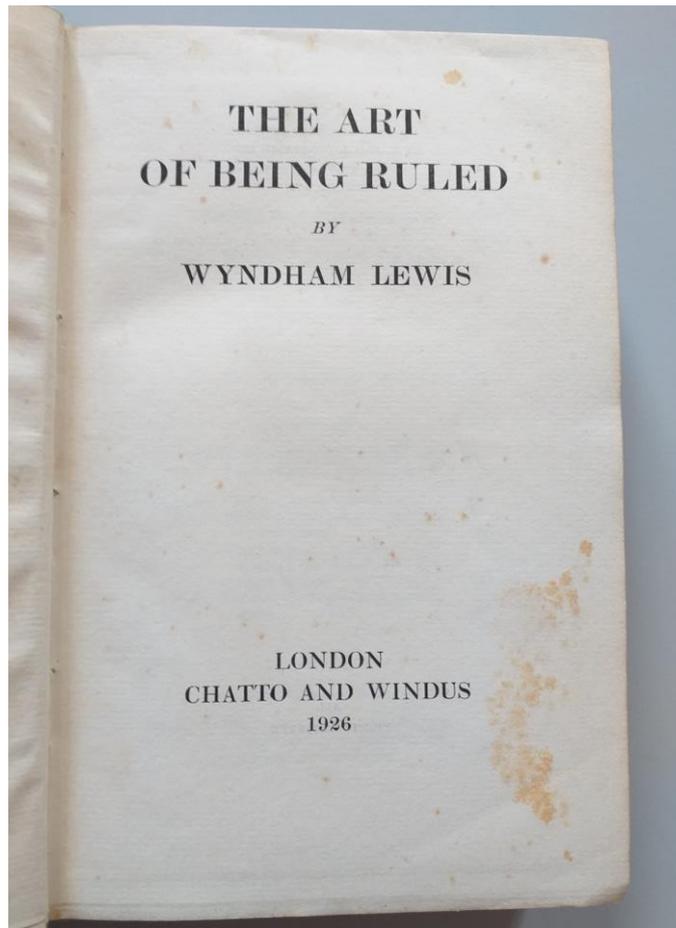


Wyndham Lewis in *Finnegans Wake* Notebook VI.B.20

Dirk Van Hulle

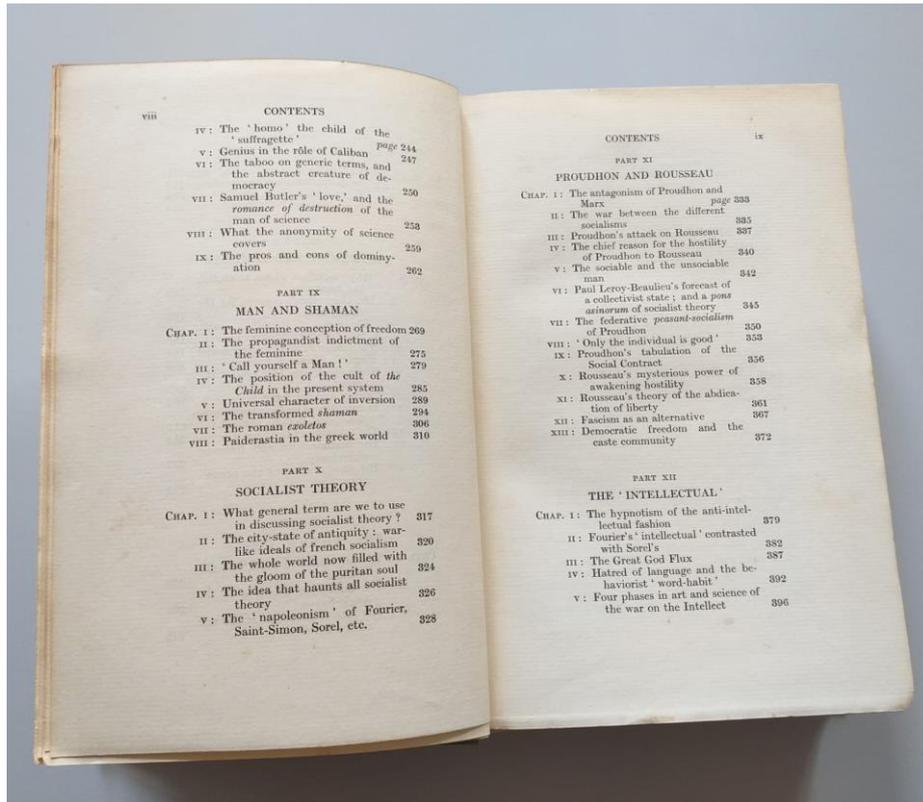
The relationship between Wyndham Lewis and James Joyce has been investigated from various perspectives, often with a focus on Lewis's 'Analysis of the Mind of James Joyce', as it appeared in Lewis's journal *The Enemy: A Review of Art and Literature* and later in *Time and Western Man*.¹ But even before the first issue of *The Enemy* came out, Lewis had already started criticizing the so-called worshippers of 'the Great God Flux' – among which he notably counted the creator of Anna Livia Plurabelle. That was in his book *The Art of Being Ruled*,² which came out in early 1926. Joyce later referred to it as 'the art of being rude' in chapter six of *Finnegans Wake* (FW 167.03).



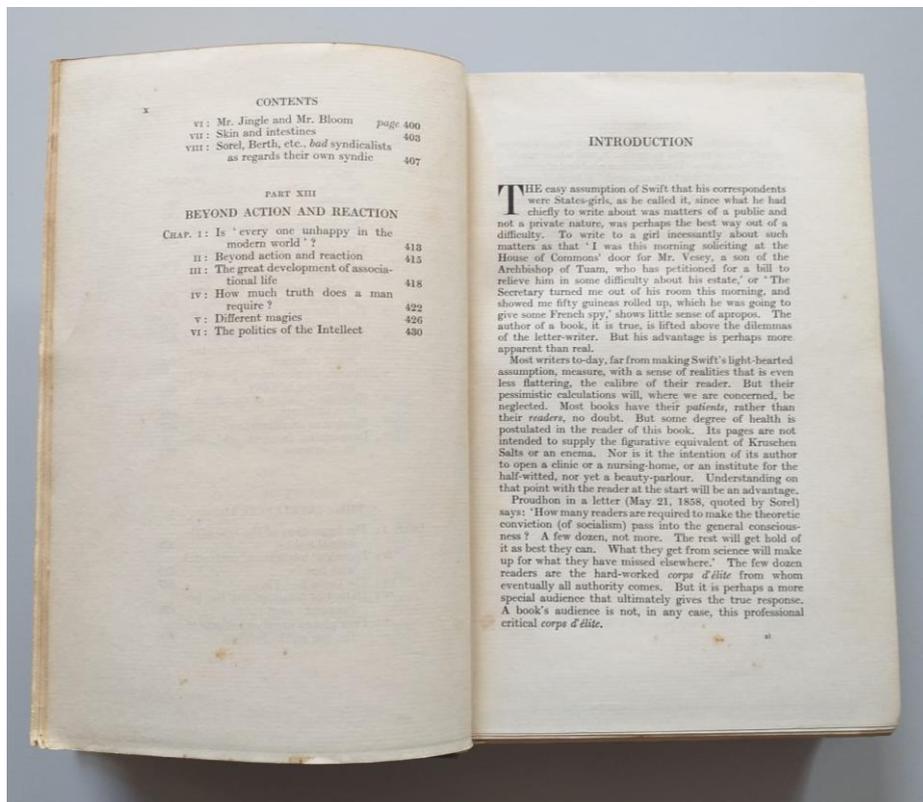
Joyce's Reading of *The Art of Being Ruled*

Joyce made notes on this book in notebook VI.B.20 (see below for transcriptions and corresponding passages in the source text). Judging from the scattered clusters of notes, his reading seems to have been interrupted at numerous instances. The chapters corresponding with notes I have been able to identify are the following:

Part V: 'Natures' and 'Puppets'	
Chapter IV: Millionaire Society	151-154 (138-140)
Chapter V: The Public and the Private Life	155-162 (141-146)
Part VI: Sub Persona Infantis	
Chapter II: The Disappearance of the Spectator	174-179 (157-161)
Chapter IV: The Children of Peter Pan	184-186 (165-170)
Part VII: The Family and Feminism	
Chapter II: Mr. Chesterton's Concern for the Family Unit	193-195 (174-176)
Chapter X: The Matriarchate and Feminine Ascendency	223-227 (199-202)
Chapter XI: The Piecemealing of the Personality	228-230 (203-205)
Part VIII: The 'Vicious' Circle	
Chapter I: The Physiological Norm and the 'Vicious'	233-237 (209-212)
Part IX: Man and Shaman	
Chapter III: 'Call yourself a Man!'	279-284 (247-250)
Chapter V: Universal Character of Inversion	289-293 (255-258)
Chapter VI: The Transformed <i>Shaman</i>	294-305 (259-267)
Chapter VII: The Roman <i>Exoletos</i>	306-309 (268-270)
Part X: Socialist Theory	
Chapter IV: The Idea that Haunts All Socialist Theory	326-327 (284-285)
Part XI: Proudhon and Rousseau	
Chapter III: Proudhon's Attack on Rousseau	337-339 (295-297)
Chapter IV: The Chief Reason for the Hostility of Proudhon to Rousseau	340-341 (298-299)
Chapter V: The Sociable and the Unsociable Man	342-344 (300-301)
Part XII: The 'Intellectual'	
Chapter II: Fourier's 'Intellectual' Contrasted with Sorel's	382-386 (331-334)
Chapter III: The Great God Flux	387-391 (335-338)
Chapter IV: Hatred of Language and the Behaviorist 'word-habit'	392-395 (339-342)
Chapter VI: Mr. Jingle and Mr. Bloom	400-402 (346-348)



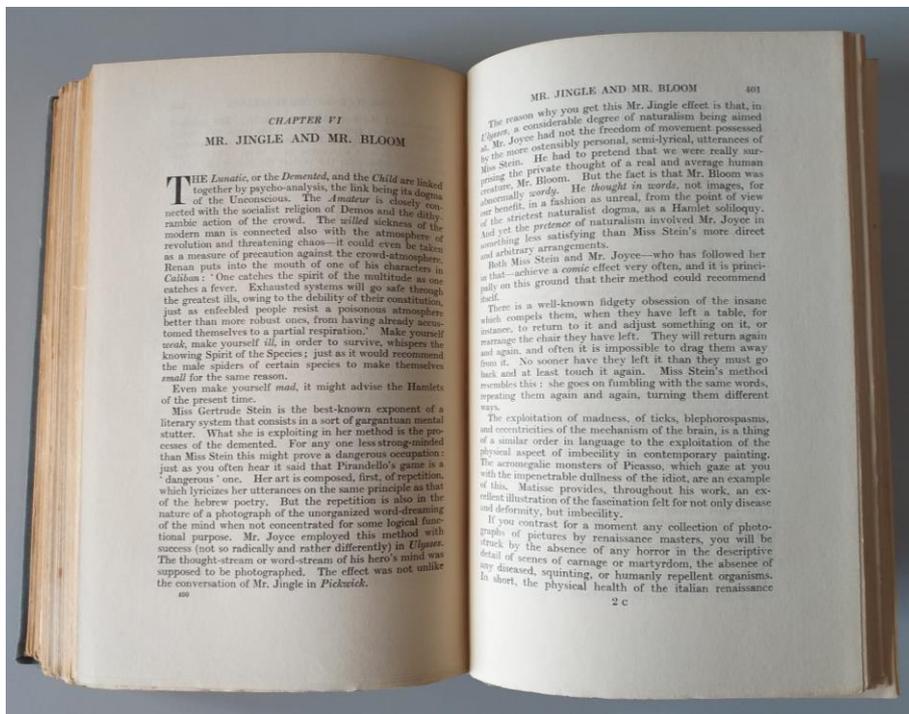
Joyce's reading thus appears to have been focused on the parts that lead up to the one chapter in which Lewis discusses *Ulysses*, 'Mr. Jingle and Mr. Bloom'.



Dating Joyce's Reading

This reading can be dated rather precisely in the second half of March 1926. On 23 March, Joyce wrote to Harriet Shaw Weaver that he was reading Lewis's book and that he took the part on *Ulysses* as serious criticism: 'Lewis has published a large book *The Art of Being Ruled* and in the *beau milieu* of it is what looks like a very determined onslaught on my offending work if I am to judge by some of the epithets 'demented' 'stuttering' 'punster' 'squinting' etc. I am reading it in order to get at his use of these terms' (BL Add. 57348-127).³

In the context of Lewis's book, the 'squinting' is mentioned in the chapter 'Mr. Jingle and Mr. Bloom', in which Lewis contrasts Joyce's and Gertrude Stein's approach with Renaissance visual arts, characterized 'by the absence of any horror in the descriptive detail of scenes of carnage or martyrdom, the absence of any diseased, *squinting*, or humanly repellent organisms' (401; my emphasis). He accuses Joyce of trying to be a naturalist, and of applying Gertrude Stein's methods, resulting in the creation of a character that basically does not differ from Mr. Jingle in Dickens's *The Pickwick Papers*: 'So by the devious route of a fashionable naturalist device – that usually described as "presenting the character from the *inside*" – and the influence exercised on him by Miss Stein's technique of picturesque dementia – Mr. Joyce reaches the half-demented *crank* figure of traditional English humour' (402; emphasis in original).



The notion of the 'demented' is Lewis's focal point in this part of *The Art*. After having introduced the 'great cult' (397) of 'The Great God Flux' and its dominions, including 'the psycho-

analysts, futurists, dadas, proustites, etc.’ (397), Lewis claims to discern what he calls an ‘anti-intellect campaign’. Its four manifestations are:

1. The Child
2. The Amateur
3. The Demented
4. The Pragmatic (397; 1989: 344)

Under ‘The Child’, Lewis categorizes Matisse and Charlie Chaplin’s art (‘he is always the small put-upon little Neuter, the little David confronting the giant world’). The category of ‘The Amateur’ contains ‘the many wealthy people who, in the general *déménagement* of Mayfair into “bohemian” quarters, have adopted art either as a disguise or as a desultorily followed highbrow game.’ (397) The fourth category contains ‘of course, the American pragmatists, and all those people in France, such as Sorel, influenced by Bergson’. But it is the third category that caught Joyce’s attention: ‘3. Under the heading of *the Demented* you get Miss Gertrude Stein and the various stammering, squinting, punning group who follow her’ (397).

Joyce’s Position according to Lewis

Lewis consistently presents Joyce as an acolyte of Gertrude Stein, and it is worth quoting the paragraph in which he uses her, Pirandello and Dickens to triangulate the position of Joyce’s new work:

Miss Gertrude Stein is the best-known exponent of a literary system that consists in a sort of gargantuan mental stutter. What she is exploiting in her method is the processes of the demented. For anyone less strong-minded than Miss Stein this might prove a dangerous occupation: just as you often hear it said that Pirandello’s game is a “dangerous” one. Her art is composed, first, of repetition, which lyricizes her utterances on the same principle as that of the Hebrew poetry. But the repetition is also in the nature of a photograph of the unorganized word-dreaming of the mind when not concentrated for some logical functional purpose. Mr. Joyce employed this method with success (not so radically and rather differently) in *Ulysses*. The thought-stream or word-stream of his hero’s mind was supposed to be photographed. The effect was not unlike the conversation of Mr. Jingle in *Pickwick*. (400; 1989: 346).

Lewis kept insisting on the connection between Joyce and Stein, also in *Time and Western Man*, characterizing ‘Work in Progress’ as ‘literary horseplay on the one side, and Steinesque child-play on the other’.⁴ The press likewise started linking Stein to Joyce. Thus, on 8 April 1927, the thunder word was quoted by the *Daily Herald* as a sample of Joyce’s ‘eccentricities of phrasing and spelling that would make even Gertrude Stein gasp’.⁵ In the third issue of *transition*, Elliot Paul tried to clarify the distinction between Stein’s and Joyce’s approaches, but his suggestion that the press had misunderstood these nuances did not exactly have the effect he envisioned. Instead, the press felt patronized and kept linking Joyce to Stein with a vengeance. On 27 May 1927, the *Morning Post* (London) reported that *transition 3* had just been published and, in spite of – or perhaps due to – Paul’s efforts, Joyce and Stein were still characterized as ‘two literary Quixotes’ who ‘address their fellow mortals in language which only their fellow immortals can comprehend’. Joyce, as the *Minneapolis Journal* (31 July 1927) reported, was ‘inclined to take up with the Gertrude Stein slant away from language’.⁶

Processing the Reading Notes: Joyce’s Defence Strategy

On 30 March 1926, a week after Joyce had written to Harriet Weaver about *The Art of Being Ruled*, he told her he had found a strategy to respond to what he experienced as a fierce and destructive attack, a ‘determined onslaught’. He tried to figure out what he was doing in this mess: ‘I am ploughing through the latter’s book but have not yet finished it so as to know what I am doing dans cette galère’ (MS BL Add 57348-129). Weaver appears to have sent him clippings which suggested to him that Lewis’s criticism had started being picked up by others: ‘it is plain from the cuttings you sent that his slogan (Mr Joyce and Mr Jingle) has gone around.’ (MS BL Add 57348-129) The parenthetical allusion to Lewis’s title ‘Mr. Jingle and Mr. Bloom’ replaces Bloom by Joyce himself, suggesting how personal he seems to have taken the criticism.

Joyce concludes the letter by telling Weaver that he is ‘replying to this in a most grotesque addition to Λb’, denoting chapter III.2, not only the episode known as ‘Dave the Dancekerl’ (*FW* 461.33-468.19; III.2B; see e.g. the word ‘bashful’, VI.B.20.059(a), or the addition of ‘Flu Flux Fans’, VI.B.20.069(d)), but also III.2A (see below, e.g. VI.B.20.040(i) and 060(c)). He also used the notes in other parts of Book III (e.g. the words ‘ladiesgent’, ‘flunkey’ and ‘blephorospasm’ in III.3, see VI.B.20.050(f); 069(b); 073(d)) and in the parts of Book I that had already been written, such as I.3 (e.g. the neologism ‘ventriloquent’, see VI.B.20.059(a)) and I.4 (e.g. ‘poesy’, see VI.B.20.065(m)).

The way Joyce read Lewis’s book and took notes in bits and pieces, interspersed with various other notes (see the various ellipses in the transcription below), indicates the literal way in which he ‘took it apart’ as a form of decomposition (*FW* 614). The subsequent processing of the notes in Books

I and III is a good illustration of Joyce's usual vaccination strategy,⁷ neutralizing the self-proclaimed Enemy's viral attack by incorporating tiny verbal pieces of the infectious matter to reinforce the *Wake*'s immune system. The initial injection also comprised matter that Joyce did not even care to note down: Lewis's reference to Mr. Jingle was inserted in 'Dave the Dancekerl', first as a verb ('Can you jingle us a shive'), then as 'Mr. Jingle', and finally as 'Mr. Jinglejoys': 'Can you ~~jingle~~ sing us a shive ~~now~~ encore on your jubalharp, eh ^{Mr. jJinglejoys?}' (JJA 57:188; BL Add. 47483-123v; FW 466.18)

In sociological terms, Joyce can be said to have applied a form of *détournement avant la lettre*. In the late 1950s and early 1960s, the situationists introduced the notion of 'recuperation' to denote the process by which divergent ideas are co-opted, commodified, or culturally appropriated by mainstream society. Lewis can hardly be accused of representing mainstream society, but Joyce's counterstrategy presages what the situationists called *détournement*, 'a subversive plagiarism that diverts the spectacle's language and imagery from its intended use'.⁸ With his belligerent attitude, Lewis had tried to antagonize and stigmatize Joyce in the years of *The Enemy* (1927-1929), the years leading up to Lewis's brief sympathy for Hitler's views and the publication of his book *Hitler* (1931). Joyce understandably felt uncomfortable being forced into this '*galère*' as he put it. And so, he devised his own defence strategy, putting Lewis's poisonous words to good use. While Lewis criticized Joyce's alleged exploitation of 'blephorospasms', Joyce noted down the term, and his persona Mr. Jinglejoys gave it a 'blepharospasmockical' twist (FW 515.16), hijacking the word for its linguistic *détournement* in *Finnegans Wake*.

The clusters of notes on Lewis in notebook VI.B.20 appear to conclude with Joyce's empathetic attempt to put himself in Lewis's shoes. After having taken notes on the 'Mr. Jingle and Mr. Bloom' chapter, Joyce noted down – twice – 'regard me as an enemy' (VI.B.20.076(j); 077(a)). If that was what Lewis wanted, Joyce was wise enough not to let himself be turned into an enemy. He just tried to see Lewis as an 'anticollaborator' – but a collaborator nonetheless. Some of the most beautiful parts of *Finnegans Wake*, such as the *Tales Told by Shem and Shaun*, can thus be said to have been provoked by the 'Enemy', starting with 'Mr. Jingle and Mr. Bloom' in *The Art of Being Ruled*.

Notes from Wyndham Lewis's *The Art of Being Ruled* in notebook VI.B.20 (Feb-Apr 1926)

Source:

Lewis, Wyndham. *The Art of Being Ruled*. London: Chatto and Windus, 1926.

Identified by Dirk van Hulle

Note: The page references are followed (between brackets) by the page references to the more readily available edition by Reed Way Dasenbrock (Santa Rosa: Black Sparrow Press, 1989). I wish to thank Geert Lernout and Viviana-Mirela Braslasu for their invaluable feedback.

VI.B.20.011

(a) **Π H C Enemy**

(b) **How = ?**

VI.B.20.040

(e) **irrefragable**

The Art of Being Ruled 151 (1989: 138): We accept the marxian formula of the usefulness of capitalism as it exists today, as a machine building up an immense irrefragable power, that eventually can be used by rather pleasanter people than at present have the handling of it. We match our optimism against Marx's.

VI.C.3.264(f)

VI.C.11.241(g)

(f) **shingles**

VI.C.3.264(g)

VI.C.11.241(h)

(g) **Π trust / & syndicate**

The Art of Being Ruled 158 (1989: 143): Already today the difficulties put in the way of a man who yesterday, as a small business crook (of small but distinct predatory energy), would make money in "business," are so vexatious that he is forced to become openly a criminal. In this way, of course, many a small-scale bird of prey is brought to light, smoked out of his business labyrinth by the advance of the anonymous power of the trust and syndicate.

VI.C.3.264(h)

VI.C.11.241(i)

(h) **soviet**

The Art of Being Ruled 156 (1989: 142): There would no doubt, in addition to a bureaucracy, be a priesthood: for the present irreligion of the Soviet, for instance, must not be taken as anything but a transitional and destructive phase.

VI.C.3.264(i)

VI.C.11.241(j)

(i) **'flirt >>**

MS 47483-117, ScrTsILA: ^+do be devils to flirt+^ | *JJA* 57:184 | Mar 1926 | III§1A.5/1D.5//2A.5/2B.3/2C.5 | *FW* 469.31

VI.B.20.041

(a) **^bqua**

The Art of Being Ruled 160 (1989: 145): *Bourgeois* or parliamentary politics is today such a thin camouflage — so harassed, pointless, and discredited — the puppets have so little executive power (Lord Curzon is reported to have said shortly before he died, for example, that he had not enough "power" to send a messenger across Whitehall), that politics no longer afford an outlet for energy comparable for a moment with the opportunities of a game of tennis or a flirtation.[...] That is very pathetic: but *quâ* office boy and *quâ* magnate people are not necessarily worthy of notice, nor as the latter does a man recommend himself more to us than as the former; unless he showers his wealth on us, which is very unusual.

MS 47484a-42, ScrTsILA: did it ever occur to you ^+qua you+^ | *JJA* 58:177 | Apr-May 1926 | III§3A.4/3B.4 | *FW* 486.36

[...]

VI.B.20.045

[...]

(i) **omnitud**

MS 47484a-45, ScrTsILA: ^+Show us the latitude of his omnitud's+^ | *JJA* 58:185 | Apr-May 1926 | III§3A.4/3B.4 | FW 000.00

(j) **spectator Π**

The Art of Being Ruled 175 (1989: 157-8): we shall be able to place, better than otherwise we should, the particular art manifestations that are its reflection on the russian stage, and in which the confusion of the *actor* and the *spectator* is carried deliberately to its logical conclusion. I will quote from a review (*Labour Monthly*, April 1925) on a book of Mr. Carter's on dramatic art in the Worker's Republic.

"His" (Mierhold's) aim, we are told, is to find "the best means of conveying the spectator into the creative author in such a way that he experiences [157] all that the creative author has experienced."

Not located in MS/FW.

VI.B.20.046

(a) **T big for L**

VI.C.3.268(f)
VI.C.11.245(k)

(b) **finial >**

Not located in MS/FW.

(c) **advective**

The Art of Being Ruled 185 (1989: 166): The vulture and the eagle dispense with their terrifying finials and beaks, and paddle luxuriously about the advective floor like doves.

VI.C.3.268(g)
VI.C.11.246(a)

(d) **<ingavonic> ingaevonic**

The Art of Being Ruled 193 (1989: 174): He [Mr Chesterton] cannot understand why a jolly old war (with all the usual accompaniments of poison gas and bombs, you know) cannot be arranged between Ireland and Scotland on the score of the heresy of the latter; and while this was going on he would urge the English to invade Wales, and finish off the job so half-heartedly dropped a thousand odd years ago by the ingaevonic tribes.

VI.C.3.268(f)
VI.C.11.246(b)

[...]

VI.B.20.048

(a) **Kitty O'Shea = F.H / Melo = W.L.**

Note: cf. Wyndham Lewis.

VI.C.3.269(j)
VI.C.11.247(e)

(b) **erect**

The Art of Being Ruled 281 (1989: 148): So "a man" is an entirely artificial thing, like everything else that is an object of our grudging "admiration." Or if there is an exception to this rule, it is the abnormal or exceptional man, whom we worship as a "hero," and whose unnatural erectness arouses almost more hatred than surprise. Prostration is our natural position. A wormlike movement from a spot of sunlight to a spot of shade, and back, is the type of movement that is natural to men. As active, erect, and humane creatures they are in a constantly false position, and behaving in an abnormal way.

Note: The word ‘erect’ and variations on it occur frequently (at least 15 times) in *The Art of Being Ruled*, but not between pages 174 (see note VI.B.20.046(d)) and 199 (see note VI.B.20.049(c)). Page 248 thematizes the human being’s ‘unnatural *erectness*’ as part of chapter II, ‘Call Yourself a Man!’, which also discusses the remarkable use in English of ‘the term MAN’ for both women and men. On page VI.B.20.047, Joyce jotted down ‘menkind’.

VI.C.3.269(k)

VI.C.11.247(f)

[...]

VI.B.20.049

[...]

(c) **The Dominant Sex / Vaerting**

The Art of Being Ruled 223 (1989: 199): The nietzschean notions that converted in the vague general mind the Darwinian formula of *a struggle for existence* into that of *a struggle for power* operates here as elsewhere. In innumerable books and articles on the subject this tendency can be traced. A highly characteristic one is *The Dominant Sex*, by Mathilde and Mathias Vaerting.

Note: Mathilde and Mathias Vaerting. *The Dominant Sex. A Study in the Sociology of Sex Differentiation*. London: George H. Doran, 1923.

VI.C.3.270(f)

VI.C.11.248(b)

VI.B.20.050

(a) $\frac{1}{2} \Pi \vee \frac{1}{2} \Pi$ / **when cut**

The Art of Being Ruled 229 (1989: 204): Continuity, in the individual as in the race, is the diagnostic of a civilized condition.[...] You can divide a person against himself, unless he is very well organized: as the two halves of a severed earwig become estranged and fight with each other when they meet.’

VI.C.3.270(g)

VI.C.11.248(c)

(b) **S colours >**

VI.C.3.270(h)

VI.C.11.248(d)

(c) **[meersdrey] / nose**

VI.C.3.270(i)

VI.C.11.248(e)

(d) **nancy >**

VI.C.3.270(j)

VI.C.11.248(f)

(e) **^bjoyboy >**

MS 47486b-411, TsRPA: ^+verses the joyboy+^ | *JJA* 61:365 | 1933-1936 | III§2A.13+/2B.11'+/2C.13'+ | FW 443.11

(f) **‘ladiesgent**

The Art of Being Ruled 284-5 (1989: 210): A drunkard soon develops a red nose and a generally inflamed, bloated, and dissipated appearance. Red noses are for some reason universally disliked by both men and women. So in the case of the drunkard, although no one would be likely to raise any objection to or experience any disgust at the physical act of pouring into the mouth a probably attractively coloured liquid, the result of this action in the long run is the red nose by which people are generally repelled for some reason. The ‘Nancyism’ of the joy-boy or joy-man – the over-manned personality, the queer insistence on “delicate nurture,” that air of assuring those met that he is a “real lady,” [...] are to some human norm almost as central as that which resents the red nose, or the big paunch, offensive.

But the drunkard is at peace with his red nose, probably, and left to himself can live on terms of mutual respect with his paunch, no doubt. Some human norm – the same one, perhaps, is outraged by the red nose – hates the rat and the beetle. But its idea of the rat is not at all that which the rat has of itself; it loves its swift, clammy sausage of a body as much as the human being does his hairless, erect machine. That erect, conceited human norm may yet have to bend to the will of the rat or the serpent, and go about on its belly near the ground

MS 47484a-49, ScrTsILA: ^+Ladiesgent!+^ | JJA 58:189 | Jan 1925-Apr 1926 | III§3A.4/3B.4 | FW 523.22

[...]

VI.B.20.058

(f) T foreign sexual / habits

The Art of Being Ruled 290 (1989: 256): Among the ancient Hebrews [...] sexual inversion was identified with heresy. With the Hebrews themselves it had the special character of an *unpatriotic* act. For the Hebrews identified it with foreign, and therefore idolatrous, cults. It was a political rather than a moral misdemeanour. The Cities of the Plain would thus have been thought of, by a patriotic Hebrew of antiquity, as having been overwhelmed on account of their adoption of *foreign* habits, rather than of *bad* habits.

VI.C.3.274(k)

VI.C.11.253(f)

(g) tundras

The Art of Being Ruled 294 (1989: 159): we will now turn to the *shaman*. This shy, nervous, romantic voluptuary of the tundras and steppes will be our chief illustration.

VI.C.3.274(l)

VI.C.11.253(g)

(h) estivation >

VI.C.3.275(a)

VI.C.11.253(h)

(i) eat quick >

VI.C.3.275(b)

VI.C.11.253(i)

(j) hard

The Art of Being Ruled 295 (1989: 260): Among the Chukchee rapid eating is one of the things to which they attach most importance. The man who can swallow his food most rapidly is an object of the greatest admiration: “Look at that *wolf!*” they will say, drawing the stranger’s attention to one of their champion eaters engaged in breaking a quick-lunch record.

In spite of their hardiness, they are, however, subject to annihilating collapses of vitality of which the phenomenon of “arctic hysteria” is a celebrated symptom. But another symptom is equally striking. Prolonged slumber, lasting many weeks, is common with them — a suddenly occurring hibernation or estivation. A man will collapse, feeling unwell, and go to bed and to sleep, and so remain until he either dies or recovers. So the rigour of the climate, claiming of them unnatural hardihood and powers of resistance, overwhelms them in this way once it passes their guard.

VI.C.3.275(c)

VI.C.11.253(j)

VI.B.20.059

(a) ^rventriloquent

The Art of Being Ruled 297 (1989: 262): Bogoraz says that on one occasion, when he prevailed on a shaman to practise at his house, his “spirits” (of a ventriloquial variety) refused for a long time to put in an appearance.

MS 47472-150, ScrTsILA: ^+but always ventriloquent agitator+^ | JJA 45:189 | early 1927 | I.3§1.3/2.3/3.3 | FW 056.05-6

(b) [§]bashful

The Art of Being Ruled 297 (1989: 261): One peculiarity of the transformed *shaman* that is emphasized over and over again is his bashfulness or shyness.[...] The Chukchee are well aware of the extreme nervousness of their *shamans*, and express it by the word *nini'rkilgin* ("he is bashful").

The Art of Being Ruled 299-300 (1989: 263): The "soft man" is supposed, of course, to excel in all the arts of the shaman, ventriloquism being one of the more important accomplishments. Owing to the fact that each "soft man" is believed to possess a personal supernatural protector, they are very much dreaded. Even non-transformed shamans share this dread with the general run of people. Everybody, in short, avoids all contact with them, especially with young ones. For the younger they are, the more "bashful": the very young ones being self-effacing and unhardy to a painful degree. They give in to the pretensions of anybody at all, standing "bashfully" aside, or taking to flight. But it is then that the *ke'le* husband puts in an appearance, and the younger and consequently more "bashful" the "soft man" who has been "put upon," the more angry he is, and the more violently he is apt to retaliate on the offender.

MS UW-3, | *JJA* not reproduced | May 1928 | III§2A.10'/2B.8'/2C.10' | *FW* 465.11

(c) **☐ cold in / head tries / to enter house**

The Art of Being Ruled 298 (1989: 262): The Chukchee even attribute shyness to certain diseases (which they personify or entelechize), especially such as cannot harm man much — for instance, a cold in the head. In one of their tales, on this principle, a cold in the head, desirous of entering a house, lacks courage to do so. It makes several attempts, but each time retreats, vanquished by its shyness.

VI.C.3.275(d)

VI.C.11.253(k)

(d) **Maudit soit la / mère de l'épouse / du bucheron / qui attend ^+le bois+^ du / Le chêne dans lequel / fut fabriqué, / le lit ou fut / engendré. / L'ancien grand / père de l'homme / qui conduisait / la voiture / dans laquelle / ton père / rencontra / ta nourrice**

Note: pastiche of Robert Desnos's poem 'La Colombe de l'arche' in *Corps et biens* (1923):

Maudit

soit le père de l'épouse

du forgeron qui forgea le fer de la cagnée

avec laquelle le bûcheron abattit le chêne

dans lequel on sculpta le lit

où fut engendré l'arrière-grand-père

de l'homme qui conduisit la voiture

dans laquelle ta mère

rencontra ton père!

VI.C.3.275(e)

VI.C.11.254(a)

VI.B.20.060

(a) **base metal**

VI.C.4.002(f)

VI.C.11.255(a)

(b) **blush under / usual dirt**

The Art of Being Ruled 300 (1989: 264): He was so "bashful," that whenever I asked a question of somewhat indiscreet character, you could see, under the layer of its usual dirt, a blush spread over his face and he would cover his eyes with his sleeve, like a young beauty of sixteen.

VI.C.3.276(e)

VI.C.11.255(b)

(c) **^bYou're / spoilt ^**

The Art of Being Ruled 302 (1989: 265): a certain percentage of boys should shrink from crossing this bridge to responsibility and manhood. The "spoilt child" would no doubt much rather stop with its mother.

?MS 47483-118, ScrTsILA: ^+I'd spoil you altogether+^ | *JJA* 57:185 | Mar 1926 | III§1A.5/1D.5//2A.5/2B.3/2C.5 | *FW* 451.23

(d) **sweathouse**

The Art of Being Ruled 302 (1989: 265): Among the Lilloets, on the attainment of puberty [...] a boy would tie his hair in a knot behind his head. For the first four days he painted his face red, after that yellow. His

neck, chest, arms, and legs he also painted yellow. Repairing to the mountains, he built himself a sweat-house, where he sweated, fasted, and prayed.

VI.C.3.276(f)

VI.C.11.255(c)

(e) congress in / wood

The Art of Being Ruled 303 (1989: 266): In various islands belonging to the Malay Archipelago sexual intercourse takes places in the forest, not in the house.

VI.C.3.276(g)

VI.C.11.255(d)

(f) New Ireland

The Art of Being Ruled 303 (1989: 266): On the score of their sexual hyper-sensitiveness we are told, for example, that “in the district of Lair in New Ireland, men and women, boys and girls, sometimes commit suicide when an indecent word is shouted to them as an insult.”

VI.C.3.276(h)

VI.C.11.255(e)

(g) stonewife

The Art of Being Ruled 304 (1989: 267): ‘The Maritime Koryak have at times ordinary stones instead of wives. A man will put clothes on such a stone, put it in his bed, and sometimes caress it as if it were living.

VI.C.3.277(i)

VI.C.11.255(f)

(h) talent

The Art of Being Ruled 306 (1989: 268): In the earlier centuries of the Republic Döllinger says that cases of paiderastia were infrequent. From the fifth century onwards, however, in spite of the heavy penalty imposed for prostituting a freeman, instances of male prostitution became more frequent. By the end of the sixth century Polybius describes this habit as grown general, and mentions a talent as what a roman was prepared to pay to satisfy this taste. The abuse of man slaves was a recognized licence: and Caius Gracchus boasted publicly of his roman self-restraint in never having coveted the slave of a neighbour in that way.

VI.C.3.278(j)

VI.C.11.255(g)

(i) mortuary

The Art of Being Ruled 307 (1989: 268-9): With the Romans homosexuality took a grosser form, as was to be [268] expected, than among the Greeks. The latter poetized it very much more, making it an institution more reminiscent of chivalry than anything. All the unfortunate heats and appetites inseparable from the human state were, as later with chivalrous european love, disguised (in the way that a ham is dressed in paper frills and powdered with toasted crumbs) on an elaborate system of make-believe adapted to the physiological facts of the case. But with the Romans these accessories and more indirect features were dispensed with. With that teutonic grossness and taste for raw meat that produced the mortuary games and the gladiatorial contests, they went to this innovation baited by a bald and staring flesh rather than melting insinuation of delectable limbs in the softened light of the more measured greek [*sic*] imagination.

VI.C.3.276(k)

VI.C.11.255(h)

[...]

VI.B.20.064

[...]

(d) appulsion

The Art of Being Ruled 327 (1989: 285): One seems to be the optative dream of a small mammal, liable to be rudely awakened by an earthquake or the appulsion of a star, or any of those monsters in the way of forces-of-nature, over which he has been unable to extend his sway.

VI.C.3.279(d)

VI.C.11.258(d)

(e) **Cotillon >**

VI.C.3.279(e)
VI.C.11.258(e)

(f) **harlot**

The Art of Being Ruled 339 (1989: 296-7): P.-J. Proudhon's indignation with J.-J. Rousseau knows no bounds.[...]

“The vogue of Rousseau has cost France more gold, more blood, more shame, than the hated reign of the three famous harlots, Cotillon I, Cotillon II, Cotillon III.”

VI.C.3.279(f)
VI.C.11.258(f)

(g) **T & ⊥ , sword / between, condom**

VI.C.3.279(g)
VI.C.11.258(g)

(h) **bed of Ware**

The Art of Being Ruled 341 (1989: 298): One man's dream is a multitude of little rural federal townships (a “socialism for peasants” as Marx put it, referring to Proudhon's views); another's is that of a great industrial hive. One wants privacy, another wants the bed of Ware.

VI.C.3.279(h)
VI.C.11.258(h)

(i) **☐ nihilist >**

VI.C.3.279(i)
VI.C.11.258(i)

(j) **Proudhon Λ**

The Art of Being Ruled 342 (1989: 300): A few remarks about the progress of Proudhon's revolutionary thought at this point are required. All the best french revolutionary thought is nearer to Proudhon than to anybody else. It is antagonistic by nature to Marx, and it has not the nihilistic and metaphysical character of the russian. Syndicalism, which as a doctrine has probably failed, along with its pet conception of the “general strike” and the “gymnastic” of mass-movement, is still the most well-marked and powerful endeavour of a constructive sort that the french revolutionary mind has made since Proudhon. And it owes its origin integrally to the teaching of Proudhon. Proudhon is one of the two great socialists of the last century, Marx being the other.

VI.C.3.279(j)
VI.C.11.258(j)

VI.B.20.065

(a) **^stilt**

MS 47482a-64v, ScrEM: ^+I tilt ~~to~~ ^+with+^ this bridle's cup champagne dimmydouce ~~of~~ ^+at of to+^ her peepair of ~~hideandseek~~ ^+hideandseeks ^+hidingeeks ^+hideseeks ^+hideseek+^+^+^ at hers,+^ | *JJA* 57:198 | Apr 1926 | III§2B.*3 | [$\>$] MS 47483-125, ScrILS: ~~lift~~ ^+tilt ~~to~~ ^+with+^+^ | *JJA* 57:198 | Apr 1926 | III§2B.*3 | *FW* 462.09

[...]

(k) **^slanguid ~ >**

MS 47483-68, ScrPrBMA: ^+And ~~the~~ strewers were shinations. And the earthnight was aromatose. His pibrook creppt ~~in~~ ^+mong+^ the duskness. A reek was waft on the luftstream. He was ours, all fragrance. And we were his for our lifetime. O dulcid dreamings, languidous! Tabacco It was sharming! But scharming!+^ | *JJA* 57:289 | Feb 1928 | III§1A.8'/1D.8'/2A.8'/2B.6'/2C.8' | *FW* 427.13

MS 47483-213, ScrPrLMA: ^+Languid ~~Lolas~~ ^+Lola's+^+^ | *JJA* 57:399 | Jun 1928 | III§2A.11/2B.9/2C.11 | *FW* 434.23

(l) **(sugared) >**

VI.C.3.280(b)

VI.C.11.259(g)

(m) 'poesy

The Art of Being Ruled 382 (1989: 331): 'Poesy and the fine arts are disdained, and the Temple of Fame is open no longer except to those who tell us why sugars are "feeble," why soap is "firm." Since Philosophy has conceived a passion for Commerce, Polyhymnia decks the new science with flowers. The tenderest expressions have replaced the old language of the merchants, and it is now said, in elegant phrase, that "sugars are languid" – that is, are falling; that "soaps are looking up" – that is, have advanced.'

Note: Charles Fourier quoted by Wyndham Lewis

MS 47472-160, ScrTsILA: ^+in a burst ^+loudburst+^ of poesy+^ | *JJA* 46:037 | 1924-7 | I.4§1A.3 | *FW* 091.03

(n) wordman

The Art of Being Ruled 384 (1989: 332-3): The difference, then, between Fourier's objection to "the philosopher," and Péguy's to "the intellectual," is that the former objects to him on diametrically opposite grounds. Whereas Fourier objects to him because he is the advocate of "sordid industrialism," "economics," and the practical side of life, Péguy's or Sorel's objection is that he is too poetical, unpractical, too much a word-man — the man of the *word*, Vouzie, and not of the stream known by that name.

VI.C.3.280(c)

VI.C.11.259(h)

[...]

VI.B.20.068

[...]

(i) illiquation

The Art of Being Ruled 386 (1989: 334): The vulgar frenzy of Nietzsche, and Bergson's gospel of fluidity and illiquation, form in about equal measure the philosophic basis of futurism and similar movements.

VI.C.4.001(b)

VI.C.11.260(g)

[...]

VI.B.20.069

[...]

(b) ^bflunkey

The Art of Being Ruled 387 (1989: 335): Faguet said likewise that good writers, far from embodying, as was generally supposed, the prejudices of their time, did the exact contrary – namely, they opposed them. But Benda says, writing in 1918, that Faguet's remark is no longer true. Writers now, he says, *never* contradict the prejudices and ideas accepted and favoured by their epoch. They are its careful flunkies.

Note: Transferred via Sheet iii-11(b).

MS 47486b-310v, ScrPrBMA: ^+Let him be Artalone the Weeps with his parasites peeling off him, I'll be highfee ^+Highfee+^ the Crackasider. Flunkey Footle furloughed ~~ran to~~ foul, writing off his phoney, but Conte Carme makes the melody that mints the money. Ad majorem l.s.d.! Divi gloriam.+^ | *JJA* 61:016 | 1933-1936 | III§1C.9 | *FW* 418.02

(c) sullage

The Art of Being Ruled 387 (1989: 335): 'It is in the very sullage or backwash of revolution that these unanimous organisms thrive. There is hardly a mind that could be properly described as "revolutionary" among them; there are none that are original

VI.C.4.001(c)

VI.C.11.260(i)

(d) ^bflux

The Art of Being Ruled 387 (1989: 335): PART XII, CHAPTER III: The Great God Flux
The Art of Being Ruled 389 (1989: 337): Heraclitus' famous flux. To replunge entirely into this flux, to become the flux and taste it, to be the "intuitive knowledge which instals itself in that which is moving and adopts the very life of things," in his words, will be to "attain the absolute."
The Art of Being Ruled 338: Bergson is throughout recommending capitulation to the material *in struggle against which* the greatest things in the world have been constructed. This fashionable, unskeletal, feminine philosopher of the flux wished (...) to deliver all this up to the river-god, to the god Flux, once more.
 MS 47483-126, ScrLMA: ^+of Flu Flux Fans+^ | *JJA* 57:199 | Apr 1926 | III§2B.*3 | *FW* 464.15

[...]

VI.B.20.072

[...]

(h) ^rtester

The Art of Being Ruled 392 (1989: 339): In the schools of American psychology, deriving from William James, you find this war of words, or against words, being waged more epically and with more concentration that elsewhere. In examining the *tester*, or *behaviorist-tester*, at work for a moment, we shall be transporting ourselves to the so-called "laboratory" where *the word* is actually being annihilated, or where the "mind," the "intellect," is being drilled out of it. And Professor Watson is the greatest exponent of behaviorism, and the king of *testers*.
 Not located in MS/*FW*.

(i) explicit >

VI.C.4.002(d)
 VI.C.11.262(c)

(j) implicit

The Art of Being Ruled 393 (1989: 340): There are for Watson two main points of behaviour, and two only.[...] These two forms of behaviour are the big and the little; or, as he puts it, those affecting the large musculature of the animal, and those affecting the small. The former, the big, he calls *explicit* behaviour. The lesser, the small, he calls *implicit* behaviour.[...]

A man hits you on the head. Either (1) you respond by striking him back: in which you are giving an example of *explicit behaviour*; or (2) you go away and think it over [...]

Where explicit behaviour is delayed (*i.e.* where deliberation ensues) the intervening time between stimulus and response is given over to implicit behaviour (to "thought processes").

VI.C.4.002(e)
 VI.C.11.262(d)

VI.B.20.073

(a) proustites

The Art of Being Ruled 397 (1989: 344): Within the dominions, generally speaking, of the Great God Flux, are to be found [...] the psycho-analysts, futurists, dadas, proustites, etc.

VI.C.4.002(f)
 VI.C.11.262(e)

(b) I am / drinking / for you

VI.C.4.002(g)
 VI.C.11.262(f)

(c) in private

VI.C.4.002(h)
 VI.C.11.262(g)

(d) ^blephorospasm

The Art of Being Ruled 401 (1989: 347): The exploitation of madness, of ticks, blepharospasms, and eccentricities of the mechanism of the brain, is a thing of a similar order in language to the exploitation of the physical aspect of imbecility in contemporary painting.
MS 47484a-46, ScrTsILA: ^+blepharospasmedical ^+blepharospasmockical+^+^ | JJA 58:186 | Apr-May 1926 | III§3A.4/3B.4 | FW 515.16

[...]

VI.B.20.076

[...]

(j) ^bregard me / as an / enemy

Note: cf. Wyndham Lewis's journal *The Enemy: A Review of Art and Literature*.
Not located in MS/FW.

VI.B.20.077

(a) ^bregard me / as enemy

Note: cf. Wyndham Lewis's journal *The Enemy: A Review of Art and Literature*.
Not located in MS/FW.

¹ See for instance David Hayman, 'Enter Wyndham Lewis Leading Dancing Dave: New Light on a Key Relationship', *James Joyce Quarterly* 35.4/36.1 (Summer-Fall 1998), 621-631; Geoffrey Wagner, *Wyndham Lewis: A Portrait of the Artist as the Enemy* (Yale UP, 1957); Dennis Brown, *Intertextual Dynamics within the Literary Group – Joyce, Lewis, Pound and Eliot: The Men of 1914* (New York: St. Martin's Press, 1991), esp. 125-132; Peter J. de Voogd, 'James Joyce, Wyndham Lewis, and the Mediatization of Word and Image,' in *Joyce, Modernity, and its Mediation*, ed. Christine van Boheemen (Amsterdam/Atlanta: Rodopi, 1989), 119-125; George Otte, 'Time and Space (with the emphasis on the conjunction): Joyce's Response to Lewis', *James Joyce Quarterly* 22.3 (Spring 1985): 297-306; Dougald McMillan, 'transition in the Wake: Friends and the Enemy', in 'transition': *The History of a Literary Era 1927-1938* (New York: George Brazillier, 1976), 204-231; William F. Dohmen, 'Chilly Spaces: Wyndham Lewis as Ondt', *James Joyce Quarterly* 11.4 (Summer 1974): 368-386; David J. Califf, 'Clones and Mutations: A Genetic Look at "Dave the Dancekerl"', in *Probes: Genetic Studies in Joyce*, ed. David Hayman and Sam Slote, European Joyce Studies 5 (Amsterdam: Rodopi, 1995), 123-147; Scott W. Klein, *The Fictions of James Joyce and Wyndham Lewis: Monsters of Nature and Design* (Cambridge: CUP, 1994); Dirk Van Hulle, *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust and Mann* (Ann Arbor: U of Michigan P, 2004), esp. 96-102; Dirk Van Hulle, *Manuscript Genetics: Joyce's Know-How, Beckett's Nohow* (Gainesville: UP of Florida, 2008), esp. 77-82.

² Wyndham Lewis, *The Art of Being Ruled* (London: Chatto and Windus, 1926). The in-text page citations refer to the first edition, followed by the page number of the more readily available edition by Reed Way Dasenbrock (Santa Rosa: Black Sparrow Press, 1989).

³ Richard Ellmann interestingly mistranscribes Joyce's 'offending work' as 'unoffending work'. Richard Ellmann, *James Joyce*, rev. ed. (Oxford: OUP, 1983), 595.

⁴ Wyndham Lewis, *Time and Western Man*, edited by Paul Edwards (Santa Rosa: Black Sparrow Press, 1993), 103.

⁵ University at Buffalo, James Joyce Collection, clippings UBC 68: 743; quoted in Dirk Van Hulle *James Joyce's 'Work in Progress': Pre-Book Publications of 'Finnegans Wake' Fragments* (London and New York: Routledge, 2016), 58.

⁶ University at Buffalo, James Joyce Collection, clippings UBC 68: 746; quoted in Van Hulle, *James Joyce's 'Work in Progress'*, 66; 68.

⁷ Dirk Van Hulle, *James Joyce's 'Work in Progress': Pre-Book Publications of 'Finnegans Wake' Fragments* (London and New York: Routledge, 2016), 19.

⁸ John D. H. Downing, Tamara Villarreal Ford, Genève Gil, Laura Stein, *Radical Media: Rebellious Communication and Social Movements* (SAGE Publications, 2001), 59.