

James Joyce Quarterly

*Finnegans Wake* for Dummies

Sebastian D. G. Knowles  
Ohio State University

I begin with a confession: in September 2003, after attending two decades of Joyce symposia, teaching over a dozen courses on Joyce, writing a book entirely devoted to Joyce's work, and editing another, I had still not yet read *Finnegans Wake*. Worse, aside from desultory efforts with occasional reading groups, I had never even tried to. Thoroughly ashamed of this depressing state of affairs, I did the only thing I knew how: I wrote a song about my inability to read the *Wake*, set to the music of Reginald Bunthorne's aria from *Patience*. In that best of W. S. Gilbert and Arthur Sullivan's operettas, Bunthorne is a parody of Oscar Wilde, with a lot of Algernon Swinburne thrown in, and in his song he confesses his dislike of all things that are decadent, medieval, and Japanese. That seemed a fairly good description of the *Wake* as well, as far as I could tell, so I wrote this:

(Recit.)

Am I alone? And unobserved? I am,  
Then let me own, I'm an academic sham.  
My reading of the *Wake*'s a fake.  
Up to about page nine, I'm fine.  
But the idea of reading every word's absurd.  
Let me confess.  
A languid love of Livia does not blight me,  
Acronyms of HCE do not delight me,  
I do not care for "thunderwords" and "Wellingturds,"  
Everything one sees is in Chinese,  
Even my attempts at the marginalia end in abject failure,  
In short, my reading of the *Wake*'s an affectation  
Born of a morbid love of reputation!

(Verse 1)

If you're anxious for to shine in the high Joycean line  
As a man of tenure rare,  
You must get up all the germs of the neologic terms  
And plant them everywhere.  
You must lie about the phrases scattered through the text like daisies  
For no clear reason why

Though they mean exactly zero you will always be a hero  
If you can make them signify!

(Chorus)

And everyone will say  
As you walk your mystic way  
If this young man can read *Finnegans Wake*  
Which is much too deep for me,  
Why what a very singularly deep young man this deep young man  
must be!

(Verse 2)

Be eloquent in praises of the very dull old pages  
Only read by friends of Fritz Senn  
And praise the ballad highly  
(The one on Persse O'Reilly)  
And leave the rest to them.  
You must get all in a tizzy about Shem and Shaun and Issy  
And they'll all give you a break  
And if desperate start singing, just set the rafters ringing  
With one more verse of "Finnegan's Wake!"

(Chorus)

And everyone will say  
As you sing your mystic way  
If this young man can sing "Finnegan's Wake"  
Which has too many notes for me,  
Why what a very musically deep young man this deep young man  
must be!

(Verse 3)

Then you must learn to be a juggler and prance among the sigla  
Like Bishop or O'Shea  
Don't read the book, just quote it, mine for epigrams, footnote it,  
That's by far the simplest way.  
Though the McCarthys may jostle you will rank as an apostle  
To the great non-reading throng,  
You'll be one of the high elect  
If you can drop Swiss German dialect  
Into an after-dinner song!

(Chorus)

And everyone will say  
As you bluff your desperate way  
If he's trying to fake a book like *Finnegans Wake*

And can't fool even me,  
Why what an unadulterated kind of fraud this total fraud must be!

Performed at the traditional post-banquet entertainment at a Joyce  
Birthday Conference in Miami, the song, called "Running Out of  
Patience, or Punthorne's Pride," was a difficult, even a professionally  
suicidal, thing for me to sing.<sup>1</sup> It was received with great applause,  
which bewildered me (I had, after all, done the postprandial equiva-  
lent of removing my clothes in public), until I realized that the audi-  
ence thought I was making fun of them, rather than me. "Brilliant,  
Sebastian," said Sheldon Brivic: "you've got that type down exactly."  
John Gordon shook his head sagely and said, "Skewered them nicely  
that time." But, I protested, the song is about me: I have never read  
the *Wake* either! "Oh—very good," they said, still smiling: "that's  
quite excellent."

It was like something out of Lewis Carroll, or early-twenty-first-  
century American politics: a fraud myself, it was unimaginable that  
I could be taken for a fraud. Then things became still worse, as I was  
named as a member of the Board of Trustees for the James Joyce  
Foundation, and then the Editor of the Florida James Joyce Series, the  
only book series in the world entirely devoted to the works of James  
Joyce. Chance, the gardener, in Jerzy Kosinski's excellent (and pro-  
phetic) film *Being There*,<sup>2</sup> reaches the presidency based on the innocu-  
ous nature of his platitudes about gardening, all the time maintaining  
the I.Q. of one of the lesser vegetables. Was this to be my fate? No: I  
had to go and put some clothes on. And now, so can you.

I suppose the origin of all my trepidation concerning *Finnegans  
Wake* comes down to the missing apostrophe in its title. I still remem-  
ber the index finger of my dissertation director, A. Walton Litz (and  
if there ever was a case of someone with more knowledge in his little  
finger than I would have in a lifetime of studying Joyce, this was it), a  
finger resting over a typo on the pages I had laid before him. "There's  
no apostrophe, Sebastian," he said, "in *Finnegans Wake*. You're going  
to need to know that." He turned out to be right. At the end of my  
graduate studies, before leaving for Ohio State University full of  
excitement at the prospect of teaching the *Wake* (an undertaking I  
avoided zealously for the next sixteen years), I met with Walt Litz  
again and asked him how I should begin. He sighed (he was always  
doing that) and gave me a selection of chapters to read, which I  
wrote down on a napkin (see Figure 1). On one side (not given here),  
it lists the books I would need to make sense of the *Wake*: Adaline  
Glasheen's *Census*, the *Skeleton Key*, Clive Hart's *Structure and Motif*,  
and a new book by an upstart called John Bishop (this was in 1987).<sup>3</sup>  
On the side shown here, it says "call Valerie Eliot"—advice I also  
never followed—and highlights the following sections of the *Wake* for

particular attention:

- Book I, chapters 1-8 (with an emphasis on I.7: the sclerotically autobiographical bit called "Shem the Penman")<sup>4</sup>
- Book II, chapter 4 (the first bit published in *transatlantic review* in 1924: four views of a dreamer dreaming of the Isolde love triangle)
- Book III, chapter 2 (an odd choice, this one: the older brother Shaun preaching before his Rainbow Girls)
- Book IV (the celebrated coda, or *ricorso*)

Looking back over this list, I think either Professor Litz was trying to sabotage me or I wrote them down wrong. I think perhaps I was meant to have read not II.4 and III.2 but II.2 (the excellent bit with margins, marginally relevant footnotes, and white space everywhere) and III.4 (the only bit with a decent plot, where you can actually see what's happening, as the Earwicker family goes through a difficult night). But I did nothing, except to save the napkin for emergencies.

By autumn 2003, my not reading the *Wake* had become an official emergency. Sporadic attendance at *Wake* reading groups showed me that just reading the thing aloud in a bar isn't enough: without anything to frame the paragraph at hand, the point is utterly lost, and the reading descends into a cavorting in the ear, having the experience but missing the meaning. So I assigned myself a graduate seminar on the *Wake* for spring 2004, whether I was ready for it or not, and developed a reading plan. Scaling the wall of I.1 right off the bat, as the Litz Napkin (as we must now call it) suggests, makes the first three pages of anyone's copy of the *Wake* look like a rockface pitted with scars and pitons and marked with holds and crevices, all powerless to prevent the inevitable fall into the intolerable babble of the Museyroom. There had to be another way in.

Constantin Brancusi's drawing of Joyce, the image that greets the reader at the beginning of Richard Ellmann's biography, gave me the key: his "Symbol of Joyce," with two parallel lines on the left and the careful spiral on the right. The spiral is the clue: to get into *Finnegans Wake*, you have to start in the middle and work your way out. This is the solution to the *Finnegans Wake* paradox, which states that *Finnegans Wake* cannot be read except by someone who has already read it. Why not, I thought as I prepared my syllabus, start with the easiest sections? We would read the book not in page order or in the order of composition (though we found ourselves often in step with Joyce's writing process) but in order of difficulty, starting with what was generally agreed to be the easiest material, moving to the intermediate level, and finally attacking the hardest chapter of all. This "ski-slope" method of reading the *Wake* (where you bundle up carefully for the bunny slopes marked with green dots, let yourself take

some turns and a couple of falls on the blue squares, and risk your neck on the black diamonds) allows the text to give the reader a sense of achievement as each level is passed, with a sense of real progress section by section. When learning how to play a piece of music, such as the "Prelude in C" from Johann Sebastian Bach's fifth cello suite, you don't begin at the first bar and play through until you get it right. You have to learn how to play the cello first, moving through the bow hold, D-major scales, Gustav Holst's "In the Bleak Midwinter," and Bach's "Minuet in G," and only then can you crack the book open with the cello suites that you stole from your brother who was given them by an old girlfriend long ago.

To be specific, the following reading plan is recommended for new readers of the *Wake*:

*Round One*

- I.5: "Mamafesta" (104-25)
- I.6: "Riddles" (126-68)
- I.7: "Shem the Penman" (169-95)
- I.8: "Anna Livia Plurabelle" (196-216)
- II.4: "Mamajingo" (383-99)
- III.4: "Dawn" (555-590)
- IV: "Ricorso" (593-628)

*Round Two*

- II.1-4: "HCE" (3-103)
- II.1: "Children's Games" (219-59)
- II.2: "Nightlessens" (260-308)
- III.1-3: "Shaun" (403-554)

*Round Three*

- II.3: "The Pub" (309-82)

This was the method of reading for a graduate seminar conducted at Ohio State University in the spring of 2004, and what follows is a report on its success (the entire syllabus is included here in an Appendix). The course description for the seminar laid out the plan



of attack.

We will begin with chapters that are either self-referential (the letter in I.5, the riddles in I.6), or that introduce plot elements (sunset in II.4, dawn in III.4, the final ricorso in IV) or that advance our sense of the main characters (Shem the younger brother in I.7, Anna Livia the mother in I.8). That will be our first round. We will then cycle back to the beginning (in true Wakean fashion) and read I.1-I.2, I.3, and I.4 (thereby putting HCE's punishment before his crime), II.1 and II.2 (those marvelous and childish sections of the *Wake*), and the three troublesome sections on Shaum, III.1, III.2, and III.3. And finally we will tackle the hardest and most rewarding chapter, II.3, which is the best example of *Finnegans Wake* as both montage (for eye types) and radio broadcast (for ear types), and itself tells a story (or a series of interwoven stories) three times, to mirror our three readings. So the method of our reading, round and round in threes, will be supported by the form of this extraordinary text.<sup>5</sup>

At the same time as we were reading three ways, ramping up slowly with the italicized peroration at the beginning of I.5 and finishing off at a tearing pace with the "*abnihilisation of the etym*" (FW 353.22) in the middle of II.3, we allowed four gospels to light our way into the Wakean darkness. These four texts, by disciples who have devoted a great part of their lives to making sense of the *Wake*, were: in the role of the Gospel of St. Matthew, Campbell and Robinson's *Skeleton Key*; in the role of the Gospel of St. Mark, William York Tindall's *Reader's Guide*; in the role of the Gospel of St. Luke, Glasheen's *Third Census*; and as the metaphysical gospel, in the role for which the author was named at birth, John Gordon's *Plot Summary*.<sup>6</sup> Before reading any section of the *Wake*, we would read what these four texts had to say about it, in gospel order. The *Skeleton Key* is a World War II book; Tindall's is a hippie book from 1969, dropping jokes about LSD; Glasheen's third round through the census was completed in 1977; and Gordon's cold, mad, feary gospel was published in 1986. These four critics, from four different decades, became our four wise men (though one is a woman), our "Mamalujo," taking us through the book step by palimpsestic step.

And at the same time as we were reading the book four ways, through the secondary material (and we used Roland McHugh's *Annotations*, too, as our St. Paul?), and three ways, circling or spiraling around the text, we read the book in two ways, by day and by night. *Finnegans Wake* (and this will be deeply controversial) must be read sober, in the cold light of day, which we did in class time, checking on plot elements, looking up references in the guidebooks, puzzling out the meaning of the text. But it must also (and this will not be controversial at all) be read at night, with the ear rather than the eye,

preferably over a glass of something, to bring the sounds of the text to life. At our nighttime meetings, we allowed the text to wash over us as music, as soundscape, as a flow of language, more id than ego, more nightmare than waking.

The first meeting was cleverly designed to begin very dramatically with "[i]n the name of Anna the Allmazafal, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven!" (FW 104.01-03). The twenty students who showed up that first day (undergraduates and graduates from physics, Russian, Spanish, English, mathematics, education: a wonderful and necessary spectrum of the university) found references in Persian, Afrikaans, and Serbo-Croatian, sometimes all at once. And we argued: whether Joyce would have known about Popeye, or King Kong, or the discovery of Pluto, or the teddy as an article of ladies' lingerie (yes to all four), or the Kit Kat Club, or Seabiscuit, or the selling of Babe Ruth by the Boston Red Sox to finance the musical *No No Naniette* (maybe to all three), or Hell's Angels, or Tweety Bird, or the Kennedy assassination (no to all three).<sup>8</sup> One student, maddened by my inability to get the four provinces of Ireland right, made me a map, which not only clarifies the North-South-East-West axis of the provinces of the four old men but locates each county in Finnegans Wake, with an excellent inset, on the bottom right, on the Howth Castle and Environs area. The map goes one step further to list, on the bottom left, every one of the class's students as they appear in *Finnegans Wake* (see the back-cover image—I'm "Attaboy Knowling" in FW 442.05).<sup>9</sup>

What appeared over the course of ten weeks' study was a book that grew with our understanding of it. As the stories in *Dubliners* grow in complexity from the three tales of childhood to the final statement of childhood, adolescence, maturity, and public life that is "The Dead," as the narrative matures in *A Portrait* from baby talk to the voice of an artist, as *Ulysses* grows from innocent origins—Ezra Pound compares the early episodes in the *Little Review* to Gustave Flaubert<sup>10</sup>—into a hybrid that no literary comparison could conveniently compartmentalize, so *Finnegans Wake*, in this tricyclic reading, is allowed to undergo a linear metamorphosis. From the part Joyce said was accepted as the easiest (I.5: the Mamafesta) to the part that Bishop says is a good place to start (I.6: the riddles) to the part that all readers of *Ulysses* will recognize (I.7: the agonies of Shem as he reviews Joyce's life and work to date) to the part that everyone who reads the *Wake* wants to have read (I.8: the transubstantiation of prose into poetry at the end of "Anna Livia"), our first four weeks were a gradual unfolding.<sup>11</sup> We learned from those four introductory sections about the text itself in the multiple metaphors for the *Wake* in I.5, about the characters through the riddles in I.6, about Joyce in I.7, and about language in

I.8. The *Tunc* page from *The Book of Kells* appears in I.5 (FW 122.23) and provides, as many have noticed, an abiding metaphor for the book itself in its elaborate illumination of a simple vital scene: an embroidered screen that hides a temporary death ("Tunc" is the first word of a verse in the Gospel of St. Matthew that refers to the crucifixion of Christ). Quite by accident, I found the page in a coloring book in my five-year-old's room, and the students took turns coloring it in on the first day, with results that are themselves representative of the creative aesthetic of the class (see the cover image).

By skipping to II.4 and III.4, we allowed ourselves the luxury of recognizing that there were things we didn't yet know, and weren't ready for. We could then read the "Dream of King Mark" in the isolation in which it was originally published in the *transatlantic review*.<sup>12</sup> II.4, after all, does not follow II.3 or lead to III.1 in any way, and its insertion at this point is a useful reminder of some critical themes (betrayal, illicit love) and critical structures (the dream, the four-part perspective on the dream). Then there is nothing like skipping 150 pages of the *Wake* to keep one fresh, and it pays to be fresh for III.4, where HCE's pause at his daughter's door on the way to attend to a crying child is one of the scariest moments in fiction and the sight of the parents in rut from the rear view one of the funniest (FW 561, 564). The whole of III.4 shows Joyce at his dazzling best. I.8, II.4, III.4, and IV are all final chapters in the Victorian cycle, chaotic chapters, but chapters of return, and when IV comes to a close in a flood, a millrace that sweeps down and out of sight, the current that pushes the reader to return to I.1 is irresistible. We are then washed up on the shores of I.1, like a drowning sailor reaching dry land.

Or quicksand, rather, since round 2 is harder than the first. But we are ready for Kate and her Museyroom now: we know the verbal tics of the various characters; we have known the motifs already, known them all, and we know that HCE is guilty of something, but we don't know what. It is somehow much more satisfying to discover that the crime is inconsequential after having seen its consequences, and we are now much more comfortable with its uncertainty. The purposelessness of Mutt and Jute's vaudeville act in I.1 can be set against the perplexities of Muta and Juva in IV (FW 609), and the idea that I.2, I.3, and I.4 all rehearse the same scene over and over again is no longer foreign to readers at this second level. The children's games in II.1 and II.2 make a nice layer of jam between the dry bread of HCE's crime and trial in the first four sections of Book I and Shaun's three sections in Book III, with II.2, sitting roughly in the middle of the second reading, still retaining its vital function as a fulcrum for the book.

And then round 3: it's off to the rarefied air of the Norwegian Captain, Butt and Taff, and HCE's gorgeous admission of guilt in II.3 (FW 366). This was the last section of the *Wake* to be written, so

we effectively moved chronologically through Joyce's writing process (very roughly) as we progressed from round to round.<sup>13</sup> I.5 was written in 1923-1924; III.4 was drafted in 1925; and parts of the Coda (St. Kevin on FW 604, Berkeley on FW 611) were among the first bits written, so round 1 is fairly early. I.1 was written after I.5 in 1926 and II.1 in 1930-1934, so round 2 is roughly in the middle. II.3 was written very late, between 1935-1937, so round 3 comes at the compositional close. At the end of II.3, time is called; the pub closes, the bells of Sechselfäuten chime, and Joyce magically returns to very first bit of the *Wake* he wrote, back in March 1923. Our third reading closes with the King Roderick O'Connor fragment (FW 380-82), where the innkeeper goes heel-tapping, drinking the dregs of all the booze in the bar, in one glorious rolling sentence that goes on for three merry pages, ending both the end and the beginning of the book. There is even a final envoi to speed us home: "So sailed the stout ship *Narisy Hams*. From Liff away. For Nattenlaender. As who has come returns. Farvel, farene! Goodbark, goodbye! Now follow we out by Starloe!" (FW 382.27-30). It is not a much better ending than "[a] way a lone a last a loved a long the," but at least it gets us somewhere (FW 628.15-16).

And so, I give you a new beginning—"In the name of Ammah the Allmaziful"—a new ending—"Goodbark, goodbye!"—and a new tailoring of a work that is "unhemmed as it is uneven" (FW 104.01, 382.28-29, 104.03). As I said in a final toast over a banquet of food items found in *Finnegans Wake* and provided by two students, surrounded by maps and mosaics provided by two others, after having heard a chorus of four students perform the last page and a half of the book from memory and having watched a movie based on the last chapter made by two more, I could never have imagined that coming to terms with the *Wake* could be so much fun. The students made it happen: through readings, references, laughter, sometimes just by the fact of their presence, hour after hour, they made this more than I ever dreamed a course on the *Wake* could be. Who could have imagined, I said, that this text could be so rich and so rewarding? A reflection of the world up to and including 1939, an almanac of the 1930s, alarmingly precise in its vision of the world that immediately follows it: a work of all times, at all times. And now, I said, speaking for myself most of all, we all know that we can read anything, that there is nothing on this earth, with sufficient application, that we will not be able to understand.

Appendix: Course Syllabus for English 863,  
Spring 2004: *Finnegans Wake*

English 863: Seminar in 20th Century British Literature  
*Finnegans Wake*  
Professor Knowles  
Spring 2004

COURSE DESCRIPTION:

This is intended to be a truly non-threatening look at an essential work of late modernism, and by far and away the most unread book in literature. *Finnegans Wake* has not been taught at OSU since the legendary Fritz Senn came from Zurich to do so in the early 1980s; the time has come for another shot. I have constructed this course after the fashion of the "Knitting/Microsoft Word/*Finnegans Wake* for Dummies" books, ramping up slowly and finishing off at a tearing pace. No previous knowledge of Joyce, or of *Finnegans Wake*, is required. We will read the text four ways, then three, then two, then one, as follows:

Reading 4 Ways

We will be looking at this amazing text for 1) its response to history, 2) its use of the lyric voice, 3) its plot and character (if we can find it), and 4) its language and its world. We will unravel the mystery of the text with the help of four gospels, four critics who have devoted a great part of their lives to making sense of the *Wake*. In the role of Matthew, our first guide will be Campbell and Robinson's *Skeleton Key to "Finnegans Wake"* (a wartime book, first published five years after the *Wake* itself, in 1944). In the role of Mark, William York Tindall's *Reader's Guide to "Finnegans Wake"* (a hippie book, wonderfully funny, published in 1969). As Luke, Adaline Glasheen's *Third Census of "Finnegans Wake"* (the hardest to find of all of them, done in three rounds and finished in 1977). As the metaphysical gospel, John Gordon's *"Finnegans Wake": A Plot Summary* (the most readily available but the most idiosyncratic of the four, published in 1986). These four, from four different decades, will be our four wise men (though one is a woman), our "Mamalujo," as the book has it, taking us through the book step by painful palimpsestic step.

Reading 3 Ways

And (in another breakthrough in *Finnegans Wake* reading studies), we will read this book not in page order, or in the order of composi-

tion, but in order of difficulty, starting with the easiest material, moving to the intermediate level, and finally attacking the hardest chapter of all. This "ski-slope" method of reading the book will allow the text to give the reader a sense of achievement (which it otherwise reserves to the final page), and a sense of real progress as we proceed.

To be specific: we will begin with chapters that are either self-referential (the letter in I.5, the riddles in I.6) or include clear plot elements (sunset in II.4, dawn in III.4, the final ricorso in IV) or advance our sense of the characters (Shem in I.7, Anna Livia in I.8). That will be our first round. We will then cycle back to the beginning (in true Wakean fashion) and read I.1, I.2, I.3, I.4, II.1, II.2, III.1, III.2, and III.3. That will be our second round. And finally we will tackle the hardest and most rewarding chapter, II.3, which is the best example of *Finnegans Wake* as both montage and radio broadcast (pick your eye/ear metaphor), and itself tells a story (or a series of interwoven stories) three times, to mirror our three readings, over three rounds of drinks (which by then we will all probably need). So the method of our reading will be supported by the form of this extraordinary text.

Reading 2 Ways

At the same time, we will read the book by day and by night. *Finnegans Wake* must be read sober, in the cold light of day, and we will do that in our regularly scheduled class time, presenting material, checking on plot elements, looking up references, puzzling out the meaning of the text. It must also be read at night, with the ear rather than the eye, preferably over a glass of something to bring the sounds of the texts to life. At our night-time meetings, we will not so much exarune as appreciate the text, allowing it to wash over us as music, as soundscape, as a flow of language more allied to nonsense than sense, more id than ego, more nightmare than waking. To join in these meetings, you must be 21; I will also expect you to drink responsibly. Anyone visibly impaired will be driven home.

Reading Your Way

We may not finish. Along the way, somewhere, at some time, your head will explode. (I know mine did.) What will be interesting is to see when this will happen for each of you—in the first round, the second, or the third. We will get as far as we can along this path over the ten weeks, and if there is interest, we will continue through the summer in an independent study course until we are done. Know your limits—we will march through, but if you must stop, retire, retreat, kill the commanding officer, or go AWOL, that's all right. Just keep attending, and return to the parts you're most comfortable with, and

work on them. It's all connected.

REQUIRED TEXTS:

All five are required, but not all five are available (there's a puzzle for you). I will xerox the opening pages of Glasheen for anyone who wants to make a copy of that useful section.

- James Joyce, *Finnegans Wake*
- Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to "Finnegans Wake"*
- Adaline Glasheen, *A Third Census of "Finnegans Wake"*
- John Gordon, *"Finnegans Wake": A Plot Summary*
- William York Tindall, *A Reader's Guide to "Finnegans Wake"*

ASSIGNMENTS:

I will require each graduate student enrolled in the class for credit to assume ownership of one section in the first two rounds, which will mean that you will need to be prepared to lead a brief discussion on it, and then to write a short paper (5-7 pages) on some aspect of that section. At the end of the course, a third paper is required on either some aspect of chapter II.3, or some aspect of the whole. So three short papers for registered graduate students who are taking the course for credit. Graduate auditors and undergraduates taking the course for independent study credit will be expected to write one short paper (5-7 pages) at one of the three opportunities to do so.

COURSE CALENDAR:

- Round One*
- Th April 1 I-5: "Mamafesta" (104-25)
- Th April 8 I-6: "Riddles" (126-68)
- Th April 15 I-7: "Shem the Penman" (169-95)
- Th April 22 I-8: "Anna Livia Plurabelle" (196-216)
- Th April 29 II.4: "Mamalujo" (383-99) and III.4: "Dawn" (555-590)
- Th May 6 IV: "Riconso" (593-628)
- M May 10 First paper (5-7 pages) due by the evening meeting

*Round Two*

- Th May 13 I.1-4: "HCE" (3-103)
- Th May 20 II.1: "Children's Games" (219-59) and II.2: "Nightlessens" (260-308)
- Th May 27 III.1-3: "Shaun" (403-554)
- T June 1 Second paper (5-7 pages) due by the evening meeting
- Round Three*
- Th June 3 II.3: "The Pub" (309-82)
- M June 7 Final evening meeting (all expected)
- Th June 10 Third paper (5-7 pages) due by 4 p.m. in Denney 421

NOTES

<sup>1</sup> The piece was revived at the Cornell Symposium in 2005, with the inestimable Blake Hobby, from the Department of Literature and Language at the University of North Carolina at Asheville, accompanying.

<sup>2</sup> See Jerzy Kosinski, *Being There* (New York: Harcourt Brace Jovanovich, 1971), and *Being There*, dir. Hal Ashby, screenplay Kosinski (1979).

<sup>3</sup> See Adaline Glasheen, *Third Census of "Finnegans Wake": An Index of the Characters and Their Roles* (Berkeley: Univ. of California Press, 1977); Joseph Campbell and Henry Morton Robinson, *A Skeleton Key to "Finnegans Wake"* (New York: Harcourt Brace, 1944); Clive Hart, *Structure and Motif in "Finnegans Wake"* (London: Faber and Faber, 1962); and John Bishop, *James Joyce's Book of the Dark: "Finnegans Wake"* (Madison: Univ. of Wisconsin Press, 1986).

<sup>4</sup> The napkin reads "1928 transition," referring to the publication of the eight chapters of Book I in *transition* monthly; the episodes actually appeared from April to November 1927.

<sup>5</sup> The three-round method is also supported by *Wake* criticism, which, since Hart's figure of "Principal Counterpointed Cycles in *Finnegans Wake*," has been obsessed with circles (p. 251).

<sup>6</sup> See William York Tindall, *A Reader's Guide to "Finnegans Wake"* (Syracuse: Syracuse Univ. Press, 1969), and John Gordon, *"Finnegans Wake": A Plot Summary* (Syracuse: Syracuse Univ. Press, 1986).

<sup>7</sup> Roland McHugh, *Annotations to "Finnegans Wake"* (Baltimore: Johns Hopkins Univ. Press, 1991). This essay was written before the publication of Edmund Epstein's *A Guide Through "Finnegans Wake"* (Gainesville: Univ. Press of Florida, 2009), which would otherwise have been perfectly suited for my purposes.

<sup>8</sup> See Popeye—"popeyed" (189.10); King Kong—"Kingable Khan" (32.02); teddy—"teddybearlined" (208.17); Kit Kat Club—"Kittcat" (89.24);



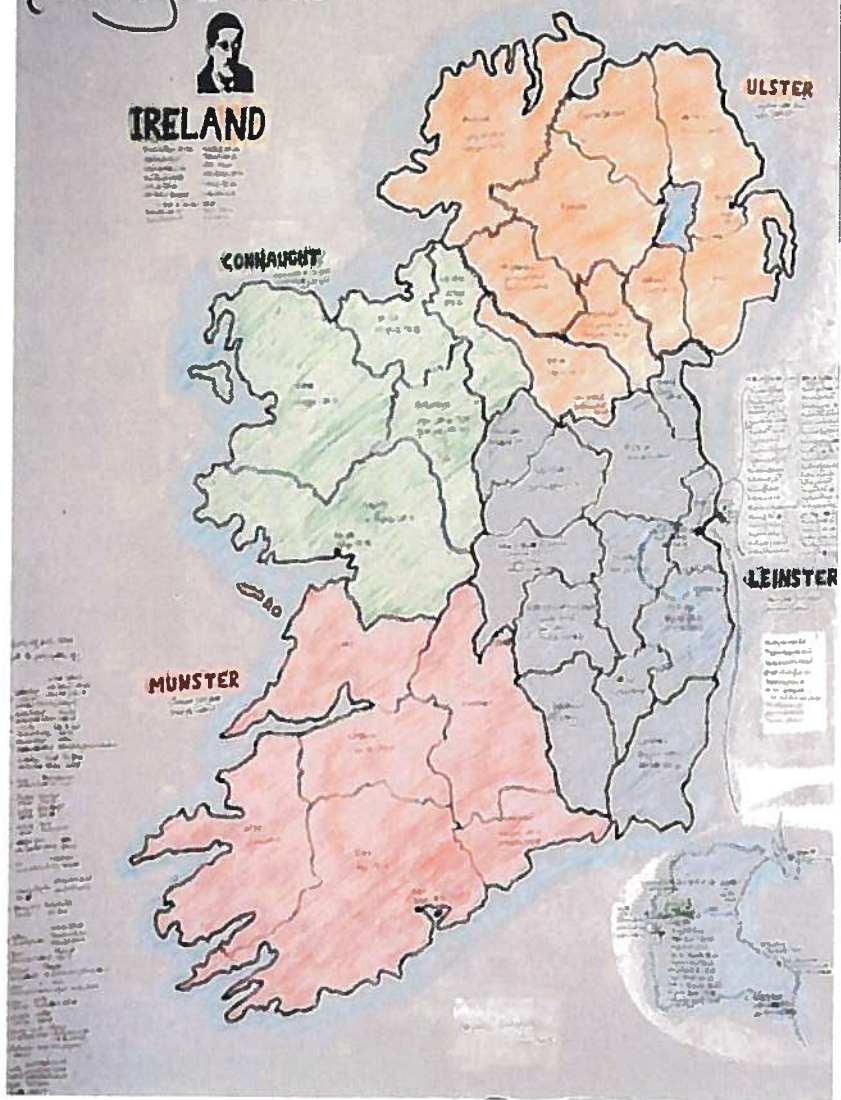


# Finnegans Wake



## IRELAND

1841-1845  
1846-1850  
1851-1855  
1856-1860  
1861-1865  
1866-1870  
1871-1875  
1876-1880  
1881-1885  
1886-1890  
1891-1895  
1896-1900  
1901-1905  
1906-1910  
1911-1915  
1916-1920  
1921-1925  
1926-1930  
1931-1935  
1936-1940  
1941-1945  
1946-1950  
1951-1955  
1956-1960  
1961-1965  
1966-1970  
1971-1975  
1976-1980  
1981-1985  
1986-1990  
1991-1995  
1996-2000  
2001-2005  
2006-2010  
2011-2015  
2016-2020  
2021-2025  
2026-2030  
2031-2035  
2036-2040  
2041-2045  
2046-2050  
2051-2055  
2056-2060  
2061-2065  
2066-2070  
2071-2075  
2076-2080  
2081-2085  
2086-2090  
2091-2095  
2096-2100





Founded by Thomas E. Staley, 1963  
University of Tulsa Tulsa, Oklahoma 74104

SEAN LATHAM..... Editor  
CAROL KEALHER..... Managing Editor  
WILLIAM S. BROCKMAN..... Bibliographer  
PATRICK BELK..... Book Review Editor  
SAMANTHA EXTANCE, MATTHEW KOCHIS,  
TABATHA HIBBS, LESLIE NEWTON..... Graduate Assistants

# James Joyce Quarterly

## ADVISORY EDITORS

Derek Attridge, University of York; Morris Beja, Ohio State University; John Bishop, University of California, Berkeley; Helmut Bonheim, University of Cologne; Sheldon Brivic, Temple University; Hermione de Almeida, University of Tulsa; Kevin J. H. Dettmar, Pomona College; Kimberly J. Devlin, University of California, Riverside; James E. Doan, Nova University; Maud Ellmann, Notre Dame University; Edmund Epstein, Queens College; Sidney Feshbach, City College, City University of New York; Anne Fogarty, University College Dublin; Hans Walter Gabler, University of Munich; Andrew Gibson, Royal Holloway, University of London; Michael Patrick Gillespie, Florida International University; Michael Groden, University of Western Ontario; Clive Hart, University of Essex; David Hayman, University of Wisconsin; Suzette Henke, University of Louisville; Cheryl Herr, University of Iowa; R. Brandon Kershner, University of Florida; Joseph A. Kestner, University of Tulsa; Sebastian Knowles, Ohio State University; Colleen Lamos, Rice University; Jules David Law, Northwestern University; Karen Lawrence, Sarah Lawrence College; Morton Levitt, Temple University; A. Walton Litz, Princeton University; Corinna del Greco Lobner, University of Tulsa; Vicki Mahaffey, University of Illinois, Urbana; Dominic Manguniello, University of Ottawa; John McCourt, Università Roma Tre; Margot C. Norris, University of California, Irvine; Mary O'Toole, Bartlesville, OK; Jean-Michel Riquelme, Boston University; R. J. Schork, University of Massachusetts, Boston; Paul Schwaber, Wesleyan University; Fritz Senn, Zurich James Joyce Foundation; Mark Shechner, SUNY at Buffalo; Robert Spoo (Copyrights Editor), University of Tulsa; Weldon Thornton, University of North Carolina; Joseph Valente, University of Illinois, Urbana; G. J. Watson, University of Aberdeen; and Mark Wollaeger, Vanderbilt University.

Single Copy Price \$15.00

Subscription Rates	United States			Elsewhere		
	1 year	2 years	3 years	1 year	2 years	3 years
Individuals:	\$22.00	\$43.00	\$64.00	\$24.00	\$47.00	\$70.00
Institutions:	24.00	47.00	70.00	26.00	51.00	76.00

Send subscription inquiries and address changes to the *James Joyce Quarterly*, University of Tulsa, Tulsa, OK 74104. All back issues except for the current volume may be ordered from Swets & Zeitlinger, Heerweg 347b, Lisse, The Netherlands, or 440 Creamery Way, Suite A, Exton, PA 19341.

MATERIAL IN THIS JOURNAL MAY BE PHOTOCOPIED FOR THE  
NONCOMMERCIAL PURPOSE OF EDUCATIONAL ADVANCEMENT  
except by The University of Tulsa

Front Cover: The "tunc" image is from the *Book of Kells Stained Glass Coloring Book*, Dover Press, 2006, with colors chosen by members of Sebastian Knowles's *Finnegans Wake* graduate seminar, Ohio State University, Spring 2004. Back Cover: The *Finnegans Wake* map was created for the class by Michael Meagher, now of Brooklyn College - CUNY, with main-title lettering by Matt Mendlik.