

# FW 294 Wild Wanderings

by

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What's going on in page 294 is not particularly difficult to make out. We watch Dolph who draws the first circle which has A as centre and the A-L line as radius. Then we hear Kev's sarcastic remarks and the piqued reply of Dolph's, who makes adjustments in order to draw the second circle (page 295). There are though subtle linguistic and stylistic choices that I'd like to point out. The first one perhaps is not so important, but I think it may shed some light on Joyce's anagrammatical constructions, which may not necessarily be conscious, but, nonetheless are present; and it's up to us to notice or dismiss them, if judged too far-fetched or irrelevant. I am talking about the morphological rendering of the "double view" and of its two circles; in a sort of way we may look at the letter "o" as an alphabetical extension of the diagram of page 293. Let's take for example

**294.5: Allow me anchore! I bring down**

**294.6: noth and carry awe.**

Leaving aside the meaning that the line has no remainder (naught and carry O), namely that it does not trespass the prescribed limit; we have "noth - nothing - nought - zero, that is "O", the first circle. Then we have "awe", that is "O", the second circle. And we might even find a hidden circle in "anchore", French "encore", English "again", thus alluding at the "circularity" of the action. In fact the passage, especially in the first part, shows words with a lot of "o"s and "oo"s. A statistical analysis could be more precise, but I leave that to others. It's possible that I am going off track (you all know how inclined I am towards wild wanderings), but I find that

**294.7: One of the most murmurable loose carollaries**  
**294.8: ever Ellis threw his cookingclass**

may hide some interesting suggestions. Leaving aside for the moment the obvious references to Lewis Carroll, Alice and "Through the Looking-Glass" (which, by the way, reflects images, and alludes somewhat obliquely to "circularity"), we have the double "o" of "loose", mirrored by the double "o" of "cookingclass". And this last word may hint as well at James "Cook", the renowned explorer who "circum-navigated" (another "O") the world and discovered and mapped "Newfoundland" – which, in our context, may legitimately be looked at as the yet unknown and soon to be "discovered" female sex. And we have the O-lafs, the "O dear"s, the "cycl(e)one" and many others "o" oriented words which seem to justify the anagrammatical perspective. Of course in "**loose carollaries**" we may detect some not so hidden sexual references. "Carollaries" are "corollaries", which come directly from Latin "corolla", meaning "little crown", or "*little garland*"; and "pussy" is indeed a little garland. And **Ellis** is not only the sweet Alice or A.J. Ellis (Fweet) with his algebraic geometry; but **Havelock Ellis** as well, the famous student of human sexuality. And in "loose carollaries" (especially if connected to the "**cooking-class**") we may find an amusing "creative" allusion (in the sense that it opens a new perspective), I don't know how far-fetched. There is in fact a not so vague homophony with French "*escarole*" and Italian "*scarola*", that is, English "*endive*". In the left margin note

*Sarga, or the  
path of outgoing*

"sarga" is the Sanskrit word for "creation" [fweet]; and Sanskrit is one of the Indian languages. So there might be a possible connection "endive/India". Now the "little garland" is of course the "creative" organ, in our case the organ of the "sarga", which, being the "material" manifestation is, in fact, the way to perdition (illusion), the "*path of the outgoing*" (from Edenic innocence, or from the world of pure Ideas). A concept that is repeated in the other left margin note:

*Docetism and  
Didicism, Maya  
Thaya. Tamas-  
Rajas-Sattvas.*

where we find the dicotomy docetism/didicism. Now "docetism" is doctrine of incorporeal nature of Christ's body [fweet] and "docere" is to teach, whereas "didici" is the first-person singular perfect active indicative of discō (discere: to learn). In other words Kev (the teacher, he who knows) is trying to teach Dolph (the student) the doctrine of "incorporeality". And if we note that "Di" and "dici" are Italian for "say!" and "you say", "Di-dici" looks somewhat like "chattering". Thus we have the "conceptual and philosophic truth" (docetism) vs. the ordinary and mundane "doxa" (sayings, opinions, chatters) linked to Maya, illusion, and Thaya, the fall [fweet], with references to the two temptresses (Maya & Thaya) and the three soldiers (Tamas-Rajas-Sattvas).

And now we can give an attentive look at the more substantial footnote 1

***Ex jup pep off Carpenger Strate. The kids' and dolls' home.  
Makeacake-ache***

linked to **294.04 stops ait Lambday**, which describes the end of the **A-L** line starting at the omphalos (Lough Ennell & Hill of Uisneach) and ending at Lambay Island.

*[Hart, Clive / Structure and motif in Finnegans wake (p.248)]*

Lambay Island, namely "Modder ilond" as well, so I think we are entitled to look at it as a variant of the female sex, like the Liffey's estuary, not so distant from Lambay Island. But "lamb-day" is "*the day of the lamb*", thus a hint at "innocence" and an invitation, or better: an order ("**ait**" is Latin for "he/she says") not to touch it (**stops**). This concept is explained in cryptic terms in "*Ex jup pep off Carpenger Strate*", which poses indeed (to me, at least) not so few problems. Waiting for a more valid explanation I am so bold (and impertinent) as to give my tentative one.

We can parse "Ex jup pep off" and get X.J.P.F. The most immediate

reference seems to be the one suggested by Fweet, namely the J.F.X.P. Coppinger motif (**211.20**). Coppinger being a sort of priest, reverend, archdeacon, etc., whom we find first in **55.18** as **F.X. Preserved Coppinger**. F.X. hinting at Francis Xavier, co-founder of the Society of Jesus and who took vows of poverty and chastity. The name "Coppinger" could also have a vague reference to chastity. Copper is in fact a metal linked to Venus (Cyprus being her island : Venus, the Cyprus-born), thus Coppinger is the man who is not conquered (that is: **preserved**) by Venus.

Now, having found a place for X & F, we must justify J & P. I suggest to read "jup pep" as *Joseph* (Italian Giuseppe, or "Peppe") and "Carpenger" as "*carpenter*". Thus we have the carpenter Joseph in an embarrassed situation (strait), which is also his cross (X) since he is not allowed to touch the virgin Mary (*Mary had a little lamb* -- lambday), and must obey the above mentioned "stop" given to him in **294.04**. In fact he must act like a child in the "**kids' and dolls' home**". Which makes him "**ache**" quite a lot, since he cannot taste the sweet "**cake**" in front of him. And this may legitimize the reference to the chaste F.X. (Francis Xavier). Thus the general image is that of the female sex, the sacred space reached but not allowed, for the moment, to be further investigated (plunged into).

Of course there could also be a reference to some address in Carpenger Street, a sign, an insignia, something like that. Or it could be a vague rendering of Hebrew letters: **Ch** [X] - **Yod** - **Pe** - **Fe**, with possible allusions to numbers.

<b>X</b>	⌒	<b>Chet = 8</b>	
<b>J</b>	י	<b>Yod = 10</b>	<b>[ 8 x 10 = 800]</b>
<b>P</b>	פ	<b>Peh = 80</b>	
<b>F</b>	ף	<b>Feh = 800</b>	

But it does not say much to me. Unless **(but here we plunge into literary psychopathology - in blunt terms: Bullshitdom - so enter at your own risk! )** we note the "zeros" and the "eights" (double zeros) that bring us back to the anagrammatical rendering of the circles.

At any rate the fact remains that the choice of "jup" and "pep" pose a lot of yet unanswered questions. "jup" could be a masked father "Jup-piter" and "pep" a masked "Pep-ette", thus the ambiguous relation father/daughter. "Ex" (X) could be a kiss, thus an exchange of effusions between father and daughter in the premises (off) of Coppinger Street (the street of Venus), with incestuous sexual implications. In our context it could be Issy's desire to have sex with her father, while her two brothers are engaged with mommy's pussy. So be it!