

FW IV – 617.02-29
sparse omnotations by
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617.02 Plumb. Meaning: one two four. Finckers. Up the hind hose of hizzars.

Now, if “**plumb**” is referred to HCE's disconsolate attitude (either sexual or economic) as suggested in my previous annotations, this evident vulgar gesture (up his arse: **hizzars**) may be ALP's reaction (her cursing finger: **finckers**) against her husband's defeatism. The missing “three” (the middle finger) showing how deep her discontent has gone into. But since the following lines introduce the twins (in their three-soldiers aspect), “**plumb**” should better be seen as referred not to HCE's just described “rectum-tude”, but to his moral “rectitude”, his innocence. Thus the finger is “**Up the hind hose of hizzars**”, the behind of those hussars; namely the hidden “three” soldiers and their slanders about his miss-conduct. Taking note of side resonances with “**hind hose** → hindoo → the hindoo Shimar Shin vs Willingdone”; “**Kersse**” (**finckers**) and his confrontation with the Norwegian Captain; and the “donned shit/shot” Russian General (**hizzars** → czar || Italian “zar” → his czarist arse). All three being examples of the Father/Sons conflict.

617.03-08

This seems to be the final salutation to the kind and patient addressee of the letter (**to your great kindest, well, for all at trouble to took – 617.05**). There are, though, some subtle cross-references which should not pass away unobserved.

617.03 Whereapon

The “**apon**” points its finger to the above “up-on”; but there is also a hidden “**reap**” (**whe-reap-on**), which, if “twinned” with the above “**hose**” may let us remember the biblical: “*For they have sown the wind, and they shall reap the whirlwind*” (**Hose-a 8.7**), alluding to the tempest the slanders have unleashed.

As for “**a hundred and eleven ploose one thousand and one**” we may detect the female's double feature. ALP, the mother (**111** – her mamafesto); and “Issy / Scheherazade” (**1001**), the young daughter aspect.

And we should also note the frequency of “**oo**” (**ploose**, **1001**, **concloose**, **thoose**, **epoostles**, **took**). Resonating with the “**nought in nought**” of 616.02; and with the public toilet sign (OO): thus all the “**loose**” (loo-se), shitty, infected (**epoostle** → pustule) and naughty slanders, **oozing** out of faecal mouths (oo: shit & Latin “os”: mouth) and ending in a null-null.

617.06 We are all at home in old Fintona, thank Danis, for ourselvesake,

617.07 that direst of housebonds, whool wheel be true unto lovesend

617.08 so long as we has a pockle full of brass.

At first sight this seems a very simple “everything is OK, due to the tender care and salary of my loving husband”. But a more attentive look may reveal unpleasant understatements. Starting from “**Fintona**” which hides Italian “feminine – deceitful one”. Thus the “feigned” sentences she utters. The original “Finn town” becoming a “Feigned town”, due to the “Danish” (**thank Danis**) invader of Irish authenti-city (**ourselvesake** → Sinn Féin: we ourselves). So that the “dearest of husbands” is in fact the “most terrible” (**dire**) oppressor (**housebonds** → he who binds the house) and the wedding (family bonds) a most tragic destiny.

As for “**whool wheel be true**”, at first sight “who will be true / whose will be true”, one might ask what this orthographic rendering points to. “**whool**” reveals “**who**”, “**wool**” and “**whole**” (hool = whole: in Chaucer); “**wheel**” encloses “will”, “wheel”, “**heel**” and “**eel**”. Noting that “**heel**” is slang for “incompetent or worthless criminal”, a “whole heel” points to a “totally incompetent crook”, side resonating with “hill” (→ hunch). And if “**eel**” is viewed in its phallic symbolism, once again we have either a worthless penis (**plumb : 617.02**) or a “**true**” male member who'll keep running (**wheel**) so long as ALP is sexually attractive. “**pockle full of brass**” could in fact point to “poker full (house)”, that is “three” and “two”. Three → triangle → delta → pussy. Two → breasts → **brass(iere)**: two full solid breasts. Or, less far-fetched and more fit, **pockle** can be “poclum” (Latin: cup, bowl, drinking vessel). Now “**brass**” is “bronze” and “bronze” is Triestine for “embers”. And a feminine “cup full of embers” does not need further explanations.

Or we can stick to a less horny reading where “**brass**” is “money”. Thus “**a pockle full of brass**” could hint at a cornucopia in the hands of Fortuna.



Interesting to note that “Fortuna” holds a wheel (our “**whoole wheel**”) [I wonder whether “**hool**” may hint at the “hula hula dance”]. It is the “wheel of fortune” of the Tarot cards.



Which can work as a suitable introduction to the puzzling.

617.08 Impossible to remember

617.09 persons in improbable to forget position places.

Is it a variation of “Heisenberg's uncertainty principle”? In our case we know exactly the place (the archetype), but not the person who is going to fill it (the concrete instance). Thus the grand figure of Finn McCool may be wrongly interpreted like that of the stinker “**Foon MacCrawl**”. That is evidently expressed in the “**wheel**” of the Tarot, in which the up-rising “animal” is going to reach a “high” position (MacCool); whereas the down-falling figure is going to lose its “human” traits (**MacCrawl**). Interesting to note that the **stinker** (unclean spirit) is called “**Foon MacCrawl brothers**”. Thus not a single character, but a “legion” (Mark 5:8-9)

8 For he said unto him, Come out of the man, thou unclean spirit.

9 And he asked him, What is thy name? And he answered, saying, My name is Legion: for we are many.

It goes without saying that “**brothers**” might also refer to the twins (sharing the same double aspect : both are **Timsons now they've changed their characticals during their blackout [617.13-14]**), whom we may also detect in the two figures riding the

wheel of Fortune. And all the block **617.09-19** may be seen as ALP's invitation to the twins to fix their attention (**Canon Boyles** → Conan Doyle → Sherlock Holmes) not on the “good father” (**funn make called** : Finn MacCool [who could also be Father Michael], whom many “**make funn**” of); but on the “evil” fatherly figure: **Foon MacCrawl**. It's possible that “**Foon**” may funnily evoke a phoney-fawning-faun German “Von”, in order to stress the authoritarian trait. So, given the right directions (**if they are correctly informed [617.15]**), they should unleash their “**Conan** the Barbarian” blows and aim their “cannon balls” against the **stinker**, shifting thus the target of their father/son conflict; the sons being Vercingetorix (**Force in giddersh**) and Caractacus (**characticuls**), who revolted, both of them, against the Roman yoke.

617.12 Force in giddersh!

Forcing a giddy Arsch (German “arse”).

[the Old English descendant of **gudigaz*, *gidig*, meant “mad, possessed by an evil spirit”]

617.14 characticuls

Probably Italian “grattaculo” (gratta: scratch,rub – culo: ass) – which, ironically, is the vulgar rendering of “rose-hip”.

617.15 Music, me ouldstrow, please!

This is the beginning of the requiem for “farts and fingers” (**Fing!**) dedicated to the old “spread out” (**strow** → strew) “scarecrows” (**strow** → straw); the playing twins staging (**brand rehearsal**) the scene of the Russian General. All the rest is a farcical parody of the original Wake. The scattered body is more or less reassembled not by a “lovely fairy”, but by mad bloodthirsty Maenads: “Furies” (**fury gutmurdherers**). The funeral becomes a “funny **foon-eral**”, attended not by kings, but apish King-Kongs (**Kingen will commen**) and sinister nobles of highly questionable reputation (**Allso brewbeer** → Allsop's Ale & Bluebeard).

617.22 Pens picture at Manchem House Horsegardens

Obscene drawings (**Pens picture**) are scraped (**transcribed**) on the walls of many (German: **manche**) latrines (**House Horsegardens** → stables).

617.23 Femelles will be preadam-

617.24 inant as from twentyeight to twelve.

Instead of wailing ladies a wild bunch of beastly pre-adamite (**preadaminant**) females, starting from the oldest ones (**28**) to the youngest (**12**), in accord with the precedence of the age; all gathered around not to hear the saintly sermon of Father Michael (**pour forther moracles**) but the oracles (**moracles**) poured forth (**pour forther**) by the manly balls (**a bawl gentlemale**) of a priest/medicine man (**parson**) in erotic attire (**lovelade** → lovely laid lad). A goliardic “sacre du printemps”. I wonder whether Joyce was rehearsing the ribald Italian song (which I am sure he knew): *E' morto il bischero* (the prick is dead). It's about the funeral of a nut-less prick, attended by a procession of “whores and faggots”.

Now, being a “funeral game”, like that of the children of II.1, everything must be cleared, cutting it short (**shorp**), before eating time (**The remains must be removed before eahrt hours shorp**), in the hope that the twins, having discarded the dark aspect of the father, may look at ECH from a positive view (**with earnestly conceived hopes**), in fact the reverse image of HCE.

617.28 So help us to witness to this day to

617.29 hand in sleep.

Such a glorious day will bring (**hand in**) a peaceful sleep to those who have been **witness to** it. That is (**to wit**) a day never to be forgotten (end in sleep).

617.29 From of Mayasdaysed most duteoused.

This looks like an umpteenth final signature (as a matter of fact ALP indulges in “final” greetings, only to set them aside in view of further digressions), but its form is somewhat peculiar. Instead of a plain “from your Majesty's **duteous** (servant)” we have a mock genitive “from *of your Majesty* the **duteous** (servant)”, which probably invites to give “**Mayasdaysed**” a not so majestic disenchanting look. The day of MacCraw's annihilation is no more than an illusion (**Maya**), a worn out (**used**) wishful thinking, in duteous accord with what the addressee (**Mayasdaysed** → Majesty) would like to hear. A Majesty, or a Meus Deus, though, deep in danger, sending a mayday (**Mayasdaysed**) signal. But the illusion hides an allusion. “**duteoused**” appended to “**this day to hand**” points, as McHugh suggests, to the hymn “The duteous day now closeth”, which is the first verse of the English version by Robert Bridges of Paul Gerhardt's “Nun ruhen alle Wälder”. That hymn had been arranged by *Johann Sebastian Bach*. But Bach is German for “stream, streamlet”, namely ALP: the **used** to be **duteous** servant of her imperilled husband. Which may also point to the Roman goddess “Maia”, in both aspects of Bona Dea and Magna Mater. And since the month of May derives from Maia, “mayday” may in fact be HCE's continuous appeal to the Mother.

