the British Expeditionary Force (BEF) during the Great War.

*Selfridge*] British department store.

Page 110.

*Winnall Down*] Where Jones took part in military training in August 1915.

Page 111.

*Mr. Hague*] A nod to René Hague.

*Taffy Hopkins*] An allusion to G.M. Hopkins.

Page 112.
Alice] The woman who runs the estaminet; an allusion to Carroll’s Alice. Also Jones’s mother and sister were both called Alice.

Page 113.

The Golden Vanity] This song about a ship of the same name returns in Note 40 to Part 7.

the cholera year] A cholera epidemic swept through East London in 1832.

Skaggerak] A strait between Norway, Sweden, and Denmark.

sweet chuck ... a spot] Allusions to Henry V and Macbeth. In Act III, Sc. 2, of Henry V, Pistol speaks “use lenity, sweet chuck.” In Act III, Sc. 2, of Macbeth, Macbeth refers to Lady Macbeth as “dearest chuck.” In both, “chuck” is a term of endearment. The allusion to Macbeth continues with “a spot,” evoking Lady Macbeth’s lines “Yet here’s a spot” (Act V, Sc. 1) when she imagines blood on her hands. In the case of this passage, the spot is wine not blood, yet, like Lady Macbeth, the soldiers have plenty of blood – and guilt – on their hands.

Page 114.
Griselda] A figure in Giovanni Boccaccio’s *The Decameron*. She also appears in Chaucer’s “The Clerk’s Tale” in *The Canterbury Tales*. As a character, Griselda embodies patience and obedience.

**Page 115.**

*Tis some poor fellow’s skull] Allusion to “After Blenheim,” a poem about the Battle of Blenheim (1704) by English Romantic poet Robert Southey in 1796.

**Page 116.**

*who remember dolorously*] allusion to the dolorous stroke.

*Paradis*] One of many allusions to Paradise, perhaps made more significant by an Evelyn (Eve) on the facing page.

**Page 117.**

*Fred Karna*] Stage name of music hall entertainer Frederick John Westcott (1866–1941).

*beanstalks … drone of bees*] Possibly an allusion to W.B. Yeats’s “The Lake Isle of Innisfree”: “Nine bean rows will I have there, a hive for the honey bee, / And live alone in the bee-loud glade.”
Page 118.

Allemands—no bon—eh? … Allemands—beaucoup de bombardment—plenty blessés.]

The French priest’s words here translate “Germans—no good—eh? …

Germans—lots of bombardment—plenty of injuries.” He uses the English

“plenty” instead of French. Jones may be evoking the English word “blessed” or

“blesses” with the French “blessés” (injuries).

Caesar’s household] An allusion to Philippians 4:22.

jippo] Soldiers’ slang for bacon grease or gravy. The Oxford English Dictionary

cites Jones’s use of the term as one of the first in writing.

Page 121.

Your fair natures will be so disguised that the aspects of his eyes will pry like deep-sea

horrors divers see] An allusion to Henry V, Act III, scene 1: “Disguise fair nature

with hard-favour’d rage; / Then lend the eye a terrible aspect.” Perhaps also an

allusion to the sea creatures in “The Rime of the Ancient Mariner.”

Page 124.

black-beauty] Black Beauty was an 1877 children’s novel by Anna Sewell.
Page 125.

*Emergency Archie*] “Archie” was a term for anti-aircraft guns coined by Air Vice-Marshal Amyas Borton (1886–1969).

*unicorn horns for a pride of lions*] The unicorn frequently appears in Jones’s writing and art as a Christian symbol. The lion and the unicorn are also both heraldic symbols for the United Kingdom and are featured on the royal coat of arms.

Page 126.

*Sturm Abteilung*] The German *Sturmabteilung*, or SA, would play a larger role under Hitler than it did in the Great War.

*broken men*] Possibly an allusion to Rudyard Kipling’s poem “The Broken Men.” (T.S. Eliot compares Jones to Kipling in his reader’s report for Faber and Faber.) The soldiers, who are broken men, may also be associated with Pellam, the wounded king, in the text.

*Darren yr Esgob*] Tarren-yr-Esgob is a hill in Powys, Wales.

Page 127.
Private W. Map] Walter Map may be a figure for Jones, whose full name was Walter David Michael Jones. Jones, too, was a mapmaker for the army.

Page 128.

Meault*] The page includes a footnote “To be pronounced Me-oult.” Because this annotation has to do with pronunciation, it is included at the foot of the page rather than as an endnote.

Page 131.


Page 136.

napoo] Soldiers’ slang. “Representing a (poorly apprehended) pronunciation of French il n’y en a plus or il n’y a plus there is no more, perhaps partly as humorous alteration; adopted by British soldiers in France during the First World War (1914–18).” Oxford English Dictionary.

Orange River] In South Africa. The regimental servant is thinking about his experience in the Boer Wars between the Dutch farmers (Boers) and the British in Southern Africa at the end of the nineteenth and start of the twentieth century.
Page 137.

*misadventure*] See the dedication in the prefatory pages of the book: “THE ENEMY FRONT-FIGHTERS WHO-shared our pains against whom we found ourselves by misadventure”.

*Fritz*] See editorial commentary to Part 4 Note 18.

Page 138.

*torf*] toff. Slang for “a person who is stylishly dressed or who has a smart appearance; a swell; (hence) one of the well-to-do, a ‘nob’.” *Oxford English Dictionary*.

Page 139.

*These three*] John Ball, Reggie, and Olivier. These three correspond with Jones and his friends Reggie Allen and Leslie Poulter.

*They talked of ordinary things.*] An allusion to Carroll’s “The Walrus and the Carpenter” from *Through the Looking-Glass*. Like the Walrus and the Oysters in Lewis‘ work, the three men “talk of many things.”

Rupert Brooke (1887–1915). English poet who was known for the sonnets he wrote during the Great War. He was a sub-lieutenant in the Royal Naval Volunteer Reserve and died of an infection on the way to fight in the Gallipoli Campaign.

Lloyd George (1863–1945). British Prime Minister who led the Wartime Coalition Government from 1916 to 1922.


Page 142.


Page 143.

Castor neck on Pollux] Castor and Pollux were twin brothers in Greek and Roman mythology, and the “Great Twin Brothers” referred to in the text. Balin and Balan make up another pair of brothers in the book.

harness on the right] An alternate title Jones considered for In Parenthesis was In Harness on the Right.
Mafeking V.C.] The Siege of Mafeking in the Second Boer War. The officer nicknamed “Aunty Bembridge” was awarded the Victoria Cross (VC), a British military honor, for his part in the siege.

Conchy] Conscientious objector. “1917 Daily Mail 9 Oct. 2/3 The assembly of eleven hundred ‘conscientious’ objectors at one spot, Princetown, on Dartmoor, where they are known as ‘conchies’.” Oxford English Dictionary.


novenas] Prayers repeated for nine days, particularly as a Catholic practice.

Indian Civil] Indian Civil Service

Page 154.

A little lower than the angels and their inventions according to right reason] The first half (“A little lower than the angels”) is a reference to Hebrews 2:7. “Right reason” is a concept of natural law used as early as by Cicero, but also in Christian thinking by Thomas Aquinas. Milton refers to “right reason” in Paradise Lost. Jones could also be alluding to Alexander Pope’s Essay on Man.
(“What would this man? Now upward will he soar, / And little less than angel, would be more”). Pope writes, in the same Epistle, “to reason right is to submit.”

*Those happy who had borne the yoke* An allusion to Lamentations 3:27 and also to *Essay on Man.*

*place of a skull*] Golgotha or Calvary, outside Jerusalem; supposed site of Jesus Christ’s crucifixion.

*Poona*] Former name of Indian city now known as Pune.

**Page 157.**

*all manner of small creatures, created-dear things creep about quite comfortable*]

Allusion to “The Rime of the Ancient Mariner” (“slimy things did crawl with legs / Upon the slimy sea”). As the Mariner feels tenderness towards the “slimy things” eventually, so does Jones treat the “small creatures” with tenderness in the text. See Jones’s Part 1 Note 1.

*Fred Karno*] See editorial note to page 117.

**Page 159.**
*unicorn horn*] The unicorn appears as a purifying symbol. See Jones’s Part 4 Note 37N. See also Appendix 1 Figure 10: Jones’s 1931 wood engraving *He Frees the Waters*.

*whether she were the Dark or the Fair*] Perhaps an allusion to Shakespeare’s “Dark Lady” sonnets.

*Captain Marlowe*] Possibly an allusion to Christopher Marlowe.

*Duke Josue*] Allusion to 16th-century English churchman John Bale’s drama *Kynge Johan* (“Tyll that duke Josue, whych was our late Kynge Henrye / Clerely brought us out in to the lande of mylke and honye”). In his anti-Catholic drama, Bale compares Henry VIII to the biblical figure of Joshua leading the Israelites.

*Page 160.*

*Tunicled*] A tunicle is a Catholic liturgical vestment.

*Roland*] Reference to *The Song of Roland*. See Jones’s Part 4 Note 37D.

*Riders on pale horses*] In Revelation 6:8, the figure of Death rides a pale horse.

*Page 161.*
Lily-white boys] An allusion to the English folk song “Green Grow the Rushes-O”.

The character of Major Lillywhite may take his name from this song, cited again in Part 4 Note 11.

Page 168.

Jack o’ the Green] A figure in the traditional English May Day parade who would clothe himself in an elaborate green garland which would cover his entire body.

Page 178.

Golden Bough] An allusion to a mythological reference in Virgil’s Aeneid and, more directly for Jones, to Frazer.

Page 179.

to distinguish men from walking trees and branchy moving like a Birnam copse.]

Allusion to Macbeth.

Page 180.

Cheshire cat] Allusion to Alice’s Adventures in Wonderland.

Page 181.
*Captain Cadwaladr*] An allusion to Cadwaladr, a legendary king who appears in Geoffrey of Monmouth’s writings.

**Page 182.**

*Wimshurst*] A machine that produces high voltage electricity.

**Page 186.**

*Miss Melpomené*] An allusion to the Greek muse of singing and of tragedy.
Appendix 1: Images Associated with Endnotes

The following images, including artwork and sketches by Jones, illustrate material from the endnotes (with references provided in the editorial commentary). Asterisks mark images from The First World War Poetry Digital Archive, University of Oxford (www.oucs.ox.ac.uk/ww1lit); © The Royal Welch Fusiliers Museum / The David Jones Literary Estate.
Figure 1. Part 1 Note 2. Paolo Uccello’s *Niccolò Mauruzi da Tolentino at the Battle of San Romano*. From early Renaissance Florentine artist Paolo Uccello’s triptych depicting a 1432 battle between Florentine and Sienese troops, painted around 1438–1440, in egg tempera on wood.
Figure 2. Part 3 Note 3. Unpublished manuscript note: “Blanco – a patent preparation for cleaning equipment.”
Figure 4. Part 3 Note 15. Jones’s sketch of the abandoned farmhouse on the Barbée-Estaires Road, with words “Rouge Croix 6.1.16 on the Estaires-La Bassée road”. Dated January 6, 1916 and initialed DJ.*
Figure 5. Part 3 Note 36. In Malory’s Le Morte d’Arthur the following words are said to be inscribed on Arthur’s tomb: “Hic iacet Arthurus, rex quondam, rexque futurus” (“Here lies Arthur, the once and future king”). Jones’s pencil wax crayon inscription was made around 1949, about a year after his essay “The Arthurian Legend.” Jones omits Malory’s “h” in “Arthurus.” The work is now privately owned; for a black and white reproduction, see Nicolete Gray’s The Painted Inscriptions of David Jones (Bedford: Gordon Fraser, 1981), 53.
Figure 6. Part 3 Note 44. Sketch of a soldier cooking using a pan or short billycan (billikin) on a brazier. Jones’s inscription reads “March 1916 Front line trench on the La Bassée front.”*
Figure 7. Part 3 Note 46. Unpublished manuscript note, “in this latest war, were ours/ we the perquisite food of rats”. Jones annotates this sketch of rats in the trenches with: “Nov. 1916. Rats shot during the pulling down of an old dug out in Ploegsteert Wood.” Initialled DJ.*
Figure 8. Part 4 Note 13. A manuscript draft sketch of Mametz Woods during the Battle of the Somme, 1916. Reads “[??] of South Wales Borderers Capt at Kinson

‘It was mainly composed of oak nine feet or more in girth interspersed with
birch, a few beeches, & some willows & thick undergrowth.’ The text at the bottom reads ‘At 6.15 AM the artillery barrage will lift to the line O.Y. VW & K and the infantry will capture & consolidate the line making strong points at V. Y.O. & K.’"
Figure 9. Part 4 Note 37L. “Crown and Mud-hook is another name for ‘Crown and Anchor’, a game of chance.” An 18th-century dice game played by British sailors. Jones may have been thinking of sailors and dice while writing In Parenthesis
since he was at the time completing illustrations for “The Rime of the Ancient Mariner,” including this illustration of Death and Life-in-Death gambling.
Figure 10. Part 4 Note 37N. Dai compares himself to the unicorn horn in the text, and in the note Jones cites a passage from the *Itinerarius Joannis de Hese presbyteri a Hierusalem* (1504). His 1931 wood engraving *He Frees the Waters*, shows the unicorn touching a stream with his horn in order to restore the waste land. It was later used as an illustration in *The Anathemata*. 
Figure 11. Part 4 Note 45. Unpublished manuscript note, “cf Coleridge. *Ancient Mariner* “they raised their limbs like lifeless tools—we were a ghastly crew”". This copper engraving Jones made for “The Rime of the Ancient Mariner” illustrates these lines.
Figure 12. Part 7 Note 20. Jones writes “There are crucifixes attributed to the Jansenists with our Lord’s arms stretched narrowly above the head indicative of their error concerning the exclusiveness of the redemptive act.” Jones’s copper engraving for “The Rime of the Ancient Mariner” depicts this position: the mariner is like a Jansenist Christ, with hands arms raised and the left hand giving a benediction.
Appendix 2: Facsimile of Part 7 Endnotes

These digital facsimile images of Jones’s manuscript notes to Part 7 are from The First World War Poetry Digital Archive, University of Oxford (www.oucs.ox.ac.uk/ww1lit); © The Royal Welch Fusiliers Museum / The David Jones Literary Estate. They are included to give the reader a sense of the archival material and Jones’s working methods. He used colored pencils and pens frequently in his notes and often cancelled and added material.
Figure 13a. Manuscript Draft of Part 7 Endnotes.
"And Navaj North British came & shared himself—his bone, skin, flesh, clean to the very bone & ear to ear. "Are shared men?" said Kultusk. "I am shared," answered he."

**Figure 13b.** Manuscript Draft of Part 7 Endnotes.
Figure 13c. Manuscript Draft of Part 7 Endnotes.
I refer to that difference I imagine common to us all in reading and re-reading the Gospels as children & stories & Amp; I am sure that they might come different in That at least the relation in the one grove would give some account of themselves & their two farms.

I refer to that difference I imagine common to us all in reading and re-reading the Gospels as children & stories & Amp; I am sure that they might come different in That at least the relation in the one grove would give some account of themselves & their two farms.

batty. (See note 74)
Figure 13e. Manuscript Draft of Part 7 Endnotes.
Figure 13f. Manuscript Draft of Part 7 Endnotes.
Figure 13g. Manuscript Draft of Part 7 Endnotes.
not that Roscissok, is in the Beam Country, but I associate it with Beam because, once, looking for a window in Gabes, a Beam I could see a gap in the hills, where my foster had me was indeed the passage Roland fell.

149 Seventh Power

- - - Three Children

149 Twin Brother

Here I indentify 'The Great Twin Brethren' at the battle of Lake Regillus, with the Second, Pever, the Blanden Trouty, who walked with the Three Children in the fiery furnace.
Figure 13i. Manuscript Draft of Part 7 Endnotes.
Figure 13j. Manuscript Draft of Part 7 Endnotes.
The reverse of Germany marine gun was recognized by the color of chain or some metal or metal.

157 green-coloured... CorpsSomeone. The Corporal had been recently sent forward to join his company in the line, for a safe job at Army Corps HQ.

157 on line x, y, w, y Letters indicating the operational map position on which troops concerned were dig men refer to.

158 Div corrected. Type of field telephone.

159 Lully Lully. Wisdom of Early Signpost. Lully Lully; Lully Lully! The fakir made him away.
328

161 O O O It's a lovely war.

161 Curtain tatton drop. The red-brown canvas of which the fabric of the stretcher was made.

161 Shaded and grip. The grip on the handle of the stretcher.

162 F.O.O. Formal Observation Office. For a skilled officer sent forward to observe effects of any enemy fire in the area to which he is attached, by Field Telephone.

162 Fai Bulder... writing

... for the change for the procession.

... for the damage for the procession.

Figure 131. Manuscript Draft of Part 7 Endnotes.
Figure 13m. Manuscript Draft of Part 7 Endnotes.
Figure 13n. Manuscript Draft of Part 7 Endnotes.
Figure 130. Manuscript Draft of Part 7 Endnotes.
Manuscript Draft of Part 7 Endnotes.
Appendix 3: List of Key Sources in Endnotes

Sources are listed in order of first appearance in the text and notes are indicated by part and note number. For example, 4.12 indicates note 12 to part 4. Of all his sources, Jones cites Malory’s *Le Morte d’Arthur* most frequently, with 19 references. *Y Gododdin* follows, with 13 references. Ceiriog Jones’s *The Library of David Jones: A Catalogue* and Jonathan Miles’s *Backgrounds to David Jones: A Study in Sources and Drafts* have been useful in determining and verifying some of these sources.

Included in this list are songs and paintings. There are frequent references to the former in *In Parenthesis*, and a future study on the topic would be a valuable addition to Jones scholarship. Although the author draws on many biblical verses and psalms, they are omitted from this list for conciseness. In his notes, Jones sometimes specifies the version of the Bible he is using: the Douay-Rheims translation of the Latin Vulgate or the King James Version. In total, twenty-four Bibles were catalogued in Jones’s personal library after his death, including Bibles in Welsh.
I. Sources Listed in Published Notes

Poetry, Fiction, Non-fiction:

*Y Gododdin* (Gen.1, Gen. 4, 1.1, 2.1, 3.1, 4.1, 4.12, 4.41, 5.1, 6.1, 7.1, 7.4, 7.15)

*The Englyn: the Origin of the Welsh Englyn and Kindred Metres* (Gen.2, 7.47)

*The Mabinogion* (Gen. 3, 3.38, 4.37K, 4.5, 4.40, 7.4))

“The Rime of the Ancient Mariner” (1.1, 3.40)

*Henry V* (2.1, 3.24, 5.24)

“On the Morning of Christ’s Nativity” (2.5, 4.19, 4.20)

“The Bugler’s First Communion” (3.1)

*Mr. Sponge’s Sporting Tour* (3.9)

*Le Morte d’Arthur* (3.10, 4.1, 4.12, 4.22, 4.37F, 4.37K, 5.27, 6.1, 6.2, 6.4, 6.9, 7.4, 7.14, 7.15, 7.32, 7.33, 7.34, 7.36, 7.37)

“Christabel”

*Tales of Army Life* (3.21)

*Domesday Book* (3.27)

*Roman de Rou,* (3.27, 7.15)

*Canterbury Tales,* (3.28, 5.27)
Studies in the Arthurian Legend (3.36)

The Writings of William Blake (3.36)

Roman Britain and the English Settlements (3.42)

The Allegory of Love: a Study in Medieval Tradition (3.42)

Four Ancient Books of Wales (3.43)

“The Battle of Brunanburh” (3.47)

“Elegy to the Sons of Llywelyn the Great” (3.47)

The Golden Bough (4.12, 4.15, 4.25, 6.15, 7.29)

Vita Merlini (4.12)

Making of Europe: an Introduction to the History of European Unity (4.16)

“Bishop Blougram’s Apology” (4.20)

Land and Water (4.32)

“Widsith” (4.37)

“Derfel Gatheren” (4.37B)

The Gallic Wars (4.37C)

Chanson de Roland (4.37D, 7.42, 7.48)

Symposium (4.37E)

Historia Brittonum (4.37G)

Annales Cambriae (4.37G)
“In Honour of the City of London” (4.37J)

“For Amore Langueo” (4.37L)

_Commentaries on the Gallic and Civil Wars_ (4.37L)

_Formal to Romance_ (4.37M)

“Sweeney Among the Nightingales,” (4.42)

“Tom’s Garland” (5.1)

_Through the Looking-Glass_ (5.1)

“The Book of Philip Sparrow” (5.8)

_Richard II_ (5.29, 7.15)

_The Romany Rye_ (5.37)

“Ulysses” (5.37)

_The World Encompassed_ (5.42)

_Polymnia_ (7.15)

_Heimskringla_ (7.37)

_Iolo Manuscripts: A Selection of Ancient Welsh Manuscripts in Prose and Verse_ (7.47)

_The Hunting of the Snark_ (7.1)

**Secular Songs and Hymns / Carols:**
“The British Grenadiers” (1.6)

“The Ballad of Barbara Allen” (3.11)

“The Low Low Lands of Holland” (3.12)

“My Curly-Headed Baby” (3.14)

“O Fryniau Caersalem” (3.25)

“Dafydd y Garreg Wen” (3.25)

“Kitty, Kitty, Isn't it a Pity” (3.31)

“Sospan Fach” (3.44)

“Green Grow the Rushes-O” (4.11)

“Es ist ein Ros’ entsprungen” (4.17)

“Casey Jones” (4.17)

“Mademoiselle from Armentieres” (4.24)

“Old Soldiers Never Die” (4.38)

“Corpus Christi Carol” (4.42, 7.25)

“The Spaniard that Blighted My Life” (5.3)

“I Don’t Want To Be A Soldier” (5.5)

“Where are the Boys of the Village Tonight” (5.5)

“I Do Like a Nice Mince-Pie” (5.6)

“Dies Irae” (5.29)
“Officers’ Mess song” (5.35)

“Where’s the Sargeant-Major” (5.39)

“Salve Regina” (6.15)

“O It’s a Lovely War” (7.26)

“John Barleycorn” (7.39)

“The Golden Vanity” (7.40)

“Hunt the Wren” (4.12)

**Paintings / Illustrations:**

*Rout of San Romano* (1.2)

*The Ancient Britons* (3.36)

**II. Sources in Manuscript Draft (Unpublished)**

**Poetry, Fiction, Non-fiction:**

*Battle of Maldon* (p. 53)

*Macbeth* (notes to p. 56 in ms.)

*Prince Charming* (notes to p. 56 in ms.)
“The Burial of Sir John Moore” (notes to p. 56 in ms.)

“Misfortunes of Elphin” (note to p. 79 in ms.)

“Horatius” (notes to p. 85 and 110 in ms.)

“The Book of Philip Sparrow” (note to p. 91 in ms.)

“Young Lochinvar” (note to p. 92 in ms)

“The Battle of Blenheim” (note to p. 103 in ms.)

Secular Songs and Hymns / Carols:

“Coal Black Smith” (note to p. 27 in ms)

“How Should I Your True Love Know” (notes to p. 42 in ms.)

“The Unquiet Grave” (notes to p. 42 in ms.)

“Johnny I Hardly Knew Ye.” (notes to p. 42 in ms.)

Untitled Irish song (note to p. 83 in ms.)

“The Cruel Ship’s Carpenter” (note to p. 104 in ms.)

“Come unto these Yellow Sands” (note to p. 120 in ms.)

Paintings / Illustrations:

Unnamed Breughel painting (note to p. 30 in ms)
Bibliography

By David Jones:


**Secondary Sources:**


Robichaud, Paul. “David Jones, Christopher Dawson, and the Meaning of


—. “Review: Recent Criticism on David Jones.” *Contemporary Literature* Vol. 27 No. 3 (1986): 409-422.


Curriculum Vitae

NORA DELANEY

100 Fellsway W., Apt. 305, Somerville MA 02145, USA
+1617-821-2862   Email: nora.delaney@gmail.com

DOB: 1982

EDUCATION

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<tr>
<th>DATE</th>
<th>DEGREE</th>
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<tbody>
<tr>
<td>2014</td>
<td>Ph.D.</td>
<td>Boston University, USA</td>
</tr>
<tr>
<td></td>
<td>Editorial Studies</td>
<td></td>
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<tr>
<td>2004</td>
<td>M.A.</td>
<td>University of Edinburgh, UK</td>
</tr>
<tr>
<td></td>
<td>English Literature &amp; Language</td>
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TITLE OF DOCTORAL THESIS: A Study of the Endnotes to David Jones’s *In Parenthesis*.

FELLOWSHIPS AND AWARDS

2012    Lawrence G. Blackmon Book Collecting Contest winner
2011    American Literary Translators Society Travel Fellowship
2011    Judge, 2011 Robert Frost Award
2011    Teaching Fellowship at Boston University
2004    Janet S. Christie Bequest, University of Edinburgh

EXPERIENCE

2012 – pres.    Massachusetts Institute of Technology    Cambridge, MA
Global Education and Career Development
*Writer and Advisor*
Recruited and advised MIT students applying for international distinguished fellowships. Critiqued graduate school and fellowships proposals and personal essays. Created and presented workshops on essay-writing. Developed content strategy for website; drafted and edited
material for website publication, collaborating with colleagues throughout MIT.

2006-2012 Massachusetts Institute of Technology Cambridge, MA
Lecturer
Coordinated, planned and taught writing and oral communication in communications-intensive undergraduate classes in the humanities and social sciences. Departments/classes include Literature, Music, Anthropology, Foreign Languages and Literature, Linguistics, and History.

2008 Boston University Boston, MA
Lecturer
Taught and assessed first-year university writing; developed curricula; participated in annual curricular review and faculty workshops.

2005-2011 Self
Freelance Proofreader, Copyeditor, and Dutch-English Translator:
Clients include the Stedelijk Museum in Amsterdam and ABN-Amro Bank.

2005 The Language Lab Amsterdam, The Netherlands
Translator and Editor
Translated commercial texts including press releases, letters, advertising copy, legal documents and instruction manuals. Proofread and copyedited work by other translators.

PUBLISHED LITERARY TRANSLATIONS AND POETRY

2010 “That Other Fall.” Little Star 1.

CONFERENCE PAPERS

Apr 2013  “Illustration as Annotation.” Bibliopoetics Symposium, University of Maine, Orono, ME.
Nov 2011  Reading of translations of the poet Remco Campert. American Literary Translators Association, Kansas City, MO.
Oct 2011  “Portrait or Self-Portrait? René Hague Editing the Letters of David Jones.” Association of Literary Scholars, Critics, and Writers, Boston University, MA.
Mar 2011  “Self-Annotation in the Poetry of David Jones and T.S. Eliot.” Northeastern University English Graduate Association, Northeastern University, Boston, MA.
Nov 2010  “‘Things Laid up from Other Things’: Allusion in the Work of David Jones.” Association of Literary Scholars, Critics, and Writers, Princeton, NJ.

LITERARY CRITICISM AND BOOK REVIEWS

2010  “No Room at the End (diptych).” The Critical Flame 7.