

**FW IV: 618.19 – 619.19**  
**sparse omnotations by**  
**orlando mezzabotta**



**618.20-24**

Whereas in the previous section ALP's target was Mr Sneakers/Sully, now her broadsides seem directed to the sanctimonious Marie Reparatrices (618.14) who were witness to Lily Kinsella's lesbian lovemaking. They are not specifically mentioned, at least at the beginning, but I think that the “**Rathgarries**” with “**their demb cheeks**” of 619.06 are the same high-brow philistine bigots obliquely hinted at in the course of ALP's defensive harangue. As far as I know Rathgar (where Joyce was born) was a residential suburb of Dublin where distinguished families lived.

To the remark that she was scornfully considered (**we were treated not very grand**) she replies telling how men, police included, admired her (**all bowing to us**) while she passed with her fascinating glide (**with my cubarola glide**). Why “**cubarola**” instead of “**cubanola**” as the famous song recites? Probably because she “rolls” her behind (**glide** → glutei); or because Portuguese “**rola**” is not only “dove” but also vulgar “cock/penis”; or because Latin “**cuba-re**” is “to be lying down”; and “**Cuba**” was a Roman goddess who took care of “young children” graduated to using a bed and thus no longer infants: rocking “**rola**”! As for “**Wanterlond Road**” that could be referred to Alice who can “grow up” and “shrink down”, according to the “rod → **road**”. Or it could be the Waterloo of the Museyroom, where the “**parody's bird**” (11.09) appears “**picking here, pecking there**” (11.12) [→ picking up HCE's spoils].

But it seems that for ALP that scornful judgement couldn't matter less.

**618.23** they can make their beaux to my alce, as Hillary Allen

**618.24** sang to the opennine knighters.

They can kiss (**beaux** → baiser : French kiss) her ass (**alce** → arse)!

The reference to the musical singer **Hilary Allen** beats me. As far as I found she was not particularly famous and probably no more than a chorus girl, thus it's possible that “kiss my ass” had been a reaction of her to a somewhat rude audience (Joyce present, or someone told him?). Unless she was performing what an Italian “**sciantosa**” (café-chantant singer) invented (beginnings of XXth century), namely the “**mossa**” (the move): a wiggling of the hips with a final luxurious “up-bottomed” hit, accompanied by a clangorous drum roll. From this view “**opennine**” may refer to the Italian Appennini mountains, thus to the open-nighters (**opennine knighters**) of Italian cabarets.

But all this is an introduction to another more picturesque image. “**Alce**” is Italian for “moose” (alces alces: the largest and heaviest extant species in the deer family); sometimes wrongly exchanged for “elk”, German “Elch”, a blending of “El” (Hebrew “God”) and ECH. And considering the just seen sapphic scene I wouldn't exclude that “**alce**” may hide “Alceus”, the famous lyric poet and alleged lover of Sappho. But Alceus was also, according to Diodorus Siculus, the original name of **HerCulEs** (→ H C E). Further on: we know that the “Hill of Allen” was the place where stood Fionn mac Cumhaill's fortress (arce → ablative of Latin “arx” : stronghold, fortress, rock). Thus we have her “deer/dear almighty HCE”, her “poetic *Make Cul* on the Hill of Allen” whom the “beaus” (**beaux**) of the Philistine ladies have to bow (**beaux**) to. Beaus sarcastically likened to the “nine knights” (**opennine knighters**) who founded the religious brotherhood of the Templars. Note, though, how the word “**knighters**” points to men “aping” (**opennine**) knights. And since “**Penn** / Pennin / Penninus” was an ancient mountain-god (Titus Livius, XXI.38) with obvious, in our case, hints at “penis”, it seems our “**knighters**” have McCool's “pen” up (**op**) their “arces”.

But there is something more. “Nine nights” is a “*funerary tradition of the Caribbean... an extended WAKE that lasts for several days, with roots in African religious tradition. During this time, friends and family come together to the home of the deceased. They share their condolences and memories while singing hymns and eating food together. - WP*”. Thus the “nine knights” may allude to the “**hoolivans of the nation**” of Finnegans wake. In this case “lamenting”, though, the “opening of their arces”.

**618.24** Item, we never were chained to a

**618.25** chair, and, bitem, no widower whother soever followed us about

**618.26** with a fork on Yankskilling Day.

The Pennine ALP asserts that she has never been abused by her husband, that she has never been compelled to submit to the common fate of wives (what the sanctimonious ladies have probably to undergo), namely to stay at home (**chained to a chair**) and, more mordacious (**bitem**), to be violently assaulted by partners hungry from pussy-lack (**widower**) on their once-a-year sex licence (**Yankskilling Day**). Note that “**chair**” is also French for “flesh”, so that “chained flesh” could be “abstinence”. In other words, in opposition to the forced abstinence of the ladies, ALP has a very satisfying sexual life, doing whatsoever act, whithersoever (to whichever place), with a “fellow” (**followed**) suaver (**soever**) than their withered (**wother**) widowers.

Here ALP underscores the difference between her gentle husband and the ruffian Sully. HCE is depicted as a decent man (**great civilian**), whom she makes a toast to (**proud lives to him!**) [live → Gothic liban, morphs into Latin “libare” (to drink)]. Sexual allusions keep running in “**mushroom**”, “**affectable**” (Italian “affettare” : to slice → salami), “**for his wet**”. The contrary of Sully,

**618.29** Sully is a thug from all he drunk though he is a

**618.30** rattling fine bootmaker in his profession.

who, unfortunately, although a drunkard, keeps being a highly professional treacherous (**bootmaker** → Italian “fare le scarpe”: to make shoes, idiomatic “to cheat, to stab in the back”) **rattle** snake. And if “**wet**” is “sex” then “**all he drunk**” might point to his being a whoremonger.

### 618.30-34

This is ALP's wish of seeing Sully crushed into a thousand pieces by HCE who would then earn back his soiled reputation. But the rendering is somewhat sophisticated.

**618.30** Would we were here-

**618.31** arther to lodge our complaint on sergeant Laraseny

The most obvious allusion of “**herearther**” is “hereafter”, so that “**Would we were herearther to**” could stand for “I am looking forward to”. But there is also a hellish touch in relation to the “hereafter”. Sergeant **Laraseny**, who, in earthly terms (**here-earth**) is a sort of king Arthur (**arther**) against larceny; in an infernal scenery (**here-after**) may become **Lara**, an “artherworld” goddess also named “Tacita Muta” or “Dea Tacita” (the goddess of silence), usually invoked to destroy a hated person. In our case to silence the slanders of Sully, who would be stamped on (**in such steps taken**) until crushed into potsherds (**into potter's pance**). And since “**pance**” points to “paunch” then “potter's pance” could be the inside of the Pandora's box where the bad genie should be “shut up”.

**618.33** into potter's pance which would be the change of his life

Of course one might hear the “rattling” of his crocks, worth no more than despicable pence (**the change of his life**): HCE's Penninus vs Sully's pence. An alms box (Peter's pence) as in the Beggar's (or threepenny) Opera.

**618.34** by a Nollwelshian which has been oxbelled out of crispianity.

Apparently the author of Sully's ruin seems the well known Norwegian who has been expelled (**oxbelled**) out of the Christian community (**out of crispianity**) by the soiled bootmaker (St Crispin being his patron). But as far as I know there is no direct confrontation between the two males. It is ALP who works out the rescue of her castrated (→ **oxbelled**) by slanders (balls) husband. Thus “**the change of his life**” can be referred to her husband's restored reputation; although she shuffles the cards so as to give him the credit.

“**Nollwelshian**” needs further explanations. That seems to be the scornful nickname given by the Crispians to the Norwegian. We can detect a “Welsh Nullity” and an “old Welsh”: a possible hint at old King Mark, a castrated paunchy bull (**ox bellied**) and a cuckold. And since “**Noll**” is a common nickname for “**Oliver**”, there might be an allusion to the hated Cromwell as well.

### 618.35-619.05

But at this point ALP wants to settle the question, once and for all, putting aside the beastly snake (**the natural bestness of pleasure**), who makes a business (**bestness**) of pleasure (French plaisir → play sir → commercial sex → pimp); and focusing her attention on her 100% human (**a huntered persent human**) husband, who, after having been hunted by predators who were following the “scent” (**perscent**) of gossips (**persent** → Italian “per sentito dire” : because of things heard) deserves now to be restored, in accord with the truth of the events (**polite conversations**), with the help of some good drinks (**humbedumb** → humpty-dumpty: ale boiled with brandy) and tobacco (**shag**) which will shake him (**shag**) from his mumbling benumbed (**hum-bedumb**) mutism (**dumb**). And, dulcis in fundo: sex (**that urogynal pan of cakes**) . But, as usual, things are a little bit more complicated.

**619.02** While for whoever likes that urogynal pan of cakes one apiece it is

**619.03** thanks, beloved, to Adam, our former first Finnletter and our

**619.04** grocerest churcher, as per Grippiths' varuations, for his beautiful

**619.05** crossmess parzel.

Once again this seems to be a sarcastic nod to the gossiping (and probably envious) ladies, whom, since they seem so curious about (**for whoever likes**), ALP tells how well “equipped” her husband is. The beginning recalls the Prankquean motif (**why do I am alook alike a poss of porterpease?**). The “**urogynal pan of cakes**” is pretty obvious. It's the serpent like (**uro** → Uraeus) melting cake filling the burning (**uro** → Latin urere : to burn) vaginal pan. The original (origin giving) act, shared by the two of them (**one apiece**). The “**natural bestness (bestness) of pleasure**” turned into “the best of human pleasures”, due to the “**beautiful crossmess parzel**” (the well furnished apparatus) of her beloved first man (**Adam**).

In “**crossmess parzel**” we find the obvious and well provided “Christmas parcel”; the “**cross**”, the “**mass**” and the “**mess**”. The “**cross**” is death, but Christmas is “re-birth”. Somewhat impudent, but the “**crossmess puzzle**” allows it. And “**crossmess**” is also the “**mess**” about her “crucified” husband. As for “**parzel**” it joins together “Parzeval” and “Puzell / Pucelle”.

In “**former first Finnlatter**” we detect nestled alphas and omegas: “**former/latter**” embracing “**first/Finn** (fin / finish)”. Thus HCE is her first and last man, her only partner, the former Adam found later (**Finnlatter**) as Finn-again. He is also her “**grocerest churcher**”, which gives vent to a lot of allusions. That’s a Fatherly Figure (**churcher** → God; **grocerest** → German größer: bigger → Almighty); but “**churcher**” may point to French “chercher” (to look for) and obliquely to “chercher la femme”. And since “chercher” could also allude to “exploring”, then we have the image of HCE exploring her “abundant (gross) and nutritious (→ **grocer**)” body.

**619.04** as per Grippiths' varuations,

This is tricky indeed. McHugh informs us about the “Griffith's valuation act” and how Adam Findlater had a part in its revision, favourable to farmers who (unless I got it wrong) had thus to pay reduced rents. It would be interesting to find out who came first in Joyce's imagination, whether Findlater or Griffith. But I am afraid that would be a “chicken or egg” dilemma. In any case I think that the general idea is that of the evaluation of HCE's worth, his “parcel of land” (German Parzelle). And since “parcel” is also a “plot”, a hint at how costly (Italian “parcella” : fee) the plot against HCE has been. “Fee” (→ f) could in fact explain the Griffith/**Grippith** variation (**Plot** → **Fee**).

But there is a more ribald allusion. “**Gripp**” may in fact hint at “Grimm” and at his “Law” of consonant shift and its historical “rotation”, according to which “p” turned into “f”. Thus the “Fee” of the Fatherly Figure of Griffith becomes his “Pee”. As for “**varuation**” I wonder whether Joyce knew this amusing anecdote:

#### U AND I.

A lady happening to say **varuation** instead of **variation**, seemed to be offended when informed of the error by a gentleman, but had her good nature restored, when told by him. “Madam! Heaven forbid that there should be any difference between **U** and **I**.”

But I am sure he wanted to point out the “U/I” variation. Which in our erotic view may indeed allude to Kama Sutra “rotations”. If only because “varus” is Latin for “bent outwards”; as a matter of fact it seems that its original meaning was “with legs opened”. Add to it that Finnish “varus” is an archaic rendering of “equipment, armament”. The modern term “varuste” is used in heraldry (armed / armé).

[**Armed** - Used to refer to the claws, talons, tusks, and suchlike of creatures when of a different tincture from the body. Also used of parts of the human body when encased in armour.]

It does not take much effort to morph “armour” into “amour”! And that should be enough as regards HCE's manliness.

But under all that is hidden a more subtle image: Finnegans Wake itself. The original motherly waters (**urogynal pan of cakes**) riverrunning besides the “vertex” (**apiece** → Italian “apice” : crest, peak, summit → Howth), namely ALP and HCE (Eve and Adams), created by the sinful author (**Adam**); something which keeps starting and ending (**former** ↔ **latter**), the title of which, different from the first one (WIP), will only be found later (**Finnlatter**). A literary cathedral (greatest church) the vastness of which must be explored (**grocerest churcher** → re cherche), Athanasius Kircher (**churcher**) like, resulting in never-ending linguistic modifications and evaluations (**as per Grippiths' varuations**) like a holy mass of crossing puzzles (**beautiful crossmess parzel**). That's the Christmas parcel our beloved Adam (JJ) gives us.

### 606.06-10

What said above should silence the risible cheeky comments of the **Rathgarries**, the high-brow garrulous rats, turning them into “dumb chicks” (**demb cheeks**). Their gossips should not be “varuated” more than those of the washerwomen talking about Anna Livia's amphibious bed

619.07 wagging here about around the rhythms in me amphybed

which, if pointing to “amphibrach” with its “short-long-short” metrics, does evidently hint at a rhythmically pumping “P”. Not forgetting that amphibrach is the main foot used for limericks. And that it comes at the end (ty-Dump-ty) [˘˘˘] of two preceding anapaests (Have you heard – of a Hump) [˘˘˘ / ˘˘˘] of our famous song.

619.08 he being as bothered that he pausably could by the fallth of hampty damp

The garrulous rats insinuating that her husband has erection problems, so that he, embarrassed (bothered) has to pause (**pausably**) because of the “umpteenth” fall (**fall-th**) of his depressed (**damp**) empty protuberance (**hampty** → hump → fuck).

619.09 Certified reformed peoples, we may add to this stage, are

619.10 proptably saying to quite agreeable deaf.

ALP laughs at them, at those conformists (**Certified reformed**), who should be ashamed of themselves (Certi-**fie**-d!) and who can converse only with those “who

have not ears to hear” (**deef** → deaf) and belong to the same philistine clique (**pro-  
opt-ably**), speaking the same (→ **agreeable**) language.

**619.10** Here gives your answer, pigs and scuts!

The disdainful reply of ALP begins with an insult against those whom she calls “painted and stupid sows” (**pigs and scuts**), contemptible parodies of the valiant Picts and Scots that had been in continuous war against the Roman invaders. They are only a bunch of Romanized catholic bigots.

**619.11** Hence we've lived in two worlds. He is

**619.12** another he what stays under the hump of holth. The herewaker

**619.13** of our hamefame is his real namesame who will get himself up

**619.14** and erect, confident and heroic when but, young as of old, for my

**619.15** daily comfreshenall, a wee one woos.

And she puts things in the right perspective.

In “**Hence**” we find the two hens (mother/daughter) embracing HEC (**HEnCe**). The “**two worlds**” are the double aspect not only of ALP/Issy, but also of Finn/ HCE, the temporal past/future. Two worlds that are also two different modalities of vision: the **Rathgarries**, in their apparent “rectitude”, unable to perceive ALP's circular (for them “crooked”) recourse of exist-**hence**. Their gossips were about the sleeping “old figure” interred under the hill of Howth (**the hump of holth**). In “**hump**” we see the “hump of him”. In “**holth**” his umpteenth hiding “hole”.

But ALP is talking about the one who is awakening (**herewaker** → Earwicker) and who awakes her sexual drives. In “**hamefame**” we find French “homme (et) femme” (man+woman); Italian “fame” (hunger), thus her “hunger for males”. He is the new virile (**erect, confident and heroic**) descendant (ascendant would be more fit) bearing the same name (**namesame**) of the ancestor, although in reverse order (ECH ↔ HCE); ready to be of service (**who will get himself up**) when a female, no matter if young or old (**but, young as of old**), either one or the other (**a wee one** → we one) makes advances (**woos**) so as to have him bring them comfort and refreshment (**comfreshenall** → come, freshen all!) in a reserved tête-à-tête (→ confessional).

**619.16** Alma Luvia, Pollabella.

ALP's signature (Anna Livia Plurabelle) points to the nourishing (**alma**: Latin almus,a,um) soul (Italian and Spanish “**alma**”) of the watery (Spanish “**luvia**”: rain)

mother (**alma** mater). Does the comma after her hint at “comata” (Latin: long/leafy haired) Livia? In any case it distinguishes two female modalities.

“**Pollabella**” is a blend of Italian “beautiful (young female) chick” and “beautiful water-spring”. “**Polla**” as chicken is somewhat unorthodox. The common name of chicken is masculine “pollo”; its feminine counterpart is “pollastra”, of which the diminutive is “pollastrella” (little **polla** → little spring), more in consonance with “**Pollabella**”. I think it's pretty obvious that it refer to Isabella → Issy. Thus the signature joins the double aspect of the “r-ever-running” female.

**619.17** P.S. Soldier Rollo's sweetheart.

Once again the letter does seem to have no end. But the postscript looks like the baton of a relay race, the mother passing it to the daughter. “**P.S.**” pointing also to the “piss/pease” of the Prankquean in her relation with the “rolling” twins (**Rollo's sweetheart**). And since **Rollo** was the first Viking Duke of Normandy, and Normandy is in strict relation with Tristram, that's a further evidence that it's Issy who now takes the main “role”.

**619.17** And she's about fatted up now

**619.18** with nonsery reams. And rigs out in regal rooms with the ritzies.

**619.19** Rags! Worns out. But she's still her deckhuman amber too.

She is grown up, now. She is fed up with nursery rhymes (**nonsery reams**). She cannot stand any more the “fetid” (**fatted**) reams of nonsense (**nonsery reams**) of plebeian (non serious) “realms”. It's now for her to go out (Irish “**rig**” : future of “téit” → to go), breast upright (téit → Italian “tette”: breasts), regally (Irish: **rig**) adorned (**rigs out**), in royal places (**regal rooms**) in company of rich and sophisticated people (**ritzies**), in fact risible roly-poly toys (Italian “misirizzi” → miss ritzy), to the lively tune of ragtime music (**Rags**) played perhaps, who knows?, by Jelly “**Roll**” Morton. Having thrown away her former worn out rags (**Rags! Worns out.**)

What should not pass unnoticed is the series of words starting with “r”. If we pair them with **Rollo** we have a “spit” of Rolled Rs (arse), which may allude to ALP's detached and ironic judgment over her “rags to riches” daughter. But those are of course young girl's dreams. So she keeps observing her with a tender motherly look. No matter how apish (→ **deckhuman**) Issy acts, she keeps being her mirrored **amber** (Italian ambedue : both), shadowy (Latin umbra) image (**Fluvia, amber witch she was : 546.35**), running parallel to her east-west course (**deckhuman** → Latin decumanus). The concomitant allusion to De Valera's Document N.2 (basically a declaration of independence, with its refusal of swearing an oath of allegiance to the king) is quite interesting since whereas independence from British (patriarchal) rule

would point to “west”, the new world; Anna Livia is following the opposite direction of the decuman so as to flow into the sea, England (Father) oriented. The young girl becoming a woman, the woman a young girl.

