

Joyce Studies Annual

2018

Drawing on *Finnegans Wake*

“the one the pictor of the other”

PETER O'BRIEN

I have been reading *Finnegans Wake* off and on for forty years, since I took a class on James Joyce with Roland McHugh at the School of Irish Studies in Dublin.¹ Not an “ideal reader suffering from an ideal insomnia,” I still have a long way to go (*FW* 120:13–14).

Sometimes, I must admit, I don't read the text. I just watch the words, picture the pages. I spelunk among the speleological openings: the caverns and linguistic apertures that the letters and punctuation marks present. I investigate the lush and overgrown gardens of “buaboababbaun,” the tumble and roll of the first “lapapple,” and the soft, gentle, rippling waters of the “liffeyette” (*FW* 126:12, 17, 13). I trace the meandering pathways articulated by the linear and curlicue markings: the cactus-barbed spires of *t* and *k*; the folds of linen cloth draped over an *m*; the bulbous, jaunty personality of *g*. (These are my sigla.)

The conversations that I overhear between initials and images, among visuals and verbals, amid swirling stories and sketches, have always fascinated me. In my published materials and in my intuitive interests, I move back and forth between these twinning attractions.

In early 2016, as a way to explore these doublings, these omnilings, and as a way to continue familiarizing myself with a text that many consider fundamentally unreadable—McHugh, Seamus Dean, and John Bishop among them²—I started on a six-year project to annotate/illustrate/disrupt the 628 pages of *Finnegans Wake*.

On the title page of my project, *LOTS OF FUN WITH FINNEGANS WAKE*, I refer to what I'm doing (scribed in archival, nontoxic, red felt pen on 80-pound, 100 brightness, acid-free cover stock) as a form of “intellectual folk art.” On other pages, in other random colors, I reference

my yoking together of the illustrative and the intelligible, the optical and the oral.

"Words. Was it their colours?" asks Stephen Dedalus.

He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period itself. . . . was it that . . . he drew less pleasure from the reflection of the glowing sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose. (*P* 166)

Despite Stephen's negative and equivocating answer, it is their colors that attract him. And their physicality. Their reflection. Their prismatic, manycolored richness. That's what Joyce's lucid supple periodic phrases use as grist. That's the stuff from which the poise and balance is built.

We dream and conjure in images. The whole spread: splintering, perverting, recurring, exaggerating, animating, distorting. Melodramatic. Foggy, fractured. Why shouldn't a book attempt such a self-referential and expanding gathering of gestures? Some have said that we can't visualize the text of *Finnegans Wake*, that we can't picture for ourselves what a Mookse or a Gripes or the leapgirls or Anna Livia might look like. I disagree. Just don't look for documentary verisimilitude. Don't allow logic, the familiar, to get in the way. It's preferable to see it new, or *Make It New*, as Ezra Pound, Joyce's intellectual ally, said in his 1935 collection of essays. After all, "understanding is a very dull occupation," Joyce's intellectual adversary, Gertrude Stein, said in her 1937 book, *Everybody's Autobiography*.

In the Joyce-escorted essay "The Revolution of Language and James Joyce" from *Our Exagmination Round His Factification for Incamination of Work in Progress*, Eugene Jolas writes:

The real metaphysical problem today is the word. The epoch when the writer photographed the life about him with the mechanics of words redolent of the daguerreotype, is happily drawing to its close. The new artist of the word has recognized the autonomy of language



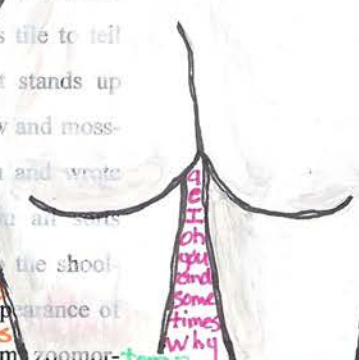
and the roundness of the bowl complements well the hand-inviting and voluptuous roundness of the bum - J. Morgan, north; comm head and a Ger. but n Ger. m where trad arks two

I want to here, and people will still only for Vladimir, I cannot separate this hat from the all will not, but not I see

myric of a Kale

myric

tale, the road: its cost lots of or on the page. I saw the word "aas" in
 injury and lives long on offer, and the word "hatache" and so
 of the road; bred manyheaded stepsons for one I thought a bum and a hat c
 icles, wheeled funny nads up (wicket keeper ate here. Only after
 ughter; is too funny for a fish and has too much true and I drew the bowl
 kters 7 sides behind stumps) prisms false er and the
 nsect; like a heptagon crystal emprisonm true and bun did I
 nchback in suit: 311.05-09 induments; see the ph
 infinite swell in unfitting induments; once was he case "the
 us (air) (fire) (water) endowments; Head whe
 once was he arsoned and once was he innuenced re he sat
 ou Please Co sl tile: hatacldthing in state
 im out billbailey; has a quadrant in his tile to tell as the
 bert Emmet postern: the backdoor Rump"
 g it is; offers chances to Long on but stands up Perhaps
 clock It legges: law roses behind the wor
 e; found coal at the end of his harrow and moss- ds tippe
 y McGill student posterior into my
 e seams; made a fort out of his postern and wrote ears and
 these and a my eyes
 such Harrods and Barkers when I w
 es; if he outharrods against barkers, to the shool- as n't awa
 nlet: outharrods Harod and Shoolbroed re. Perhaps
 niteley; was evacuated at the mere appearance of I'm draw
 rightly by a Swede and Whiteley's ng this be
 and twice besieged by a sweep; from zoomor- ok as I re
 L. omni animal: every are all London now ad it. Perhaps I'm reading th
 ianimalism he is brooded by the spin of a coin; is book as I draw it. Perhaps
 creature old Irish department stores I read and draw in different
 istoon amid the lampluss, casting swannbeams on strata simultaneously. Wh
 morphic brooches with an sunbeams at ever is happening, I am enjoy
 ens thunder upon malefactors and sends whispers ing this conjunction of the
 n invented electric bulb (lampluss) intellectual and the illustrative th
 rousfrous; when Dook Hookbackcrook upstis his is binding together of the
 ann invented a lamp illustrative and the intellectual. When
 e jeer and junket but they boos him oos and baas I told Rita I was going to
 e lukes like Hunkett Plunkett; by sosannsos and ish, she suggested that
 rion Annals of these and so SOS I paint the bum pinkish and the hat grey
 on a lady of this city; business, reading news- hat pinkish, so that is w
 eatre Royal: "Opera, written by a lady of hat I'm going to do...
 cigar, arranging tumblers on table, eating meals, this city" - Susan; book in
 Terms (1930): "Business - All movements and actions Apocrypha
 a, etcetera, pleasure, eating meals, arranging tum- business... pleasure... busi
 s letters, eating or preparing phrase above: "by hook or by crook" bits of everything
 s, smoking cigar, reading newspaper, business; or by crook
 s "wash and brush up": service advertised in English men's public toil
 and brush up, local views, juju toffee, comic and juju: magical object in w. etc
 uality; (also above) (sometimes I can't fit everything in); Africa
 those were the days and he was their hero; pink Mecca was evacuated by
 uraysh (ruling tribe) for three days while Mohammed under took
 red clay cloud, sorrow of Sahara, oxhide on Iren; Lesser Pilgrimages THE
 the use Sarah, the wife of Abraham
 attained, listed and lited, pleaded and proved: Da



at bank of Indgand and endures his doom at
 Bank of England the Chinese, and the tongue
 in of the franks, hand of the christian, tongue of blo-
 at manufacturer, Dublin ck: customer's mould at
 hands to dinner and calls the bluff; has a block at a hatter's
 ache morgen: morning afternoon Ger. Geheimrat: priv
 hatache all the afternunch; plays gehamerat when
 ernst: serious mousey Ger. lustig: merry rat... mouse lusty
 misses mausely when he's lusty; walked as far as
 nausig: cheeky AngIr. mausely: having heavy buttocks - many of these
 he sat in state as the Rump; shows Early Eng-
 remarks morigold window: rose window of a bun and a hat to illustrate
 and a marigold window with manigilt lights, a
 remarkable pools manygrit lights
 remarkable piscines and three wellworthseeing
 ambries: recesses in church wall Woolworth ide purged the Long Parl
 all portcullised and his nave dates from dots; is
 see, piscinae: stone basins for from of those members hostile to
 discharge of ablutions (I the the Grandees' intention to try
 will have 127 to use this word year King Charles I for high treason
 in a random conversation) dot: During the English Civil War, 1642-51,
 hagio scope: opening to make from 1651, senior military officers
 ar visible from the aisle long ago from the landed gentry serving
 scope: kind in the New model Army, opposing the Levellers came
 do scope to be informally termed Grandees: Oliver Cromwell etc

Big Ben, nickname for the Great Bell (as I write this, I make a series of mistakes, which WAS the clock at the north end of the Palace of Westminster, have to be corrected, integrated, and London. When completed in 1859, it was, says clockmaker Ian Westworth, apted - all on the fly) IS "the prince of timekeepers: the biggest, most accurate bairn. L. fuit: he was Ger. 1st / L. est: is SHALL BE te four-faced striking and Fr. horloge: clock s. The Wren: "The king of all birds" a passing stone / stain chiming clock in the world" a horologe unstoppable and the Benn of all bells; fuit, isst and compared with the (my stan L. heri: yesterday L. erit: he herit and though he's mildewstained he's mouldystoned; is a quer- with the") permanence of a stone. will be Quercus: genus of oak trees plane tree Megalopolis: ancient capital of Arcadia, a vision of past a series of contrasts: the keeper of time, but the bairn of other mountainous fauna, nature. Arcadia is seen as a lost Edenic ent; of the forest but also of the blanks in the scrotum, picking with the progressive nature of Utopian city; mountainous but also scoturn; hidalgo: lower Spanish nobility on of Arcadia are regarded as living so fleet of foot; interested in he counts; shipshaped phrase of: buglooking words with a form without the pride and a dividual words and also carucate: in feudal system, as the stainer, that corrupted other reli of the longer, bookish project; like the easing moments of a graminivorous; to our dooms above, a blot on the ss. gions. the contrast of law and brought he law, our manors he made his vill of; was an over- one's reputation or that vill; over, under and aqueducted; much land as could be tilled cutcheon is a stain or mark against rough socks and silk sto grind to the underground and acqueducted for fierythroats; sends heralatic shield that bears ckings; of the people and a gramini vorous: "Safing" with I plow in 1 year of one's family (an escutcheon is an gentleman, as easing moment London Underground vill: a few here; villa, will, civil, villain, a family's coat of arms et cetera usual nts... Shitting boys in socks, acoughawhooping when he lets farth his carbon- and a feudal territorial air JJ commenting It. acque: w oxside and silk stockings show her shapings when he looses hose fortha fart to a water own writing, ide, a constitution the air from the he lets unit corresponding earth where he e coal gas cock-a-hoop; extrem powder gasworks cured whooping cough Advertisement: modern fire easily mixes ely and obviou on hers; stocks dry puder! for the Ill people and pinkun's pellets" Pink pills for Pale P. shirly bigsounalng sly pleased: from "Set cock a hoop" denoting for all the Pale; gave his mundyfoot to Miserius, her pinch to Lundy Foot, Dublin tobac number, grass- to let liquor to ALP PALS. Slattery's Mounted foot Conist; sold "superfine pig-tails for ladies?" J rumble, grass- to let liquor to Anna Livia, that superfine pigtail to Cerisia Cerosia and quid John Philpot Currant told him to Caius and Sempronius are characters in Shakespeare L. cerisia; cherry inscribe "quid rides" (L. "what are re's Titus Andronicus" what rides to Titus, Caius and Sempronius; made the man who had you laughing at?) on his ca need you, being come to sense, But Napoleon cal Wellesley, 1st Duke of Cas rriag (one of those am fumble in a greasy till And no notion of shopkeepers feel he'd rather play the duke than play otations that I do not add the halfpence to the pence And led the English Wellington who defeated Kets thing I would have un prayer to shivering prayer, the gentleman; shot two queans and shook three caskles when covered on my own. until You have dried the marrow from a nation of s Napoleon at Waterloo symbolist there are 3 castles the bone; Formen were born he won his game of dwarfs; fumes inwards like a strombolist on the Dublin coat of arms sl. queen Ireland's dead and gone, It's dead to susopkeepers" where sl. shot with O'Leary in the grave" he smokes at both ends; manmote, beher of him, womankind, whose sl. shot Yeats September 1913- wh pietad!; shows one white drift of snow among the gorsegrowth fair to him ich I thought of when I Fr. chaperon: medieval headdress (chapeau) of his crown and a chaperon of repentance on that which shed say this notion of shop Bandido (the Irish P/A split) Dublin metropolitan Police enter a keepers white and gold. gore; pause and quies, triple bill; went by metro for the polis and "Miss Cissy Graham's enter a liturgical colours the L. quies: rest principal town ining Triple Bill" followed". Souvenir of the at this very moment - just before the internatural convention of catholic midwives and for "testicle" 25th Anniversary of Gairty 7 Past: the midwife in the ci children's game: Ring-a-ring-o-rings: nurse in Canada Gr. orchis: orchid with is an international midwife in the ci calamities; makes a delictuous entree and finishes off the course international calamities a Vention of Toronto: Tigalamities; "One for me and one for you and one for the coarse delictable calamities a ty Siobhan's midwife, is in "between the sweet and little Moses" (a game I know nothing of 365 there were 360 idols in Ka'aba, Gr. orchis: orchid with between the sweet and little Moses" (a game I know nothing of 365 there were 360 idols in Ka'aba, Gr. orchis: orchid with the savoury and the fun of the fray on the fairground; cleared out three hun- in mecca, which were destr- oyed by Mohammed Before Moh once again, In the midst of this colossal El-Khalasa: the stone oyed by Mohammed Before Moh dred sixty five idles to set up one all khalassal for henwives hoping annimed's birth a prophet was the sexual Ang. In. flahoolagh: princely, block in the Ka'aba expected: women hoped for male children and "hanifs" denied the Fath to have males; the flawhoolagh, the grasping one, the kindler of children and "hanifs" denied er, the son, and the generous foahardy popular superstitions quite a few turning word paschal fire; forbids us our trespassers as we forgate him; the S hereabouts cinders zimmers spirit! St. Patrick's Paschal fire - set in direct defiance of the pagan kings at nearby phoenix be his pyre, the cineres his sire!; piles big pelium on Tara (the Hill of Slane maybe) here the Dedipus, eat-a-pussy complex - and with the well-used sl. pussy for little ossas like the pilluls of hirculeads; has an eatus complex Pilears of Hercules, Gibraltar oh, there are layers upon layers of familial complexes (and some good old fashioned, low sexual humour thrown into Pelion: a woo L. pileula: little goat aly, in Greek mythology held to be the home of the centaurs, and the giants were said to have piled Mount Olympus and Ossa on its Summit in their attempt to reach heaven and destroy the gods. "Pile Pelion on Ossa": add an extra difficulty or task to som Pile Pelion on Ossa": add an extra difficulty or task to som thing which is already difficult or onerous.

en-tout-cas: a combination parasol and umbrella; sink
also "at any rate" and the way I use it: "in any case"
"drink the dregs" is quite nicely defined and de-
scribed at 381.30-35 where we read of "the
different bottoms of the various different rep-
enquished drinking utensils and a drink the dregs kink; wurstmeats for chumps and cowcar-
left there behind" (and which has two
references to bums! mother lows for scullions; when he plies for our favour is very trolly
Ger. Wurst: sausage and father: two
Ger. Vater: father psychic spouses
drink it up sl. futter... fute

In 1885 the Society Theatre in
Dublin put on "Private Secretar-
g" with "Hill" that "mountain
of flesh" as "Cattermole"
'making a mountain out
of a mole hill' "Mr. Singa
Song of Sixpence sl. tou
spg: Solicitor of aus
tom for Eradesmen
"As it was in the
beginning, is now
and ever shall
be" a standard
doxology
any Catholi
; boy wou
d know
sl. frail:
voma
n

husman's holiday: one spent
following one's usual occupation
ye: "ye eyeless, noseless, chic
centless egg" in this post
ellian, Trumpian age of
alternative facts" I bring
when I read the words:
real detonation but false
report" there's some
madness and in sanity
and bogus tactics at play
work here in
these Joycean
words sl. road from
via kenilia: road from

Various places and
districts in and
around the city
Dublin: Pigeon
Clonsilla, Howth
Reebuck, Ash-
town, Rath-
farnham, Howth
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ROETHKE
Moore's, I saw thy form in youthful Primept from his power
(Domhnall) pendent of the lordship of chamberlain, acknowledging the rule
It: il bel pae.se: the Bel Paese cheese Pride dumb such a small influence
home land of Rome; we saw thy farm at Useful Prine, Domhnall, Domhnall;
Ireland's Eye: small island near Stinks L. quot: how many
Howth reeks like Illbelpaese and looks like Iceland's ear; lodged at quot
Hungarian vassnap: sunday Hungarian: szombat:
a bath and a get-together: dead sunbath: Saturday
sleep wessnap: water: foot: stoolball: old English game
basin and a wassarnap for his refreshment; after a good bout at stool-
Fr. giroflee: stock of a flower Poe: "Quoth the RAVEN the people who desire to romanticize him
fuck: ball enjoys Giroflee Giroflaa; what Nevermore missed and
L. Columba: DOVE Protestantism: every man (nevermore)
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1506 in Africa for the fullbacks; the arc of his drive was forty full
fullbacks in football etc. Allblacks: New Zealand's rugby has read many poems - in the sure he
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home land of Rome; we saw thy farm at Useful Prine, Domhnall, Domhnall;
Ireland's Eye: small island near Stinks L. quot: how many
Howth reeks like Illbelpaese and looks like Iceland's ear; lodged at quot
Hungarian vassnap: sunday Hungarian: szombat:
a bath and a get-together: dead sunbath: Saturday
sleep wessnap: water: foot: stoolball: old English game
basin and a wassarnap for his refreshment; after a good bout at stool-
Fr. giroflee: stock of a flower Poe: "Quoth the RAVEN the people who desire to romanticize him
fuck: ball enjoys Giroflee Giroflaa; what Nevermore missed and
L. Columba: DOVE Protestantism: every man (nevermore)
Chri Colombo found; believes in everyman his own goaldkeeper and
Stropher Columbus, C. 1451 - his own priest goalkeeper strong about his view of his life and hap
1506 in Africa for the fullbacks; the arc of his drive was forty full
fullbacks in football etc. Allblacks: New Zealand's rugby has read many poems - in the sure he
Ir. "and his stumps were pulled at eighty; boasts him to the thick-in-
tuigeanntu Gaelige?": do you understand Irish? homes hope that Jesus is with him when
Archthrews the oldest greater in Aryania and looks down on the Swiss
threw: thigh J.S. Wyss: Swiss Family les nouveaux riches enough for others, it does
(up) family Collesons whom he calls les nouvelles roches; though his
I Cor. 13:13: "faith Robinson, vieille roche: old stock sustain him. If we tell ourselves stories about
heart, soul and spirit turn to pharaoh times, his love, faith and
hope, charity" pharaohs star for off, always the stories that we tell ourselves, we share them to our
times or diminish us, we all tell ourselves, we share them to our
lives. Sometimes, we share them to our
es, and sometimes, we share them to our
en he ran out of material, years and
if" says Theodore Roethke. Joyce and
d me are all part of this creation and
nding material outside of ourselves.

Vico, New Science: "the first language in the first times of the world have begun with signs, whether gestures of physical objects or

hope stick to futurism; light leglifters cense him souriantes from fr. L. futuete: :tuck! sl. leglifter: fornicator souriantes: afore while boor browenders curse him grommelants to his smiling

hindmost; between youlasses and yeladst glimse of Even; the Moore's Ulysses and Ilied you lasses and lads though the lasta

Lug his peak has, the Luk his pile; drinks tharr and wodhar forlimpse of his asama and eats the unparishable sow to styve off reglar rack; As

the beggars cloak them reclined about his paddystool, the whores vol winken him as they walk their side; on Christmas at Advent ped

Lodge, New Zealand, after a lenty illness the roeverand Mr lengthy's peritonitis: inflammation of tissue around abdominal organs

Easterling of pentecostitis, no followers by bequest, fanfare all no followers private; Gone Where Glory Waits Him (Ball, bulletist) but Not fan for all

Here Yet (Maxwell, clark); commixed under articles but phoe's morning. It nished a borgiess; from the vat on the bier through the burre in beer and butter

Borgia popes (c. 1500s) one of whom, Pope Alexander VI (Rodrigode the dark to the buttle of the bawn; is A1 an the highest but Roh Borgia) acknowledge

Battle of the Boyne, 1690 L. commixit: he defiled "ed fathering sever re his root; filled fanned of huckleberries whenas all was tuck THE al children by his

Huckleberry Finn Fr. fou: mad Scots fou: drunk THE al children by his and toss up for him as a yangster to fall fou of hockinbechers I dering around Ovid after

nasal sound sl. toss: tack, masterbate vomit Paget in STEAL tracking down the tra rap rustics, tams turmoil; sas seed enough for a semination but ARE I come across a few lines

the pursues roots: ad=eat, an=wind, tan=stretch da=give WHAT that could apply to this sues skivvies on the sly; learned to speak from hand to mouth I text: "The scandal of his fa

until he could recite effortlessly rup=break sa=sow, su=squ AM. mily had grown/past all till he could talk earish with his eyes shut; hacked his way through THEODORE her's foul adultery

hickheckhocks but hanged hishelp from there hereafters; rialtos, ROETHKE cause / of this opprobrium from his

hickheckhocks but hanged hishelp from there hereafters; rialtos, the gleam, of the glow of the shine of the sun through the the influence of unconscious mon

dearth of the dirth on the blush of the brick of the viled ville of th gesture Tolka, and Newcamer... Sympathy between his hand and mouth

Barnehulme has dust turned to brown; these dyed to tartan him, died tried rueroot, dulce, bracken, teasel, fuller's ash, sundew and cress; long

teasel or Fuller thistle (green) ash tree root gone but not long gunn but not for cotton; stood his sharp assault of famine forgot

Sundew (purple), wild cress (violet) ten Michael Gunn managed the but grew girther, girther and girther; he has twenty four or so Gaiety

survived the famine and grew fatter! Theatris cousins germinating in the United States of America and a Dublin Cousin germane Dillon Cosgrave (in "North Dublin, initial diff

namesake with an initial difference in the once kingdom of erence City and Environs) claims there are Lublin, Poland! a Poland; his first's a young rose and his second's French-bud and

24 places called "Dublin" in the U.S. then a null bid! Christie's Egyptian and his whole means a slump at Christie's; forth of his London his pierce part: his penis (and perhaps in auction house blood

pierced part came the woman of his dreams, blood thicker then is this his dream, she came too) cker than water sed and built by Daedalus, the most/disti water last trade overseas; buyshop of Glintylook, eorl of Hoed; quished of all living archite

Eve made from Adam's rib surrounded by Earl of Howth cts, who framed confusion and se you and I are in him surranted by brwn bldns; Elin's flee duced the eye/into a maze of

Welsh brunt: faggy Dublin's brown buildings was one of your wandering passages. "And Siobhan polt pelhaps but Hwang Chang evelytime; he one was your of just sentime pics

big pipe/boys/fancy/fags: homosexual intensions of Saudi from Barcelon highbipipey boys but fancy him as smoking fags his at time a Now

were Chinese treaty ports controlled by the West before WWI Bishop of Glendalough: ty-tighty: uppish, quarrelsome. Toole polt: blow knock

Swiss Alps are relatively a post that was declined Chinese huang: yellow; huang-shang: term

Chinese huang: yellow; huang-shang: term for Emperor of China (has China been free for e

any graphic enterprise that implies. I try not to whimsy and skittishness that times when I imagine guide the process there are "final" its own path way. le idea what the "bates" bandon to

9 it itself only comes into
think too much about these
the finished page, and the
merely some of the

gan in Denmark in 1947. Danish "leg
 was the most significant building
 90 and 1950s
 and the
 island
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 200

It is being considered, as born after prayer at shrine
as they come into existence. 131 Tai Shan (a sacred mountain)
work and write toward it. It is being created, with all the value
with the adventure as it exists. I try to let the pages themselves
Some words some words. And at other times I have very
unique meanings. It holds as it reveals itself, as it
rested in me and my own. I am pleased with, others I

These are words spoken by the French choreographer Boris Charmatz as spoken on July 4 2017 in the New York Times to describe his new dance "10,000 Gestures." "Mr. Charmatz's concept is that no gesture - a word he uses to refer to any single movement - be it a dance step or a shuffling shing - is ever repeated; and that every dancer's sequence is unique." He says his piece "plays with the DNA of what is supposed to be dance, with the usual ideas of choreographic pattern, style, structure, etc. If you don't repeat your material away a little, it's not dance." It takes the pressure away.

at the coping of his cavin is a canine constant but only an amiri-Copi
Da. Køpen havn: Copenhagen cabinng: the top course of maso
can could appoxemete the apeuposity of his atlas's alonge-
nry in a wall f2p2p2p2: almost
ment; sticklered rights and lefts at Baddersdown in his hunt for thi
paroxysm truth Finn's hunt for the magic bear aligning my work on "Cleopat
the boar trwth but made his end with the modareds that came

at him in Camlenstrete; a hunnibal in exhaustive conflict, an otho
to return; burning body to aiger air on melting mountain in
Hannibal: Carthaginian general Mordred: Arthur's neph
wooving wave; we go into him sleepy children, we come out of
ew, killed by him otho: Roman emperor (Suicide) (drowning)
him strucklers for life; he divested to save from the Mrs Drown-

ings their rival queens while Grimshaw, Bragshaw and Renshaw
by some of the earlier earth/fire/air/water Hanlet: "a nipping and led by Mordred
stories - made off with his storen clothes; taxed and rated, licensed and J. M. Morton:
"Eveline," "Counterparts" - Nathaniel Lee: The Grimshaw, Bagshaw and Brad s
really only ranted; his threefead stonehead was found on a whitehorse hillhaw performed
as they are steps along Rival Queens, a play, 1677 at the Theatre Royal, Dublin lice
the path. and the print of his costellous feet is seen in the goat's grass-
I do love the line "and faced Iron Age stone head from Corleck, County Cavan
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ever die till I shoot you" It cost ellage: to Tom, Dick and Harry Hill, Berkshire
from "A Little Miraculone, Monstruceleen; led the upplaws at the Creation and "bring in the po
He Cloud" and "Emr. or and the maimed, the halt and the blind" Luke 14:2 I applause
James Dufhissed a snake charmer off her stays; hounded become haunter, Tav is the last
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distance hunter become fox; harrier, marrier, terrier, tav; Olaph the Ox-aleph (50x) is the
from his body "from n.r. Rich Man, Poor Man, Beggar Man, Thief first letter of Hebrew alphabet
"A Painful man, Thorcker the Tourable; you feel he is Vespasian yet you dat: 1st cycle
Case." "The Dead" is Mr. Fox: alias of Farnell Ostman: Viking Norse King of I love the
by much the think of him as Aurelius; whugamore, tradertory, socianist, com-Dublin names of I love the
Strongest story. It "Turko the Terrible" was the first Christmases pantomime the Roman
is a brilliant moniser; made a summer assault on our shores and begiddy got at the emperors
display of how a writer Gaity Theatre, Dublin Whigamore (original of Whig) some dropped
keeps and his sands full; first he shot down Raglan Road and then he tore assault into the
directs the attention of the ON Ragnarok; destruction of the Norse gods text
audience up Marlborough Place; Cromlechheight and Crommalhill were Cromle Vespasian
Sometimes on tangential ach end Crommal Hill, County Antrim Lin Macpher Son (69-79AD)
things, while his farfamed feetrests when our lurch as lout let free into the Brewer, known for
the real progress of (Reader's Handbook) says the river Lubar flows between his mi literary
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the opening main; netted before nibbling, can scarce turn a scale but, grossed meat Aurelius
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as the storcabbages, the Melarancitrone of fruits; larger than life, doughtier by Marguerite
y build s toward that SP. El Gran Turco: Sultan of Turkey Luxemburger, Your cenar
devestating than death; Gran Turco, orege forment; lachsembulger, leperlean; Lach/Lip (written
finish. There are other It. granturco: maize Fr. orge: barley Ger. Lachsito "Mark"
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nothing a sclearness of his spotless honour, the flow of his boundless bene-ther) my all-time
beautifal as that final James Carey informed on the Invincible sfavaurite books
paragraph volence; our family furbear, our tribal tarnpike; quarry was he Irish Partition
sl. burked: smothered, cur: why Da svig: deceit The Society of United Irishmen, founded
The Invincible invincibled and cur was he burked; partitioned Irskaholm, united by Wolfe Tone in
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took and Bur Da svig mether-in-law Methyr: a named Isentary reform. It evolved into a
a swigke in gorky and as for the salmon he was coming up in him all life revolutionary
of the Phoe wine nix Park Tom, Dick and Harry (and Tom Sawyer) republica organization in
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it come Ger. eile dich: hurry up! American Revolution
tasted Russian gorky: hit a bitter; gorky: hot allied with Revolut
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Phoenix Park Killings were the fatal stabblings of Lord Cast
The English (new) Chief Secretary for Ireland, the most senior Irish
the Permanent Undersecretary for May 1882; carried out in
his civil servant to the Invincible

I reference Anthony Burgess And as I have done on other pages, where I have dr
and A Clockwork Orange own painted something and only then seen that precise wa
on page 565 of this: AB, it seems rd on the page - bosom, rhino, barefoot - here
possible, found "malchick" on that page. I filled up the page with coloured
words and only then did I see the word "ra
in bowed rest
ing some w
hat quie
thly on
the pa
ge

Arse - I need not define. The tab sl. honey: senen Ger. Stark: strong Howth Castle this bloody
oo's grad on the stage and onello, Kinsella, Mahony, Moran, though you rope Amrique your ken part
ing plays on the stage and onello, Kinsella, Mahony, Moran, though you rope Amrique your ken part
ken that's on protest, the American Daniel O'Connell Europe come America your home two hours to prepare (a form fore so
rad and is a colloquia
television, it's a noble word; as is a nobles: lines joining equal scruff of the neck nological gesso) could even come in here with a m
introductio is a vulgarism. "One of the his shaggy neck, figure left, he is rationed in isobaric patties before I go over text scrip
Random: it is a noble word; as is a nobles: lines joining equal scruff of the neck nological gesso) could even come in here with a m
tionary: it is a noble word; as is a nobles: lines joining equal scruff of the neck nological gesso) could even come in here with a m
it howe definitions from Anthony Bur atmospheric pressure Paddy: Irishman barb colouring (or in this case, with every, my black
Suardian: it is a noble word; as is a nobles: lines joining equal scruff of the neck nological gesso) could even come in here with a m
The writer Burgess discovered it a planturous existencies would Roseoogreedy (mite's) little page, in the letters of a
Anthony Burgess discovered it a planturous existencies would Roseoogreedy (mite's) little page, in the letters of a
for his cult Burgess discovered it a planturous existencies would Roseoogreedy (mite's) little page, in the letters of a
A Clockwork Orange own painted something and only then seen that precise wa
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of the street ated by the name it's a planturous existencies would Roseoogreedy (mite's) little page, in the letters of a
hionary more than that he began to write a planturous existencies would Roseoogreedy (mite's) little page, in the letters of a
his lost dictionary after several years of work on a dic G. Men: detectives sl. gay: sexually loose (1300s) on my 20 year, I go over text scrip
er three hundred years ago. Now fire, earthquake, flood, whirlwind, burglary, third party, rof loss making sure every punctuation key was un
the, were a hundred years ago. Now fire, earthquake, flood, whirlwind, burglary, third party, rof loss making sure every punctuation key was un
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archival by the National Founda tion of the dictionary at his unionism and yet a pigotted nationalist. Sylviaola is shy of it page, each word to change the s
ions national Founda tion of the dictionary at his unionism and yet a pigotted nationalist. Sylviaola is shy of it page, each word to change the s
urgess later, the bottom of a large cardboard box, packed King Lear: "Fie, feh, and fum" 939-year lease a time of war, closed in time of peace. I decided to
Manchester, the bottom of a large cardboard box, packed King Lear: "Fie, feh, and fum" 939-year lease a time of war, closed in time of peace. I decided to
under, I suppose the re box, packed King Lear: "Fie, feh, and fum" 939-year lease a time of war, closed in time of peace. I decided to
sheets, the box seemed not to be full of hole were open in time of war, closed in time of peace. I decided to
use hold objects, not a finding this Gr. Polite: a: citizenship The doors of Janus Temp more work to do to come some insight
ers. "How delightful I think that the "hole" gets created in the line above - on it's own! didn't it? of ten ended individu
slang words are among the household objects, am ong, Huguenots: French Protestants Bonaparte Wellesley this page, as he doing "cos
ts it were, fances, says Graham Foster: Blücher: Prussian marshal at Waterloo sl. Mudson: Adamant (above) with how, and to
and acquaint else. He says Graham Foster: Blücher: Prussian marshal at Waterloo sl. Mudson: Adamant (above) with how, and to
everything in the army he was Burgess val Blowcher and Supercharger, Monsieur Ducrow, Mister Mudson, f. one of this concern
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his time in the army he was Burgess val Blowcher and Supercharger, Monsieur Ducrow, Mister Mudson, f. one of this concern
world the 19th century, Burgess val Blowcher and Supercharger, Monsieur Ducrow, Mister Mudson, f. one of this concern
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apher Eric Partridge. This is a school full of beans and brehons; hallucination, cauchman, ectoplasm; other pages of Emily Dick
Partridge. This is a school full of beans and brehons; hallucination, cauchman, ectoplasm; other pages of Emily Dick
ostall of his novel, a long second days, n: Bea Bea Black Sheep, have you any wool? ectoplasm! as well - of it's a Emily Dick
Clockwork Orange own painted something and only then seen that precise wa
new language is not slang, but a play from 1900 as John Donne in son spotting close - I am
nd sophisti, but a play from 1900 as John Donne in son spotting close - I am
ring the post, but a play from 1900 as John Donne in son spotting close - I am
And Band, but a play from 1900 as John Donne in son spotting close - I am
of date or, but a play from 1900 as John Donne in son spotting close - I am
U could be, but a play from 1900 as John Donne in son spotting close - I am
Future is, but a play from 1900 as John Donne in son spotting close - I am
as being, but a play from 1900 as John Donne in son spotting close - I am
totally tied up with such and he giveth rest to the rainbowed; lebhriety, frothearity and lished
ary, but a play from 1900 as John Donne in son spotting close - I am
Perry customer, but a play from 1900 as John Donne in son spotting close - I am
"Abyssinia: I'll be see quality; his reverse makes a virtue of necessity while his obverse to
or, but a play from 1900 as John Donne in son spotting close - I am
started during the I t mars a mother by invention; beskiik his gunwale and he's the I
a lo-Abyssinian war. Obsolete, mother of invention" rh. sl. lath and plaster. master do no
ing that it's a lo-Abyssinian war. Obsolete, mother of invention" rh. sl. lath and plaster. master do no
to resist. "Accidental (h)plaster; calls upon Allthing when he fails to appeal to Fachoven;
on purpose: Deliberately, but with Gr. basileus: king Ir. ard-ri: high king the mouthstath
the appearance of accident: basidens, ardree kongsemima, rex regulorum stood into Dee mouth,
So I put me hand on her
see, sort of accide
knee in purpose. "Litera
nta loc classicus: E
my Rice's The A
ing machine
1923.) "FUN!"

Patrick landed at Inverdea
the mouth of the Vartry River (anciently Scotland and England British Empire" in my hand
know I look in upon these words and I see "maiden" lurking within "basiden" and "semen"
read the words "stood into Dee mouth" (I don't think JJ would be overly displeased)

133 there is a Dee River in of the ough with a hammer
Second city and as the
all I see are nails
in my hand
and "semen"
I think of a pleasing action when I
would be overly displeased)

and, aware of the twentieth century current towards universality, attempts to hammer out a verbal vision that destroys time and space.³

I'm not quite sure what Jolas means by destroying time and space, but avoiding the daguerrotypical seems like a worthy, if not entirely new, enterprise. This has, after all, been the intent of writers from Homer and Hesiod onward.⁴ Jolas's remark prompts several questions: How can words approach photographic realism, what would that look like anyway, and why would writers seek this?

In his essay "I Don't Know What to Call It But Its Mighty Unlike Prose," Victor Llona also from *Our Exagmination*, notes that in the *Wake* a

vast company of actorwords—not only of the English, but of many languages, both dead and alive—cavort here in a whirlwind dramatic ballet to a polyphonic orchestral accompaniment, while the eyes of the audience are dazzled and soothed in turns by a display of colours which runs the gamut of a lavish palette. (95)

Llona here binds together lexemes and likenesses, as though the two cannot exist but in concert. I've always loved the testy intellectual swagger of Samuel Beckett's contribution to this loose assortment of essays (and I continue to think his contribution is the most insightful) but Jolas and Llona do have colorful and euphonic observations to make.

We start with the visual. In the caves of Timpuseng and Chauvet and Caliboaia and Tassili n'Ajjer and El Castillo and Lascaux, we start with hands and bulls and swirls and horizontal people (sleeping, swimming, floating?). Only later—20,000 or 30,000 or 40,000 years later—do we get what we now call hieroglyphs and pictograms and cuneiform. And words. It took us a while to develop the vision, the eyesight that's necessary to read words and apprehend the pictures they present.

A few Joyceans have explored elements of the visual in his works. "When we are in an environment of competing visual stimuli, comprehension is preceded by perception, which is, in turn, preceded by attention," Garry Leonard notes in his discussion of visuality and visual culture in Joyce.⁵ Yet whenever I've shown pages of my project to anyone—Joyceans or not—the first thing that they respond to is the representational, the familiar, and only later can I nudge them toward some sort of perception, or comprehension, to use Leonard's words.

Invoking the Surrealists' *cadavres exquis*, Marcel Duchamp's *Fountain*, and Pablo Picasso's collages as representative of the avant-garde, Catherine Flynn talks about *Finnegans Wake* as "an experiment in collective reading" and as "a kind of collective writing."⁶ It could also be, I would suggest, an experiment in collective image making. We create—collectively—images out of the lallation and agglutination offered (see the beginning of the first thunderword at *FW* 3:15—"bababadalgharaghtak . . ."—for this lallation and agglutination, this combinatorial baby-talk, in action). Flynn also references Joyce's words "electric eyes" as the very last note on VI.B.37:122 in *The James Joyce Archive*, which she says is "Joyce's attempt at, or a placeholder for, a technological equivalent to the organ of vision, which is replaced in the radio passage by the more felicitous 'circumcentric megacycles' (*FW* 310.07)" (291).

Much has been made of the music, the noise, the cacophony, and the thunder of *Finnegans Wake*, but before any of that can occur, it has to be read. The audience has to look at the text, with their eyes.

The text enters our eyes before it enter our ears.

It's important to remember that Joyce suffered from serious vision problems, and this threat to his sight may have increased his interest in film and his efforts to establish the Volta cinema in Dublin, in 1909. Certainly, Joyce's use of sigla helped cut back on optical, word-based stress.

Samuel Beckett, in his frequently cited contribution to *Our Exagmination*, "Dante . . . Bruno. Vico . . . Joyce," observes:

This writing that you find so obscure is a quintessential extraction of language and painting and gesture, with all the inevitable clarity of the old inarticulation. Here is the savage economy of hieroglyphics. (15)

There is something simple and primitive about the image, the picture, here yoked by savage violence together with the spoken and the written. The effect on the reader/listener/viewer is (or can be) instantaneous.

At the end, in my continuing project, I absorb the text's world through images as much as I absorb it through words. I'm okay with thinking about thinking, but I'd rather not hierarchize markings made by letters over those made by visualities.

"What is audible is presented in time, what is visible is presented in space," says Stephen Dedalus (*P* 249). Eugene Jolas may not need time and space, but Stephen does, and so do I.

Joyce invites us to "come into the pictures" (*FW* 243:1) and perhaps "the one the pictor of the other" (*FW* 164:4–5) is a way for viewers (and readers) to regard this project. (See what I mean?)

The illustrations that accompany this description of my project can be found on pages 126–33 in *LOTS OF FUN WITH FINNEGANS WAKE*. They were done with felt pen, acrylic, graphite, and found objects on archival card stock. Each page is 11 inches by 8.5 inches.

Viewers and readers will note that I do not follow *The Chicago Manual of Style* in my felt-penned markings. I plunder annotations, critical observations, musings, and quotations from various sources, all of which I try to note at the spot, or capture in overview citations elsewhere in the project. More pages from the project are viewable at tpob.me.

NOTES

1. In *The "Finnegans Wake" Experience* (Berkeley: University of California Press, 1981), Roland McHugh talks about his role as the curator of the James Joyce Tower in Sandycove, but leaves out information about his teaching a course on Joyce at the School of Irish Studies (founded 1969, closed 2003). While I was there, for the academic year 1977–78, the school had a distinguished roster of professors, including Eavan Boland, Augustine Martin, and J. C. C. Mays.

2. Many people, myself included, consider *Finnegans Wake* "unreadable"—using any pedestrian definition of that word. I think this assessment carries additional weight when noted Joyceans also use the word, or variations of it. See the third sentence in Roland McHugh's Introduction to *The Sigla of "Finnegans Wake"* (Austin, University of Texas Press, 1976), 1: "It is immensely difficult to read: I should in fact say that it is not a reasonable thing to expect any unaided person to attempt *Finnegans Wake*," 1; see the first sentence in Seamus Deane's Introduction to the 1992 Penguin edition of *FW*: "The first thing to say about *Finnegans Wake* is that it is, in an important sense, unreadable" (Joyce, James, *Finnegans Wake*, with an Introduction by Seamus Deane, Penguin, 1992), vii; and see the first sentence in John Bishop's 1999 Penguin edition of *FW*: "There is no agreement as to what *Finnegans Wake* is about . . . or even whether it is, in any ordinary sense of the word, 'readable.'" (Joyce, James, *Finnegans Wake*, with an Introduction by John Bishop, Penguin, 1999), vii.

3. Beckett, Samuel et al., *Our Exagmination Round His Factification for Incamination of "Work in Progress"* (New York: New Directions, 1972), 79. Future citations will be indicated by page number parenthetically in the text.

4. In Emily Wilson's translation of Homer's *The Odyssey*, Hermes, the messenger of the gods, "casts a spell to close men's eyes/or open those of sleepers when he wants": Homer, *The Odyssey*, translated by Emily Wilson (New York: W. W. Norton, 2018), 507; and Dorothea Wender has Hesiod recommend that you "let your mind be open as your face": Hesiod, *Theogony and Works and Days/Theognis, Elegies* (Harmondsworth: Penguin, 1973), 82. My point here is simply to say that words are not mirrors or windows of photographic repetition or representation that we set up to our bodies, our souls, or any other part of us. They have their own intent. And it's not about mimesis.

5. See Garry Leonard, "He's Got Bette Davis Eyes: James Joyce and Melodrama," *Joyce Studies Annual* 2008, 80.

6. See Catherine Flynn, "Finnegans Wake's Radio Montage: Man-Made Static, the Avant-Garde, and Collective Reading," *James Joyce Quarterly* 52, no. 2 (Winter 2015), 287. Future citations will be indicated by page number parenthetically in the text.