Joyce Studies Annual

2018

Drawing on Finnegans Wake

"the one the pictor of the other"

PETER O'BRIEN

I have been reading *Finnegans Wake* off and on for forty years, since I took a class on James Joyce with Roland McHugh at the School of Irish Studies in Dublin.¹ Not an "ideal reader suffering from an ideal insomnia," I still have a long way to go (*FW* 120:13–14).

Sometimes, I must admit, I don't read the text. I just watch the words, picture the pages. I spelunk among the speleological openings: the caverns and linguistic apertures that the letters and punctuation marks present. I investigate the lush and overgrown gardens of "buaboababbaun," the tumble and roll of the first "lapapple," and the soft, gentle, rippling waters of the "liffeyette" (FW 126:12, 17, 13). I trace the meandering pathways articulated by the linear and curlicue markings: the cactus-barbed spires of t and t; the folds of linen cloth draped over an t; the bulbous, jaunty personality of t. (These are my sigla.)

The conversations that I overhear between initials and images, among visuals and verbals, amid swirling stories and sketches, have always fascinated me. In my published materials and in my intuitive interests, I move back and forth between these twinning attractions.

In early 2016, as a way to explore these doublings, these omnilings, and as a way to continue familiarizing myself with a text that many consider fundamentally unreadable—McHugh, Seamus Dean, and John Bishop among them²—I started on a six-year project to annotate/illustrate/disrupt the 628 pages of *Finnegans Wake*.

On the title page of my project, LOTS OF FUN WITH FINNEGANS WAKE, I refer to what I'm doing (scribed in archival, nontoxic, red felt pen on 80-pound, 100 brightness, acid-free cover stock) as a form of "intellectual folk art." On other pages, in other random colors, I reference

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my yoking together of the illustrative and the intelligible, the optical and the oral.

"Words. Was it their colours?" asks Stephen Dedalus.

He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period itself. . . . was it that . . . he drew less pleasure from the reflection of the glowing sensible world through the prism of a language manycoloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose. (*P* 166)

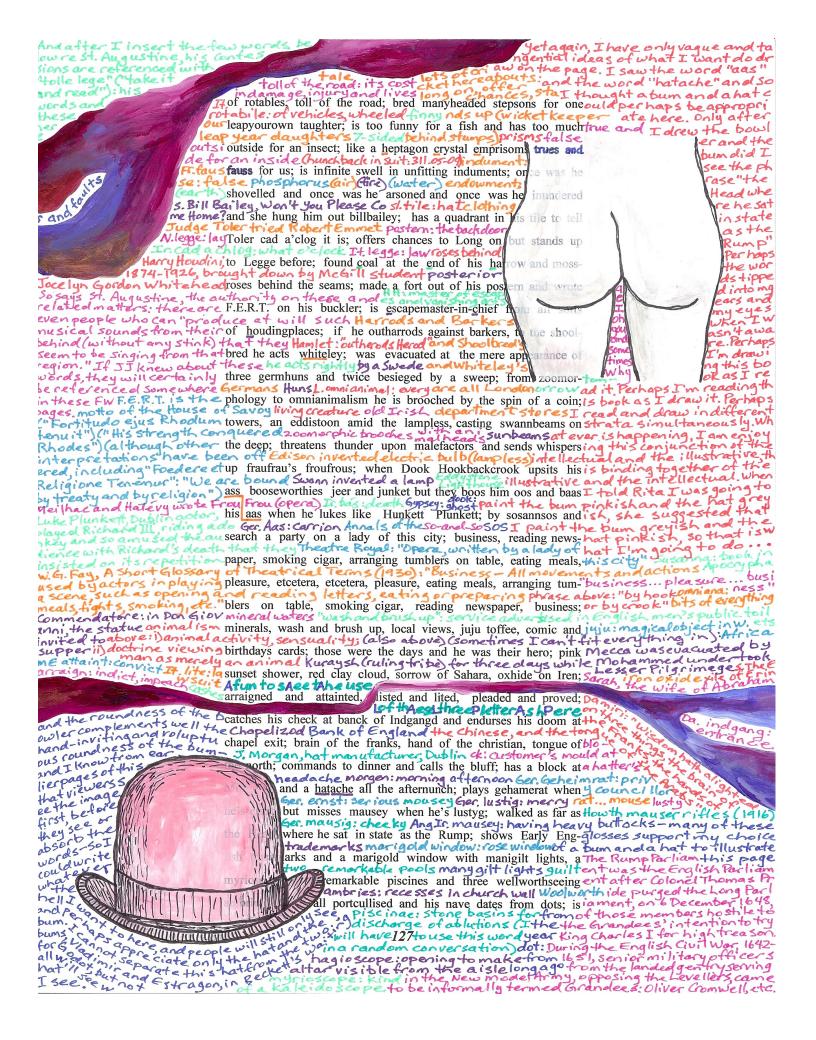
Despite Stephen's negative and equivocating answer, it is their colors that attract him. And their physicality. Their reflection. Their prismatic, manycolored richness. That's what Joyce's lucid supple periodic phrases use as grist. That's the stuff from which the poise and balance is built.

We dream and conjure in images. The whole spread: splintering, perverting, recurring, exaggerating, animating, distorting. Melodramatic. Foggy, fractured. Why shouldn't a book attempt such a self-referential and expanding gathering of gestures? Some have said that we can't visualize the text of *Finnegans Wake*, that we can't picture for ourselves what a Mookse or a Gripes or the leapgirls or Anna Livia might look like. I disagree. Just don't look for documentary verisimilitude. Don't allow logic, the familiar, to get in the way. It's preferable to see it new, or *Make It New*, as Ezra Pound, Joyce's intellectual ally, said in his 1935 collection of essays. After all, "understanding is a very dull occupation," Joyce's intellectual adversary, Gertrude Stein, said in her 1937 book, *Everybody's Autobiography*.

In the Joyce-escorted essay "The Revolution of Language and James Joyce" from *Our Exagmination Round His Factification for Incamination of Work in Progress*, Eugene Jolas writes:

The real metaphysical problem today is the word. The epoch when the writer photographed the life about him with the mechanics of words redolent of the daguerreotype, is happily drawing to its close. The new artist of the word has recognized the autonomy of language



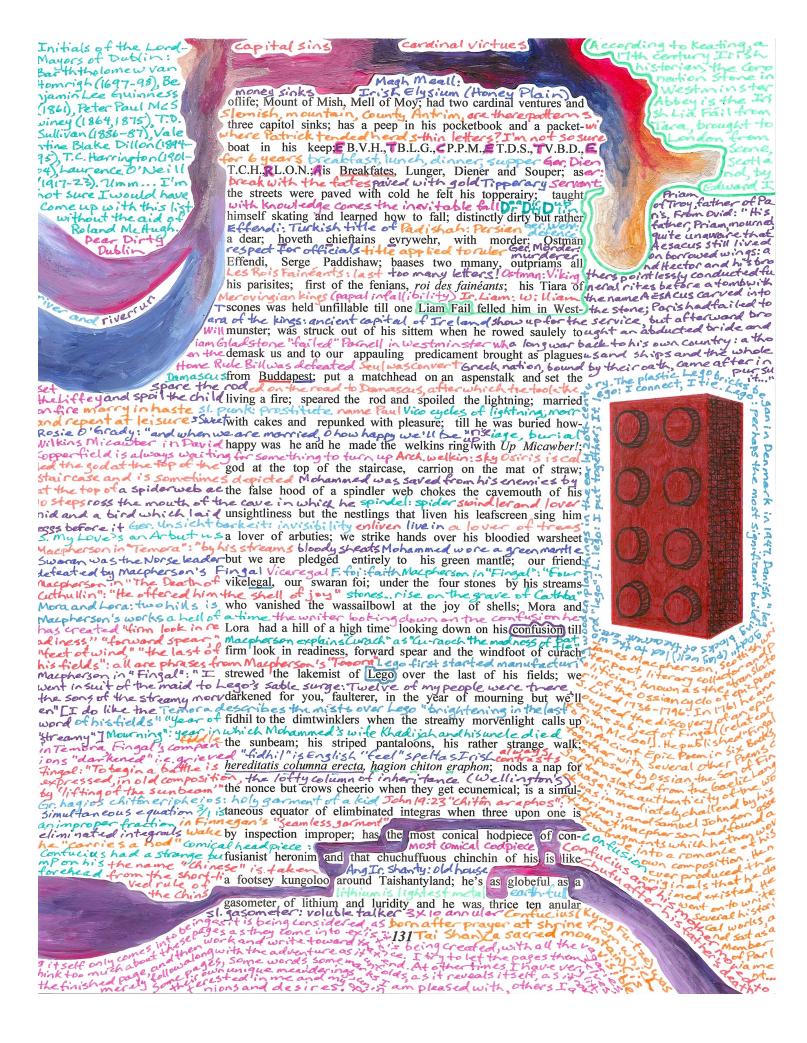


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city mountainous but alsouturn; hidal, in carucates he is enumerated, hold as an earl, desires. The inhabitants so tleet of foot; interested in inhidalgo: lower spanish nobility and form without the pride and a dividual words and also he counts; shipshaped phrase of buglooking words with a form without the pride and a the longer, bookish project; corrected in feudal system, as the stainarice that corrupted other relief the contrast of law and like the easing moments of a graminivorous; to our dooms above a blot on the so gions will; over under and aquaducted; much land as could be tilled cutcheon is a stain or mark against rough socks and silk sto brought he law, our manoirs he made his vill of; was an over-one's reputation or that chings; of the people and a graminivorous; in the low in 1 year of one's family (an esc utcheon is an gentleman, as easing momenting to the underground vill: a few here; villa, will, civil, villaing family's coat of arms of the center and a standard that the sound of the center of the lets unit corresponding earth whis carbon-and a few lets the Dublin super stition that the air from the lets unit corresponding earth was in the lets and a silk stockings show her sharing when he lets unit corresponding earth was a standard and silk stockings show her sharings when he lets unit corresponding earth was a few lates of the Dublin super stition that the air from the lets unit corresponding earth was the lates of the lates of the Dublin super stition that the air from the lets unit corresponding earth was the lates of t
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delic centarion, esternice
                                                                                                                                holypaschal fire; forbids us our trespassers as we forgate him; the special ports cinders singles
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                                                                                                                                                                                                                               Hercules, Gibraltor oh, there are layers upon layers of
                                                                                                                                                                                                                      some good old fashioned low Sexual humour thrown into Pelion: a woo mix) L. hi rcus: 128 ded mountain in Greece near the coast of SE Thess loat aly, in Greek mythology held to be the home of the centaurs, and it he giants were said to have piled mounts Olympus and Ossa on lits Summit in their attempt to reach heaven and destroy the gods. I pile Pelion on Ossa": add an extra difficulty or task to som
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en-tout-cas: a combination parasol and um brell a ; sink also "at any rate" and the way I use it: "in any case" "drink the dregs" is quite nicely defined and de edat 381.30-35 where we read of different bottoms of the various different repl enquished drinkingutensils and a drinkthedregs kink; wurstmeats for chumps and cowcarthere behind (and which has two man has Ve exerces to buns motherlows for scullions; when he plies for our favour is very trolly ic age and father: a pokey our favour is our stogi Ger. Vater: father psychic speus ours; two psychic espousals and three desertions; may be matter of drink it up sl. futter::::fuck In 1885 the Gaiety Theatre inof fact now but was tutter of magd then; Cattermole Hill, ex-Dublin put on "Private Secretar mountain of tiesh was reared up by stress and sank under strain; "with "Hill that mountain fflesh' as "Cattermole" up! hasah agd:maidLimerick and aking a mountain out tank it up, dank it up, tells the tailor to his tout; entoutcas for a his famolehill"nr. Singay thimbleWORD dead letter: writing taken in who Song of Sixpence 51.t man, but bit a thimble for a maid; blimp, blump; a dud letter, a sing Ju syllable succease: cessation Circeliterals en seyoun a song a sylble; a byword, a sentence with surcease; while stands Byron: "While Stan the his canyouseehim frails shall fall; was hatched at Cellbridge but Colosseum Rome shall educated abroad Guinness Roderick o on the a battle of Boss; Roderick, Roderick, Roderick, O, you've gone a stando doxolog battle of New Ross, 1643 dames bottle the way of the Danes; variously catalogued, regularly regrouped; usman should be something when the meting of ducks witch's Sabbattern agroup S. Johans I Hard by Knew the meting of ducks witch's Sabbattern agroup something of ducks witch something of ducks with something of ducks witch something of ducks witch something of ducks witch something of ducks with something of ducks st. frail blew ye; real detonation but false report; spa mad but inn sane; half emillian via bogus census but a no street hausmann when allphannd; is the handiest of all andies and a most alleghant spot and Jean Als to dump your hump; hands his secession to the new patricius but edplebians Finn MacCool left the door a plumps plebmatically for the bloody old centuries; eats with doors open and ruts with gates closed; some dub him Roishield and more limn him Rockyfellow; shows he's fly to both demis-ASTIME fairs but thries to cover up his tracers; seven dovecotes cooclaim been pigeonheim to this homer, Smerrnion, Rhoebok, 3 plays-Dublin alone wasever Kolonsreagh, Seapoint, Quayhowth, Ashtown, Ratheny; inde-pooles, I Saw Thy Form in Jouth ful Prime of from his power in Domboal Jpendent of the lordship of chamberlain, acknowledging the rule It. il bel paese: the Bel Paese cheese Pride dumb such a small influ home land of Rome; we saw thy farm at Useful Prine, Domhnall, Domhnall; Ireland's Eye: small island near stinks L. quot: how many hex Howth reeks like Illbelpaese and looks like Iceland's ear; lodged at quot places, lived through tot reigns; takes, a szumbath for his weekend basin and a wassarnap for his refreskment; after a good bout at stool a figure for "Quoth the RAVENTHE people tuck; ball enjoys Giroflee Giroflaa; what Nevermore missed and L. Columba: DOVE Protestantism: every man 'nevermore' (orme) Chri Colombo found; believes in everyman his own goaldkeeper and ul Stopher Columbus, C. 1451-his own priest goal keeperstrong about 1506in Africa for the fullblacks; the arc of his drive was forty full he specified fullbacks intootball etc. Allblacks: New Zealand's rugby has read many Ir. "and his stumps were pulled at eighty; boasts him to the thick-in-nd elsewh Luigeann tu Gaelige?": do you understand Irish? teames hope that Jes Archthews the oldest creater in Aryania and looks down on the Suisshe plays. (refamily Collesons whom he calls les nouvelles roches; though his manage the colles in the colles les nouvelles roches; though his manage the collest, soul and spirit turn to pharaoph times, his love, faith and is not the collest that the collest the collest that him. It is the collest that the collest the collest that the collect that the col

vico, New Science: "the first language in the hope stick to futuerism; light leglifters cense him souriantes from leglifter: fornicator souriantes afore while boor browbenders curse him grommelants to his miling hindmost; between youlasses and yeladst glimse of Even; the Moore's est Ulysses and Ilied you lasses and lads hough the Laste Lug his peak has, the Luk his pile; drinks tharrand wodhar for impse his asama and eats the unparishable sow to style off reglar rack; As Ir. lug: mountain-hollow; name of mountains and: Japanese the beggars cloak them reclined about his paddystool, the whoresvel ops Asa: Odin asthma Du. paddenstoel: mush roomcano winken him as they walk their side; on Christienmas at Advent pedial of an obituary... Lodge, New Yealand, after a lenty illness the roeverand Mr lengthy Easterling of pentecostitis, no followers by bequest, fanfare all no flowers private; Gone Where Glory Waits Him (Ball, bulletist) but Not transport the Vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell, edge); comminged under articles but phase in the vet (Maxwell edge); comm Here Yet (Maxwell, clark); comminxed under articles but phoe-is morning. nished a borgiess; from the vat on the bier through the burre in beer an the dark to the buttle of the bawn; is A1 an the highest but Roh Borja ocknowledge Battle of the Boyne, 1690 L. Commirsit: he defiled the dark to the buttle of the bawn; is A1 and the highest but Roh Borja ocknowledge Battle of the Boyne, 1690 L. Commirsit: he defiled the dark to the bayne, 1690 L. Commirsit: he defiled the dark to the Boyne, 1690 L. Commirsit: he defiled the fathering seventher the bayne, 1690 L. Commirsit: he defiled the fathering seventher the bayne, 1690 L. Commirsit: he defiled the bayne, 1690 L. Commi the his root; filled fanned of hackleberries whenas all was tuck THE al children by thuckle berry Finn Fr. fou: mad Scots fou drunk THINGS mistresses and toss up for him as a yangster to fall fou of hockinbechers deric wherein he had gauged the use of raisin; ads aliments, das doles From nslation ack... nasal sounds 1. toss: raps rustics, tams turmoil; sas seed enough for a semination but ARE I come acres sues skivies on the sky; learned to speak from har stretch darging what that could be could recite effortless ly rupe break as = sou sue = 344 Am mily had grow till he could talk earish with his ever shut; hacked his your therether a such as a till he could talk earish with his eyes shut; hacked his way through concealment of the L. hic, haeshoc: this from here to the refters THEODORE here hickheckhocks but hanged hishelp from there hereafters; rialtos, ROETT annesleyg, binn and balls to say nothing atolk of New Comyn; os to hereabouts: Rialto, Amesley, atal talk common cause / the gleam of the glow of the shine of the sun through the bode /e
Ball's, Binn's Reget in Babel: "the influence of unconscious m dearth of the dirth on the blush of the brick of the viled ville of destar Tolka, and Newcomen... Sympethy between his hand and m Barnehulme has dust turned to brown; these dyed to tartan him, diedline tertan manufacturing: rub root (red), dulse - a sea weed. rueroot, dulse, bracken, teasel, fuller's ash, sundew and cress; long , teasel or Fuller-thistle (green) ashtree root gone but n low long gunn but not for cotton; stood his sharp assault of famine for get but grew girther, girther and girther; he has twenty four or so Gaic cousins germinating in the United States of America and apubli ousingermane Dillon Cosgrave (in "North Dublin with an initial difference in the once kingdom of City and Environs) claims there are Lubl Poland; his first's a young rose and his second's French-bud and 24 places called "Dublia" in the 21.5. then a null bid! Choistic's Egyptian and his whole means a slump at Christie's; forth of his Lande his pierce part: his penis (and perhaps in auction house plead pierced part came the woman of his dreams, blood thicker then is this his dream, she came too) cher than water sed and built by lack a less the most water last trade overseas; buyshop of Glintylook, eorl of Hoed; nguis You and I are in him surrented by brwn bldns; Elin's fleeduced the eye/into anaz Welsh brunt: fairty Dublin's brown buildings was one of your wandering passages. "And Sio polt pelhaps but Hwang Chang evelytime; he one was your of just send in the period by the west before www. I send by the west before www.

the process, Th



Tive elected to re-read in order Dubliners Portrait and es as a way of providing some sort of foundation and sca ding to this project. Just finished Dubliners. So many enligh ming no ments giante: radiant Catal: King Arthurs deg oments years before he wallowed round Raggiant Circos; the cabalstone when I M see a at the coping of his cavin is a canine constant but only an amiriwrite | Da. Køben hevn: Copenhagen cabin ng: the top cause of maso can could apparoxemete the apeupresiosity of his atlast's alonge-Mr seek ving hi yoice. ment; sticklered rights and lefts at Baddersdown in his hunt for this one and the boar truth Finds hunt for the magic bear all the boar truth but made his end with the modareds that came ra at the Bre akfast Table to and Thest tories gets at him in Camlenstrete; a hunnibal in exhaustive conflict, an otho inger sasth 0 to return; burning body to aiger air on melting mountain in previou Step Ve bo wooing wave; we go into him sleepy children, we come out of COKP W im otho: Roman emperor (Suicide) (drowning) page him strucklers for life; he divested to save from the Mrs Drownredsand Iam distributed ings their rival queens while Grimshaw, Bragshaw and Renshaw "Metringgi" kill by some of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water Hamlet: "a representation of the earlier earth / fire / air/water The path and the print of his costellous feet is seen in the goat's grass-nee granted and the print of his costellous feet is seen in the goat's grass-nee granted and gour circle; pull the blind, toll the deaf and call dumb, lame and halty; white thouse of the seed in the country cavant of the cavant of the country cavant of the cavan 0 ها about 9 fy lived at a little It. It have been accomed in the little by letter of the read place of the last of 6 strongest story. It Turke the Terrible was the first this transfer the Roman stransfer made a summer assault on our shores and begiddy gotathe emperors disabrilliantmoniser; made a summer assault on our shores and begiddy gotathe emperors disabrilliantmoniser; made a summer assault on our shores and begiddy gotathe emperors display of how a writer Gaity Theatre, Dublin Whigamore (original of whigh Some dropped the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and then he to essentiate the short down Raglan Road and then he tore essentiate the short down Raglan Road and Don directs the attentions of the ON Regnard wavelience up Marlborough Place; Cromlechheight and Crommalhill were Comleves project cometimes on tangentialachend Cronnal Hill County Antrim (in Marcher Son) (69-7170) things whilehis farfamed feetrests when our lurch as lout let free into the Bruner Known for and The real progress of Reader standbook says the river buterflows between literary the story Lubar heloved; mareschalled his wardmotes and delimited the before process; follows its own path. (Pisses into the Lubar St. lurcher: roque grace before process; The opening main; netted before nibbling, can scarce turn a scale but, grossed meat Aurelius sentence is disorienting gross weight Ir. Banba: Ireland (poetic) (before he (161-189)); why "literafter meals, weighs a town in himself; Banba prayed for his con-out known for his 0 Vicing "Intercatter meals, weigns a town in himself; Banba prayed for his con
Elly"? and keeps our In Beurla: English language he hardly registers on it withing.

Winterest sersion, Beurla missed that grand old voice; a Colossus among the memoirs of of shightly off-kilter It. origing (fruit) apple Grand Old Mon: Gladstonessa letted cions that the storcabbages, the Melarancitrone of fruits; larger than life, doughtier by morqueited builds toward that spell gran Turco; sultan of Turkey Luxemburger your cerest in the state of the It. originals for the spelled of his genial fancy the death of his calm sagarity the salmance of the It. Santuras: maize fr. orge: barley Gor, Lachs: to "Mark" it. ges # le mo

I reference Archary Burgary properties of Servetting and and only their search process and conditions of the condition of the the tell sort of act of he is ever porclassicus. Le care the act of act

tell in Hall's Irel and: "Dublin is...
itera

if and at Inverdea, I33 there is a Dee River in of the eighwith a hammer is a landef the vartry River (anciently Scotland and England British Empire" in my hand it the state bea River) I bsen: Kongs-enneme (the Crown-Pretanders) all I see arenaits, Pour at look in upon these words and I see "maiden" lurking within "basiden" and "Semen" or bubbling up within the word "kongsemma" and I think of a pleasing achion when I go "xh y read the words "stood into Dee mouth" (I don't think II would be overly displeased)

ing "FUN!

and, aware of the twentieth century current towards universality, attempts to hammer out a verbal vision that destroys time and space.³

I'm not quite sure what Jolas means by destroying time and space, but avoiding the daguerrotypical seems like a worthy, if not entirely new, enterprise. This has, after all, been the intent of writers from Homer and Hesiod onward.⁴ Jolas's remark prompts several questions: How can words approach photographic realism, what would that look like anyway, and why would writers seek this?

In his essay "I Don't Know What to Call It But Its Mighty Unlike Prose," Victor Llona also from *Our Exagmination*, notes that in the Wake a

vast company of actorwords—not only of the English, but of many languages, both dead and alive—cavort here in a whirlwind dramatic ballet to a polyphonic orchestral accompaniment, while the eyes of the audience are dazzled and soothed in turns by a display of colours which runs the gamut of a lavish palette. (95)

Llona here binds together lexemes and likenesses, as though the two cannot exist but in concert. I've always loved the testy intellectual swagger of Samuel Beckett's contribution to this loose assortment of essays (and I continue to think his contribution is the most insightful) but Jolas and Llona do have colorful and euphonic observations to make.

We start with the visual. In the caves of Timpuseng and Chauvet and Caliboaia and Tassili n'Ajjer and El Castillo and Lascaux, we start with hands and bulls and swirls and horizontal people (sleeping, swimming, floating?). Only later—20,000 or 30,000 or 40,000 years later—do we get what we now call hieroglyphs and pictograms and cuneiform. And words. It took us a while to develop the vision, the eyesight that's necessary to read words and apprehend the pictures they present.

A few Joyceans have explored elements of the visual in his works. "When we are in an environment of competing visual stimuli, comprehension is preceded by perception, which is, in turn, preceded by attention," Garry Leonard notes in his discussion of visuality and visual culture in Joyce. Yet whenever I've shown pages of my project to anyone—Joyceans or not—the first thing that they respond to is the representational, the familiar, and only later can I nudge them toward some sort of perception, or comprehension, to use Leonard's words.

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Invoking the Surrealists' cadavres exquises, Marcel Duchamp's Fountain, and Pablo Picasso's collages as representative of the avant-garde, Catherine Flynn talks about Finnegans Wake as "an experiment in collective reading" and as "a kind of collective writing." It could also be, I would suggest, an experiment in collective image making. We create—collectively—images out of the lallation and agglutination offered (see the beginning of the first thunderword at FW 3:15—"bababadalgharaghtak . . ."—for this lallation and agglutination, this combinatorial baby-talk, in action). Flynn also references Joyce's words "electric eyes" as the very last note on VI.B.37:122 in The James Joyce Archive, which she says is "Joyce's attempt at, or a placeholder for, a technological equivalent to the organ of vision, which is replaced in the radio passage by the more felicitous 'circumcentric megacycles' (FW 310.07)" (291).

Much has been made of the music, the noise, the cacophony, and the thunder of *Finnegans Wake*, but before any of that can occur, it has to be read. The audience has to look at the text, with their eyes.

The text enters our eyes before it enter our ears.

It's important to remember that Joyce suffered from serious vision problems, and this threat to his sight may have increased his interest in film and his efforts to establish the Volta cinema in Dublin, in 1909. Certainly, Joyce's use of sigla helped cut back on optical, word-based stress.

Samuel Beckett, in his frequently cited contribution to *Our Exagmination*, "Dante . . . Bruno. Vico . . Joyce," observes:

This writing that you find so obscure is a quintessential extraction of language and painting and gesture, with all the inevitable clarity of the old inarticulation. Here is the savage economy of hieroglyphics. (15)

There is something simple and primitive about the image, the picture, here yoked by savage violence together with the spoken and the written. The effect on the reader/listener/viewer is (or can be) instantaneous.

At the end, in my continuing project, I absorb the text's world through images as much as I absorb it through words. I'm okay with thinking about thinking, but I'd rather not hierarchize markings made by letters over those made by visualities.

"What is audible is presented in time, what is visible is presented in space," says Stephen Dedalus (*P* 249). Eugene Jolas may not need time and space, but Stephen does, and so do I.

Joyce invites us to "come into the pictures" (FW 243:1) and perhaps "the one the pictor of the other" (FW 164:4-5) is a way for viewers (and readers) to regard this project. (See what I mean?)

The illustrations that accompany this description of my project can be found on pages 126–33 in LOTS OF FUN WITH FINNEGANS WAKE. They were done with felt pen, acrylic, graphite, and found objects on archival card stock. Each page is 11 inches by 8.5 inches.

Viewers and readers will note that I do not follow *The Chicago Manual of Style* in my felt-penned markings. I plunder annotations, critical observations, musings, and quotations from various sources, all of which I try to note at the spot, or capture in overview citations elsewhere in the project. More pages from the project are viewable at tpob.me.

NOTES

- I. In *The "Finnegans Wake" Experience* (Berkeley: University of California Press, 1981), Roland McHugh talks about his role as the curator of the James Joyce Tower in Sandycove, but leaves out information about his teaching a course on Joyce at the School of Irish Studies (founded 1969, closed 2003). While I was there, for the academic year 1977–78, the school had a distinguished roster of professors, including Eavan Boland, Augustine Martin, and J. C. C. Mays.
- 2. Many people, myself included, consider *Finnegans Wake* "unreadable"—using any pedestrian definition of that word. I think this assessment carries additional weight when noted Joyceans also use the word, or variations of it. See the third sentence in Roland McHugh's Introduction to *The Sigla of "Finnegans Wake"* (Austin, University of Texas Press, 1976), I: "It is immensely difficult to read: I should in fact say that it is not a reasonable thing to expect any unaided person to attempt *Finnegans Wake*," I; see the first sentence in Seamus Deane's Introduction to the 1992 Penguin edition of *FW*: "The first thing to say about *Finnegans Wake* is that it is, in an important sense, unreadable" (Joyce, James, *Finnegans Wake*, with an Introduction by Seamus Deane, Penguin, 1992), vii; and see the first sentence in John Bishop's 1999 Penguin edition of *FW*: "There is no agreement as to what *Finnegans Wake* is about . . . or even whether it is, in any ordinary sense of the word, 'readable.'" (Joyce, James, *Finnegans Wake*, with an Introduction by John Bishop, Penguin, 1999), vii.

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3. Beckett, Samuel et al., Our Exagmination Round His Factification for Incamination of "Work in Progress" (New York: New Directions, 1972), 79. Future citations will be indicated by page number parenthetically in the text.

- 4. In Emily Wilson's translation of Homer's *The Odyssey*, Hermes, the messenger of the gods, "casts a spell to close men's eyes/or open those of sleepers when he wants": Homer, *The Odyssey*, translated by Emily Wilson (New York: W. W. Norton, 2018), 507; and Dorothea Wender has Hesiod recommend that you "let your mind be open as your face": Hesiod, *Theogony* and *Works and Days*/Theognis, *Elegies* (Harmondsworth: Penguin, 1973), 82. My point here is simply to say that words are not mirrors or windows of photographic repetition or representation that we set up to our bodies, our souls, or any other part of us. They have their own intent. And it's not about mimesis.
- 5. See Garry Leonard, "He's Got Bette Davis Eyes: James Joyce and Melodrama," *Joyce Studies Annual* 2008, 80.
- 6. See Catherine Flynn, "Finnegans Wake's Radio Montage: Man-Made Static, the Avant-Garde, and Collective Reading," James Joyce Quarterly 52, no. 2 (Winter 2015), 287. Future citations will be indicated by page number parenthetically in the text.