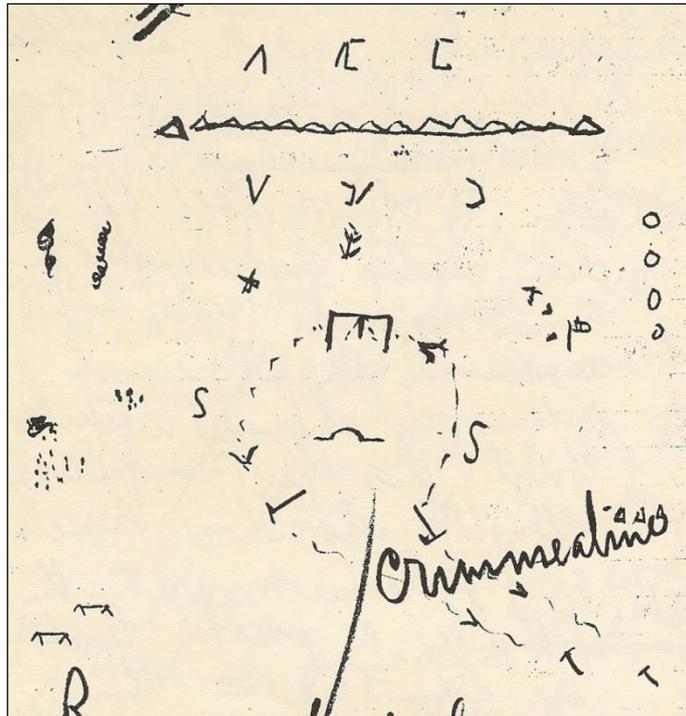


The Constructive Campaign of the “Museyroom” Battle Diagram: Elucidating its Features and Role within *Finnegans Wake* Criticism

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In genetic Joyce studies the “battle diagram” refers to an image in the drafts of the first chapter of *Finnegans Wake* in connection to a passage of the text known as the “Museyroom” (FW 8.9 – 10.23). Most scholars know it, of course, through its facsimile reproduction in David Hayman’s *The First Draft of Finnegans Wake* (50) and its partial representation in Roland McHugh’s *The Sigla of Finnegans Wake* (82). This study attempts to establish whether it can help us understand this difficult section of *Finnegans Wake*. The “Museyroom” plotline may be straightforward, but its overall setting presents the reader with considerable challenges owing to the conflation of images. Locations and individuals shapeshift and hold no fixed visual identity, in addition to them being avatars for *Finnegans Wake* characters. The complex expository framework situates the action within a waxwork museum and readers hear the story, as well as view it, in the context of a tour led by a figure called Kate, a “janitrix” (FW 8.8). The museum, or “museyroom” (FW 8.9) itself holds multiple fluid identities, so by design, this section is hard to comprehend and its overall visualisation is interpreted differently by critics. I believe that the images in the “Museyroom” can be stabilised and made largely comprehensible if one develops a full understanding of the battle diagram in terms of how it is an authoritative visual conception and that its siglic components connect with the section’s narrative. This essay first looks at its speculative origins in notebook VI.B.15, which Joyce began in September 1926, shortly after returning from a holiday in Belgium. I argue that biographical information concerning Joyce’s visit to Waterloo is important in regards to the diagram’s design and how it connects to the “Museyroom” text. Then I’ll study two early drafts of Book I chapter 1 with table layouts, for ease of comprehension. The diagram’s sigla, dashed lines and other shapes are presented beside annotations to show their tight links with specific passages. A facsimile of the original battle diagram, from the *James Joyce Archive*, is shown below. I have produced a table underneath it with “Museyroom” character information and their siglic representations:



(BL 47482a – 91v; JJA 44: 17)

<i>Sigla in diagram</i>	<i>Finnegans Wake Characters</i>	<i>Avatar names in the "Museyroom" section</i>
^ L and C	Shaun, Shaunshem, Shem	The three "Lipoleums" as young soldiers. They have shifting names in the text. On page 8 they are called Touchole Fitz Tuomush, Dirty MacDyke and Hairy O'Hurry. On page 10 they are Hinnessy, the Hinndoo, and Dooley.
△△△△△△△△	ALP	The "Delian alps" (FW 8.28). She is the personification of a mountain range.
⌌	HCE	"Willingdone." He is a grotesque half man/half horse figure who shares characteristics with Arthur Wellesley, the Duke of Wellington.
Y Y	Issy (and her twin)	The "Jinnies." They represent the scheming courtesan Harriet Wilson, who attempted to blackmail the Duke of Wellington in 1824 by threatening to publish salacious material about him in her memoirs.
S	Sackerson	"Belchum." A pitiable drunken military messenger.

The "Museyroom" section of *Finnegans Wake* is an expository narrative told by a tour guide called Kate, or "mistress Kathe" (FW 8.8). She escorts us through a room of wax figures in dioramas that present step by step the story of the "battle." Continually moving, she speaks in the historical present. She helpfully points at objects in the exhibit, giving animated commentary. The "Museyroom" section is a transcription of her lengthy talk in the museum. The regular pauses, represented by full stops in the text, give the assembled tour group time to study the objects she introduces, before she resumes

her talk. This is often interrupted by her panhandling for gratuities, or “tips” (FW 8.11; 8.15; etc.). Two real-life locations which Joyce visited while on holiday in Belgium appear as structural images within the “Museyroom,” specifically the Panorama Building (*Panorama de la Bataille de Waterloo*) and the Lion’s Mound (*Le butte de lion*). The Panorama Building, located on the battle field of Waterloo, is a rotunda with a large cylindrical painting by Louis Dumoulin depicting the battle, with realistic debris, broken fencing and landscape placed in the forefront to enhance the immersive quality of the work.¹ The Panorama was built beside the Lion’s Mound, a 43 foot artificial conic hill with a stone pedestal and cast iron lion upon its summit. In *Finnegans Wake*, both are fused together in a single dream-like construction. First, the conic structure of the Lion’s Mound becomes an image for the Museyroom’s exterior.² It is part of HCE’s reclining body buried under Dublin, and like its real-life counterpart it can also be scaled, providing a “proudseye view” (FW 7.36) at its summit of the surrounding “charming waterloose country” (FW 8.2-3). The Panorama Building’s interior is located in the mound in surreal Wakean form, including wax figures that fluidly transform, from horse to man and vice versa in the case of Willingdone. The naturalistic time structure, set by Kate, provides stability within this section and cleverly focuses our attention upon the visuals.

Joyce’s reading of Sir Edward Creasy’s *Fifteen Decisive Battles of the World* (1915), documented in notebook VI.B.15—which he used during his composition of the “Museyroom”—confirms that he was in direct contact with battle diagrams.³ Danis Rose hypothesises that Joyce was inspired by his reading of maps in this source to include one of his own in *Finnegans Wake* (Rose 1982: 26-27), and that certainly is a possibility. But had he wished to incorporate his diagram into the novel in the same typographical manner as those in *The Fifteen Decisive Battles of the World*, this would simply involve its image being placed directly into the text, or being positioned by itself on a recto page. At the very least, Creasy’s book may have provided Joyce with some graphical direction for his own battle diagram, although it cannot be discounted that he did not already know the conventions from another source. There are eight “plans” of battles in *The Fifteen Decisive Battles* and certain ones can be pictorially related to Joyce’s creation. The closest comparison that can be made involves the Battle of Arbela which includes dashed lines indicating the precise direction of the charge of the Macedonian forces against Darius’s troops (Creasy 1915: 81). This parallels with the same feature plotting Belchum’s movements around Joyce’s map. Arrows are used in both to clarify the direction of each. Speculatively, Creasy’s Battle of Hastings “plan” could well have inspired the design of the final showdown between Willingdone and the Lipoleums: both maps involve the pinning down of one force by three others: the English by the Normans in Creasy’s text, and Willingdone by the Lipoleum’s in Joyce’s (205).

If, however, the diagram was initially planned for inclusion in the stylistic format of one of those in *Fifteen Decisive Battles* this would, of course, elevate the level of its potential importance in the novel. This is not *altogether* unlikely if we bear in mind, first that Joyce had already included a diagram in *Finnegans Wake* by early 1926—in book II.2’s “Triangle” section—only 8 months prior to the composition of this section. Arguably, the inclusion of a second diagram, earlier in *Finnegans Wake*, could “balance” the book and offer an alternative style of graphical-textual interplay. In theory, this could have allowed for the “Museyroom” to take on a history book narrative, like Creasy’s, which could have objectively detailed the Earwicker family battle with close reference to the accompanying sigla. However, as will shortly be detailed, the “Museyroom” narrative quickly developed its overarching framework as an oral piece of storytelling. This is what most likely made Joyce reconsider placing the diagram in a typographical format, in part because it no longer suited the scenario. Battle diagrams are inherently suited for inclusion in history books, so its positioning next to a transcription of a woman conducting a museum tour would have been confusing and artistically detrimental to the section. This decision reduced its role—or rather demoted it—to that of a “working diagram” or pictorial schema. It retains a lot of analytical value, however, and dismissing it as a curiosity or mere compositional aid would misunderstand Joyce’s grander intentions and its complicated genetic background. It is, of course, also crucial to study this image if one is to come to a fuller understanding of how sigla function as

dynamic elements in *Finnegans Wake*, and of how Joyce organised his characters in terms of spitting up, mirroring and merging their idiosyncratic “shapes”.

The Genetic Background to the Battle Diagram:

In this section, I will record how, when, and why the battle diagram was created within the compositional process of *Finnegans Wake*. This requires a three-part analysis, looking firstly into the genesis of the “Museyroom” section and Book I Chapter 1 in notebook VI.B.15, where speculative diagrammatic features can be analysed in the form of sigla and other textual fragments. VI.B.15 contains lots of information that anticipates the construction of the diagram, which is in itself useful. The notebook also contains evidence that when positioned chronologically alongside the drafts of the “Museyroom” section show that there is a lack of genetic evidence for the development of the battle diagram as a graphic, although I have found logical reasons for their loss. Next, the first two drafts of the “Museyroom” section are studied. My focus is on how the diagram came to be conceived and fully integrated into the narrative in the form of textual components. This part of the analysis is largely an exposition of how integral the diagram was to the construction of the “Museyroom,” and how it interacted during the creative process with the rest of the section. We know why Joyce omitted the battle diagram. What is not known is what Joyce considered to be the “identity” of the diagram, as an object or a thing. Most likely, the diagram is designed as a component of a stylistic conceit which characterises it as being part of a history book. This because the diagram resembles similar images in such texts. It probably was omitted from *Finnegans Wake*, because it exists within the private world of the novel where it can be read by characters such as Kate. We, the readers, are exposed to its knowledge through her but we are unaware of its being a source for her historical information, nor do we understand its pictorial identity.⁴

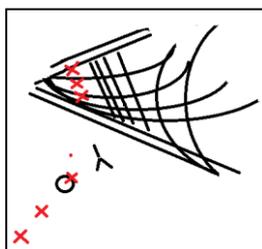
The “Museyroom” within VI.B.15:

VI.B.15 is a notebook written largely between September to December 1926.⁵ As Geert Lernout notes, it includes references to Joyce’s September 1926 visit to Belgium just prior to its composition, which fill up its first 20 pages (2007: 53). The textual fragments specific to the “Museyroom” section are scattered throughout VI.B.15, where the majority detail the names of characters who will be included, together with their designations as sigla and their basic actions. It is conceivable that Joyce was conceptualising the battle diagram even at this early point, as suggested by the curious sketch on page 49.⁶ The table below notes all the entries that have relevance to the eventual construction of the “Museyroom” section:

<i>VI.B.15 Units</i>	<i>VI.B.15 Page</i>	<i>Further Details</i>
“Chains of Mts [mountains]”	2	Since ALP’s siglum is the triangle Δ , the mountain range in the diagram $\Delta\Delta\Delta\Delta\Delta\Delta\Delta\Delta$ is equated with her. In topographical maps, generally, triangles plot the position of mountain summits. The Δ is usually accompanied by a number, which calculates its height in feet. Joyce, most likely, made this visual connection later.
9 pinnies	11	Reference to the Jinnies.
Wellesday	13	Arthur Wellesday, Duke of Wellington. Viz. “Willingdone”.
Fieldglass trained on \rightarrow	22	A proto version of the section “Fieldgaze thy tiny frow” (FW 9.5).
S has 4 medals X	48	Sackerson’s avatar is seemingly introduced as a decorated soldier. The Mamalujo siglum is present, demonstrating that they were tentatively part of the “Museyroom” narrative at this early stage.
3 Lipoleums	49	The national identities for the Lipoleums (see FW 8.23).

1 Englishman 2 Scotch 3 Welsh one		
Hinnessy	49	The name of Shaun’s avatar at the conclusion of the “Museyroom” (FW 10.4), after “Hinnessy,” a character from Finlay Peter Dunne’s <i>Mr Dooley</i> stories.
Tentative diagram	49	See the section following this table for a transcription and analysis.
K hears them defy Willing for Lipoleum	76	Kate is introduced as a direct narrative witness to the events. In the final version she retells the story from the perspective of a tour guide, rather than an onlooker.
∞ exchange name	78	This could refer to the wordplay and morpheme repositioning that constructs ∞’s name in the “Museyroom,” viz. as the “Hinndoo”. It is a fusion of two names, which is an “exchange” of sorts.
3 foiled hat of N[apoleon]	89	The “Napoleon” bicorne hat is model for the ∩ symbol. Multiple hats litter the battlefield (FW 8.15 – 16 etc.)
Bissmark of the jinn they left behind them	90	Proto version of “This is the bissmark of the marathon merry of the jinnies they left behind them” (FW 9.32 – 33).
Dispatch across the shortfront of the Bilch	90	Proto version of “Dispatch in thin red lines cross the shortfront of me Belchum” (FW 9.3-4).
Waterloo = photograph sees her upside down H camera E	91	Somewhat obscure, unused narrative idea. However, the indication that Waterloo is a photograph resembles Joyce’s representation of the battle as an image.
Dirty Dyke	92	An early version of “Dirty MacDyke” (FW 8.27). This is ∞’s name in the first section of the “Museyroom,” as a Lipoleum, prior to his changing into “Hinndoo” at the conclusion.
Hittim and Missels ∞ ⇐	163	This was seemingly not used since the Hindoo and the Jinnies do not have any interactions.

It is difficult to hypothesise the identity of a strange drawing on VI.B.15 – 49. It is possibly written in pencil or, owing to its faintness, it could just as easily be an impression of an image which VI.B.15 was pressed upon. I have made a clear representation of the drawing below with several pictorial edifications. The words written on top have been digitally removed and its six X’s are now coloured in red. Otherwise, it is very hard to read indeed.



(VI.B.15 – 49)

This sketch may represent a country or countries: lines of X’s are used to indicate boundaries between countries in travel guides. Karl Baedeker uses this graphical convention frequently in his

Tourist Handbooks for Travellers, which Joyce likely read. It could also be said, however, that the image solely consists of sigla. The X's could be Mamalujo sigla, who appear on VI.B.15 – 48 in an interaction with Sackerson. The isosceles triangle shape could be associated with ALP's Δ , with the thick doubled lines of its sides perhaps being river banks, and the interior with its sweeping curves being the waves inside. Mamalujo therefore follow a distinct path and cross ALP's river at one point. It is unlikely, however, that its true meaning will ever be determined since the sketch is not connected with the final battle diagram in any direct way. But if the X's represent borders between countries, it is conceivable that Joyce intended at one point to work multiple territorial areas into the diagram, perhaps as part of a complicated war of words between two nations.

The “Museyroom” within the Early Book I Chapter I Drafts:

The first two “Museyroom” drafts are found in a large fiberboard covered notebook which contains early I.1 work, with additional III.4 and II.2 material. Its structure is noteworthy as being very fragmented, full of compositional backtracking. Overall the ordering of its sections is difficult to determine.⁷ What is clear is that in the earliest draft which we possess, the “Museyroom” was written together with a series of I.1 passages in a single unbroken sequence. Joyce then redrafted the “Museyroom” by itself because of the illegibility of its previous version (Lernout 2007: 55). These are the two drafts which I will examine in detail. Uniformity, however, must first be made in regards to their actual titling since there is now inconsistency between the draft names in the *James Joyce Archive* and the new *James Joyce Digital Archive*. To avoid confusion, I have simplified these draft names by titling them “A” and “B.” This additionally serves to abbreviate the excessive usage of numbering. For ease of reference, I provide all the draft names below:

Title in this article	Draft title in the JJA	British Library reference number	Renamed JJDA title	Approximate date of composition
Draft A	1.AC*0	47482a-91v to 47482a – 94 (JJA 41: 16 – 21)	I.1§1A draft level 0	October-November 1926
Draft B	1.AC*0+	47482a – 95 to 47482a – 99 (JJA 41: 23 - 30)	I.1§1A draft level 0+	November 1926

Draft A:

Draft A is six pages long and difficult to read, largely because of the messy accretions which Joyce added to its original relatively neat longhand layer. The battle diagram is transcribed here in its only extant version, which Joyce likely included prior to adding his accretions. In draft A, there is synchrony between parts of the diagram, which I call “components,” and the “Museyroom” narrative. Only three minor textual/pictorial parallels were incorporated later in draft B. In the table below, I illustrate how the paralleling works, in terms of how the plotline of the “Museyroom” is told chronologically using characters as sigla moving on a two-dimensional plane. Therefore, in all likelihood, the diagram dictated and directed much of draft A’s creation on a macro level, concerning the ordering of its sections and where and when its protagonists appeared. It also fine-tuned textual fragments on a micro level, particularly those parts involving the positioning of sigla. My understanding is that the writings that precede draft A were deliberately not kept. In these proto-versions, structural dissonance between the diagram and main narrative likely existed, since both of their compositions were in a state of flux. In draft A, however, perfect synchrony exists, hence the text’s preservation. The diagram is neat and tidy, the longhand layer of draft A. It can be contrasted, in terms of appearance, with the two scrawled diagrams which appear later in the text, written in the same pen as the added material (JJA 41; BL 47482a - 92v). They are truncated excerpts drawn for the sole purpose of saving the trouble of turning back one page to the main diagram while working on later passages (FW 8.32-9.14).

Draft A is an abbreviated version of the final “Museyroom.” Unusually, however, no new plot points would ever be incorporated into later drafts. Future changes to the “Museyroom” would affect only the sense of words, or add new jokes, rather than bring in new characters or narratives. Arguably the reason why the “Museyroom” section’s structure did not change very much during the next dozen years was because Joyce deemed the integrity of the diagram important. If significant changes were made to the “Museyroom,” the unity between the pair would be broken.

Draft A Diagrammatic Parallels

It  is identical in appearance to Napoleon’s iconic bicorne hat. The  shape is, therefore, the “Lipoleum hat” (FW 8.16) with which Willingdone uses to wipe his bottom, prompting the Hinndoo to throw a bomb at him. It is suitably placed next to Willingdone on the diagram.



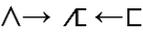
The Jinnies are given a position “undersides” (or on the *underside* of) Willingdone on the map (FW 8.32), and he is respectively “obscides” (or *opposite*) them (FW 8.35). In the first layer of draft A the positioning of the sigla is even more specific and without word play (the invocation of the Jinnie’s “underwear” being absent). The Jinnies are “oversides” and “under” Willingdone in two deleted parts (JJA 41: 19; BL 47482-3). Willingdone is situated “upsides” them in another changed word (*ibid.*).



In accordance to the structural layout of their names, the Lipoleums are positioned in a left, middle, right formation.



The fusion of their sigla visually mirrors this morphological process.



Hinnessy → Hinndoo ← Dooley

The Lipoleums cross the “Delian alps” (FW 8.28) and travel south to fight Willingdone. This is represented by them starting at the top of the diagram and moving downwards, and “going over” ALP’s sigla in the process.

The narrative concerning the Lipoleums’s action north of the Delian alps is from FW 8.21-30, and their actions south of them is documented from FW 9.36 onwards. They have crossed undetected in the space of time between these two sections, while the Willingdone and the Jinnies have been fighting.

Upon reaching the other side of the “Delian alps”, the direction of the Lipoleum’s sigla reverses. Joyce may have been thinking in terms of climbing over a stile, where you must descend in a backwards manner.⁸



The Jinnies and Willingdone partake in a wartime-like correspondence with Belchum delivering their messages (FW 9.2-17). The cruel means of communication is incorporated into the narrative in draft B (JJA 41: 21; BL 47482a – 95 v). Initially, Belchum has the text of the Jinnie’s letter to Willingdone ripped on to his naked skin, which is a sadistic image representing the carnage of war and the wickedness of generals towards soldiers. When Belchum reaches Willingdone, his angry response is torn on to the hapless messenger’s buttocks and he is sent away again. Bloodied and inebriated, Belchum does not have the satisfaction of delivering the reply. He disappears from the narrative mid-transit because the Jinnies run from the battlefield shortly after.

In this dynamic section of the diagram, S moves clockwise around the Napoleon hat (∩) along a dashed line labelled with an arrow.

- 1) S is placed near ∨. This signifies Belchum’s receiving of the Jinnies’ message (FW 9.2-4)
- 2) The dashed line curves around the left side of the Lipoleum hat ∩ and charts Belchum’s movement towards Willingdone at ⊓.
- 3) The ⊓ has an arrow superimposed upon it, which signifies the positioning of S. Here, Belchum meets with Willingdone and he shows him the message (FW 9.11). He is then entrusted with the reply (FW 9.11-14).
- 4) The dashed line continues in a clockwise direction, moving past the Lipoleum hat ∩ on its right hand side. This indicates Belchum’s journey across the battlefield towards the second Jinnie ∨ (FW 9.15-17).

Note: the dashed line reaches ∨ in the diagram, but the narrative does not record a meeting between Belchum and the second Jinnie. By the time he reaches ∨’s original position, they have already fled the scene.

The Jinnies instruct Willingdone in their letter to “Fieldgaze thy tiny frau” (FW 9.5). This is a direct command for him to look into his telescope to “gaze over the field” at his wife (Ger. *Frau*) in the distance. The Jinnies say this to put Willingdone on edge and remind him that she is not far away and may therefore find out about his scandalous acts.

This is visually represented through the positioning of Willingdone’s siglum opposite to ALP’s mountain range. The text indicates that they are quite far apart and he can see her only by means of a telescope. Willingdone in fact prefers to use a phallic “tallowscope” instead (FW 9.34).



⊓

The Jinnies are chased away by Willingdone (FW 9.28-29). This is also indicated using dashed lines. The ∨ ∨ move along them diagonally to the bottom right hand of the diagram.

The Lipoleums confront Willingdone and the Hinndoo attacks him with a bomb (FW 10.19-21).

The Lipoleum sigla are positioned close to Willingdone’s, certainly within range to throw a projectile.

∨ ∨ ⊓

⊓

Draft B:

Draft B is a “cleaned up” version of A, incorporating all of its accretions, but it also includes copious textual additions of its own. There are, as noted, no new characters or plot, but Joyce does make three interesting inclusions that invoke details in the diagram. This provides evidence that the text and diagram were still acting in creative interplay and the diagram was a source for fruitful inspiration regarding new narrative content. The draft B additions show that it was not merely a rough visual template to work ideas around. They serve to further concretise textual and graphical links, particularly in connection to sigla positioning.

Draft B Diagrammatic Parallels
Willingdone is noted as being “flank[ed]” by the Jinnies (JJA 41: 25; BL 47482a - 96). In the diagram, his sigla is positioned between them as if they are in a military position, like so:  The diagram shows a central sigla (a square with a vertical line) positioned between two other sigla (a square with a vertical line and a horizontal line extending to the right).
The Jinnies’s movement on the battlefield is emphasised: “^This is the bissmark of the jinnies they left behind them^” (JJA 41: 27; BL 47482a – 97) Later, it becomes “This is the bissmark of the marathon merry of the jinnies they left behind them” (FW 9.32-33).
Belchum is noted as wearing ’^12 mile^ cowchooks’ (JJA 41: 25; BL 47482a-96) in accordance with his circular journey on the diagram. This becomes “twelvemile cowchooks” in the final text (FW 9.16). The number “12” always suggests the presence of the “Murphies” in <i>Finnegans Wake</i> , however, in this rare case it seems to allude only to the shape of their siglum, a circle. Belchum’s journey is evidently twelve miles long (roughly a half-marathon) and it is fittingly circular, in accordance to Joyce’s numerological symbolism.

Conclusion:

The battle diagram is a useful graphic artifact for criticism, although it is admittedly difficult to understand since many of its features are highly obscure. One must already possess thorough knowledge of Joyce’s sigla system to interpret even its most basic graphical components. Once its design is comprehended, however, it becomes a multifaceted tool to further elucidate the “Museyroom” text. It is a graphical template that guides readers during their initial read through the section. Its ingenious design helps us understand how the characters have simultaneous visual identities. This is because the battle diagram concretises images by means of allocating individual symbols to them, and the directions of their movements are precisely charted and roughly timed. Within deeper analyses, the diagram helps us elucidate ambiguous passages, such as the section when the Lipoleums cross the Delian alps (an ALP avatar), which can be easily misunderstood without schematic reference to their sigla. It is my contention that without a knowledge of ALP’s siglum being a triangle and its transformation into a line of mountain peaks in the diagram, one cannot realistically comprehend the context of what is happening. At worst, the reader may overlook ALP being a physical presence in the “Museyroom” at all, as many canonic texts have done. “Delian alps” will, no doubt, be interpreted as an allusion to ALP to a reader unacquainted with the diagram, but having knowledge of it makes the difference in informing one that she is on the battlefield and interacting as a physical entity with the characters.

Notwithstanding its general usefulness, the battle diagram offers a glimpse into the possibility that *Finnegans Wake* could have looked physically very different and more graphic-heavy. Had it been included, sigla would have become of *vital* significance in the novel and this would (theoretically) have irrevocably influenced our conceptualization of “character” and encouraged us to view them principally as symbols. (It would additionally change our reading experience in terms of how we appreciate metatextuality in *Finnegans Wake*, to present another hypothesis). Instead, the battle diagram exists in a limbo of sorts today as it is not an incorporated graphic—but it is not simply a compositional aid either (as was his *Ulysses* schema). This artistic creation of Joyce’s is unusual as it was—most likely—prepared for inclusion in *Finnegans Wake* but it was then relegated by necessity to that the role of a mere visual guide. However, with the ALP diagram being the sole exception, all visuals used elsewhere in Joyce’s works lack in depth spatial detail or dynamic complexity. It is therefore useful on a structural level to study the two *Finnegans Wake* images together so that deeper questions can be asked about Joyce’s compositional methods in connection to graphic design within the novel.

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¹ The Museyroom is similarly littered with broken military objects, including guns, flags, and hats.

² The Wellington Monument in Phoenix Park, HCE’s erect penis (Bishop 1986: 34) and the Wellington Museum at Mont Saint Jean (Lernout 2007: 56) are also visual parallels.

³ Extensive note-taking occurs between pages 71 and 74 of VI.B.15, for instance. I would like to thank Geert Lernout for his research assistance in connection to locating the *Fifteen Decisive Battles* entries.

⁴ The diagram would, however, be well suited for inclusion within an appendix section of an edition of *Finnegans Wake*.

⁵ The majority of VI.B.15 contains work on I.1 and its fragmented sections are suitably written in a jumbled manner. They are the “Howth Castle and Environs” intro, “Mutt and Jute”, the “Prankquaen” and of course “The Museyroom” (JJA 32: xvi-xvii).

⁶ I take my lead for this interpretation from Danis Rose who hypothesises that this sketch could be a crude “precursor” of the battle diagram (JJA 32: xviii)

⁷ Danis Rose details this in full in JJA 41 (xxiv – xxxi).

⁸ ALP’s siglum is often interpreted as a river in this section, and the Lipoleums as being in reflection within her (see JJA 41: xxiv). I discuss this complicated conflation of symbolic meaning, and its impact upon the narrative, within my article in *Emerging Perspectives* (McCreedy 2014).