More ‘Ignorance-Shifting’: Supplementary Annotations to the Second Annotated Edition of Joseph Furphy’s *Such Is Life*

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(unless otherwise noted by means of an asterisk)

Introduction

Joseph Furphy’s *Such is Life* can never have—will never have, one fears—too many readers, but it is no disparagement to say that those readers will need help and will probably be increasingly grateful, as time goes by, for more help rather than less. Far from being a criticism, it is a tribute to the novel that it continues to spring surprises on us, continues to afford the opportunity for new discoveries after 111 years in print and decades under the scholarly microscope. The following notes (keyed to the 1903 page and line references) are one reader’s gleaning of the field after the professional back (and side) deliveries have gone over it for the first and second harvests. Only someone who has attempted to supplement the work of the professional annotators in this way can appreciate the magnitude of their achievement. I would add finally that my sixth reading of the novel for these present purposes has only increased my admiration of it and that I feel in need of a seventh.

3:15 as poets feign
Richard Barnfield, *The Passionate Pilgrim*, VIII, 13: ‘One god is god of both, as poets feign.’ Often attributed to Shakespeare and included in editions of his works without reference to Barnfield.

4:8–9 as the wives of Napoleon’s generals could never learn to walk on a carpet
Louis de Bourrienne. *Memoirs of Napoleon Bonaparte*. London: Richard Bentley, 1836:

> The wives of certain generals had several times committed themselves by their awkwardness. In many circles there was an affectation of treating with contempt what are called the *parvenus;* those people who, to use M. de Talleyrand’s expression, did not know how to walk upon a carpet. (vol ii 125)

Note that the Napoleon anecdote at 114:3 below does not appear in this source, which suggests that Furphy had both anecdotes from an intermediary one.

5:18 ‘Roll up, Port Phillipers! The Sydney man’s goin’ to strike a match!’
In the *Healesville Guardian*, 20 September 1895, one of three small self-contained items obviously printed to fill up space—jokes of a sort—reads as follows:

> Writes a correspondent:—The neighbouring cockies—mostly with the saving blood of North Britain in their veins—were noted for their ‘closeness.’ At the shearing-time they would turn an honest penny by shearing, and one day, at ‘smoko,’ where three or four were assembled among the general shearers, one of the latter was about to ‘light up’ when a mate sang out: ‘Roll up, South and cockatoos! Here’s a shearer going to strike a match!’ (2)

The joke is on people so tight-fisted that to them the striking of a single match is an opportunity to save money by clustering around it to light their cigarettes.

A second example comes from an item headed 'With Our First Contingent' in the *West Australian* (Perth), 7 February 1900: '"Roll up here, chaps, Here's a feller going to strike a match," marks the fact that the match famine has broken out again with renewed violence—as it frequently does' (7).

It seems, then, that Mosey is quoting a well-known joke, even to some extent a catchphrase, in order to cast scorn on what is about to be said.

14:9 keeps curs like Martin to do his dirty work
An example of the dirty work occurs below; see note on 242:33–34.

20:35–36 that impulse which bids us ease the loaded breast, even when discovery's pain
Sir Walter Scott. *Marmion*. Canto IV, XVIII, 16–18:

> But, by that strong emotion press'd;
> Which prompts us to unload our breast,
> Even when discovery's pain . . .

25:10 gurl
Possibly a phonetic spelling of 'girl.'

25:43 a half-suppressed sigh
Thompson is possibly reacting here to his own use of the word 'bone' at 25:41 with its associations of mortality and his 'curse.'

27:21 as bold as brass
A fairly obvious joke, of course; although Mosey has been at a loss to name its material, the statue is cast in bronze.

28:4 keep off of weltin' a dyin' man
Nineteenth-century public opinion charged Burke with having hastened the death of one of his party, Charlie Grey, by assaulting him as punishment for stealing flour: Tim Bonyhady, *Burke & Wills: From Melbourne to Myth*. Balmain: David Ell Press, 1991. 208–14.

31:39–40 the late Marquis of Waterford
Henry de la Poer Beresford, third Marquess (nota bene) of Waterford, 1811–1859, dryly categorised by the *Oxford Dictionary of National Biography* as 'reprobate and landowner.' A public prankster well known to the courts, he had been 'invited' to leave Oxford as an undergraduate; although later tamed by marriage, he fits the context here.

32:43 behind the spikes
This refers to the position of the accused in the nineteenth-century criminal courtroom; to be behind the spikes was to be in the dock. The phrase occurs in Marcus Clarke's *His Natural Life* (unabridged edition, Penguin Books, 1970. 114).

***43:15–16 composed his demeanour to something like apathy**
See Edward M. Curr. *Pure Saddle Horses, and How to Breed them in Australia* (177, 279). 4 July 2014 http://www.archive.org/stream/puresaddlehorses01curr#page/176/mode/2up. See also discussion of Furphy's use of this source at http://www.nla.gov.au/openpublish/index.php/jasal/article/view/3008/3532. (Annotation by Frances Devlin-Glass)

43:23–24 the wellington boot was bucked off one foot, and the blucher off the other
Wellington and Blucher were the allied commanders at Waterloo; the Wellington boot is English, the blucher the native Australian one (see *Australian National Dictionary*); suggestive of Willoughby's failure to adapt fully to Australian circumstances and his still having one foot in each camp.

43:35–36 'He don't want no pipeclay, anyhow,' said Mosey, with childish levity. 'Dark-complexion people ought to steer clear o' playful horses.'
What Mosey meant here and why he said it, even allowing for ironical humour, is obscure; and why it was a solecism (43:39) even more so.

As noted by the annotators, pipeclay was a form of Aboriginal ceremonial body paint. That at least accords with the gibe about dark complexion; but how that (or the pipeclay itself) applies to the Englishman Willoughby is unclear. Was Willoughby spattered with mud? Does any of this have anything to do with Cooper, who was present, being gipsy-looking (see note on 285:32 below)? If so, the solecism may have been to refer to dark skin playfully in the presence of someone who actually was dark-skinned, but all of this is highly conjectural.

44:4–5 the stern captive spurn'd his weary load, and asked the image back that heaven bestowed
Thomas Campbell. *The Pleasures of Hope*:

> Hark! the stern captive spurns his heavy load,
> And asks the image back that Heaven bestowed. (Part I, 345–46)

46:22 natey cat
The native cat, so called, a corruption of the original name 'native polecat'; in fact a marsupial now known as the quoll. (Steve Van Dyck and Ronald Strahan eds. *The Mammals of Australia* 3rd edition. Chatswood: New Holland Publishers, 2008. 44–46.)

46:41 the wh p
Typo; corrected in 1944.

54:34 a Catholic of the Catholics
Cf. 'an Hebrew of the Hebrews,' Philippians 3:5 (KJV).

62:35 Rory, in his natural state as a colonist
Pun on natural.

72:13–14 She was five on the thurteenth iv last month
Furphy makes no mention of it, but 13 September 1878 was a Friday. The ill-fated Mary O'Halloran was therefore born on Friday the 13th.

73:34–35 God is eternal, but man is very old
Jacques Boucher de Perthes, *Antiquités Celtiques et Antédiluviennes*, Treuttel et Wurtz, Paris, 1849–64, vol ii, p 359: 'Les traces des enfants nous conduirant aux tombeaux de leurs pères, et nous dirons alors: Dieu est éternal, mais l'homme est bien vieux.'

75:3 the Old Adam
Brewer glosses this phrase as referring to original sin, i.e. the inborn propensity to do evil.

80:14 me eyes is iverywhere
The annotators suggest *Click Go The Shears* here; but more recent scholarship casts doubt on this song's existence earlier than the mid-twentieth-century: Keith McKenry. 'The Great Australian Folk Song That Wasn't'. *Quadrant* (March 2009): 30–36.

83:12 Beechworth Asylum
An actual institution established in 1867 and operational until 1995. Beechworth is about 20 miles southwest of Albury.

89:48 Typographical error: uneven semi-colon instead of comma.

94:8 brought forth out of his treasury
Cf. 'Then said he unto them, Therefore every scribe which is instructed unto the kingdom of heaven is like unto a man that is an householder, which bringeth forth out of his treasure things new and old.' Matthew 13:52.

95:26 palingenesis
Rebirth.

104:16–18: a brave man battling with the storms of fate is a sight worthy the admiration of the gods
This (with minor variations) was a standard nineteenth-century folk quotation, usually attributed to Seneca without a specific source. In fact it *is* derived from Seneca, specifically his *De Providentia* (II:9): 'Ecce spectaculum dignum ad quod respiciat intentus operi suo dues, ecce par deo dignum, vir fortis cum fortuna mala compositus,' which the Loeb Classical Library translated as 'But lo! here is a spectacle worthy of the regard of God as he contemplates his works; lo! here a contest worthy of God,—a brave man matched against ill-fortune' (Seneca. *Moral Essays*, vol I. Trans. John W. Basore. London: Heinemann, 1928. 11.)

104:39 to tell Egypt the story
Thomas Moore. 'Sound the loud timbrel':

> Who shall return to tell Egypt the story
> Of those she sent forth in the hour of her pride? (II, 3–4)

106:33–34 the gilded fly which infests carrion
Cf. Shelley, *Queen Mab*, III, 106–08, 'Those gilded flies / That, basking in the sunshine of a court, / Fatten on its corruption!'

106:39 one of a series of twelve
Obviously referring to the Wars of the Roses, even though there were more than twelve battles there.

108:42–43 the admiration of the gods
Cf. 104: 16–18 above.

110:10 says one of our translations
Translation (of *Don Quixote*) untraced.

114:3–6 We read that Napoleon Bonaparte . . . hundred thousand men
Not in Bourrienne's memoirs cited above (4:8–9).

118:4–5 M. de Melbourne, or M. de Sydney
Cf. Brewer: 'Monsieur de Paris. The public executioner or Jack Ketch of France.'

118:29 wtth
Typo; corrected in 1944.

120:6–7 The purpose of the lie is to convey the impression that it is a grand thing to be covered by the flag of Britain
The point of the story was obviously that it saved the prisoner's life, as it would have been an act of war to have fired upon the flag.

120:9–10 putting his trust in princes
Cf. Psalms 146:3 'Put not your trust in princes.'

120:18 clothed and in his right mind
'clothed, and in his right mind' Mk 5:15, Lk 8:35 (identical wording in parallel accounts of Christ's exorcism of the Gadarene demoniac).

120:44 Ahraham
Typographical error, corrected in 1944.

123:15 J,P.
Typographical error, corrected in 1944.

124:28 some old back-delivery
A harvester that threw the crop out behind itself; in contrast to a side delivery.

125:42–43 the pocket-stroke
An appeal to financial self-interest; a play on billiards terminology.

126:45 Morgan's big white pig
This was, of course, Collins himself. Jim Quarterman thus parallels Circe (referred to at 151:40 by Collins in a different context that implies her to be a feminine ideal) in figuratively turning Collins into a pig.

132:27 by my faith
A phrase often used by Shakespeare.

136:18–23
The bodies of horses and men, being composed largely of water, float in water only barely breaking the surface (if at all). A man and a horse will obviously float side by side as well as either of them singly, and therefore a man and a horse side by side will be able to float successfully and swim across a stream just as Collins says.

A horse with a rider in the saddle forms a different physical situation. With the rider physically supported by the horse and largely above the waterline, his own buoyancy would be for the most part wasted, and his weight would push the horse further down into the water to the horse's obvious disadvantage.

Sir Francis Head in *The Horse and His Rider* (2nd edition. London: John Murray, 1861) discusses both swimming alongside the horse and holding the tail in a single sentence:

> Indeed, in crossing a broad stream, the most effectual way to prevent over-balancing him [the horse], and also to stop his grunting, is either to slip sideways from his back, and then, half-swimming, to be dragged alongside him by a lock of his mane firmly entwined among the fingers of the right hand, or, as is invariably practised by the red Indians, to be towed by his tail, in which case the man floating on the surface of the water is quite safe from the heels of the horse struggling many feet below him. (63)

141:44 a hollow square
Cf. *OED*, Square, sb, 9 b, which quotes a 1702 *Military and Sea Dictionary* definition, '*Hollow Square*, a Body of Foot drawn up with an empty space in the middle for the Colours, Drums and Baggage, facing and cover'd by the Pikes every way, to oppose the Horse.'

148:44 the Good Templar
A reference to the Independent Order of Good Templars, a nineteenth-century American temperance society founded in New York circa 1851, still active as of 2014, and introduced to Australia in 1871. (See *Brisbane Courier* [Brisbane], 23 December 1871. 5.)

***151:40 a Circe**
It may or may not be significant that in 1901, the National Gallery of Victoria was engaged in controversy as a result of its efforts to acquire Edgar Bertram Mackennal's full size bronze of a naked Circe. (Annotation by Frances Devlin-Glass)

152:29 the unbeliever
He turns out not to be; a misreading of him, in short.

155:36 (Squire Western's expression!)
The annotators cite an explanation for this to the effect that the expression was 'kiss my arse,' on the strength of a passage in Henry Fielding's *The History of Tom Jones* that alludes to this being said repeatedly by Squire Western on one occasion (though not to its being especially favoured by him generally).

I have a different explanation to offer, the evidence for which comes from an unexpected source.

In the early editions of George Orwell's *Down and Out in Paris and London* among other things one finds: 'he delivered a final insult in the same manner as Squire Western in *Tom Jones*' (ch 12. Harmondsworth: Penguin, 1964. 61)

Orwell did not elaborate, evidently counting on his readers in 1933 to remember Squire Western for one insult more than any other. Furphy doing likewise in 1903, it is arguable that he had in mind the *same* insult, an incident in Fielding's classic that his ideal reader would recall without having to comb the book through for.

The scholarly 1986 edition of *The Complete Works of George Orwell* (vol 1, 1986–1998. London: Secker & Warburg) leaves us in no doubt about Orwell's meaning, as it emended the text there to what he originally wrote, which was: 'he farted loudly, a favourite Italian insult' (68).

Orwell's euphemism, then, alluded to this passage in *Tom Jones*, vol I, Book VII, Ch. iii (Oxford: Clarendon Press, 1974): '"Ho! are you come back to your Politics," cries the Squire, "as for those I despise them as much as I do a F—t." Which last Word he accompanied and graced with the very Action, which, of all others, was the most proper to it' (337).

There are other reasons for thinking that this was Furphy's allusion as well. Being more indelicate, this reading supports his exclamation mark better. It also supports a double reading of the description of Terrible Tommy as a 'windbag' (155:12).

This is a contender, then, for Australian literature's first fart.

159:46 manners none and customs beastly
A nineteenth-century catchphrase, originally the punch line of a humorous anecdote. Cf. Sir John Malcolm. *Sketches of Persia*. (1827) London: John Murray, 1845:

> . . . I had made a sketch of the manners and customs of the people, no way unfavourable. This I showed one day to a friend, who was a captain in the navy, who, rather to my surprise, burst into a fit of laughter, and said, he could show me a very opposite picture of the same scene. 'There is an order from the Admiralty,' said he, 'that the officers of a man-of-war, when they visit a port little known, should describe the manners and customs of the inhabitants. I have a blunt fellow of a master, an excellent seaman, but who troubles himself very little with matters on shore. Curious to have his observations, and knowing that he had two or three times visited the town of Muscat, I insisted on his complying with orders, and filling up the column of his journal. He evaded this duty as long as he could: at last, in despair, he went to his cabin, and returning with his book, said, 'There, sir, I have obeyed orders, and you will find all I could write about these black fellows, and all they deserve.' I took the journal and read,
>
> 'Inhabitants of Muscat.
> 'As to manners they have none; and their customs are very beastly.' (9)

Although Malcolm only put this into print in 1827, the story was already current decades earlier. (Malcolm himself is writing here about events from the year 1800.) Frederick Reynolds in his autobiography (*The Life and Times of Frederick Reynolds*, 2nd edition.

London: Henry Colburn, 1827) reprints a personal letter he had from a friend in 1802, in which the following appears:

> On first acquaintance, the manners and customs of 'regenerated France,' form so strong a contrast with those of our own country, that the Englishman is inclined to note them in his diary, as the old pilot entered some other nation into his log book, 'Customs beastly, manners, none.' (Ch XVIII, vol 2, p 337)

168
Typographical error: the page number is slightly misprinted, the 1 being out of alignment.

168:46 blue-ribboner
Cf. *OED*, Blue Ribbon, 3, 'A small strip of blue ribbon worn by certain abstainers from alcoholic beverages, as a means of mutual recognition, and as a public indication of their principles; hence *to take the blue ribbon. Blue Ribbon Army*: the association of such Total Abstainers.'

(*Susan Martin further adds: 'The blue ribbon makes an appearance in *Seven Little Australians* [1894] when Meg gives one to the alcoholic and somewhat disappointing storekeeper in the hopes of reforming him.')

171:11–12 resemble George IV., in having no predilections
While Prince Regent in February 1812, George IV wrote a famous letter in which he said he had 'no predilections to indulge, no resentments to gratify.' (*The Correspondence of George, Prince of Wales 1770–1812*. London: Cassell, 1963–1971, vol viii, p 371.)

This inspired a poem by Thomas Moore, 'Parody of a Celebrated Letter,' in which the line appears, 'I am proud to declare I have no predilections.'

179:5 sighed Thompson
Sighing because of his 'curse'; cf. annotators' note at line 11.

181:26 reduced his soundings in its destestation [sic]
Soundings here alludes to ocean depth. Cf. *OED*, Sounding, vbl sb^2, 3, pl, 'The depths of water in the sea.' That is, the depth of their detestation was reduced.

192
Mary O'Halloran's death is precisely dateable to 8 December 1883; that is to say, to the feast of the Immaculate Conception of the Virgin Mary.

194:7–8 His people are English Catholics
The annotators give a lengthy explanation of this where a simpler one is available.

The *OED* entry for Catholic, B, 3, gives 'English Catholic' as a synonym for Anglo-Catholic, which it in turn defines as 'A member of the Church of England who contends for its "catholic" character, and repudiates the name "protestant."'

Ward's parents, that is, were not Catholics as such at all, but the closest thing to it among Anglicans; this is what enabled Ward to read the service.

199:13–14 the setting moon . . . long past midnight
This would be the correct setting time for a gibbous moon (see 175:27 for the phase).

200:18 foreign devils
Standard translation of a Chinese racial epithet for Europeans, by now included and defined as such in the second edition of the *OED*.

202:18–19 The cheap and reliable rider
Internal reference to (154:6) 'the cheap and reliable Asiatic.' 'Cheap and reliable' was in any case a standard nineteenth-century Australian epithet for Asian and Islander labour.

206:24 I've got the duplicate
Meaning?

206:47 this Delilah, scissors in hand
We might have expected Furphy to know that Delilah didn't wield the scissors herself (Judges 16:19).

***208:24–6 instinct—according to . . . Wilkie Collins—never errs, though reason often does so**
In the Count's Narrative (Epoch 3), Count Isidor Ottavio Baldassare Fosco, one of the two villains of *The Woman in White*, comments: 'My instincts (which seldom err) . . .' (London: Collins (1860), 1952. 548) as a prelude to his account of his intricate plotting, with the aid of chemicals, to substitute one woman for another, kill her and enrich himself. Wilkie Collins's villain is ironically undone by his heart, and, Collins the writer, like Furphy draws attention to his fictional processes: 'What a situation! I suggest it to the rising romance writers of England. I offer it, as totally new, to the worn-out dramatists of France.' (Annotation by Frances Devlin-Glass)

215:24 the Scotch-navigator
See the following note (216:9–10).

216:9–10 brute force and ignorance
This is so close to the *OED* definition of 'Scotch seamanship' ('all stupidity and main strength,' found in a 1900 quotation given for 'Scotch, a, A, 1, d') as quoted by the annotators at 215:24 that one guesses (correctly) it to be the proverbial definition of 'Scotch navigation' in another form.

Cf. for example: 'Cr. O'BEIRNE said that a lot of hard work was being made out of this question, particularly by those on the other side, who were trying to get the scheme through by "Scotch navigation," brute force and ignorance.' ('Fremantle Municipal Council,' *West Australian* [Perth], 21 September 1899, p 2.)

218:37 a knowledge of the Bible rare amongst his sect
We have been told above that Joseph Pawsome is a Salvationist (216:46), a member of the Salvation Army.

219:17–18 no science unconnected with the gloves
That is, other than the 'science' of boxing.

220:17, 19 strigulae . . . strigula
These are not the forms one would expect for this word in classical Latin, although they may be those of popular Latin (as the *OED* implies in its entry for 'strigil'). *The Oxford Latin Dictionary* contains no mention of strigula, -ae. Lewis & Short's *A Latin Dictionary* gives it a brief mention and one citation. The classical Latin form of this word has singular strigilis and plural strigiles.

221:5–6 soaking ourselves in water, as if we were possums, and our virility a eucalyptus flavour that we sought to dissipate
This is obviously a reference to preparing *dead* possums as food; ie soaking them prior to cooking in order to dissipate their own acquired eucalyptus flavour.

221:15–16 gaze my fill on yon calm deep, then, like an infant, sink asleep
'To Death,' a translation said to be 'from the German of Gluck' which first appeared in *Janus; or, The Edinburgh Literary Almanack* (1826). Cambridge: Chadwyck-Healey, 1977. 206–07. Microfiche edition contains the following:

> To gaze my fill on yon calm deep,
> And, like an infant, fall asleep
> On earth my mother's breast. (I, 4–6)

Janus was largely the work of Professor John Wilson and John Lockhart (the biographer of Sir Walter Scott). It is almost certainly Lockhart who translated these verses; he travelled in Germany and made other translations from the German, and mentioned this poem in a letter to the book's printer (reproduced in Mrs Gordon, *'Christopher North'; a memoir of John Wilson*, Edmonston and Douglas, Edinburgh, 1862, vol II, pp 372–3). Other poems 'from the German of Gluck' appear in *Janus*; the German original of this one remains untraced.

223:12–13 Martin went to speak to the High Priest
See 242:33–34 below.

225:14 grave. and
Unnecessary full stop. The 1944 edition changes it to a comma; grammatically no punctuation is strictly necessary and the 1944 correction may be an over-correction; Furphy may have intended no punctuation mark here at all.

227:44 by that time, replied
Closing quotation mark required after the comma but not provided in 1903; corrected in 1944.

230:39 groaning
The terminal letter g of 'groaning' is printed incorrectly in the italic version of the regular typeface, and a smaller point size.

230:45 Collins's horses
Typographical error: closing quotation mark again required but not provided; corrected in 1944.

231:13 like Ugolini at the living skull of Ruggieri
See 274:27 below.

233:18–20 Has the sayin' his:—'Onct boys was boys, an' men was men; but now boys his men, an' men's'—(I didn't catch the rest of the sentence)
The rest of the sentence can be deduced from the following extract from Thomas Woolner's colonial diary entry for 17 November 1852 (in Bernard Smith ed. *Documents on Art and Taste in Australia: The Colonial Period: 1770–1914*. Melbourne: Oxford UP, 1975): 'Old men complain sadly of the changes in this country, one said to our driver the other day, "When I was young men were men; now boys are men, and men are damned old fools"' (122).

That the saying was proverbial can be seen from its recurrence (in milder form) in an article headed 'Gossip / A young man's record' in the *Sydney Stock & Station Journal* (Sydney). 13 June 1919. (9 August 2014 http://nla.gov.au/nla.news-article124345052): 'When I was a small boy I heard an old Scotchman named Donald Crawford say to my father: "When I was a boy, boys were boys, and men were men, but now, boys are men, and men are only dam old monkeys"' (3).

***235:40–1 G.P.R. James rightly remarks that nothing is more promotive of thought than the walking pace of a horse**
G.P.R.James. *Richelieu, A Tale of France*. London: Henry Colburn, 1829, vol. 2. (Annotation by Susan Martin.):

> Hope sets off at a hand gallop, Consideration soon contents herself with a more moderate pace, and Doubt is reduced, at best, to a slow trot. Thus, as De Blenau began to reflect, he unconsciously drew in the bridle of his horse; and before he had proceeded one league on the way to St. Germain's, the marks of deep thought were evident both in the pace of the courser and the countenance of the rider; De Blenau knitting his brow and biting his lip, as the various dangers that surrounded him crossed his mind; and the gentle barb, seemingly animated by the same spirit as his master, bending his arched neck and throwing out his feet with as much consideration as if the firm Chemin de St. Germain had been no better than a quagmire. (2)

238:40–41 Priestley had never been taught to order himself lowly and reverently to all his betters
Cf. 'A Catechism,' *Book of Common Prayer*: 'What is thy duty towards thy neighbour? . . . To order my self lowly and reverently to all my betters.' (The reason Priestley was never taught this may have been because he was a Catholic.)

239:20 degress of rudeness
Typographical error, corrected in 1944.

241:34–35 when bar-loafer meets pimp . . . then comes the raw-meat business
A variation on the saying 'When Greek meets Greek, then comes the tug of war,' which Brewer gives in the variant form 'When Greek meets Greek, then is the tug of war' and traces to Nathaniel Lee's play *The Rival Queens* ('When Greeks joined Greeks, then was the tug of war').

242:33–34 Who was the spy? Ah! who is the ubiquitous station spy?
Furphy evidently expects his readers to know the answer from common experience. From this it follows that there is some position in the typical station hierarchy that its ubiquitous spy

invariably occupies. The obvious suspect, I suggest, is Martin, the head boundary rider. (It was part of a boundary rider's job to have his eyes 'iverywhere' [80:14–15].) Note that Martin is shown to have had 'opportunity,' at just the right time, to report what he overheard between the original conversation and Montgomery's partial repetition of it; Furphy tells us casually that 'Martin went to speak to the High Priest at the door of the Sanctum Sanctorum' (223:12–13) without saying why or what was said—authorial cunning typical of the novel's technique.

And note finally that Mosey says Montgomery keeps Martin to do his dirty work (14:9), of which eavesdropping on his behalf is surely an example.

245:32 he never calls evil, good
Cf. Isaiah 5:20: 'Woe unto them that call evil good, and good evil.'

247:38, 47
Collins puts the iron into Warrigal Alf's eye himself.

248:18–19 These wool-tracks, that knew him so well, will know him no more again for ever.
An allusion to 'The place that has known him shall know him no more,' which in various forms (some even closer to Furphy's wording) was another stock nineteenth-century folk quotation, usually attributed to Job or the Psalms. Bartlett's *Familiar Quotations* (7th edition. Boston: Little, Brown and Company, 1876. 612) ultimately in a footnote (from which the above wording is taken) states it to be a misquotation of either Job 7:10 or Psalms 103:16.

250:5
Collins repeats his mistake immediately after having it corrected.

251:4 you slept the sleep of the unsuspecting
A variation on 'sleep the sleep of the just,' which is usually said to derive from Racine ('elle s'endormit du sommeil des justes,' *Abrégé de l'histoire de Port-Royal*, *Oeuvres*. Paris: Hachette, 1865, vol iv, p 517). The English form may have been given currency by W.M. Thackeray in *Vanity Fair* (1848): 'Sir Michael was sleeping the sleep of the just' (chapter xliii, Oxford: Oxford UP, 1983. 554).

254:17 by the same process, hut
Error for *but*; corrected in 1944.

254:23 to receive as a little child
Cf. Mk 10:15, 'Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein.'

255:17–18 'the heaven of each is but what each desires'
Thomas Moore. *Lalla Rookh*. 'The veiled prophet of Khorassan,' line 563.

255:39 now his own
Typographical error for 'not his own'?

258:18 An old truism will bear expansion here
What was the old truism?

259:14 'A woman's first duty,' says the proverb, 'is to be beautiful.'
That this was a commonplace nineteenth-century expression can be seen from the following (in Mrs H.R. Haweis. *The Art of Beauty*. London: Chatto & Windus, 1878):

> However important the mind may be in fitting woman for her place in the world, either individually or as the companion of man, the body is hardly less important; and, after all, the old-fashioned notion that a woman's first duty is to be beautiful, is one that is justified by the utter impossibility of stamping it out. (4)

260:13 unlawful even to name
Cf. perhaps 2 Corinthians 12:4, 'How that he was caught up into paradise, and heard unspeakable words, which it is not lawful for a man to utter.'

268:7 swore the saddles of my horses
Error: *of* for *off*; corrected in 1944.

268:34 doxology
'A short formula of praise to God' (OED); the joke here of course being that, unlike phrenology, it isn't an 'ology.'

269:26 villian
Error, corrected in 1944.

272:7 his show is little better than Buckley's
'Buckley's show' is a recognised variant (see the *Australian National Dictionary*) of the phrase now usually given as 'Buckley's chance.'

274:27 He had thought I was dead
We only have Collins's word for that. Pup (who cannot speak for himself) may very well have been about to eat Tom's living skull à la Ugolini (cf. 231:13 above).

275:36 whither he lists
Cf. John 3:8, 'The wind bloweth where it listeth.'

276:3 siezed
Error; corrected in 1944.

276:24–5 the abysmal emptiness of his ever-yearning epigastrium
An error of terminology on Furphy's part, as the epigastrium according to the *OED* (quoting *The New Sydenham Society's Lexicon of Medicine and the Allied Sciences*) is 'That part of the abdomen which is immediately over the stomach.'

276:48 like Louis XVI., he knows geography
If a quotation or an allusion to one, the original has not been traced.

277:8 'Mokes' is good in this connection
Presumably because they were especially deserving of a derogatory name linked to stupidity.

277:9, 11 stabbard . . . starn-on
Note the use of free indirect discourse here.

278:45 you are fain to take credit
'fain to' is a common Shakespearian usage.

279:21–24 Sir Francis Head . . . says the greatest art in riding is knowing how to fall
Sir Francis Head (*The Horse and His Rider*, 2nd edition. London: John Murray, 1861) quotes an anecdote from Sir J. Eardley Wilmot (on Thomas Assheton Smith) thus: 'To a young supporter of his pack, who was constantly falling and *hurting* himself, he said, "All who profess to ride should know *how* to *fall*"' (186).

283:17–18 Nummin' good horse, too
Numming here appears to be simply a gerundival intensifier; possibly a euphemism for a stronger one.

284:45–46 the brass slide you often see on a carpenter's rule
The slide is a strip of brass running the length of the ruler which can be pulled laterally outwards and is marked with a logarithmic scale that runs alongside an identical scale on the ruler's fixed portion. Together these two scales form a basic slide rule with which multiplications can be performed to perhaps three-figure accuracy.

285:1–4 his abnormal breadth across the temples qualified him to do a sum in his head, in ten seconds, that I could n't do on a slate in ten hours, nor for that matter, in ten years
More phrenology.

285:32 a big, gipsy-looking fellow
This can only have been Cooper (see 43:35–36 and note).

286:23 sixty or eighty mile beyond the Darling
What I call the singular plural, i.e., in the use of 'mile' for 'miles'; a characteristic Australian usage still employed.

294:46 So called because he opens the carriage-doors
An allusion to the following, from Frederick Marryat. *Peter Simple* (1834). New York: Henry Holt and Company, 1998:

> We got into one which they called a dilly. I asked the man who drove it why it was so called, and he replied, because he only charged a shilling. O'Brien, who had joined us after breakfasting on board, said that this answer reminded him of one given to him by a man who attended the hackney-coach stands in London. 'Pray,' said he, 'why are you called Waterman?' 'Waterman,' replied the man, 'vy, sir, 'cause we opens the hackney-coach doors.' (48)

295:14–15 he got the charge altered to Careless Use o' Fire
Andy Glover could have been charged under either *The Police Offences Statute 1865* (Vic) s 21 (which replaced the offence of Careless Use Of Fire and adopted the earlier legislation's wording) or *The Criminal Law and Practice Statute 1864* (Vic) s 170 ('Setting fire to stacks of corn &c'). The former of these offences carried a maximum penalty of six months

imprisonment or a 100 pound fine, but could be heard summarily; the latter, a felony carrying a maximum penalty of fifteen years imprisonment, would have required a full jury trial. (Certainly one would expect so, and it is not included in Louis Horwitz. *An analytical synopsis of offences punishable summarily*. Melbourne: C.F. Maxwell, 1888; a more direct source would be welcome.)

It is unclear how much law Furphy himself knew and how closely this account can or should be read, which in any case comes to us filtered through the befuddled Glover; if the charge was altered from *The Criminal Law and Practice Statute* s 170 to *The Police Offences Statute* s 21 by Quarterman, it must have been to avoid the rigour of a jury trial and make a conviction correspondingly more likely.

295:36 Theophile
Luke's Gospel (1:3) and the Acts of the Apostles (1:1) both address the reader by name as Theophilus.