

THE AQUILITTORAL DRYANKLE

by

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I would like to point out a couple of allusions which may have escaped previous interpretations. The passage is:

286.19: Problem ye ferst, construct ann aquilittoral
286.20: dryankle Probe loom! With his primal hand-
286.21: stoe in his sole salivarium. Concoct an equo-
286.22: angular trillitter. [1] On the name of the tizzer
286.23: and off the tongs and off the mythametrical
286.24: tripods. Beatsoon.

But, before plunging into it, I'd like to call the attention to the "HEPTAGRAMMATON" of the right marginal note, pointing to "P.t.l.o.a.t.o." (286.3) The most obvious explanation is the one given by McHugh as "plates to lick one and turn over" (286.18). But I detect two more allusions: the philosopher "Plato" and Italian "Pilato" (Pilatus). And I think that this points to the fact that the previous speech was made by Shem, who expressed his negative position towards mathematics and algebra, leading only to chaos (aosch) and ashes (286.2). Now it should be Shaun's turn to turn a new page, but it seems that the "idealistic philosopher" (Plato) is not likely to do it, to waste his time on such menial affairs (HYPOTHESES OF COMMONEST EXPERIENCES) and he'd rather stay clean, wash his hands "that count" (Pilatus like), (APOTHEOSIS OF THE LUSTRAL PRINCIPIUM), put aside HCE and prepare himself for the "Platonic" interpretation of ALP, the female principle. And probably not giving much weight to Thomas Aquinas who said:

"what is primary in our knowledge is the things of which we first form concepts. Mathematical entities are idealizations made by way of abstraction from our knowledge of sensible things. It is knowledge of sensible things which is primary and thus prior to the "order of learning" the philosophical sciences."

[McInerny, Ralph and O'Callaghan, John, "Saint Thomas Aquinas", *The Stanford Encyclopedia of Philosophy* (Winter 2013 Edition), Edward N. Zalta (ed.), forthcoming URL = <http://plato.stanford.edu/archives/win2013/entries/aquinas/>.]

So it's Shem who continues the lesson (**286.4-18**) and invites his brother to dismiss the cardinal "**packnumbers**" he was so fond of, having first given the due attention to "*Paco Hunter*" of the corresponding left margin note: "*Vive Paco Hunter!*", in which we find the already mentioned initials (**VPH**) of the luxurious *Victoria Palace Hotel*, in Paris, where Joyce now and then used to live. But since our *Paco* is in correspondence with

286.11 hucksler, Wellington's Iron Bridge,

we are entitled to interpret "**hucksler**" as a whore (*hustler*), selling her "wares/wears" in the street like a "*huckster*", and "Wellington's Iron Bridge" recalls both Wellington (the Iron Duke) and the bridge that leads to *Bachelor's Walk*. Now, in our case, "bachelor" has at least a double meaning. It may be a "chaste" young man; or an old unmarried womanizer walking after whores, in Paris. Let's get back to *Paco*, a common Spanish name that derives from Latin "**PAter COmmunitatis**" (the Father of the community). We are entitled to see in him a Spanish Father who is a *Hunter* (very likely of girls), like the Spanish *Don Juan*; but probably a hunter of heretics (the rebellious sons) and of witches as well, like a Spanish Inquisitor. (There is indeed an ironic touch. *Paco* is connected with Franciscan friars, since it is the nickname of St. Francis. But inquisitors were Dominicans, commonly known as adversaries of Franciscans. Thus "Paco hunter" may indeed be a Dominican friar.) But "*Paco Hunter*" recalls the well known "*Pocahontas*", the "*Virginia*" Indian princess "*notable for her association with the colonial settlement at Jamestown [WP]*". So we have a "*virgin*" princess settled in the *town of James* (the Paris of Joyce). But this "maid"

seems to be somewhat impudent and shameless, since her name hints at Italian "*poca onta*" (poca: little; onta: dishonour, shame). In conclusion: an old and shameless Don Juan hunting a brazen girl who could be his daughter and chasing away his insurgent sons. Or a young "chaste" Dominican (Shaun type), a witch hunter, who rejects the advances of a sinful and shameless hustler.

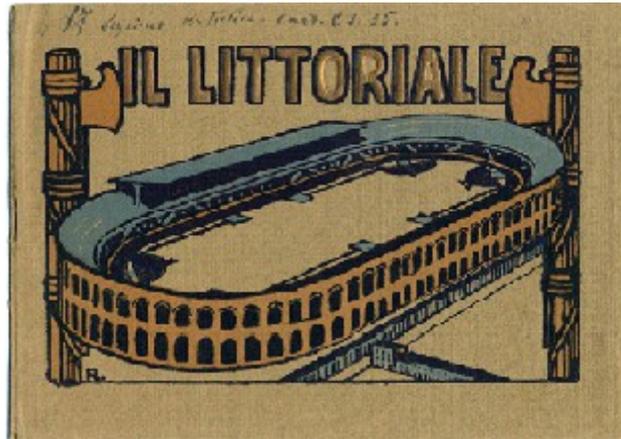
And now we can finally direct our attention to the specific passage which introduces the "triangle" theme. I won't touch here the geometrical allusions, which are the most obvious and usually treated at large; but I'll try to point out, as best as I can, the "*political and historical side*" of the sarcastic confrontation between the twins, made explicit by Footnote 1:

"As Rhombulus and Rhebus went building rhomes one day."

with its reference to Romulus and Remus. The reference to Rome is manifest in the subtly hidden acrostic of the right marginal note:

INGENIOUS
LABOUR-
TENACITY
AS BETWEEN
INGENUOUS
AND LIBERTINE

which is a clear anagram of **ITALIA** (Italy). With a series of allusions to the confrontation between Shaun, the "ingenuous (candid)" brother and the libertine Shem; a confrontation that will be "strong and continuous" (tenacious), laborious and highly sophisticated (ingenious) in its argumentation. But most of all I'd like to underline the many references to "fascism" and its "nazi" connections. "**aquilittoral**" is not only the obvious "equilateral", and not only the "*littoral zone*" where "**ankles**" are alternatively washed by the water (Italian *acqua*) and then left "dry"; or where "*Enkel*" (German "grandchildren") haven't yet had the nerve to put their feet in; but it hints specifically at Italian "*aquila*" (eagle) and at "*littoriali*", which were cultural, artistic and sports events for University students, that took place during the fascist era.



You can see on the right and left side the "*fasci littori*" (bound bundle of wooden rods, sometimes including an axe with its blade emerging). Thus the fascist "*aquila littoria*" (Lictorian Eagle).



"**Probe loom**" hints, among other things (amongst them, a quite amusing ironic "*pro Bloom*", which could be a "polemic" anti-nazi "*pro Jews*" as well), at "*pro bellum*" (in favour of war) or "*para bellum*" (prepare for war) - the capital P of Probe linking it to the German word for "proof", so a "proven" and "looming" scrutinizer (**loom** - Latin *Lumen* "light"). "**primal hand-stoe in his sole salivarium**" is indeed intriguing. McHugh points to an oblique "*thumb in his mouth*", hinting at the "babish", childish attitude; the baby who puts the big finger (toe) of his hand there where "*saliva*" is, namely the mouth. (In fact it is the thumb which, together with the index, is used as a compass to trace one of the two circles of page 293. It is the thumb at the mouth of the river, the Lambda point, so brilliantly illustrated and explained by Clive Hart in his "*Structure and motif in Finnegans Wake*."

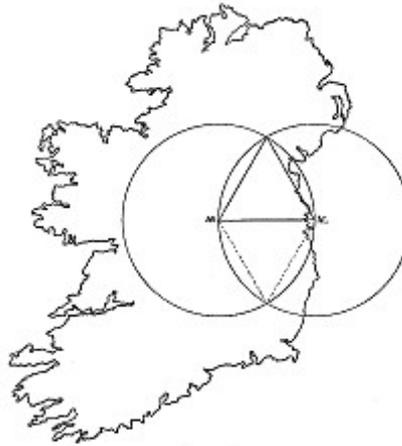
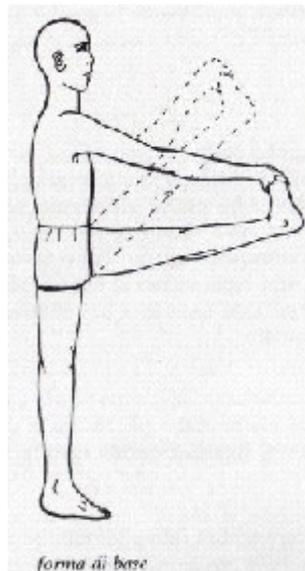


FIGURE IV
"Modder Road"

But "**hand-toe**" is the yoga position of "*Utthita Hasta Padangusthasana*",



which has an astounding resemblance with the nazi "*goose step*".
And "**sole salivarium**" (nazi SS apart) has another fascist

reference. "**sole**" is Italian for "sun"; "**saliva**" in this case may be connected to the verb "*salire*" (to ascend, to rise, to go up). "saliva" is "he/she/it was rising". So the fascist Roman image is that of a rising sun, that same rising sun (*sole che sorgi* - "sorgere" : to rise) which we find in the most famous "*Inno a Roma*" (Hymn to Rome – 1919), verses by Fausto Salvatori, music by Giacomo Puccini, amply used by the fascists for their propaganda, because of its captivating and nationalistic aura.

***Sole che sorgi** libero e giocondo
Sul Colle nostro i tuoi cavalli doma
Tu non vedrai nessuna cosa al mondo
Maggior di Roma, maggior di Roma!*

*(Oh sun that rises free and full of joy
over this Hill of ourn, tame there your horses;
you will not see throughout the world a thing
which is greater than Rome, greater than Rome.)*

In case you have historical curiosities you may hear a version of it:

<http://www.youtube.com/watch?v=wS344HoZlM4>

But I think that "**salivarium**" hides Joyce's spiteful "spit" towards Fascism and Nazism with their goose steps (**handtoe**) and their bombastic marches (soles, soil). But there are still more Roman and fascist references, like those in

286.21: Concoct an equo-angular trillitter

The verb "**concoct**" is quite unusual, coming directly from Latin (Roman) *concoctus* (cum + "coquere" : to cook). "**equo**" is Latin "*equus*", which can be both a horse and a donkey (up to you to decide who is *Shaun* and who *Shem*; probably both, since the white-black "zebra" as well belongs to the family *Equidae*). Thus we have "equal" perspectives (angles) joined in a *trilateral*, *zebraic* horse-donkey, doubly linked to the "**trillitter**" which hints at the three letters of the fascist Latin **DVX** (Duce, Führer),



the littorian (litter) Mussolini. So the "zebraic" oppressed sons (Italian "*ebraico*": Hebrew) fronting the racist Father who controls that his trilateral and trilateral Delta (**ALP**) be not transformed by his sons into a cooked-up "*cocotte*" (whore). That's French for "chicken", diminutive of "*coq*" (cock). And if we note that "equus" derives from the Mycenaean Greek "*i-go*", we may detect an incestuous, thrilling and trilling tris-littered "concoction" of "hen" (*cocotte*) and Equidae. An image which recalls a blasphemous *Witch's Cauldron*, where the father and the son (**the tizzer and the tongs**) of the Trinity are turned into firebrands (**tizzer** : Italian "*tizzo, tizzone*") and sworn criminal brotherhoods (Chinese "*tong*", literally "hall, gathering place"), with its songs sung in a secret language (tongue). All this taking place around the *mythical* (**mythametical**) mother, whose secret is both hidden (*mimetic*) and enlightened by the "**tripods**" of her sacred altar; sacred secrets that must be revealed, at least according to the Italian idiomatic form "*scoprire gli altarini*" (literally: to unveil, uncover the small altars), in fact "to reveal one's guilty secrets".

Here we may give a look at the left marginal note:

The boss's bess bass is the browd of Mullingar

where we may find the **Boss** (Father) whose wife (bride of Mullingar, Chapelizod), his very pride (**browd**), is in fact a malingering "*broad*". And a fish (**bass**) boiled for "*broth*"; the best one of the Mullingar brothel. And the best ale (**Bass's** ale - with its red triangle)



is in fact the ale of the "boozer", morphed into a "dishwatery" broth.

Continuing with the text, in **286.24 "Beatsoon"** is not only "be it soon" and "so be it", but also "beats" and Italian "bastone" (rod), the fascist "manganello" (truncheon, billy club). Suggesting that the ensuing fight will certainly be not without serious consequences. Which may suggest an interesting link (I don't know how much far-fetched) with the "naven" ritual described by the anthropologist Gregory Bateson (**beatsoon**), in his work "*Naven: A Survey of the Problems suggested by a Composite Picture of the Culture of a New Guinea Tribe drawn from Three Points of View. (1936)*". [Note, please, the three points, like those of a triangle.] Of course this is not the place to expound on this topic; thus let it be sufficient to know that that ritual develops what Bateson, in his book, called "*schismogenesis*" (creation of division), and that "*schismogenic behavior consisted of a competitive relationship between categorical equals (e.g., rivalry) and complementary schismogenesis between categorical unequals (e.g., dominance and submission)*". [WP] Which expresses clearly both the twins and the father/twins relation. And this justifies the "fascist" touch and its imagery, since fascism is deeply influenced by a rebellious attitude towards the bourgeois establishment (the decadence of the old regime) and, most of all, by the exalted excitement of the new generation. It's not a case that the official hymn of the Italian National Fascist Party – and the unofficial national anthem of Italy between 1924 and 1943 – was "Giovinezza" (Youth). For pity's sake and for the good name of Italian poetry I'll spare you the verses.