

FW 302.31-303.14

THE MAGNIFICENT SEVEN

by
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In this block we see Dolph's retorts to Kev's acid remarks of 302.11-302.30, in which the saintly twin accused his brother of being a jerkoff:

302.15 having caught at the bi-
302.16 furking calamum in his bolsillos, the onelike
302.17 underworp he had ever funnet without diffi-
302.18 cultads, the aboleshqvick, signing away in
302.19 happinext complete,

Shem's right margin note recites: "**ALL SQUARE AND ACCORDING TO COCKER**". And if we read "cocker" as "the one of the cock" we are entitled to interpret the passage in its phallocratic (cock) rightness (square). A concept underlined by the Kundalini reference in the first left margin note of page 303.

That everything is OK (square) is expressed by

302.31 And ook, ook, ook, fanky!

where "ook" is the result of a long "O" plus a "K", thus "OK!". But in "oo" we may detect our recurring "double circles"; thus in "ook" we have the "key" to open the intimate sacred "oo" of the Euclidian diagram of page 293. With "**fanky**" alluding to "fank" (sheep fold – Gaelic "fang") and a possible "funky" (both "terrified" and "having a strong smell").

Then Dolph introduces the "dramatis personae"

**302.31 All the charic-
302.32 tures [3] in the drame!**

He presents first Shaun/Kev

**302.32 This is how San holy-
303.01 polypools.**

The saintly (Italian **San** : saint), resplendent son (Sun) of Dublin, that is *Healyopolis*, that is the Egyptian Heliopolis, the city of the Sun. Kev as the sacred, stagnant water like Saint Kevin in his “holy pool” of part IV.

Dolph's attitude is totally different. He begs heaven's pardon (**pardon-sky**), but he cannot help being a romantic and passionate lover, a Romeo (raw-me – and “io” [ee-oh] Italian “I”) ready for his quantum leap (**303.02 Romeopullupalleaps**) towards copulation. (Don't miss Italian “palle” : balls). Dolph teaches Kev to put his penis (**303.02 Pose the pen, man**) like he (Dolph the Cocker) does (**303.03 way me does**). A trick Dolph has learned from an old glorious whore, the “Old hag with the yellow teeth” (Fweets)

**303.03 Way ole missa vellatooth fust
303.04 show me how.**

Where “**vellatooth**” is not only “yellow tooth”, but “vellum tooth” as well, with explicit ribald hints at oral sex (fellatio – **vellatooth**).

For what concerns the “**Fourth power to her illpogue!**” of 303.04 it's possible that it refers to the complement of the tripartite power of the Holy See

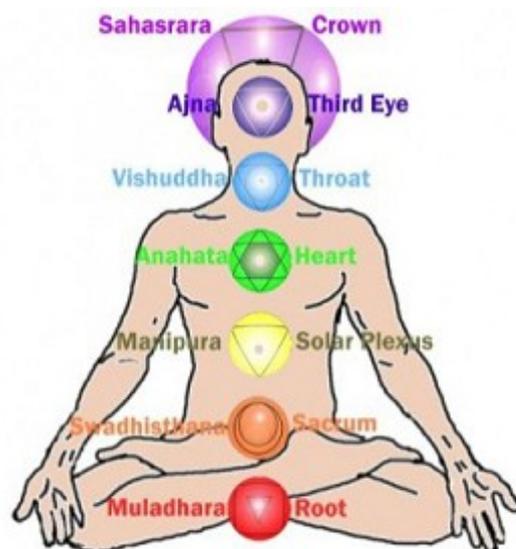


namely: sex, the power of the Kundalini serpent of the corresponding left marginal note. But it is also an invitation to “pour forth”, to thrust with force (**Bould strokes 303.05**) in order to survive (**for your life 303.05**) : *the continuation of the species*, no matter how bad life's kiss (pogue) can be (**illpogue**). That would mean to pump power into her old age (**illpogue : epoch**). All this should be done in accord with the advices of seven Irish writers, that is, according to native Irish traditions. And in fact the *magnificent seven* bring along a lot of quite amusing allusions. Let's have a look at them from the vantage point of sex and copulation.

The “cock-er” should be:

1. hard as “steel” (**Steele**)
2. rough as the “bark” (**Burke**) of a tree
3. sometimes grave and solemn: stern (**Sterne**)
4. sometimes whipping and rapid (**Swift**)
5. he should not exclude unorthodox targets (**Wilde**)
6. he should not shun perversion (**P. Shaw** : Italian “*piscio*”: piss : golden showers)
7. he should always be ready for a second assault (**Double-in**)

These “seven” mirror the seven chakras of the corresponding left margin note, which in fact does not follow the linear seven steps of the Kundalini serpent,



but mirrors the list of the seven Irish characters.

*Force Centres of
the Fire Serpen-
ine: heart
throat, navel
spleen, sacral,
fontanella, inter-
temporal eye.*

Thus we have the **heart** of steel (**Steele**), the **throat** with its bark (**Burke**); the **navel** (Italian “nave” : ship) guided by the polar star, German Stern (**Sterne**); the **spleenish** remarks of **Swift's** ; the favorite place (**sacral**) of Oscar **Wilde**; the small fountain (**fontanella**) of the Mannikin Piss (**P.Shaw** : piscio); the third eye of **W.B. Yeats** with his “*Vision*” and the personal ephemeral fame (**intertemporal** “I”) of morbid and old fashioned literature.

But we can figure out as well the re-enacting of the scene in the Park, with all its characters. Where **Steele** is the *Old Man* who acts furtively (steal - move stealthily), hidden behind a tree (**Burke**); spying on the two temptresses of **Swift's**: Stella (**Sterne**) and Vanessa; who are playing tricky (*wile* : **Wilde**) with their pissing (piscio : **P. Shaw**), while the three soldiers (**Dublin Bay youths**) are watching.

Then follows a description of them. There are allusions to Irish history, with the Catholic Daniel O' Connell (**Danny**), contrasted by the Socialist James Connolly (**Connolly**)

<< the founder of the Irish Labour Party and executed Easter Rising leader James Connolly, devoted a chapter in his 1910 book "Labour in Irish History" entitled "A chapter of horrors: Daniel O'Connell and the working class." in which he criticised O'Connell's parliamentary record, accusing him of siding consistently with the interests of the propertied classes of the United Kingdom.>> [WP]

while Charles Stewart (**Chawleses Skewered**) Parnell (1846-1891) stands between them, since he comes after **Danny** (1775-1847) and is followed by **Connolly** (1868-1916). But I think that

behind this apparent historical picture there is a hidden and sarcastic grin. In fact we have the picture of **Chawleses Skewered**, a “skewer” (male member), somewhat stuttering (par-par-par : **parparaparnelligoes**), between two “cons” : O' **Connell** and **Connelly** (French “con” : twat, but also idiomatic for “moron”, Italian “coglione” : testicle). Thus a satiric image of the male sex: member and balls. Mirroring the “**bifurking calamum in his bolsillos**” of **302.16**. A way to make fun of patriotic zeal, with the famous motif: “*Up, guards, and at them!*” (**Upanishadem! 303.13**). And a “**Top**” which may hint at “buggering”.

In the final touch (**303.13 Spoken hath L'arty Ma-gory.**) among other allusions we may find an Italian “*magaro*” (sorcerer), thus the conclusion of the speech of an artful sorcerer, who takes his ironic and heretic (*erege* – Fweets) distance from the boastful bragging of the nationalistic slogan: **Eregobragh**.

Éire go bráth: Ireland until Judgement Day, Ireland for ever



That's for sure (Prouf!).