

[BI.3] FW – 621.33-623.03

If Flush is fleshid, whaling is the Spurt

by
orlando mezzabotta
www.ormezza.it



This passage is composed by a sequence of six blocks, not particularly difficult to follow, except for the last one (622.29-623.03), in which the dominant image is so mixed with side resonances that one might easily be stuck in semantic quicksands. The basic theme is that of the psychological support ALP is determined to give to HCE laden with a burden of infamous accusations which she strongly denies; or, in any case, she is ready to overlook, as she did in the last part of the previous passage, considering them no more than natural instincts which flesh is heir to. Let us give a closer look:

(1) 621.33-622.03

621.33: We will take our walk

621.34: before in the timpul they ring the earthly bells. In the church

621.35: by the hearseyard. Pax Goodmens will.

ALP asserts that she and HCE will triumphantly walk in front of those who are waiting for the tolling of HCE's death bells (**earthly bells**), chimed by Fox Goodman (**Pax Goodmens**) the recurring “campanologist”. Of course the “bells that ring” are the gossips as well. And the “**timpul**” is the church (temple) of the Philistines, the conformists (**Goodmens**) who would like to see the funeral (**hearse**) of their victim; but it is also Rumanian “time”, so that ALP and HCE will walk in front of them before (**before in the timpul**) their murderous scheme be accomplished, and willy-nilly they (the Philistines) shall have to accept that (**Pax** → Latin *pace* → with their permission!). But I wouldn't exclude that the Rumanian touch be also a hint at Dracula, the vampire who will keep rising from the graveyard of evil hearsays (**hearseyard**) they would like to bury him into, like that of LeFanu's “*House by the Churchyard*”. As for this one the references are not only limited to Chapelizod, where the house is, like Porter's (HCE) pub; but LeFanu's name is Sheridan, which might unleash another Irish Sheridan (Richard Brinsley), famous for his plays “*The Rivals*” and “*The School for Scandal*”, definitely fitting our context.

621.35: Or the birds start their

621.36: treestirm shindy. Look, there are yours off, high on high! And

622.01: cooshes, sweet good luck they're cawing you, Coole! You see,

622.02: they're as white as the riven snae. For us.

The literary references continue with Sterne's "*Tristram Shandy*" (**treestirm shindy**), or more probably with his "opinions" which may point to the fracas (**shindy**) of the scandalmongers, equated to crows (**birds**) with their lugubrious (**treestirm**) calls (**they're cawing you**). We should note how the swollen "storm" is reduced to a meagre "stirm" (o → i), so as to show how unworthy their slanders are. Nonetheless they chase away any defensive speech, as that of the white doves, whose "coos" become the crows' fascist "cosh" (crows → black birds → blackshirts), their gentle "cooing" turned into coarse "**cawing**". The ravens' blackness is sarcastically underlined by the juxtaposition with the purity of the "driven snow" (**as white as the riven snae**). That may once again point to fascist black shirts, this time through an oblique reference to Shakespeare's "The winter's tale", more precisely to a couple of lines of Autolycus' song:

"Lawn as white as driven snow;
Cyprus black as e'er was crow;"

"Lawn" is "linen" and "cyprus" is a black scarf put on at funerals. "**riven**" hints at "raven"; as for "**snae**" it is a "negated snow" (s-nay) and a possible hidden "snake". Now, since "rive" is "to tear apart" that may also recall the high priest of Matthew 26.65 and Mark 14.63:

"Then the high priest rent his clothes, saying, He hath spoken blasphemy;
what further need have we of witnesses? behold, now ye have heard his blasphemy"

so that the general image is that of a wild bunch of fascist-like Philistines displaying their scandalized attitude towards HCE, whom they even call "faggot". In fact, in this context, "Coole" can easily become "cul" (French and Italian "arse").

"**For us**" is tricky. Of course one can say that all the above mentioned slanders are aimed at the two of them. But that's not all. "**For us**" may be Greek "phoros", which was a tribute paid to Athens by the members of the Delian League. Moreover if we link it to "**snae**" we get "**snae. For us**", namely "s-naephorus → anaphora"; which is the repetition of the first part of a sentence. In our case it can be the repetition of the moral tribute ALP and HCE have to pay to the scandalmongers' league. But also the repetition of a new beginning (**Next peaters poll**).

622.02: Next peaters poll you

622.03: will be elicited or I'm not your elicitous bribe.

The above shown passage of the gospel may also be linked to "**peaters poll**" since it has to do with St Peter who denies knowing Jesus:

“Then began he to curse and to swear, saying, I know not the man.
And immediately the cock crew.” 26.74

That's the opposite of the solicitous (**elicitous**) ALP who promises HCE he will be raised to the rank of the “elected” (**elicted**) thanks to the donations (**bribe**) she does bestow which will help her in raising him on high (**elicted** → elicited) and be herself a felicitous (**elicitous**) bride (**bribe**). And if “**bribe**” is a fault, O felix culpa (**elicitous bribe**) of an “illicit” (**elicitous**) wife! Needless to say that “**peaters**” calls “**peat**” which calls “**whiskey**”. Thus “**poll**” is also the collection of votes that sort out whom a toast should be raised to (**elicted** → elicited). Namely HCE!

(2) 622.03 – 622.12

622.03: The Kinsella

622.04: woman's man will never reduce me.

There is one thing ALP wants to make clear from the very beginning. There is no one who can hope to get her favours, making of her an unfaithful wife. Least of all HCE's biggest enemy, Magrath, no matter how hard he try. It's interesting to note how ALP addresses him, not by his name, but by his social status: that of a whoremonger and a pimp, being the man of a notorious strumpet, whom, once again she alludes to with a generic “**Kinsella woman**”. As for “**reduce**” the word allows subtle meanings. The most obvious one being that of “reduction”. No matter how “superior” Magrath presents himself she won't be intimidated, becoming “small”. Or, there shall be no way for him to win her (**reduce** → seduce), so that her honesty might be “reduced”. But there are Italian funny subtexts. “**rèduce**” is “war veteran”, so that that word might be used by Magrath as a way to “elicit” ALP's tenderness. But “**reduce**” may be divided into “**re**” (king) and “**duce**” (dux → Mussolini), thus Magrath's boisterous strutting. If Joyce meant that, there might be a further grotesque allusion. The Italian king (Vittorio Emanuele III), nicknamed “soldier-king” was 1.53 mt tall; whereas the Duce's stature, although not impressive (I read somewhere he was 1.74, but it seems he was only 1.69 or 1.66), was certainly considered “monumental”. Thus a sneering oxymoronic portrait.

622.04: A MacGarath O'Cullagh

622.05: O'Muirk MacFewney sookadoodling and sweepacheeping round

622.06: the lodge of Fjorn na Galla of the Trumpets !

And ALP makes fun of Magrath, distorting his name. In “**Garath**” we may find “*gargarahat*”, the Hindustani rendering of the first thunder (3.15), thus “**MacGarath**” would be also “*Boanerges*” (the sons of thunder → vociferous preacher) already met in the Prankquean episode, under the guise of Jarl Van Hooter (22.32). But “**Garath O'Cullagh**” hides Italian “*grattaculo*”, quite an ambiguous term. The English name is “*rosehip*”, but the literal translation is “*scratch arse*”. Add to it that “*grattare*” is

idiomatic “to steal”; and “culla” is “cradle”; thus “grattaculla” (**Garath O’Cullagh**) would hint at baby kidnapper. Once again with Prankquean’s resonances, underscored by “**O’Muirk**” which points to Prankquean’s “*Mark the Wans... Mark the Twy... Mark the Tris*”. Thus Prankquean traits are applied both to ALP in her ability of scorning Magrath; and to Magrath who, equated to Grace O’ Malley, is then pointed to as an effeminate. But of course “**O’Muirk**” recalls also king Mark, the cuckold; and the murky figure of “**MacFewney**”, from whom we may pick up a “few phoney funny fawning faun”. He is shown cock-o-doodle-dooing (**sookadoodling**) and bargaining the price (**sook** → souk, suk → bazar) of a fuck (**sweep** → Italian scopare : to fuck) with young whores (**sweepacheeping** → chirping chicks); or, like the pimp he is, collecting young chicks for his brothel, the “**lodge**” of “**Fjorn na Galla of the Trumpets**”. “Mac na galla” is Gaelic for “son of a bitch”. In “**Fjorn**” we find a Viking “bear” (Björn) turned into a “son” (vernacular Italian “fijo”), thus “mac” and consequently into a “Mac na galla”. As for the “**Trumpets**” we hear gossips and see strumpets hiding their foremost Ss.

622.06: It's like potting the

622.07: po to shambe on the dresser or tamming Uncle Tim's Caubeen

622.08: on to the brows of a Viker Eagle.

Having an affair with him would be disgusting. In fact “**potting the po to shambe**” is not only the indelicate “putting the chamber pot (French *pot de chambre* → **po to shambe**) on the dresser; but the really nauseating image of an arse (German *Po*) slowly pouring (**shambe** → shamble) faeces on the dresser, like a filthy pig (**shambe on** → French jambon → ham → pig). A vague remembrance of the Russian General. The next image is only an insult to office and authority. “**Viker Eagle**” is HCE seen as Earwicker in a viceregal stand and a celestial bird, the eagle of Zeus. To cheat on him would be the same as leaving a viceregal lodge (Tim Healy’s “*Uncle Tim's Cabin*”) for a miserable hut (Harriet Beecher Stowe’s “*Uncle Tom's Cabin*”); or changing a royal crown with a modest old hat (**Caubeen**) clownishly pulled on to the brows, like a tam-o'-shanter cap (**tamming**).

622.08: Not such big strides, huddy

622.09: foddy! You'll crush me antilopes I saved so long for. They're

622.10: Penisole's. And the two goodiest shoeshoes. It is hardly a Knut's

622.11: mile or seven, possumbotts. It is very good for the health of a

622.12: morning. With Buahbuah.

Now ALP directly addresses Magrath calling him “**huddy foddy**”. This term, being fabricated, points to a myriad of possible semantic fields, thus we had better limit our guesses within the specific context, which is that of a chase in view of a tentative rape. The “**big strides**” are those of a predator chasing “**antilopes**”. The jungle set being underscored by the “**Buahbuah**” (*baobab* and *boa* serpent) of 622.12. But in our case, of course, the predator is Magrath, the satyr, trying to grab the “**AntiLoPe**”. So let's go back to “**huddy foddy**”. The first hint is “fuddy-duddy”, in this instance not the stuffy old-fashioned person, but an “old fart”. However the two parts of the word

are reversed (**huddy foddy** ↔ fuddy-duddy), specular. Now, since the double “d” seems to be the core of the two components, if we reverse it, as in a mirror, we get “b” and “*per speculum in aenigmate*” (1 Corinthians 13:12) we can see a “hubby fobby”, thus someone who cheats (to fob → fobby) playing the role of the husband (hubby). A hobby husband and a “hoodie” (**huddy**), a hooded crow. Moreover since “d” and “t” are “consonants” (sounding together), we get “huppy fotty”, from which we extract a sexy “hotty / hottie” and an Italian “fotti” (fuck). Putting all that together we may even call to mind the scene of Aphrodite and Pan



where we can see the horny god stepping on Aphrodite's left foot (**You'll crush me antilopes**), which can indeed be compared to an antelope's agile leg. So “**anti-lopess**” hints at ALP's little legs that do not run (**anti**) with long swinging strides (**lopess**), as Magrath does (**such big strides**). What's interesting in the sculpture is the sandal (**Peni-sole**) in the hand of the goddess which she so jealously saves (**I saved so long for**) and is ready to use as a weapon. A fireworks indeed of ribald allusions. That's the hole for the penis (**Penis-ole**), which in the context of a general shoe symbolism (**goodiest shoeshoes, possumbotts**) alludes to Italian “*penisola*” (peninsula), namely “*lo stivale*” (the boot) which is a metonym for Italy, but its elongated form may be seen as a phallic symbol. In conclusion the general idea of this passage is that ALP warns the filthy Magrath to keep his distance and to avoid nursing false hopes. “**Not such big strides**” hints in fact to the Italian idiomatic “*Non fare il passo più lungo della gamba*”, lit. “Do not take a step longer than the leg”, namely “Don't bite off more than you can chew. ”

622.10: It is hardly a Knut's

622.11: mile or seven, possumbotts.

In fact, no matter how hard he try (**hardly**); no matter how imposing - like the famous Knut the Great (king of Denmark, England and Norway) - he presents himself; no matter how many (one or seven) his smiles (**Knut' – smile**); no matter how long his strides, a nautical mile per hour (**Knut's** → knot) or a jump like that of the “**seven**”

leagues boots, he shall never reach her and remain, instead, “frustrated”, as a result of a subtle Russian-Italian wordplay. “**Knut**” is Russian “КНУТ”: English (whip, scourge), Italian “frusta”, which can easily be morphed into “frustra-tion”. So as to suggest that Magrath will be not only frustrated, but that he would deserve to be whipped with the instrument used for flogging criminals and political offenders.



**622.11: It is very good for the health of a
622.12: morning. With Buahbuah.**

This is a typical example of phrasal hinge. It may be linked to the just suggested flogging which would then be the deserved punishment of filthy Magrath and his loud cries of pain (**Buahbuah**), “bua” being Italian baby talk for “boo-boo”. But the phrase may instead introduce the next section if it is put in relation to ALP, shown starting her glorious morning play with her fancied phallic symbol, both boa and baobab (**Buahbuah**).

(3) 622.12 – 622.16

**622.12: A gentle motion all around. As
622.13: leisure paces. And the helpyourselftoastrool cure's easy. It seems
622.14: so long since, ages since. As if you had been long far away.
622.15: Afartodays, afartonights, and me as with you in thadark. You
622.16: will tell me some time if I can believe its all.**

Unfortunately the baobaby boa (**Buahbuah**) is ill (has the “bua”). And since “bua” has assonances with Italian “bue” (ox) that is not such a good omen. Nonetheless she begins her slow and surrounding manoeuvres (**As leisure paces** → acronym **ALP**) like a snake charmer (**A gentle motion all around**), hoping she might cure HCE's masturbating practices (**helpyourselftoastrool**), his help-yourself tool. Of course that could also be her handjob cure on his “toast-roll” (**toastrool**). “**As leisure paces**” might be read too like a sarcastic “As Mr Leisure likes”, since “**paces**” hints at Italian “piace” (pleases). At any rate ALP sadly considers the long abstinence she has been

submitted to, her quarantine (**Afartodays, afeartonights** → forty days and forty nights); how he responded to her sacrosanct requests either with farts (**A-fart-odays**) or with threats (**a-fear-tonights**). A dark cohabitation, as in an ark of death (**thadark** → dead ark), which is also a “dead arc”, a bow no more in a condition to throw arrows. Needless to say that her suspicions about HCE's ambiguous sexuality (is it only masturbation or something else?) keep emerging no matter how hard she tries to repress them (**if I can believe its all**).

(4) 622.16 – 622.22

622.16: You know where

622.17: I am bringing you? You remember? When I ran berrying after

622.18: hucks and haws. With you drawing out great aims to hazel me

622.19: from the hummock with your sling. Our cries.

ALP tries to make HCE remember the happy days of their youth, his aggressive wooing, the good time of their love making (**Our cries**) around Howth promontory. She describes her carefree and breezy attitude, like a female Huckleberry Finn (**berrying ... hucks**), a little bitch (**hucks and haws** → huckle → hip → rose haw & rose hip → dog rose → bitch) seeking for strong hugs (**hucks**) and moans (**haws**); how he attempted to climb her “mons (**hummock**) [Veneris]” trying to shell (→ Venus) her hazel (**great aims to hazel me**) with his “**sling**”, making show of the high goals (**great aims**) he intended to reach and of his megalomania (**great aims** → **I AM**). All inside a vague mythological reference to Persephone who had been kidnapped and brought “ad inferos” by Hades while she was gathering flowers (→ **berrying**).

622.19: I could lead you

622.20: there and I still by you in bed.

However ALP's route is not a descent, but an ascension to the heights of Howth, an amorous set that she is still able to recreate in her imagination, while HCE keeps being asleep (**you in bed**); rehearsing what she did when she was in bed by him (**and I still by you**) who did not respond.

622.20: Les go dutc to Danegreven,

622.21: nos? Not a soul but ourselves. Time? We have loads on our

622.22: hangs.

There are multiple references to Howth. “**Danegreven**” points to Duncriffan Point, near the nose (**nos**) of Howth; “**greve**” is Danish “earl”, recalling Jarl Van Hooter, Earl of Howth; “**dutc**” is the acronym of “Dublin United Transport Company” which served Howth through the “Clontarf and Hill of Howth Tram-road Company”. Of course “**go dutc**” may sound ambiguous, since “go Dutch” is idiomatic “to pay for oneself”, thus, in our specific case, an allusion to masturbation, which probably ALP must resort to because of her husband's disinterest. Add to it that “do the Dutch” means “to commit suicide” and the general atmosphere becomes sort of umbrageous.

And when ALP says “**nos**”, does she pull HCE's nose (→ phallus)? Is she quoting Hamlet?

“Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs?”

But “**nos**” is also Latin “we”, which contradicts “go Dutch”; thus a private sphere underlined by “**Not a soul but ourselves**”, which is also an allusion to “Sinn Féin, amháin!”, this last Irish word morphing into a French “mháin → main ” (hand) that adds a further touch of masturbation. The same hand on which “time hangs”, hiding an oscillating pendulum (**Time**), not a “lord”, but only (amháin) a “**load**”. All this, of course, masked by the exterior image of “intimate privacy” that they may exploit as long as they like. Or, more precisely, until troubles make their entrance.

(5) 622.22 – 622.29

622.22: Till Gilligan and Halligan call again to hooligan. And
622.23: the rest of the guns. Sullygan eight, from left to right. Olobobo,
622.24: ye foxy theagues! The moskors thought to ball you out. Or
622.25: the Wald Unicorns Master, Bugley Captain, from the Naul, draws
622.26: up by the door with the Honourable Whilp and the Reverend
622.27: Poynter and the two Lady Pagets of Tallyhaugh, Ballyhuntus,
622.28: in their riddletight raiding hats for to lift a hereshealth to their
622.29: robest, the Stag, evers the Carlton hart.

Now this is a metaphorical deer hunt, the deer being of course “dear HCE” who has to save himself from an intense series of gunshots and from a bunch of howling dogs running after him. At this point we have two choices: either we jump to the next block or we try to identify the characters who are given specific names and qualities. And that's indeed a pyrotechnic task!

The biggest problem is “**Sullygan eight**”. That's a plausible reference to the Sullivans; but they should be twelve, so why the missing (**left**) four? It seems we have to find the “**right**” reason! Perhaps the word does not point to the Sullivans, but to a Sullivanean set, marked by sullies and treacherous broadsides: the gan/gun puns, Ganelon (Italian Gano) the traitor of Roland's song, the son of guns (**rest of the guns**) accompanying the probable twins (**Gilligan and Halligan**) in their thuggish (**foxy theagues**), rowdy (**hooligan**) and blasphemous holy game (**hooli-gan**) against their “holy babbo → Italian daddy” (**Olo-bobo**), the Ali Baba threatened by the forty thieves (**ye foxy theagues**). In “**Gilligan and Halligan**” we may even extract some anagrammed Italian “**Gilligan** → galli” (cocks) and “**Halligan** → gallina (hen)” which may be a vague allusion to the children, the twins and Issy. Moreover since a “gun” can be referred to as a “piece” (of ordnance), we have the “pieces of eight” of Long John Silver's parrot; but smeared (**Sully**) like Juda's “silver” coins. The whole scene looking like a “mummer's play” with masked figures (**moskors**) trying to shoot

(**to ball you out**) the Archenemy, the Turkish Knight of the mummers, reminiscing the Russian General (**moskors** → Moscow). Of course the “**ball**” and the “**moskors**” allude to a “masked ball” and thus to Verdi's well known “*Il ballo in maschera*”, one of whose characters is “Oscar”, a page (male), interpreted by a soprano (female), who will “unmask” his master, although unintentionally. But there is a subtle trick, since Verdi's opera (1859) is the remake of Daniel Auber's “*Le bal masqué*” (1833). The younger maestro obscuring the older one, in fact the basic theme of this passage. So we can now begin the count of our eight characters, starting from the already seen twins who morphs into the three soldiers (**Bugley, Whilp, Poynter**), adding the two girls, who may also be Issy in her double aspect and ending with ECH (**evers the Carlton hart**), thus $[2 + 3 + 2 + 1 = 8]$. As regards “**from left to right**” more than the order of gun firing suggested by John Gordon, I'd rather see the cannon's crew. According to Encyclopaedia Britannica (1771) “Each cannon would be manned by two gunners, six soldiers, and four officers of the artillery” [WP], which gives us both the 8 gun servants and the 12 Sullivans. But of course “**from left to right**” could also point to the group of hunters coming from every direction in a sort of surrounding manoeuvre; or, as a side resonance, even to “rive gauche” and “rive droite” referred to the twins (**Gilligan and Halligan**).

Let us continue with our list: “**the Wald Unicorns Master, Bugley Captain**” seems to be a plain reference to Buckley who shot the Russian General, becoming thus the most famous (**Master**) of the three fusiliers (**Unicorn** → fusil) hidden in the bushes (**Wald** → German wood, forest).



The unicorn being present in the British Royal Coat of Arms, at the right, claiming for his “**right**” (*mon droit*), face to face with the god/king on the “**left**”. And no one should question his sacrosanct request, as the motto asserts (*Honni soit qui mal y pense*). But “**Bugley**” refers to “beagle” as well, both the hunting dog and the ship of Darwin (*The Voyage of the Beagle*), alluding thus to his “theory of evolution”, well fitting our context.

As for the other two they might be different modalities of the twins: “**Whilp**” being “whip” and “whelp” could be Shem/Stephen (*Portrait of the Artist as a Young Man*), although “**Honourable**” would sound definitely sarcastic; whereas “**Poynter**” points not only to a “**se-poy**”, but to the “**Reverend**” Shaun.

Then we come to “**the two Lady Pagets**” who, as suggested, might be the two pissing girls and the double aspect of Issy, her morbid side alluded by “Paget's disease” (deformity of bones), with a resonating allusion to Alice's Duchess:



And also a possible reference to Jean Piaget, a psychologist well known for his works on child development. “**Tallyhaugh**” being their alerting “tally-ho!” towards “he who exhibits his belly and his balls” (Bally) hunting them (**hunt-us**), like the big bad wolf, the Spanish “**lobo**” (**Olobobo**), of Little Red Riding Hood (**riddletight raiding hats**). Not so easy, though, to decipher, like a tight riddle (**riddletight**); unless, of course, we read “riddle” as a verb (to perforate with many holes), which may invite to a ribald interpretation, especially if we assume that “**Ballyhuntus**” is Italian feminine “**belle unte**” (quite smeared).

And then we come to the final figure, the target of the hunt, HCE (**evers the Carlton hart**), with a plain reference to Joyce, who now and then happened to lodge at the Carlton Elite Hotel (CEH) in Zürich. But what we must notice is the juxtaposition “**hart / Stag**”, or, better “**Stag [evers → vs] → hart**”. The Stag, with capital S, is the young, robust and boasting (**robost**) “**husband-to-be deer**” who is going to substitute the old “**hart**”. The most reliable figure is Shaun, with the capital S that gives him a Sully touch, framing thus the above mentioned “**Sullygan eight**”. Who in fact may also be an “infinite” number, since **8** is an upright symbol of infinity (**∞**), perhaps recalling Mark 5,9 “My name is Legion” (the name of the unclean spirit). And it is the Stag that the hunting party raises its toast to (**lift a hereshealth**).

(6) 622.29 – 623.03

622.29: And you needn't host

622.30: out with your duck and your duty, capapole, while they reach

622.31: him the glass he never starts to finish. Clap this wis on your poll

622.32: and stick this in your ear, wiggly! Beauties don't answer and the

622.33: rich never pays.

And here we come to the most tricky block of the passage, since its intermingled references are mixed up in such a way that it is not easy to follow each track without being disturbed by the parallel noise of the others. The problem comes from the two pronouns “you” and “him”. Since ALP speaks to HCE (→ you) it's plausible that “him” refer to the “Stag” whom a toast (**hereshealth**) is raised to (**while they reach him the glass**). The fact that “**he never starts to finish**” hinting at the never-ending conflict between father and son. Now, if “you” is HCE we must give sense to the rest of the sentences so that they form a coherent system. [It goes without saying that those who assert that “coherence” is alien to Finnegans Wake should be cat-o'-nine-tailed & so be it!]

Let us start, then, with “**host out**”. Within this frame “**host**” is both “innkeeper” and the “consecrated bread” of the Eucharist, which is Latin “hostia” (sacrifice, victim). “**duck**” is “to lower the head” (a gesture of humble obedience) and Irish “deoch” (drink). “**capapole**” is “cap-a-pie” (head to foot → bowing down, a further act of submission). “**duty**” is of course what the humble servant is expected to do. As for “**your duck and your duty**” there may be a possible reference to Wesley Wilson's song “Do your duty” (1933), in the extraordinary rendering of Bessie Smith. Two of the lines say: “Don't come quackin like a **duck** Do your **duty**”.

Now if we try to give a first tentative shape to these data we see ALP telling HCE not to passively accept his situation, drinking his bitter cup (**duck** → deoch), lamenting (quackin like a **duck**) his state of scapegoat, of a victim (**host**) who must sacrifice himself (**duty**) for the benefit of the community, namely the “**Beauties**” and the “**rich**”, the well behaved decent people, who nonetheless will not show him any sign of gratitude (**never pays**).

It's true, though, that generosity does not belong to HCE's traits, thus the last sentence should be read as a sarcastic innuendo. There might be even a possible allusion to the 1926 silent movie “Beau Geste”, whose main character sacrifices himself in order to save the honour of a Lady (guess what! The actress's name was Alice Joyce):



At any rate the whole is a piece of wisdom (**wis**) that he, Earwicker (**ear, wiggly**), should **clap** into his head (**on your poll**). A chicken head, in fact, since “**poll**” hints also at Italian “pollo” (chicken), with a side meaning of “dump, dupe”. The unusual “**wis**”, concealing a “dom → dome”, underscores the “head” image. Add to it that since “**clap**” is “gonorrhoea” and “**poll**” may point to “pole → phallus” then we have the compound image of an infected “dick-head” who should know better.

Now let us look at the scene from another angle. This time the “you” ALP is addressing is the “Stag” and “him” is HCE, who will never finish drinking the bitter cup his enemies hand him out (**while they reach him the glass he never starts to finish**). In this perspective “**capapole**” may hint at Italian “capopopolo” (demagogue) who is at the head of the hunters, who throws out of the pub (**host out**), with a scorning toast (**your duck** → deoch), the fatherly figure (the hart), as he is expected to do (**your duty**). But ALP's warning against Shaun/Stag is very determinate. “**stick this in your ear**” hides a painful “your rear”, thus an “up your ass” to someone whom the above elucidated “dick-head” epithet may also be applied to. “**ear, wiggly**” being a mean and distorted image of an Earwicker, one who tries to wiggle out a new social status at his father's cost. But, no matter how he brags (Italian “farsi bello: to make oneself beautiful → **Beauties**), no matter how he tries to “reach” a higher state, he will never be “**rich**” enough to **pay** the price (to be as valuable as) of the true Earwicker (**Beauties don't answer and the rich never pays**), recalling the well known Parnellean advice: “When you sell, get my price!”

Although these two semantic layers are closely intertwined the most relevant is undoubtedly the first one, narratologically linked to the lines that follow:

622.33: If you were the enlarged they'd hue in cry you,
622.34: Heattown, Harbournstoun, Snowtown, Four Knocks, Fleming-
622.35: town, Bodingtoun to the Ford of Fyne on Delvin. How they
622.36: housed to house you after the Platonic garlens!

Here we have a variation of the hunting scene, the hart/HCE equated to a criminal escaped from prison (**enlarged** → at large), sought after by a “hue and cry” (**hue in cry**) posse coming from seven directions; seven recalling the deadly sins, but also the rainbow colours (**hue**). In fact “**hue in cry you**” may hint at Italian “dirne di tutti i colori” (lit. to say something in all colours → to hurl insults at someone); and since “**cry you**” may be morphed into a “crayon”, that may allude to slanderous graffiti. However what must be remarked is that the seven places are all in relation with Naul, the village “**Bugley Captain**” (622.25) comes from. Not a Nolan, but a “Naulan”, a Naul which is a “Null”, the non existence of all their hues. “Hues” that morph into a “house” and then into a “house to house” search (**How they housed to house you**) for his alleged voyeurism. In “**garlens**” we may find the gardens where “girleens” go and a “girl lens” which is the spyglass he uses to spy on them and the phallic telescope he exhibits in a sex assault which cannot but be Platonic. But, contrary to what the

Philosopher said, that “nothing comes from nothing”, in our case from Naul/Null does come a Lot.

622.36: And all because,

623.01: loosed in her reflexes, she seem she seen Ericoricori coricome

623.02: huntsome with his three poach dogs aleashing him.

There is in fact a clear reference to the incest theme elaborated from Issy's view. She is in front of her mirror (**her reflexes**) , letting go (**loosed**) the dark side of her that has the vision of a stuttering Earwicker (**Ericoricori**) in quite an ambiguous position. “**coricori cori**” points to a lot of Italian allusions, namely “choruses”, “hearts” and “running” (corri → imperative of “correre” : to run). It may hint at the fast pace final phase of masturbation with the orgasmic “**come**” of the “cock-o-doodle-doing” (French *cocorico*) cock; Issy's view of HCE's handsome (**huntsome**) sexual trident (**three poach dogs**): testicles and penis. And since in “**aleashing**” we may extract “Alice” and Italian “lisciare” (to smooth, to stroke) that may also allude to the young girl's incestuous desires. But in the meantime the “**three poach dogs**” could be the three soldiers running (**cori cori cori**) after HCE (**huntsome**), in their “Putsch” (**poach**) against the Father and lashing (**a-leashing**) him, with possible homosexual allusions. All these images under the panoply of a famous passage from the Prologue of Shakespeare's Henry V (Italian Enrico → **Erico**) :

“Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword and fire
Crouch for employment.”

623.02: But you came

623.03: safe through.

And like Henry V who, no matter how vastly outnumbered, won at Agincourt, so does HCE in all his battles against scandalmongers.

