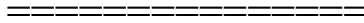


FW 393.6 – 395.25

some chaotic annotations by orlando mezzabotta
(handle with care!)



After Matt's tirade, the last of the separate four Mamalujo's monologues, there is a long paragraph (393.6 - 395.25) which, if in itself is just a variation of the basic theme of the chapter (the senile oldsters and the young lovers), it seems nonetheless somewhat obscure, especially for what concerns specific allusions.

The passage begins with the remembrance of the good days of old, when monarchy reigned; days of abundance (struck coil → strike oil: to become very rich or successful) and friendship (shock haunts → shake hands); but also days of political firmness (struck coil → the defeat of the snakes) and of fear and trembling coming from the monarchs' authority (shock haunts).

But the disenchantment is around the corner. The "old poetry" (oldpoetryck) has eventually gone. Moore's song "When First I Met Thee [air: O Patrick! Fly from Me]" referenced by "where first I met thee oldpoetryck fled from may" is in fact a song of melancholic disillusion.

It's indeed a sad last supper (acoustic pottish → caustic potage [soup] and the bitter mix of past remembrances), where dishes morph into metaphorical "base" images:

1)Finnan haddies:[haddocks] become "fin d'année" (French:end of the year), or Italian "fine anno"; and "adieu" (French), "addii" (Italian) and also Latin "hodie" (today). Thus farewell to the end of the year (old epoch). The day (hodie) is gone.

2)Noal Sharks : Noah's ark → the end of an old world and the aggressive new generation (sharks) - the new born (Noel - Christmas).

Noah's sons looking at their father's nakedness.

3) muckstails turtles : the world's cheap hypocrisy, "Mock turtle soup" being a cheaper imitation of the "authentic" green turtle soup.

4) griesouper bullyum : both "Gries Suppe: semolina soup" for toothless oldsters and the "bully" attitude of a squandering prodigal son (grasshopper → gracehoper [of the Ondt and Gracehoper tale]).

Then there is an allusion to HCE and the episode of his "agnomen" (I.2 - 31.2-3), "a high perch atop of which a flowerpot was fixed earthside hoist with care", hinted at by "how he poled him up his boccat of vuotar and got big buzz for his name" (393.12-13), the four chroniclers being always at his side (with assisting grace); even when HCE becomes an old "Gallstonebelly" (Gladstone), a "bilious (gallstone), fallen (tonebelly → tumble) fat-man".

In the new senile space the four presently live in they satisfy themselves talking all night long (every night 'tis early) about "pussies". In fact, what seems apparently a senile pastime (counting the buttons of their dress), is probably a tricky allusion, triggered by "the lovely mother of periwinkle buttons". The "mother of pearl" is the "lovely oyster", a bivalve mollusc hinting plausibly at "pussy", which is indeed for them, in their condition, a pure "anachronism", which they can only remember, lapping their lips (the lapper part).

And, talking about pussies, in this special context, the unavoidable result is the emerging of "Isolde" and her "soldpowder", which seems to be "her mudhen republican name". It's the "bursting" sexuality of the new generation, which is "modern", but also "midden", dirty. "mudhen" is the hen of the dunghill. "republican" is the new style, opposed to the monarchy of the times of old; but also a thing (Latin "res") of taverns (publican): where the king (Italian "re") is turned into an innkeeper (publican).

The coming of Isolde is for them a frightening experience, which causes their hair standing on end (all the worries awake in their hair), since they are well aware of their sexual inadequacy. Their "old Shandon bellbox" (the remembrance of their glorious past) is scorned by the

"kookaburra bell", the sneering laugh of the Australian bird. They are frightened to death and knocking their bones (knockneeghs), fearing the incoming death (dthclangavore : death clang - Italian "clangore" – clangour); the "Transton Postscript", where we pick up a "transition" (from life to death, but also an allusion to the literary review which published excerpts from WIP); a Tristan and a Shaun the Post.

They try to guess the course of the ship (schooner) aboard which is the young "schooler" (Italian "scolaro": student) (the way the wind wheeled the schooler round). Here we find a puzzling description: "with their oerkussens under their armsaxters".

Of course we may imagine that the oldsters bring with them pillows under their arms in order to get more comfortable, in case they have to sit down. But there is, I think, an ironic and tricky allusion to a bandage for fracture of the clavicle, better known as "Desault's bandage", in which the elbow is bound to the side, with a pad placed in the axilla. In fact "Desault" hints at "d'Iseult" (of Iseut). Thus the metaphoric image is that of the oldsters "bound" to Isolde. But the implicit "clavicle" may point to the "clavicula" or "the little key" of Solomon, which was a demonology spell book. In other words we may have the image of the four wise men (Solomon) spellbound (clavicula) by Iseult/Desault. Which may also explain their "fright".

They can have no rest, they cannot sleep, and they fill the frightening silence they live in (their "horror vacui") with their narrations (gastspiels → gospels). There is a pathetic description of their life-style: they are distracted in their remembrance of things past (in dreams of yore); they eavesdrop (standing behind the door): with an implicit reference to "earwig"; they risk falling from their seats (leaning out of the chair); they exchange a tureen for a chamber-pot (setting on the souptureen); they talk nonsense and stammer (something barbarous); and when they realise that the bed on which they should have sex (convibrational bed : on which two partners vibrate) is in fact "wet"(with their piss); namely "when hope was there no more", they resort to "academic" talking, their "half a hat" being their mortarboard.



Thus their "synopticals and a panegyric" and the old trite, corny stories (repeating themselves).

I wouldn't exclude the possibility that "convibrational bed" refer to Dante's "Convivio", with its four books. [<https://en.wikipedia.org/wiki/Convivio>]. As a matter of fact "convivium" is a "simposium", with a further reference to Plato's book concerning the genesis, purpose and nature of love. In the case of our four oldsters, a love which cannot be but Platonic! The bed being of course the "triclinium" (chaise longue) on which the "diners/orators" lay.

"svvollovving" hints at "swallow", which is both "gulp" (allusion to the circular Ouroboros, the serpent which eats its tail) and the "passerine bird": thus they are "loving swallows". (B.t.w: Italian "passera, passerina" is a common nickname for "pussy").

There is then the puzzling image of a "talkeycook that chased them". I am inclined to see in this their inner impulse to "cook stories"(talkey) about the "turkey", the terrible Turk (the Father, HCE). And the "look look all round the stool" describe their researches (with a possible allusion to a "stoolpigeon" used as a decoy) to find some precious (jool -> jewel) funny (Dutch: jool) stories about the foolish man (Jolly: the Italian name for the Joker of modern card decks).

The idea is that of kindling huge bonfires (to break fyre) coming out of resentments and rancid rancors (rancers) concerning HCE; and, at the same time, to make "firebreaks" against those same resentments and rancors. And to collect and gather every evidence, no matter how small or dirty (brownbits).

"the rathure's evelopment" is a sort of existential compendium: that's how

the world goes. The sentence is somewhat tricky. In "rathure" we find of course "nature", but also a "rat" and a "hure" (German "whore"), thus the "rather rattish and whorish nature of Nature". "velopment" points to "development", "envelope" and "elopement". For what concerns the missing "d" of "development" there might be an allusion to D = Delta (feminine symbol). The missing "Delta" could then be the "eloped" Isolde, expressing her above mentioned "rather rattish and whorish nature", found always (in spirits of time) and everywhere (in all fathom of space).

[I wouldn't exclude also an oblique allusion to James' and Nora's elopement].

Then we have a pathetic image of the four oldsters "sloping around in a bawneen and bath slippers", walking around basically undressed, like many senile people do, trying to reach an enigmatic location (go away to Oldpatrick) and see an enigmatic "doctor Walker".

Of course that could be an allusion to some pub, where they would like to go, standing on their feet, for a good drink (Johnny Walker whiskey). But Dr Walker might refer to << Norman Wardhaugh Walker (4 January 1886 – 6 June 1985), a British businessman and pioneer in the field of vegetable juicing and nutritional health. He advocated the drinking of fresh raw vegetable and fruit juices, both to regain and to maintain one's health.>> [WP] (With quite an ironic touch: juices instead of booze!)

But "Oldpatrick" recalls also "oldpoetryck" of 393.10, thus the location may be in fact not spatial, but "cultural" and "temporal", the place of the good times of old, where they would regain their health.

There's, though, another possible allusion, definitely Joycean.

“A barony survey of 1654, by Sir William Petty, shows the islands of “St. Patrick,” “Black Abill” and the “Skires”. The district was called “Oldpatrick.”

Now in the "Skerries" there is a Martello tower (in fact there are two): a possible reference to Stephen Dedalus' Martello tower of Ulysses. In that case: could not the Walker be Leopold Bloom? Thus a going back into a "literary" time, the good old days of "youth" (Joyce's)?

At this point the passage seems to take a different aspect. Standing on their feet, namely $2 \times 4 = 8$, the group becomes an octopus, with its "tentacles". And like octopuses found in some engravings,



they are ready to attack ships, putting their huge tentacles on them.

Here we find an interesting term: "panementically". In Greek "emmenetikos" is "disposed to abide by". Fweet suggests "panemmenetikos: disposed to endure all": thus the oldsters are disposed to endure all in order to accomplish their "historical" job. But I wonder whether here there might be also a missing "d", parallel to the missing one of "evelopment". A "pan-dementically" (a "pandemonic" all engulfing dementia wouldn't be out of tune, in this context). And I wouldn't also exclude an allusion to the Latin "panem et circenses". In fact we have an explicit "panem" and for what concerns "circenses", since it refers to "circus" we have already met a clear "flapping and cycling, and a dooning a doonloop".

No matter how tired (no matter how worn out the "tires" of their "cycles"), no matter how breathless (at their windwidths), they follow "the wake of their good old Foehn again" (Finnegan), although he is very fast, as a clipper is (clipperbuilt), and they (five fourmasters: the four + the donkey) somewhat bulky and slow, as fourmasters are.

Together with Finnegan/Father we find the twins. This at least is my interpretation of Lally and Roe. I read in Lally an infantile rendering of Hilary/Larry/Larryhill → Lally: the hilarious Shem, with devilish traits (cleftoft : the cleft hoof/foot) and his "bag of dirt" (bagoderts). In "Roe" we could thus find Hilary's counterpart Tristopher/Tristan/Roe[meo] of the fair

cheeks (of the fair cheats: Tristo-fair), whose cheating is basically not considered offensive, thus fair, for good ends (in order to defeat the rascal brother). And, of course, his "fair" cheating in having sex with the "fair" Isolde.

The twins are seen as they put fleas into each other's ears and sow doubts around (from host to host). "arthroposophia" hinting of course at the "earwig" (An arthropod is an invertebrate animal having an external skeleton, a segmented body, and jointed appendages) and at the verb "to earwig".

During the fight one of the twin (he → Shaun) tells the other (him → Shem) and "sells" the other (makes him buy) his story about Issy (issle issle), the dear "colleen", the saint in the calendar (coolun dare), who has winked (by a palpabrows lift) at him (Shaun), leaving aside any doubt about her preferences (left no doubt in his mind). In fact "palpabrows lift" can be both the lifting of the "palpebra (eyelid)", but also the exposing (lifting) of some body part to be "palpated". A wink which he (Shaun) immediately responded to (he was instant), becoming a "thrusting" Tristan (trustin). And the other twin (Shem) does trust (trustin) immediately (instant) the "gutterful of throatyfrogs" (mephitic rumours) that his brother puts in his "suckmouth ear" (the ear of a simpleton who gives credit to any gossip). It is the story of the big passion between Shaun and Issy (their passion grand). In fact it seems that Shaun has invented it on the spot (that one fresh from the cow).

"Aithne Meithne married a mailde": imitating the children's game 'eenie, meenie, minie, mo', Shaun suggests that "it was I, Me, who had sex with the mild maid of the mail". That is something definite that Shem should acknowledge, as explained in the "Engrvakon", the Hungr-vaka saga : in fact "Hungrvaka" means "hunger-waker", what awakens one's hunger for knowledge. It could also mean as well "the hunger of the vaka", with a possible reference to Italian "vacca" (cow), a slang term for "harlot". Thus the "strumpet's hunger". In conclusion Shaun is the one who has got "the goose who lays golden eggs", the treasure "issle issle".

Issy is in fact the female cat (katte - German: Katze), a prank-queen in search of a king; she who must choose one of Earl Hooved's (Jarl Van Hooter of the Prankqueen tale) twins (sons / sons), either the superior

one (Huber → Ueber) or the inferior, the apish troglodyte (Harman → hairy man). But, of course, she being a "queen", it goes without saying that she will choose a king, Shaun.

Then the vantage point shifts to Issy (eysolt), seen as she looks (binnoculises) upon the sea (theeuponthus → upon the pontus : Latin "sea"), waiting for her Tristan, and her most inmost (memostinmust) self (egotum) feels (sabcunsciously senses) strongly (passionpanting pugnoplangent intuitions) that what is ideal (multimathematical immaterialities) must become effective, and what is separated (solid, liquid, gaseous) must , by passion (pancosmic urge), be reunited in a higher all-engulfing Self (higherdimissional selfless Allself).

Allow me a small digression, I don't know how far-fetched. Why "sabcunsciously" instead of the plainer "subconsciously"? The reason is that the "memostinmust egotum" is probably referred to the "pussy". Now in "sab" we may trace a Spanish "saber" (to know), in "cun" the Latin "cunus" (vagina), the French "con" (cunt), the Spanish "coño" (pussy), pronounced /'kono/, just like Latin /kon'no:s.ke.re/ (cognoscere : to know), thus the "cunscious sab", the knowledge (sab-er) coming from the cunt's "deprofundity".

And why "solod, likeward and gushiuos". Because "solid, liquid and gaseous" are scientific terms (science, say!), whereas "solod" is a mix of "solid - soiled" and French "salaud" [salò]: dirty and also "bastard, asshole". "likeward" seems to point to something "oriented towards the similar" (homosexuality). "gushious" points to the sudden copious outflow of a fluid. The whole is indeed a "fecal" image, triggered by the previous reference to Oscar Wilde (deprofundity: De Profundis). In a certain sense it is the "vulgar", non-scientific "prima materia" of the alchemical process, which eventually ends with the meeting of Rex and Regina (to be found in the next page as : "theemeeng Narsty meetheeng Idoless", in fact: "you are my (somewhat shy) Tristan" and "I am your (determined) Isolde".

In "theemeeng Narsty " we find in fact "thee", "mee/ mine", teeming [abundantly filled or richly supplied], a mixed up Tristan (Narsty), somewhat "nasty" in his hesitancy [theemeeng -> temere (Italian : to fear)].

And a "meetheeng Idoless": "mee", "thee/thine", Isolde, who is not a sacred, holy, not-to-be-touched "idol"; who is coming towards (meeting) her lover; who sprinkles, in holy aspersion (abstrew : German "abstreuen"), the dark (adim, murky) route (way): (murky whey, abstrew adim!): abstrew a dim, murky way : the stellar virgin (Astrea) who turns a darkened road (murky whey) into a luminous celestial route (Milky Way).

At this point there is a reference to a "Jolly MacGolly" which needs some elucidations. The first hint seems to be Johnny McDougall, the fourth annalist; called also "mester John", where "mester" is mister, master and Italian "mesto" (sad). But, before that, I think that Jolly MacGolly refer to "Johnny Magorey", which, Fweets says, is the fruit of dog rose. Now , since there has been a celestial allusion (Milky Way) connected to Isolde, we could be entitled to see in the "rosa canina" (dog rose) a further allusion to Issy: in fact the starry dog is Sirius, namely the goddess Isis.

But "Johnny Magorey" is also the subject of various nonsense verses with sudden, unexpected ending for the amusement of small children. As in the Irish nursery rhyme:

“I’ll tell you a story
’bout Johnny Magorey.
Shall I begin it?
That’s all that’s in it.”

There's nothing more to add to the story: that's how it is! That's what Issy, the "bitch" (dog rose), says to Johnny McDougall, the sad master, belated (which is not only late, but also "overtaken by darkness or night"), kind of disarrayed (disheveled), in fact "dishevelled", with a double "l" pointing to Latin "velle" (to wish, want, be willing), the "unrealistic" old man trying to keep up with the changing situation, but vainly, because of his unsteady pace. In fact "parchment pied" is a mix of Italian "incartapecorito" (shrivelled) [parchment is Italian "cartapecora" : lit. sheep-paper], and French "pied" (foot). With a hidden allusion to Theophile Gautier's story (Pied de momie : the mummy's foot), a further reference to the mummified Johnny, who is in fact the compendium of the four oldsters.

“Je vis, assis sur des trônes, les rois des races souterraines: c'étaient de grands vieillards secs, ridés, parcheminés, noirs de naphte et de bitume”

In my approximate translation (Dominique, forgive me!)

“I saw, seated on their thrones, the kings of the subterranean races: great old men they were, dry, wrinkled, shrivelled, black with naphta and bitumen” [note, please parcheminés]

It's not a chance that Issy speaks to Johnny and "all the other analist". The "analists" (plural) turned into a singular entity.

The image now is again that of the four oldsters, (foreretyred schoomasters) wheezing like "steamships". There might even be a sardonic allusion to their balls (testicles) hitting alternately each other (the ladies'foursome: A foursome, also known as alternate shot, is a type of match in the sport of golf), in their seemingly never-ending (how long tandem !) running-around (downalupping), one behind the other, like ants (ant the ladies'foursome), in a tandem, gasping at the rhytm of:

Hey diddle dinkety, poppety, pet,
The Merchants of London they wear scarlet;
Silk in the collar and gold in the hem,
So merrily march the merchant men.

ovenfor : in heat

nedenfor : in need

dinkety : dinky → small

duk: duck → chick

In Italian we say "bagnato come un pulcino" (lit. soaked like a chick), the equivalent of "sopping wet, looking like a drowned rat": which is exactly what they look like in their pathetic goose chase.

They are afflicted by jealousy (their pair of green eyes):

Iago:

O, beware, my lord, of jealousy;

It is the green-ey'd monster, which doth mock

The meat it feeds on. That cuckold lives in bliss,

Who, certain of his fate, loves not his wronger:
But O, what damnèd minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!

They live as in a distracted trance, in a comatose narcolepsy (there was a psychiatric hospital in Como, Ospedale Sant'Anna), having visions of honey-mooners in their cabins.

The "steamadories" hint at the "panting and moaning of love", since there is a "steam" and an "amador" (Spanish: lover, loving).
"Fumadory" is a plausible phallic allusion, to the huge "funnel" of the steamship, Italian "fumaiolo".

They spy into the ladies' boudoirs; and being "gossip-mongers" (qua committe : a committee [Middle English committe] of qua-ckers) they eavesdrop and peek into the lovers' chambers. Consumed with rage they look at the barbarian (Huns) male lovers (hunnishmooners); and, hélas for them!, at the gush (spring) of young firstclass ladies (lass) - they are not telling lies (serious me) - whom they can only fancy about.

Then they see the young male (hee hee), naked (sheets far from the lad), in an infamous intimacy (enfamillias); and the girl (shee shee), in a sexy attire - which they censure (all improper) - in order to excite the one who is going to deflower her (the rosecrumpler), to penetrate her (thrilldriver) and make her moan (sighinspirer): Her poetic lover (sighinspirer : Shakespeare), with a throbbing virile member, more like a neck than a normal penis (his nude neck); the baby-talking (thayin : saying) "swain" (swayin), who thanks the girl for her almost non-existent garment (tiny quote -> tiny coat)

[although "tiny quote" could be an ironic allusion to the "neck", not so tiny indeed! - which that "sought of maid" (that sort of maid, that bitch!) has been looking after (seek – sought)]

which will enhance their delight (so very much more delightafellay) - with a not so implicit a hint at "fellatio". And the girl does maliciously follow suit (perfidly suite of her), showing dutifully that her "beauty" is ready to be filled (bootyfilly yours).

There is nothing holy in the intimacy of the two lovers, who do not say grace before the consummation, before entering the door of the chamber (chambadory). A consummation that is not limited to the front entrance, the door of the "chamber", but that includes the back-door as well: Nema Knatut being the inversion of Tutankamen, with its secret ceremony of the opening of the mouth.

That is also the opening of the mouth, the surprised "O" of the oldsters, quaking and frightened at the sight of the young male (hee hee hee) mounting the shaking and aching (ay, ay) girl.