

# FW 314.7 – 29

tentative annotations  
by  
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## Disclaimer

These are tentative annotations, liable to be adjusted, modified or discarded. Many of them are highly questionable, definitely far-fetched and a few on the verge of insanity. So use them at your own risk. My aim is trying to put together controversial data in order to build a possible system. The results may not be satisfactory, but I am convinced that the strategy is the right one. McHugh's Annotations and Fweet should be always at hand.

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**314.7: Bump!**

**314.8: Bothallchoractorschumminarroundgansumuminarumdrum-**

**314.9: strumtruminahumptadumpwaultopoofoolooderamaunsturnup !**

The crash on the ground is accompanied by the seventh thunder, which in fact describes a *mise-en-scene* of the wake, performed by the two (**both**) participants (of the trio) and by the other characters (chorus) of the play (**Bothallchoractors**). They gather around (**chumminarround**) the fallen one, his intimate friends (**chum**), they walk around (Italian “*camminaron*” : they walked) him, still astounded by the thunder (Japanese “*kaminari*”), turning around (**gansum** : ganz um) the silly (or wild) goose (German “*gans*”). There are indeed nine “um”s (German : around) stressing the circular movement and recalling

6.15: all the hoolivans of the nation, prostrated in

6.16: their consternation and their duodisimally profusive plethora of

6.17: ululation.

They are in a room (**inarum**), a noisy one, with drums (**drums**), fiddles (**strum**), a traumatic (**trum** : German *Traum* : dream) scene recalling the fall of Humpty Dumpty (**humptadump**) from his wall that was supposed to reach the “vault” (**wault**) of the sky, but turned in fact into a tomb (vault) for that poor fool (**poofool**), that dead drunk (**topoofool**: topful) rat (Italian “**topo**”), that lazy idler (**looderamaun**) who, nonetheless, at the end, when the game seems over... resurrects (**turnup**).

**314.10:** -- **Did do a dive, aped one.**

**314.11:** -- **Propellopalombarouter, based two.**

**314.12:** -- **Rutsch is for rutterman ramping his roe, seed three. Where**

**314.13: the muddies scrimm ball. Bimbim bimbim. And the maidies**

**314.14: scream all. Himhim himhim.**

We can hear the comments of the trio. The first one pointing apishly to “monkey business” (**aped**) and remarking the exceptional nature of the fall. The second one stresses both the depth of the dive (Italian “**palombaro**” : diver) and the speed of it (**propelled**). His “basso” (**base**) voice enhances the image. The third comment comes triumphantly from the resurrected “fallen one” (German **Rutsch** : fall), who is ready to attack (rush), as an animal in heat (**rutterman**) wishing to mount “dog-style” (**ramping**) his female (**roe**), and to inseminate her (**seed**). That recalls HCE's coat of arms:

5.6: His crest of huoldry, in vert with

5.7: ancillars, troublant, argent, a hegoak, poursuivant, horrid, horned.

His testicles (Serbian “*mudi*”) are ready to set in motion (scrimmage : **scrimm ball**) towards the two chicks (**Bimbim** : Italian “*bimbi*” : children), who scream in fear, denouncing him (**Himhim**). A variation of the exhibition scene.

**314.15:** **And forthemore let legend go lore of it that mortar scene so**

**314.16: cwympty dwympty what a dustydust it razed arbororiginally but,**

**314.17: luck's leap to the lad at the top of the ladder, so sartor's risorted**

**314.18: why the sinner the badder!**

And the legend of the fall (**mortar scene** : the crushing scene), caused by an act of pride (mortal sin : **mortar scene**) keeps increasing (**go lore** : galore) its versions (**forthemore** : and so on and so forth – Italian “*chi più*”

*ne ha più ne metta*” : he who has more of it, let him put more), adding to the myth (**lore**) of the “fiery/proud” (Welsh **dwym** : hot) fallen one (Welsh **cwympt** : fall), the archetype of Humpty Dumpty (**cwympty dwympty**) and the cloud of dust, the confusion it raised from the beginning of the human race (**arboriginally**). Nonetheless the fall is followed by a resurrection. Lucky was the leap (**luck's leap**) of **the lad at the top of the ladder**, plausibly at the top of Leixlip's (**luck's leap**) Wonderful Barn, so similar to the Tower of Babel:



Leixlip: Wonderful Barn



Tower of Babel

And like Osiris (the God at the top of the ladder) had been cut up by his brother Seth into fourteen pieces, scattered throughout Egypt; but his members were then reassembled by his two sisters Isis and Nephtys, so that he could resurrect in his wholeness (his phallus could not be found, but Isis provided him a wooden, or clay one through which she became pregnant of Horus); by the same token the scattered pieces of the fallen **cwympty dwympty** are patched up (**sartor's risorted** : the Latin “Sartor” (tailor) comes from “*sartus*” (patched), perfect passive participle of *sarcire* : to patch) and he resurrects (**risorted** : Italian “risorto” : resurrected), in a *felix culpa* style. In fact **the sinner the badder** alludes to a passage from St. Paul's Letter to the Romans (5:20): “*But where sin abounded, grace did much more abound.*”

**314.18: Ho ho ho hoch! La la la lach! Hillary**

**314.19: rillarry gibbous grist to our millery! A pushpull, qq: quiescence,**

**314.20: pp: with extravent intervolve coupling. The savest lauf in the**

**314.21: world.**

But that triggers in the audience a hilarious roaring reaction. His alleged “Height” (German **hoch** : high) is quite ridiculous (German lachen : to

laugh). It's a modest "hill" (**Hillary**), near a rivulet (rill : **rillary**) that will bring further news of the hunchback (**gibbous**) to a worldwide audience ready to grind it (**grist to our millery**) and let loose wild laughs (**The savest lauf in the world.**) The legend is amplified by a push-pull device (**pushpull**) waiting for the proper "cue" (**qq**), alternating moments of quiet (**quiescence**) and wild streams (**pp : pee-pee**) amplified (**intervolve coupling**) by the extravagant (**extravent**) assertions of the two pissing girls (**intervolve coupling**). But it is also the description of a wild laugh, with moments of pause (to take a breath : **quiescence**) and sudden roaring bursts (**extravent intervolve coupling.**).

**314.21: Paradoxmutose caring, but here in a present booth of Balla-**  
**314.22: clay, Barthalamou, where their dutchuncler mynhosts and serves**  
**314.23: them dram well right for a boors' interior (homereek van hohm-**  
**314.24: ryk) that salve that selver is to screen its auntey and has ringround**  
**314.25: as worldwise eve her sins (pip, pip, pip) willpip futurepip feature**  
**314.26: apip footloose pastcast with spareshins and flash substittles of**  
**314.27: noirse-made-earsy from a nephew mind the narrator but give the**  
**314.28: devil his so long as those sohns of a blitzh call the tuone tuone and**  
**314.29: thonder alout makes the thurd. Let there be. Due.**

And now comes a very cryptic passage with a firework of enigmatic cross references, a space-time morphing maze not so easy to disentangle. I'll try to play Little Thumbling, but I myself would be very cautious in following my stones.

**Paradoxmutose** seems to be a compound of "paradox" and "mitosis" (German *Mitose*), that is: multiplication through cell division. But "mutose" hints at "myth" Greek μύθος : thus a multiplication of unreliable (**paradox**) myths and legends. There is though another hint at Italian "**muto**" (dumb), with two possible allusions: the first one to the publican who is attentive (**caring**) to the urban legends about him, but does not say a word (dumb : **muto**). The second one comes from the clients, looking at whom they consider a stupid (dumb) paradoxical server (**caring**) and perhaps a "parade ox" as well. Nonetheless the publican (**mynhosts : mine host**) seems to act very professionally (**serves them dram well right**), although with a severe countenance (**dutchuncler : Dutch uncle is a term for a person who issues frank, harsh, and severe comments and criticism to educate, encourage, or admonish someone**) in his

“ministering” (**mynhosts**) to the clients who consider him an “inferior boor” (**boors' interior**), a stinking (**home reek**) rich (**ryk**) of (**van**) riches (**hohm-ryk**). Italian “*Omo ricco*” (rich man).

The present booth of **Balla-clay** seems to be a derogatory image of the tavern, a sort of cavern (clay : ball clay), where **Balla-clay**, leaving aside the obvious “*Baile Atha Cliath: Dublin*”, has possible further allusions to “Buckley” and “Balaclava”, with “**booth**” that may hint at soldiers' “boots” (HCE/three soldiers – father/sons polemic confrontation) and **Barthalamou** is another description of the inn, which is a “bar” and a “thalamus” (nuptial bed), with possible allusions at “brothel”.

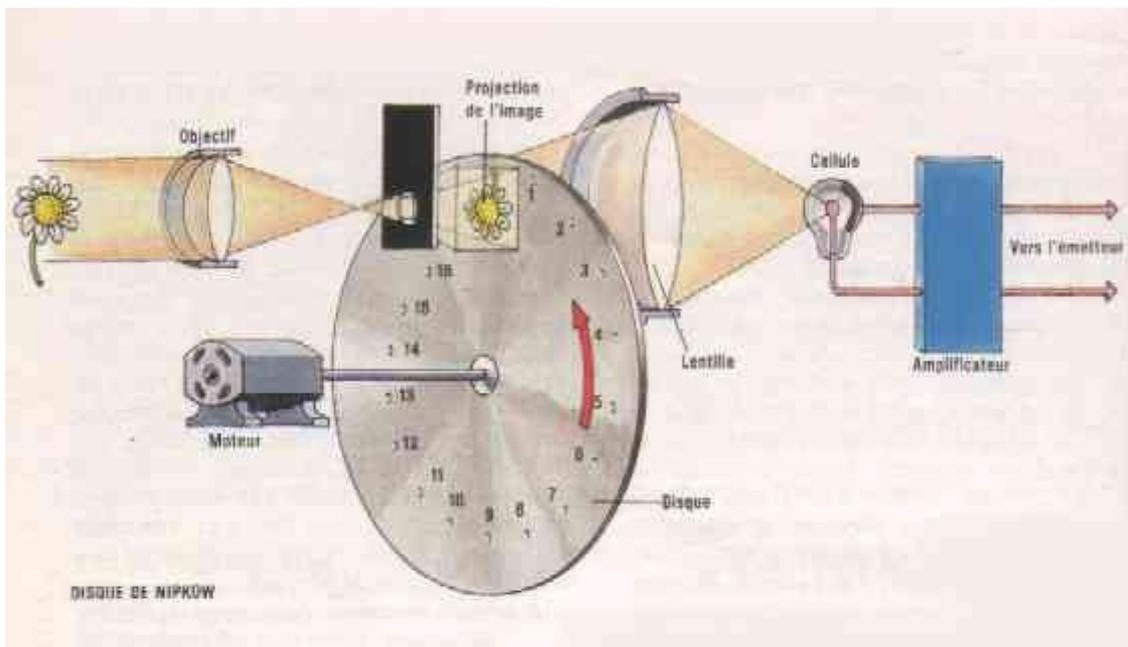
Now, while Porter/HCE is serving the clients their “elixir” (**serves them [...] that salve** - *salve* : something that soothes or heals; a balm) the **selver** (*silver salver*), a tray not only for serving food or drinks, but also on which letters, visiting cards, etc., are presented



morphs into a circular antenna (**auntey**) of a receiver / transmitter



and then into a silver screen (the screen of a movie theatre, or a primitive TV set (*Nipkow Disk*))



or better: a clairvoyance crystal ball)



showing the figure of Issy (**aunty**). The reference is to the story of Isolde and the King Mark vs. Tristan conflict (father vs. son), Isolde being in fact Tristan's aunt. It broadcasts (**pip**) and informs the wide world over (**worldwise**) the female's sinful conduct (**eve her sins**), which began in the past (*ever since*) and that will keep spreading over future generations, in a never-ending *Ring-around-the -Rosie* (**has ringround**) : “*Ashes! Ashes! We all fall down!*” The story of ancient characters (**pastcast**), of a cast-away of the past (**eve**), her apple (**pips**), her **footloose Tempter** (the snake has no

feet), resembling the Egyptian *Apep* (**apip**),



the fearful snake of Chaos. Here we have again hints at the fight between father and sons for the conquest of the young female, HCE playing the role of the devil who must be handled as he deserves ( **give the devil his ... Due**). And his sons (**those sohns of a blitzh**) try to exorcize the poisonous snake (**sparehins** : *pair of shins* / tibia / crossbones of the poison signal)



through “aspersions” (**sparehins**) and magic spells (**flash substittles**). But the snake morphs into a pirate (**sparehins** : crossbones : jolly roger),



a Norwegian one, talking a wild language (**noirse** : noisy Norse) that does

not dismay the sons, able to translate it (**flash subtittles**) into an understandable Irish (**noirse-made-earsy**). The fearful noise becomes an innocuous (easy) “hearsay”. It's not important (**nephew mind : Nephew** mirrors the **dutchuncler : Uncle**) which one of the twins (**tuone tuone**) takes the lead, playing **the narrator**. Both of them are not terrorized by their father's thunder, they know that a thunder (**tuone**) is just a natural phenomenon: a simple **tuone**, not a supernatural prodigy that may cause death (Finnish *Tuoni* : Death). And the fake thunder (**thonder**) whom they point to (**thonder**: Scots *yonder*), the one who “thunders aloud” (**thonder aloud**) is only a “farting lout” (**makes the thurd**). Anticipating the Buckley/Russian General episode already alluded to by the above mentioned **Ballaclay** (Balaclava). And the result of the father/sons confrontation is “enlightening”. “**Let there be**” alludes to *Genesis 1:3*, but, instead of “light” there is “**Due**” (Italian *two* → *twins*). Thus the New World is appointed to the Twins. And since “*due*” is Norwegian “*dove*” that may be the symbol of a new after-deluge world and the narrative transition to the next paragraph:

**314.30 — That's all murtagh purtagh but whad ababs his dopter?**

But that's another story.

