

FW 298.6-299.3

KEV'S SERMON *AD USUM DOLPH-INI*

by

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I candidly confess that my first reaction to Kev's sermon (**FW 298.6 – 299.3**) has been one of total disorientation. It seemed indeed quite difficult to put together, in a logical plane, all the pieces of Kev's pseudo Aristotelian (perhaps “pseudo Thomistic” would be more appropriate) argumentations.

What leads astray is the sophisticated scientific terminology that intimidates the common lay reader, making her/him believe that, in order to understand the passage, one should be more than fairly acquainted with logarithms and trigonometry. Thus, acknowledging her/his inadequacy, the poor lay reader would give up and pass over in the direction of more solid grounds.

I am of the opinion that this is a colossal mistake. Does anyone really believe that he who knows all the names of the rivers of Chapter VIII would have an understanding of it – better and more qualified than the one of a less knowledgeable reader? I hardly think so. That's why I cannot but repeat, in slightly modified terms, what I have already stated in a previous essay of mine (*The Family Umbrogia*), namely, that we should not let us be allured by the temptation of solving what seem, apparently, geometric problems: in our case logarithmic and trigonometric equations. My working hypothesis is that this terminology is used, instrumentally, as an allegory in order to discuss and elucidate a not so sophisticated moral and philosophical problem. Having said this, let us concentrate on our passage, namely, **FW 298.6-299.3**, remembering that in my interpretation I assign these lines to Kev, who confutes Dolph's theories about the female "triangle", illustrated at large, in every "material" aspect, in Dolph's triumphant "*Ode to Joy (Pussy)*" (**FW 297.7-298.4**)

Kev starts his sermon inviting his brother not to be so self-assured and to dismiss his hard-on attitude.

298.6: And you can haul up that languil

298.7: pennant, mate.

"**languil**" hints at Italian "*anguilla*" (eel) and "**pennant**" is also Italian "*pennone*" (yard, mast); and "pennone" is also Italian "big pen"; thus the sexual allusions.

Kev assures Dolph that he understood quite well his heretic argument about their mother's vagina.

298.7: I've read your tunc's dimissage.

It doesn't take much to guess what "**tunc**" becomes, when "**dimissaged**" and "dismissed": the sacred image turned into a "*cunt*". And Kev is ready to answer Dolph, following suit – but in his own superior style: his "*Esprit de géométrie*" against his brother's "*Esprit de Dolphinesse*". Thus he unleashes his brilliance giving vent to a most elaborate and scholarly trigonometric argumentation in order to show how spirit and intellect (Kev) overcome materialistic baseness (Dolph).

298.8: For, let it be taken that her littlenist is of no

298.9: magnetude

He starts devaluating the object under examination (**her littlenist** = little nest = vagina), which he considers insignificant (having no **magnetude**/magnitude) and without attractive force (magnet). [We can hear Dolph's: "*Objection, Your Honour!*"]

298.9: or again let it be granted that Doll

298.10: the laziest can be dissimulant with all respects

298.11: from Doll the fiercest,

Nonetheless – patronizingly – he accepts to treat the subject and continues pointing out the difference between their ideas (**Doll** - Idol - Idea); how the last one (**laziest**) just exposed by Dolph ("laziest" hints also at Italian "*lezioso*": sweet, coquettish) is

so different from the first one (the pure geometric triangle), which stands solid in its "*fierté*" (French: dignity, pride); and which now Kev is going to defend in his own "**fiercst** /fierce" counter-charge. Since the two Dolls are in fact the lazy Dolph and the fierce Kev. (Or the two faces of the same medal, since **Doll** seems to be a clear reference to Dolph; thus the **laziest** and the **fiercst** show Dolph's drastic psychological modification, the good one of the beginning turned into the lazy one. A concept that recurs often throughout FW.)

298.11: thence must any what-

298.12: youlike in the power of empthood

If we read "**empthood**" as "void - null – zero" – then any number (**whatyoulike**) to the "*power of zero*" gives "*one*". "**The power of empthood**" hints also at "*parenthood*"; thus alluding to "*any-one*" who belongs to the human race (parenthood -- dad and mommy). But "parenthood" in this case may refer also to "kinship" (Italian "*parentela*"), thus alluding to the twins. So: "Anyone of the two, either the **fiercst** or the **laziest**"

298.12: be either

298.13: greater THan or less thaN the unitate we

298.14: have in one

This seems indeed quite cryptic. Probably the first thing that comes under our eyes is the graphic rendering of "than". First a "TH" greater than "aN", then a "tH" less than "aN". I think "TH" is an allusion to *THomas Aquinas* and that "**unitate**" points to his "*De Unitate Intellectus contra Averroistas*". For what concerns "**aN**" I think it might allude to "**AN**na Livia", namely to the "matter / mater" concept. So we might look at "**TH-aN**" as the duality "form/matter"; in our specific case "intellect vs. materiality".

According to *Averroes* there are basically two classes of men: the philosophers and the common, ordinary people; thus the highly refined intellectual and the base man of worldly matters. Read: Kev and Dolph. In fact "**the unitate we have in one**" is a metaphor for the two aspects of the son (Shaun/Shem – good/evil: with their

continuous struggle for superiority). It is not a case that the adjacent left margin note refers to the pseudo-dionisyian

*Ecclesiastical
and Celestial
Hierarchies. The
Ascending. The
Descending*

that is, the ascending "high intellect" and the descending "base matter".

In fact this note hides a subtle side hint. The *Pseudo-Dionysius* wrote both *De Coelesti Hierarchia* and *De Ecclesiastica Hierarchia*, the last one being subordinated to the "angelic" hierarchy. But our left margin note puts the "ecclesiastical" hierarchy (the Church) in the first place. A way to say that the churchly, not the spiritual, norms come first. And the Christian Community (Ecclesia) is turned into "**Ecclesiastical**"; where, leaving aside a dubious hint at Bloom's Eccles Street, we have a "class" distinction within the same Community. The "class" that separates the "ascending" Kev (representative of the Church's Orthodoxy) and the "descending" Dolph (the fallen angel). And probably the **ECH** acronym, being an inverted **HCE**, in our context alludes to the change of direction that Kev is trying to apply to Dolph's arguments.

298.14: or hence shall the vectorious ready-

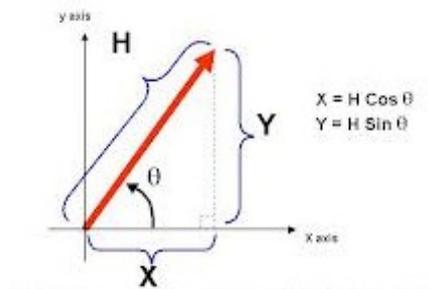
298.15: eyes of evertwo circumflicksrent searchers

298.16: never film

The "**evertwo circumflicksrent searchers**" is a metaphor for the two conflicting "*researchers*"; and they are imagined as *search-lights* [*FWeet*] (like the spotlights used in theatres and in movie filmings, which explains the "**film**" reference).

"**circumflicksrent**" hints at their "bending around" (circumflex) and at the high and then falling pitch (vocal circumflexion) of the debating twins. "**vectorious ready-eyes**" is "*radius vector: variable line drawn to a curve from a fixed point as origin*" (*FWeet*); but, under the scientific term we catch "*eyes in attentive attitude*", ready to glimpse and grasp their "victorious" truth.

But there is more to this. A vector looks like an "arrow" :



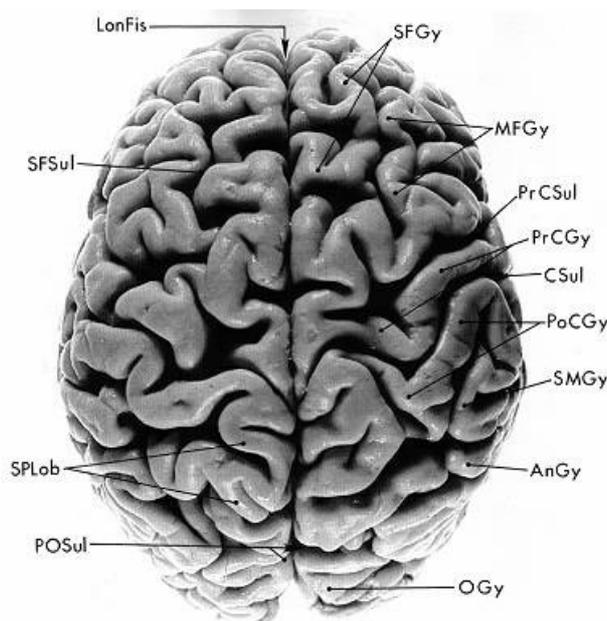
and we may connect it with the graphic solution of

THan or less thaN

which in fact forms an "arc" (though not so evident), that is an "arch", that is a "bow": ready to let fly its *victorious arrow* and hit the bull's eye (which, by the way, is Italian for "spotlight" – in fact it is an "ox-eye").

298.16: in the elipsities of their gyrabouts

I think we have here an image of the brain and its cerebral gyruses,



the ellipses being its two the cerebral hemispheres (probably hinting at its alleged separate functions, the rational and the emotive); but "**gyribouts**" (leaving aside Yeat's references) may hint at movie "reels" in which are "filmed", that is "impressed", the above mentioned "vectorious ready-eyes", namely: the winning "ideas (**eady-eyes**)";

**298.17: those fickers which are returnally reproductive
298.18: of themselves. [1]**

In other words the "*archetypical ideas*", according to which the mundane "**fickers** – *fucking figures*" do eternally re-produce and re-predict themselves (re-ideas – **ready-eyes**). Again the dichotomy between the Platonic "*topos hyperuranios*", the perfect realm of archetypal ideas and their base materialization.

[And here we have a reference to Footnote 1: ***I enjoy as good as anyone***, where it seems that Issy is quite satisfied with those base "fucking figures", no matter what they are.]

298.18: Which is unpassible.

Now, in order to understand this impossibility (**unpassible**) we must try to synthesize the argument Kev has so far exposed. In a dialectic confrontation there must be only one winner, who is necessarily greater than the other; otherwise there would be no possibility of reaching the victorious "*one and only one Truth*". Which would be inadmissible (impossible and unacceptable).
[*Let's not forget that Kev is speaking, the one who has Truth in his pocket (or up his sleeve), like every sound fundamentalist has!*]

**298.18: Quarrel-
298.19: lary.**

So the time has come to decide which one of the **quarrelling** brothers is "superior". That needs a further and more furbished explanation (corollary), which makes use of a specific and highly refined terminology.

**298.19: The logos of somewome to that base any-
298.20: thing, when most characteristically mantissa
298.21: minus, comes to nullum in the endth: [2]**

We know that " $\log 1 = 0$ ": the logarithm (**logos**) of one (**somewome**) to "**any base**" (anything) is 0 (zero). Now we can look at 0 as a "void", a "hole", a "vagina", that has "**no magnetude**", as explained in **298.9**. The corollary being that the mind (**logos**) of the one who is after "pussies" [**somewome(n)**] – "pussy" : that base anything! (Kev's idée fixe) – is equal to zero (**comes to nullum in the endth**), especially when the "one" (**characteristic**: integral part of a logarithm , male) is less (**minus**) than the **mantissa** (decimal part, female, less than zero).

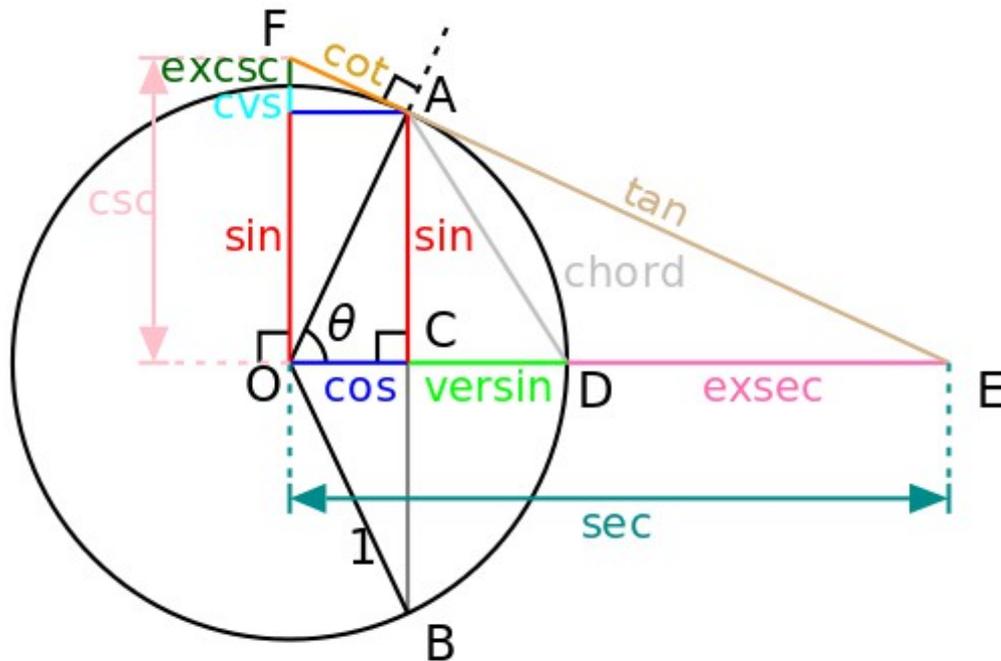
We should note that "**mantissa**" hints at "mantis", the insect; and that the female mantis is known for her sexual cannibalism.

The female may begin feeding by biting off the male's head (as they do with regular prey), and if mating has begun, the male's movements may become even more vigorous in its delivery of sperm.

Issy's Footnote 2: **Neither a soul to be saved nor a body to be kicked**, shows in fact a sort of metaphysical cannibalism. The "zero man" becomes an absolute nothing (**nullum**) without either a soul or a body. The woman being without a conscience, if we mark that the footnote alludes to Edward Thurlow's saying: "*Corporations have neither bodies to be punished, nor souls to be condemned; they therefore do as they like.*"

**298.21: orso,
298.22: here is nowet badder than the sin of Aha with
298.23: his cosin Lil, verswaysed on coverswised,**

The "hairy, intricate" conclusion ("orso" : Italian "bear"), in a very complex trigonometric terminology,



is the ghastly predicament of the male, in his "sinful" subordination to the female. "**verswaysed on coverswised**" refer of course to "versed sine" and "coverved sine", or "ver-sin" and "cover-sin". And if we note that "versed sine" is also known as "*sagitta*", we have the phallic symbol placed on what is "*the complement to the versine*", "the complement to the sagitta". Thus an image of copulation: sin and co-sin, male and female, accomplices in their common "sin".

But there is also a not so hidden reference to Adam (**Aha**) and Lilith (**Lil**). According to the legend Lilith was Adam's first wife (before Eve), who had been repudiated because she refused to obey her husband's commands.

Adam and Lilith never found peace together; for when he wished to lie with her, she took offence at the recumbent posture he demanded. 'Why must I lie beneath you?' she asked. 'I also was made from dust, and am therefore your equal.' Because Adam tried to compel her obedience by force, Lilith, in a rage, uttered the magic name of God, rose into the air and left him.

Thus in "**verswaysed on coverswised**" we may detect a shift of sexual position (*vice versa*). A sacrilegious change (**sin**), especially if we note that "**Aha**" in ancient Egyptian means "fighter", and that it was the name/attribute both of a Pharaoh of the first Dynasty (Aha)



and of an ancient God (Bes), often shown in an ithyphallic form.



But "Lil" may be "little" as well; and "cosin" may be "cosy". Thus a hint at the incestuous coupling of the King/Father/fighter (Aha / Bes) with the "cosy little one", made "wise" by "covering", or "covered" by the "wise one".

298.24: all that's consecants and cotangincies till Per-
298.25: perp stops repippinghim

The above described attitude (the subordination of man to the female power) brings along a lot of consequences (**consecants**) for the man Adam, forcing him to face unexpected and perhaps not so desired events (**cotangincies** / contingencies): [*By the sweat of your brow you will eat your food – Genesis 3.19*].

This will end only when an ambiguous character, **Perperp**, stops executing a not well defined operation (**repipping**) on "him" (the less-than-zero man of **298.21**).

Apparently the word "**Perperp**" seems to have a masculine character, with its allusion to "perpendicular" (a phallic symbol) and to a fatherly image (*Père-Père*). But "**her rectangles**" of **298.25** point definitely to a feminine gender. Now this helps us to define the meaning of the enigmatic verb "**repipping**".

If we parse it and consider "re" as a prefix signifying "re-

petition”, we obtain a “pip” that might legitimately be interpreted as “pee-pee”, the two **P's** of our diagram. Thus the general image is that of a re-peated (continuous) peeing on “him”, made by an insolent (Spanish “**repipi**”) female, whose name has a not so vague resemblance with *Puerpera*, underlining her motherly aspect. Thus we may say that it is the woman who has supplanted the male figure, humiliating his “perpendicular” stature; and, being in a superior position, she can piss on him as long as she likes (*re-pee-pee **repippinghim***). In a sort of (childish) way it is the revenge of Jeanneke Pis



over the more famous and often met in FW Manneken Pis.



And this may explain also the peculiar graphic rendering of the “less **thaN**” of **298.13**, where the masculine “**th-omas**” is smaller than the feminine “**aN**” . But for Kev this is not admissible and he expects a determined change of perspective, with a minuscule “aN” and a superior **TH**, who must recover the male “perpendicularity”

and transform the “rectangular” straps (used to “tangle” the less-than-zero man) into “belts”.

298.25: since her redtangles

298.26: are all abscissan for limitising this tendency of

298.27: our Frivulteeny Sexuagesima [3] to expense her-

298.28: selfs as sphere as possible, paradismic peri-

298.29: mutter, in all directions on the bend of the

298.30: unbridalled,

Thus a “manly” reaction: the “**redtangles**” being the traces of the belts (wallops, resulting in “abscesses – **abscissan**”) inflicted on the “**Frivulteeny Sexuagesima**”, the frivolous young (**teen**), inclined to “lend” herself sexually in order to enlarge (**expense** – expanse) the delicious, paradisiac and paradigmatic (**paradismic**) perimeter (**perimutter**) of her unbridled female (**mutter**) instincts.

Footnote 3 “**The boast of the town**” being quite explicit about her conduct. She may be on everyone's lips because of her scandalous behaviour, but in the meantime she is a rebel (Boston revolt : **boast-town**) and she “boasts” openly about her deeds. The concept is further expanded by the marginal left note:

*The peripatetic
periphery. It's
Allothesis.*

where we find a whore (*peripatetic*) of the suburbs (*periphery*).

(The term “**Allothesis**” deserves a little elucidation. McHugh suggests that it could refer to “Allotheism”, that is the worship of foreign or unsanctioned gods. In our context that would point to the unorthodox behaviour of the woman and her worship of heretical ideas/theses, pointing to their “pathetic” and peripheral – that is: of minor relevance or importance – circulation. But “Allothetic” means also “*being centred in people or places other than oneself.*” I have been informed though (Fweet's private mail) that the use of this term in this sense is fairly recent; which would discard my

suggestion, proving it as historically inadmissible. Nonetheless the fact remains that Joyce coined a neologism; thus we are entitled to explore its possible meanings.

Allothesis comes from Greek ἄλλος (allos, “other, another, different”); and from θέσις, meaning “something put forth/down”, which in music is the accented part of the measure, expressed by the downward beat; and in prosody is the first half of a dactylic foot or metron, in which the foot is imagined as touching the ground. Putting all this together we get the image of a **peripatetic** (whore) who walks (beats / **thesis**) the streets – “other, different” pathways, where “allos” could easily morph into “alleys”: unsanctioned, unallowed, foreign alleys.)

Sexagesima is the second Sunday before Ash Wednesday, namely **Lent**, thus **Frivulteeny's** sexual “**lending**”, her inclination to get herself pregnant (**to expense her-self as sphere as possible**),

298.30: the infinisissimalls of her facets

298.31: becoming manier and manier

using her infinite, most subtle and “up to the limits” (**infinisissimalls**) winks and cajoleries (**facets**), that become more and more precious and affected (**manier** / mannerism), more and more base and vulgar (**manier**, meanier),

298.31: as the calicolum

298.32: of her umdescribables (one has thoughts of

298.33: that eternal Rome) shrinks from schurtiness

299.1: to scherts.

in a way inversely proportional (**calicolum** / calculus) to the length of her underwear (**umdescribables**), that **shrinks** shorter and shorter, to the (mathematical) “limits” of decency. (We can hear Kev's thundering invective!)



(**scherts** – German : Scherz – joke). With "**calicolum**" hinting at "*calico cat*", hence "pussy"; and at the Roman Emperor *Caligula*, known for his extravagance, and intense sexual perversity.

299.1: Scholium, there are trist sigheds to

299.2: everysing but ichs on the freed brings euchs to

299.3: the feared.

And finally Kev reaches the conclusion of his sermon.

(By the way, **Scholium** is not only a critical, or explanatory comment, but also Italian "*scoglio*" (rock, cliff), thus something very dangerous, which can cause wreckage. And we must be very careful in not risking to fall apart in the interpretation of these final highly cryptic lines.)

The literal sense seems to be that "every question (**everysing**) may be approached from many (**tris** – three - Dolph, Kev, Issy) perspectives (**sigheds** - sides- sights), but each one, each of the three (**ichs on the freed**), leads people (German "**euch**" : you) to a fourth (**feared** - German "vierte") and fearful (**feared**) point of view.

There may be here a reference to William Blake and his "*There is No Natural Religion*", when he says: "*From a perception of only 3 senses or 3 elements none could deduce a fourth or fifth*"; ironically contradicting Kev's statement.



But "**trist sigheds**" are "sad sighs" (French "triste" -- sad), thus "*everything has its sorrowful aspects*" and each one is indeed frightening (feared); especially if we read "**trist**" as *Tristan*, with his "**trist sigheds**", hinting at the famous mediaeval Italian song (**every-sing**) *Lamento di Tristano* (Tristan's lament) and at his sad end. Here is a refined version of it:

<http://www.youtube.com/watch?v=o5VMYoPFRZA>

But above all I think that what should alert us is the German "touch" which we can detect in words (**ich** = I, **euch** = You (plural), *Beruhigt euch* - **brings euchs** = Calm down!) and in more or less overt homophonies: "thing" pronounced "**sing**", "**feared**" hinting at "*vierte*" (fourth); and last - and certainly not least: "**freed**" pointing to **Freud** and his "*Three Essays on the Theory of Sexuality*", which deals particularly with sexuality in childhood. Three essays, three "children", three points of view with their "*teenage anguish*", the Freudian "*Angst*". Thus a "**trist sigheds**" which is a sad song indeed.

At this point comes Kev's **scholium**, his explanatory comment: *the one who wants to "free" (freed) his "ego" (ich) will lead the others (euchs) to perdition (the "feared" punishment in hell - feared/fire/Feuer). That's what happens if one follows Freud's maxim "Wo Es war, soll Ich werden" (Where Id was, there ego shall be), the therapeutic endeavour of psychoanalysis. A very sad "Ode an die Freude" (Ode to Joy), indeed!*

Summing up : *"There may be different solutions to heal life's sorrows, but the worst one is to choose free thought and free love, since that is a path that leads inevitably to hell and its eternal fire."*

Now, since we've come so far and reached so high, let me trespass the limits of decency and show a crude paraphrase of the whole passage both for the layman and "ad usum Dolph-ini":

Let's leave aside the fact that "cunt" is not a qualified argument of discussion; nonetheless: having asserted that our two ideas on the subject are totally different; and that only one of us can be right, because there is only one Truth (to deny this would be rationally unacceptable); the result is that the male who subordinates himself to the female power (namely: Dolph) is less than zero, a nullity; and consequently he is doomed to live in a ghastly condition, until the coming of the one (namely: Kev) who has the force to chastise the female and put an end to her disorderly instinctual conduct. Since it is an ascertained fact that free thinking and uninhibited sexual behaviour leads inevitably to perdition.



Well, what do you know!