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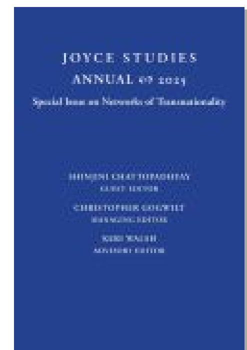

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Insular Internationality

On the Inquiries of James Joyce and David Jones
Anna Livia's Anathemata

JENKIN BENSON

In their compellingly instigative contribution to *Regional Modernisms*, John Goodby and Chris Wigginton offer an intriguing, maybe even incensing, reevaluation of Welsh modernist poetry. The scholars' thesis urges their readers toward a reconsideration of modernist canon:

> "Welsh modernist poetry" would seem to be something of a category error. The term has almost no critical currency—unlike, say, Irish or Scottish modernism—and there might seem at first glance to be little need for it. . . . In the last ten years, however, a start has been made on assessing the impact of modernism on mid-twentieth century Anglophone Welsh poetry. This essay builds on that work, and its most provocative suggestion: that, of all the component parts of the archipelago comprising the United Kingdom and Ireland, Wales may have made the greatest per capita contribution to modernist poetry.[1]

The declaration that Anglo-Welsh poetry has had a uniquely impactful, albeit often unexamined, effect on the whole of Anglophone modernist poetry is, assuredly, a stirring claim. Yes, the influence of Welsh literary adepts like David Jones, Dylan Thomas, and Lynette Roberts has been unfortunately understated. It would be quite difficult to argue that Goodby & Wigginton's revisionary promotion of Anglo-Welsh modernist poetry is not, to a degree, historically warranted. It should be regularly repeated that Anglo-Welsh modernists, especially the exceptional David Jones, are exemplary and should be further popularized among scholars of modernism,

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especially Anglo-Celtic modernism. However, this discussion of per capita influence, scaffolded by the needless limit of national boundary, detracts from a more compelling inquiry into how Jones conversed with both Wales's Celtic neighbors and the greater Anglophone world.

While Jones is often mythologized as a hermetic poet who "resented attempts to link his own writings too closely to the better-known modernists," an esoteric "source-hunter" primarily interested in materials "remote and indirect," Jones's unabashedly unconcealed admiration for the itinerant James Joyce reminds one that while Jones lived most of his life in England, his ambitious poetic consciousness was by no means sequestered within Britain.[2] Rather than tautly tethering David Jones to a demarcated conception of Anglo-Welsh regionalism, one must instead ask: What writers from the greater Anglophone world interacted with and motivated Jones? How did these influences rouse the capaciously international gaze of Jones's poetry? Was Jones truly a literary solitudinarian?

Jones's love for Joyce's experimentality was far from subtle. In an exhaustive biography of Jones, Thomas Dilworth records that "Joyce became hugely important for him in the summer of 1930, when Hague read aloud to him from the newly published *Anna Livia Plurabelle* (chapter 8 of *Finnegans Wake*)," a moment that Jones admitted "'made a great impression on me.'"[3] Following the publication of *Anna Livia*, Jones's lifelong friend Harman Grisewood "played for him the recording of Joyce reading its final pages, and Jones was enthralled. . . . Jones acquired a copy of the text, learning by heart the recorded pages and reciting them to himself while out walking. From now on, he would regard Joyce as the pre-eminent modern writer and the *Wake* as the paradigm of literary art" (Dilworth 124).

Five years after *The Anathemata*'s publication, further establishing his fervent respect for Joyce, Jones would write that it was "total oneness of form and content that the unflinching integrity of Joyce was determined to achieve in literary form."[4] But, regarding Joyce's influence on his poetry, Jones regularly professed uncertainty. Writing to Grisewood in 1962, Jones stresses,

> Rene read "Anna Livia" to me in about 1928, about the time I met you, when I had returned from Capel-y-ffin to live again in London. . . . I can quite see why chaps think *I.P.* and *the Anathemata* are based stylistically on Joyce or Pound, but it happens not to be historically true.[5]

Jones immediately follows this statement with a contradictory admission:

> It would be untruthful to say that Tom's *Waste Land* and also Rene's reading to me *Anna Livia* did not influence the "form" of *I.P.*, I think. But what I've tried to tell Johnston is that in my view the whole business of critics endlessly nosing around for "influences" is a bore and virtually useless. (Jones & Hague 190)

In spite of virtual uselessness, this study will further the claim that the *Anna Livia Plurabelle* (*ALP*) section of *Finnegans Wake* significantly shaped the development of *The Anathemata's* international focus. Through close readings of both *ALP* and *The Anathemata,* this study endeavors to demonstrate that, contrary to those who would reduce David Jones to an isolated Catholic ascetic, *The Anathemata* adopts the international gaze of Joyce's experimental inquisitiveness. Understanding the notorious difficulty of investigating and explicating *Finnegans Wake*, this study will refrain from speculation on what exactly is occurring in the cited *ALP* passages. Instead, attention will be directed to relevant syntactic maneuvers present in Joyce's abstruse language and how these maneuvers are appropriated by Jones in *The Anathemata*. Specifically, this study will scan Joyce's seemingly negligible, actually vital, deployment of questions across *ALP*.

Alongside investigation into the stylistic relation between Joyce and Jones, this study will also offer a discussion regarding poetry's utility as an alternative method of conceiving the fluid, if not unstable, structures of premodern and modern world-systems, a discussion largely informed by Neil Brenner's critique of world-systems theory orthodoxy. In Brenner's "The Space of the World," the scholar challenges Immanuel Wallerstein's argument that while the global capitalist world-system is "stratified into three supra-state zones (core, semi-periphery, and periphery)," its "most elemental geographical units are nevertheless national states, or more precisely, the bounded territories over which national states attempt to exercise sovereignty."[6] In efforts to interject geographic flexibility into world-systems theory's critical approach, Brenner contends that national state territoriality "is today being intertwined with, and superimposed upon, an immense variety of emergent sociospatial forms" like "transnational corporate organization, post-Fordist patterns of industrial agglomeration, global interurban networks, and transnational diasporic communities" (Brenner 131). Furthermore, Brenner also asserts that

> the image of political-economic space as a complex, tangled mosaic of superimposed and interpenetrating nodes, levels, scales, and morphologies has become more appropriate than the traditional Cartesian model of homogenous, self-enclosed and contiguous blocks of territory that has long been used to describe the modern interstate system. (Brenner 131)

By placing Joyce and Jones into conversation with Brenner's argument, it can be demonstrated that Joyce and Jones's insularly international inquiries have been depicting the world as a network of "superimposed and interpenetrating nodes" since the first half of the twentieth century.

Based on perusal of Jones's library, there is little to indicate that he rigorously engaged with Marxian dependency theory, world-system theory's critical antecedent.[7] And yet, through precursive, or perhaps peripheral, thinking, *The Anathemata*'s preface, written by Jones, expounds an approach to the craft of poetry that resembles Wallerstein's general delineation of the methodological starting point of world-systems analysis. As claimed by Jones, the problems of any "cultural or civilizational phase," regardless of the poet's subjective opinion of them, objectively impose upon their consciousness and, consequently, their art: a poet "is born into a given historic situation and it follows that his problems—i.e. his problems as a poet—will be what might be called 'situational problems.'"[8] One may find that Jones's understanding of historical phenomena, affecting processes that envelop a writer, conforms to the basic assumptions of world-systems analysis. Wallerstein elaborates that "a set of interrelated processes affects the capitalist development of the modern world-system," processes directed by "relational networks" and "channeling structures" that form the capitalist global economy.[9] In addition, this global economy "is temporally bounded, having beginnings, middles, and end points that can in principle be located on conventional time scales" (Hopkins & Wallerstein 121).

Jones and Wallerstein are far from ideologically alike thinkers. In fact, Jones's Joycean approach to crafting poetry, a poetry that crosses time and national borders, aligns more closely with Brenner's criticism that Wallerstein's analyses are often "grounded on relatively static, atemporal geographical assumptions and/or various forms of methodological territorialism," or analyses that conceive "the space of the world in methodologically territorialist terms, as a globally stretched but morphologically static territorial matrix" (Brenner 102). While Jones's poetry arguably anticipates Brenner's assessment of world-systems theory, *The Anathemata*'s depiction of the

"relational networks" between Wales, Rome, and England can still be understood as a means of comprehending the "channeling structures" that have fostered the Anglo branch of the global capitalist system, historical happenings that Jones describes as "flowers for the muse's garland," flowers "gathered from the ancestral burial-mound," or history's "inevitably fecund ground, yielding perennial and familiar" (Jones 25). This attentiveness to long spans of history matches with one of Brenner's appreciations of conventional world-systems theory. Jones's poetry, like Wallerstein's analyses, resists "excessively presentist interpretations" that overstate "discontinuity with earlier historical configurations" (Brenner 115). Concisely, the Joycean-Jonesian literary approach can help one visualize Brenner's scrutiny of Wallerstein, as well as Brenner's proposed improvements to world-systems theory, as too territorially contained.

The resonance of Jones's craft with both Wallerstein and Brenner's scholarship originates in Jones's esteem for Joyce's corpus, especially Joyce's lifelong preoccupation with Celtic locality and its position within the greater world. Joyce had been fascinated by how "relational networks" of capital and empire had affected Ireland, especially Dublin, as early as 1905. In a letter to his brother Stanislaus, Joyce writes that when "you remember that Dublin has been a capital for thousands of years, that it is the 'second' city of the British Empire, that it is nearly three times as big as Venice it seems strange that no artist has given it to the world" (*SL* 78). Again, in a letter sent to Grant Richards nine months later, Joyce stresses that his "intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis," another reaffirmation of his objective to depict the "fecund ground" of Ireland's history and its status within Britain's international empire, or how the international world flowed into Ireland and how Ireland flowed outward (*SL* 83).

Joyce's *ALP* begins to address what Brenner calls the "crucial methodological challenge for contemporary socio-spatial research" by meditating on, or analyzing, "currently emergent geographies in ways that transcend the conventional imperative to choose between purely territorialist and deterritorialized mappings of political-economic space" (Brenner 131). Consider the fourth excerpt featured later. In a noticeably interrogative paragraph, Joyce is able to identify the "emergent geography" of an ever-globalizing world. London's "lucre"-ative Lombard Street is depicted as a "strait," a waterway that shortens vast distances (*FW* 180.34–35).[10] Furthermore, Cumbria's River Irthing mixes with Japan's Ishikari River, with the waters of the Caribbean, and with the Mozambique Channel between Africa

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and Madagascar (McHugh 207).[11] Joyce's melding of Celtic insularity, the River Irthing's name most likely originating in the Brittonic Celtic of the Old North, and internationality, prefigures Brenner's twenty-first-century critique of Wallerstein.[12] Brenner would plausibly consider *ALP* to be an early, experimental literary attempt to form an "alternative interpretation of contemporary global restructuring as a contradictory process of reterritorialization and re-scaling," "reterritorialization" being a refusal to perceive and analyze the world according to unbending national boundaries (Brenner 104). *The Anathemata*, motivated by Joyce's influence, employs inquisitive voices that comparably redescribe and reterritorialize the insular Celtic world within the international. By investigating the Joycean qualities of Jones's work, one can ascertain how both writers rejected the "epistemology of state-centrism" in an era defined by the turbulence of state-centrism (Brenner 111).

INQUIRY, INSULARITY, AND INTERNATIONALITY

Before any discussion regarding Joyce's and Jones's depictions of reterritorialized world-systems can commence, it is necessary to demonstrate that Joyce's interrogative mode articulates a Celticness that is simultaneously insular and international. Beyond doubt, interrogatives are not intermittent ephemera in Joyce's corpus. Tim Conley records that there "are 535 question marks in *A Portrait of the Artist as a Young Man*, 1,510 *in Finnegans Wake*, and a whopping 2,235 in *Ulysses*. In each case, the average number of question marks is just over two per page."[13] Within the *ALP* section of the *Wake*, this predilection toward curiosity visibly magnifies. Out of eighteen pages, 121 individual question marks appear, an average of nearly seven per page.

Joyce's use of question marks is versatile, often to the point of sheer perplexity, but upon inspection of the text, one finds that this questioning often coincides with multiple internationally extensive references to countries, cities, rivers, and various other cartographies. A representative selection of these compounded international references is listed here:

Quotation	*Page Number & Lines*
"How elster is he a called at all? Qu'appelle? Huges Caput Earlyfouler. Or where was he born or how was he found? Urgothland, Tvistown on the Kattekat? New Hunshire, Concord on the Merrimake?"	*FW* 171.30, 172.1–3

"not where the Moy changez her minds twixt Cullin and Conn tween Cunn and Collin? Or where Neptune sculled and Tritonville rowed and leandros three bumped heroines two? Neya, narev, nen, nonni, nos! Then whereabouts in Ow and Ovoca?"	*FW* 177.9–12
"What plan? Tell me quick and dongu so crould! What the meurther did she mague"?	*FW* 179.28–29
I wouldn't miss her for irthing on nerthe. Not for the lucre of lomba strait. Oceans of Gaud, I mosel hear that! Ogowe presta! Leste, before Julia sees her! Ishekarry and washemeskad, the carishy caratimaney? Whole lady fair? Duodecimoroon? Bon a ventura? Malagassy?	*FW* 180.34–38
"Is that the Poolbeg flasher beyant, pharphar, or a fireboat coasting nyar the Kishtna or a glow I behold within a hedge or my Garry come back from the Indes?"	*FW* 187.7–9

Ireland to England to France to Italy to Mexico to Africa to India, Joyce's queries buttress his lexical playfulness and referential movement. Joyce crafts *ALP* as a transgeographic intermix.

In order to accurately discern the Joycean dynamic between insular Celticness and internationality beyond mere recognition of question marks, it is critical to closely analyze Joyce's prose. Consider another relevant excerpt from one of *ALP's* final pages, a few brief questions that exemplify the waywardness of the text's point of view:

> Oronoko! What's your trouble? Is that the great Finnleader himselfin his joakimono on his statue riding the high hone there forehengist? Father of Otters, it is himself! Yonne there! Isset that? On Fallareen Common? (*FW* 186.21–25)

This particular passage is replete with fleeting global allusions: "Oronoko"—Aphra Behn's tale of a Ghanaian prince forced into slavery in what is now Surinam, "joakimono"—a confounding pun that seems to be merging "joke," the Japanese "kimono," and potentially the name "Joachim," which could be a reference to a number of historical and religious figures, the

father of the Virgin Mary being of special note, "forehengist"—Hengist being one of the pseudo-historical brothers who is said to have led the West Germanic invasion of post-Roman, Celtic Britain, and "Fallareen Common"—a reference to the Fallarees Commons near the Liffey, outside of Dublin (McHugh 214).[14]

This last reference to the Fallarees, or the townland Faill an Fhraoigh, "the Cliff of the Heather" in Irish, encourages one to revisit Richard Barlow's argument that Joyce's international vision, in large part, stems from Joyce's Gaelic, especially inter-Gaelic, literary interests.[15] Barlow contends that throughout Joyce's corpus, "the idea that the waters between Ireland and Scotland, rather than dividing the two countries and 'the Celts' generally (*U* 14.34), act as a length of rope or cord tethering them together."[16] In regard to the production of *Finnegans Wake*, Barlow emphasizes the influence of Macpherson's *The Poems of Ossian*, a collection that Joyce had read in his Trieste years, a collection he returned to two years before the *Wake*'s publication (Barlow 151). According to Barlow, Joyce was attracted to *Ossian*'s "medley of disconnected units of folklore," the collection's "hybrid nation" of Scottish Gaelic culture that "is to some extent a legacy from the Irish Scoti people" (Barlow 155). Barlow claims that Joyce was not piqued by ideas of Celtic racial purity; Joyce's gravitation toward the manufactured, Gaelic "hotchpotch" of *Ossian* was incited by his belief that "Celtic culture, or any culture for that matter, is an evolving and recycled compound of disparate elements" (Barlow 155). One can observe the validity of this claim throughout *ALP* by directing attention to Irish geographical allusions, allusions often marked by adjacent questions, and examining how Joyce parallels these insular Celtic allusions with international references.

For example, consider the following lines from the very first page of *ALP*:

> My wrists are wrusty rubbing the mouldaw stains. And the dneepers of wet and the gangres of sin in it! Whatvwas it he did a rail at all on Animal Sendai? And how long was he under loch and neagh? (*FW* 171.16–19)

Joyce's reference to Loch Neagh, or Loch nEathach, or The Lake of the Dagda, one of the Gaelic world's principal deities, may appear to be an outwardly simple pun on "lock and key," but it is essential to recall that Loch Neagh is obliquely alluded to multiple times throughout *The Poems*

of Ossian due to the lake's mythic eminence in both Ireland and Scotland (McHugh 196).[17] Barlow asserts that Joyce's "charting of Scottish/Irish connections is a vital illustration of this 'mapping' of Ireland onto the world and the world onto Ireland," a mapping that also "provides one of the earliest example of the Irish existing as a community not 'coinciding neatly with the borders of the whole island'" (Barlow 20). Understanding that Joyce's passing mention of Lake Neagh actually divulges the fundamental internationality of the *Wake* can help a reader unlock how the complex text repositions and intermingles the Celtic world within the greater world.

ALP begins with referential intermixing of both inter-Gaelic and international locations. Joyce's questions place Gaelic Ireland and Scotland in proximity to Eastern Europe's "dneepers," or the Dnieper River, India's "gangres," or the Ganges River, and Japan's "Sendai," or the Sendai River, corroborating Barlow's argument that Joyce's inter-Celtic contemplations, in turn, advance the international reach of the *Wake's* point of view (McHugh 196). Making sense of and charting all these superficially disparate geographic citations is, indeed, a demanding challenge, but it is exceedingly clear that Joyce is inviting his readers to join him in that difficult task. Conley argues that the insistent riddling of the *Wake* is Joyce's attempt to guide readers toward a state of "'suspensive exanimation'" (*FW* 143.08–9), a state where one comes to realize that "their own understandings of the text, history, and the world" are "incomplete" (Conley 720). By accepting that one's understanding of the world is incomplete, a reader is able to better apprehend Joyce's refusal to accept the rigidity of national demarcations. In Joyce's view, national cultures are constantly engaged in international exchanges, congenially diplomatic or imperially violent, and therefore, in continuous flux. Or, to use Joycean terminology, nations are the political bodies that answer the question "who'll come tripping to sightsee?" as nations are constantly converging into and clashing with one another (*FW* 178.30). Joyce repeatedly communicates the scope of his international gaze through questions that are linked to an eclectic multitude of global references. These references, particularly those within Jones's beloved *ALP*, situate Ireland within a transtemporal and transnational conversation.

Embracing Joyce's proclivity for questioning, Jones's *Anathemata* utilizes a similar mode of recurrent inquiry. For example, multiple instances of Jones's appropriation of Joyce are noted here:

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Quotation	*Section of The Anathemata*	*Page Number*
"sheet-darkt Hellespont? / pack for the Cyclades? . . . glaciation comes her own Thebes? Loess drifts Leo- / gate?"	"Rite and Fore-Time"	57
"is she transalpine Eleanore / or our Gwenwyfar / the Selene of Thule / West-Helen?"	"Middle-Sea and Lear-Sea"	92
"Did he berth in the Greenland or was she moored / in the Pool? . . . did she toss at the Surrey shore? . . . Did he sign Tom Bowline on: / ord-in-ary seaman / in places of the drownded Syro-Phoenician?"	"Redriff"	118
"does old Averroes show a leg? for what's / the song b'Siene and Isis determines toons in caelian consis- tories"	"The Lady and the Pool"	129
"Wot sort o' Jute-land lingo's that / or is it Goidel for / Mortuum Mare? / or did old Gaius Pliny / get his Pytheas wrong / or had the travelled diarist gravelled his philology / in Cronos-meer?"	"Keel, Ram, Stauros"	171
"commot of the centred of the mixed gentes in the tetrarchate / of the Lake of Wonders when Cyrenius was Rhaglaw of the / Three Syrias?"	"Mabinog's Liturgy"	210

Like Joyce, Jones's questions allow his poetry to simultaneously envision the national and the international. Interrogatives become the locus where Jones is able to contemplate the contiguity of Wales as an insular, colonized nation and as a facet of multiple imperial networks of nations. Jones's dialogue with Joyce is often readily perceptible. Consider a few lines from *The Anathemata*'s "Mabinog's Liturgy" and how its inquiries echo *ALP*'s international movement:

to Noroway o'er his faem
over the gurly brim in his mere-hengest
(he's stepped the Yggdrasil for mast!)
To the Horder's moot in Norvegia
over the darkening mere-flood

on a Gwener-Frigdaeg noon
(To add a bit more
to his old mabinogion?
Will he Latin that too
to get some Passion into his Infancy. (Jones 200)

The international leaps of Jones's allusions, from "Noroway" to a Welsh-Old English "Gwener-Frigdaeg noon," to the "latin" of Rome, trend toward the medieval, arguably more so than *ALP*, but both points of view flit from their respective positions in Wales and Ireland, steering attention beyond the English Channel, only to cycle back, as both Jones's and Joyce's references to Hengist indicate. *The Anathemata*'s reiteration of Hengist crucially reminds one that Joyce had no intention of neglecting his Celtic neighbors to the southeast. Just as Scotland informs the *Wake*'s internationalism, so too does Wales.

JONES'S JOYCEAN SNOWDON

While much scholarship has been written on Joyce's Continental European and Gaelic influences, investigations into his relationship with Wales and Welsh writing are noticeably less common. Literatures that engage with Gaelic Celticness were assuredly formative for Joyce, but Brittonic Celticness also impacted his personal and scholarly fixations and shaped how he understood the Celtic world's relation to international networks. In fact, Gordon Bowker records that Joyce believed Wales to be a pivotal chapter in the supposedly Nordic-Celtic family history of the Joyce clan:

> His family had its Irish roots, he claimed, somewhere in the so-called Joyce country of County Galway, in the far west of Ireland, whence, it is said, come all Irish Joyces. They had migrated from Normandy to Wales following William's conquest, and thence to Galway following Cromwell's conquest of Ireland. For any imagination haunted by ghosts, here was a rich legendary past to inhabit and explore—as Joyce did in *Finnegans Wake*.[18]

Joyce's conception of his family can be seen in the migratory language of *ALP*. For example, the particularly brumous line "the snee that snowdon his hoaring hair had a skunner against him" resounds with Nordic-Celtic meaning (*FW* 179.6). Pairing "snee," cognate with the Danish "sne," or

"snow," Normans being the descendants of Danish and West Francian intermarriage, with "snowdon," the English name for Wales's "Yr Wyddfa," the highest mountain of the British Isles, suggests that Joyce's distinctly international perception of his family impressed upon his ambitious wordplay (McHugh 205).

Joyce's inclusion of Snowdon also prompts one to return to his library and comprehensive reading habits. Based upon the contents of his Trieste collection, we know that Joyce was familiar with Charlotte Guest's translation of *The Mabinogion*.[19] While Wales's rugged landscape certainly frames all of the tales within *The Mabinogion*, Snowdon is especially prominent in "The Dream of Maxen Wledig." To briefly synopsize, the legend recounts the Roman emperor Maxen's dream of a distant land, a land home to a beautiful maiden, Helen Luyddawe, whose visage entices the emperor. Enraptured by this dream, Emperor Maxen sends out thirteen messengers to find the maiden and her country, a country that is revealed to be Wales. The messengers eventually reach Britain, traverse the island, and come upon Snowdon, the beacon that confirms that they have arrived in the region their emperor dreamed of: "'Behold,' said they, 'the rugged land that our master saw.'"[20] In *The Mabinogion*, Snowdon is depicted as a natural monument that connects Celtic Britain to the Roman Empire, and ergo, Rome's international network. Joyce describes comparable connections in *ALP*. Immediately following "the snee that snowdon," *ALP* escorts the reader to the thawing "sava," the Balkan tributary of the Danube, to the "countryside from Nannywater" north of Dublin, to "Porta Lateen," a single-arched gate of Rome's Aurelian Walls (*FW* 179.7–11, McHugh 205). Much like Joyce's specifically Irish references, Snowdon also serves as a landmark orienting and linking the Celtic world to the international imagery that Jones would later embrace in *The Anathemata*.

It must be noted that this succinct reference to Snowdon is not the sole example of the Welsh world that appears in *Finnegans Wake*. Further review of the whole text shows that Welsh topography is very generative for Joyce as he ruminates upon the dual insularity and internationality of the Celtic world. John Brannigan's *Archipelagic Modernism* notes several instances of Cambrian imagery within the *Wake*, more evidence of Brittonic Celticness and its relevance to Joyce's international vision. According to Brannigan, the *Wake* invites a reader to "imagine the sound coming over the waves and the bay from 'Combria' (conjoining Cumbria and Cambria, i.e. Wales) and the 'Wiltsh muntons' (the spelling of which combines Welsh and Wiltshire)."[21] The melding of Wales and Wiltshire is especially intriguing because

the ceremonial county of Wiltshire is home to Stonehenge, arguably the most famous example of pre-Germanic, pre-Celtic Neolithic architecture on the North Atlantic isles. With this lexical fusion, Joyce intimates that the Celtic world has long been a site of international movement, even thousands of years before the genesis of Celtic peoples and the modern idea of nationhood.

Continuing with his survey of Joyce's many lexical combinations, Brannigan writes that the "grafting of one place onto another is one of the most recurrent features of Joyce's treatment of place-names in the *Wake*, such as 'Brayhowth,' 'Brighten-pon-the-Baltic,' 'Daneygaul,' 'Brettaine,' 'Livpoomark.'. . . In each case, Joyce figures a maritime connection, a way in which the sea collapses distance" (Brannigan 99). "Daneygaul" and "Brettaine" are especially illuminating examples, the former merging Denmark, Ulster, and the historically Celtic Gaul and the latter a clear reference to the Brittonic-speaking Celtic nation of Brittany, a nation that, it is pertinent to note, was once a property of Norman lords. Moreover, following William the Conqueror's subjugation of England, allied Breton nobles were awarded English land.[22] Again, one reads how Joyce's geographical playfulness "collapses distance" and commingles the Celtic nations, both Gaelic and Brittonic, with the greater international world.

Continuing with his analysis of the *Wake*'s depictions of Ireland and Wales, Brannigan leads our attention to a more mountainous setting: "You could hear them swearing threaties on the Cymylaya Mountains" (Brannigan 99). Joyce's blend of "Cymru," the Welsh name for Wales, and the Himalayan Mountains, of course, relocates the epic Asian mountain range parallel to the Celtic Sea, a uniquely international visualization, but it also serves to diminish the mileage between the Gaelic and the Brittonic, and ultimately, Celts and the whole of the world. Or, as Brannigan states, the "distance between Dublin and Wales is just far enough to prevent visibility from shore to shore, but Joyce suggests in the above passages that they are within hearing distance," the "Cymylaya Mountains" being an image that exemplifies "the audibility of other places and other peoples within the speech of any locality" (Brannigan 99). This Joycean idea of insularity, particularly Celtic insularity, being a part of an international network becomes utterly attractive to Jones as he steadily writes his geohistorically encompassing epic, *The Anathemata*.

Jones's decidedly "Cymylayan" mountain paintings produced in the years preceding his first exposure to *ALP* foreshadow the poet's adoption of Joyce's approach to envisioning the Celtic and the international. Much of his

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landscape work, notably his art inspired by the Black Mountains of Powys, is tectonically anchored to a mountainous sense of place. In *Tir-y-Blaenau*, for example, peaks loom in the background, imageries foundational to the geohistorical concerns of *The Anathemata.* These mythically Celtic landmarks orient Jones as he ponders Wales's presence within the greater world and how the greater world meets Wales. Or, in the words of Neal Alexander, Jones's "distinctive historical sense—his perception 'not only of the pastness of the past, but of its presence'—is grounded in and given expression by a geographical imagination."[23]

While Jones developed a creative interest in Wales's mountainous beauty before his first enthralling contact with *ALP*, Joyce's literary influence assuredly introduced Jones to the idea that the terrain of the Celtic nations can assist an artist as the individual converses with the past and present of the broader world.

For Jones, the amalgam of lands, waters, and voices in *ALP* represent what Nels Pearson deems "a quintessential agent of cosmopolitan freedom, a 'universal' voice in the sense that Philippe Sollers means when he calls *Finnegans Wake* 'an active transnationalism.'"[24] Moreover, Jones would most likely concur with Pearson's evaluation that "*ALP* is the ultimate transnational voice because to listen to her speak is to 'hear' about the utter uselessness of particular and partial narratives" (Pearson 52). Much like in *ALP*, various border-crossing histories, natural imageries, and fragmented narratives intersect within *The Anathemata*, Jones reproducing this Joycean transnationalism. A notable example of this reproduction occurs in "Rite and Fore-Time," Jones rendering Snowdon as a mytho-historical site of both Celtic insularity and internationality:

> south of the Antonine limits
> Above the sealed hypogéum
> where the contest was
> over the great mundus of sepulture (there the ver-tigérnus was)
> here lie dragons and old Pendragons
> very bleached. (Jones 67–68)

Snowdon, the "bleached" peak, the mystical resting place of legendary Welsh heroes, and an actual wonder, serves as a real and irreal metonym for the whole of Welshness, its land, people, and culture. As disclosed by Jones in *The Anathemata*'s footnotes, "When a Welsh poet of the eighteenth-century wished to express the final catastrophe he wrote 'Snowdon's peak

FIGURE 1. *Tir-y-Blaenau 1*

is one with the plain.' . . . An analogous sentiment is to be detected in the twelfth-century Welshman who told King Henry I that whatever policy he pursued, Welshness would endure until the dissolution of all things" (Jones 68). Clearly, Jones's Snowdon conveys an attempt to manifest Wales with his art and poetry.

According to David Soud, citing Jones, "He likened the doctrine of transubstantiation to the notion that 'a painting must be a thing and not an impression of something. . . . For the painter may say to himself: "This is not a representation of a mountain, it is 'mountain' under the form of paint" . . . This also applies to the poet.'"[25] *The Anathemata* is not meant to express a simple, lyrical idea of Welshness; the poem is written to be an actual embodiment of Wales. It must be stressed, however, that Jones does not endeavor to create a parochially romantic embodiment. *The Anathemata* refuses microcosmic Celticness; Jones's Snowdon, like Joyce's, links to a "transmontane" international network (Jones 69). Or, to refer back to "Rite and Fore-Time," Snowdon rests as the largest waypost south of the "Antonine limits," the "earth wall built between Clyde and Forth by Quinctius Lollius Urbicus" that marked one of the westernmost edges of the Roman Empire, sites representing both the Celtic and the international (Jones 67).

In "The Lady of the Pool" section, the reader encounters another white mount to the southeast of Snowdon. We no longer find ourselves in the wilderness of Northern Wales; we are now in the midst of London: "Did he meet Lud at the Fleet Gate? did he count the top- / trees in the anchored forest of Llefelys / under the White Mount?" (Jones 124). Jones informs in his footnotes that the "White Mount" refers to The Tower of London, an intriguing Welsh mythical allusion. The tower was said to have been built over the severed head of Bran the Blessed, the still sentient remnant of King Bran that served as a magical "protector of London and of the Island" (Jones 163). Jones's redirection to the tower indicates an exit from a mythically Celtic space to a diverse, historically conscious setting that adjoins Welsh mythos. Or, in the words of Paul Robichaud, "In the 'Lady of the Pool' section of *The Anathemata*, for example, late medieval London swarms with sailors from Wales, Scandinavia, Italy, and elsewhere, all contributing their language and culture to the English capital's protean identity."[26] Robichaud then promptly makes the claim that Jones's focus on the international history of Britain "renders its mythological dimensions all the more powerful, in much the same way that Joyce's *Ulysses* does" (Robichaud 12). While affirming similarity between *The Anathemata* and *Ulysses* is surely well-founded, it can also be reasonably argued that *The Anathemata*'s mytho-historical approach

draws from the *Wake*'s interventions into geohistory, what Eleni Loukopoulou interprets as the complexity of its "new telling of history and the historicity of places, the telling of 'makeup things,' and the showing of 'every simple storyplace we pass'" (*FW* 625.5–6).[27] Jones travels with and learns from "*ALP* and her stranger" as they work through "a system of distortions and translations" that simultaneously expand the Celtic world into the international and condense the international into the Celtic world (Loukopoulou 126).

The White Mount's Anna Livian transmutation from Welsh peak to English architecture prompts further interrogation of the cosmopolitanism that converges on the Celtic insularity of Jones's poetics, the "temporally and spatially expansive" gaze that Neal Alexander claims takes in "the whole of Western Europe from the time of the Roman Empire to the middle of the twentieth century, and ranging from Jerusalem and the eastern Mediterranean to the continent's north Atlantic archipelago."[28] Certainly, Wales is central within *The Anathemata*, but while reading the epic, it is crucial to recall that Jones was a Londoner, and only half-Welsh.

Jones was not diffident when it came to voicing his admiration for Wales and its history, but he was also equally forward when it came to self-identifying as English. In fact, Jones often found the modern Welsh to be philistinic. Reverberating Joyce's denigration of his fellow Irish as the "most belated race in Europe," Dilworth records that Jones was comparably dismissive of the Welsh (Bowker 82). The urbane Catholic convert Jones had no qualms declaring that centuries "of Protestant nonconformity, Calvinism in particular, make most Welshmen impossible" (Dilworth 280). Jones would continue to firmly differentiate himself from Welsh people throughout his life. Refusing Anglo-Welsh poet Vernon Watkin's invitation to discuss Welsh national identity via broadcast in 1962, Jones disclosed that

> You, yourself, and Dylan & others—R. S. Thomas, for example, although writing in English quite obviously write as real Welshmen—it comes out in all kinds of ways. But I am . . . totally English (indeed Cockney English), in upbringing, in environment, and in all kinds of ways. (Dilworth 280–81)

Again, in 1968, Jones "would decline membership in the Welsh Academy partly because he considered himself 'a Londoner . . . outside and shy of these differing groups of Welshmen—in fact . . . in quite an anomalous position'" (Dilworth 280). Neal Alexander asserts that Jones is "painfully

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aware of his own cultural, linguistic, and geographical alienation from his imaginative homeland" and that Jones possesses a "sense of irremediable displacement or alienation from the land, people, and culture with which he identifies" (Alexander 873). This separation, however, did not deaden Jones's creativity. In actuality, Jones's refusal to self-identify as Welsh encouraged him to think and write internationally, to envision Wales and its subsumption into the imperial networks of Rome and England.

Jones's recognition of himself as solely English obfuscates the reality of his multilayered identity and internationally minded poetry. The poet's Angloness confers with his familial Welshness, as well as the various nationalities made proximate by the political infrastructures of Rome, England, and the Roman Catholic Church. Jones's self and art repeatedly grapple with this paradoxical tension between national identification and a more international consciousness, a tension that can help a reader comprehend his fascination with the geohistorical vastness of Joyce's *Finnegans Wake*. Consequently, in efforts to more precisely apprehend Jones's international poetics, one must continue to review how *ALP*'s consistently inquisitorial style interjoins the insularly Celtic and the international.

THE INTERROGATIVE JOYCE, THE INQUISITIVE JONES

Despite his reluctance to claim an uncomplicated literary kinship with Joyce, Jones championed the Celticness of the *Wake*, as well as its multinational linguistic foundation, throughout the 1950s. In a review of Charlesworth et al.'s *The Heritage of Early Britain*, a piece published in the October 1952 *Dublin Review*, the same autumn that *The Anathemata* was published, Jones asserts that there "is in the whole Celtic thing, an elusive hardness, a bent towards the intricate and towards the abstract" and that "these same characteristics are, I think, quite clearly observable from La Tène to *Finnegans Wake*" (*Epoch* 198–99). Two years earlier, in a review of Patricia Hutchins's *James Joyce's Dublin*, also published in the *Dublin Review*, Jones contended that the English of the *Wake* is the English of a "Celtic hinterland," or an "Anglo-Celtic fringe," an environment where Celtic and pre-Celtic linguistic "deposits," as well as "Germanic-Latin fusion," polymerize together (*Epoch* 305). Upon inspection of the *Wake*'s sophisticated text, a multiplicity of stylistic techniques could be selected as prime examples of this dually insular and international language, this "Celtic thing"

that so fascinated Jones. But, most relevant to this discussion would be the nation-hopping interrogatives of *ALP*.

Joyce's envisionings of Dublin are not geographically static; the city is a space of expeditious global meditation and mobility. Or, as Cynthia Whissell, citing Derek Attridge, reminds readers, "The meaning of *Finnegans Wake* should not be construed as the product of a 'pure communicative language' composed of clear signs but rather as a Babel of multiple messages."[29] Considering Joyce, like Jones, struggled with reconciling his English-speaking, Celtic national identity and his desire to cultivate an internationally conscious selfhood, "Babel" is an instructively cosmopolitan allusion. Jean-Michel Rabaté would describe this internal conflict as "the various ethical dilemmas posed by the nationalist ideology he had fled but could not help acknowledge and the internationalist Modernism he belonged to."[30] Building upon Rabaté's assessment, Nels Pearson asserts that this conflict ultimately inspires Joyce, his work erupting from a desire to both "construct and articulate an Irish identity not yet recognized by the world" and "dissolve Irish cultural particulars into a synchronic universe of contingent, heterogeneous identities" (Pearson 31). *ALP*, indeed all of *Finnegans Wake*, could plausibly express this contingent heterogeneity, this internationality of interlinked localities, with a repertoire of diverse literary approaches, but Joyce's questions stand out as especially evocative signals of insular-international intersection. Conley would contend that Joyce utilizes steady inquiry to reject the "simplicity and safety of 'yes' and 'no' answers," to demand "of readers (and would-be readers, if there is a difference) with even greater polymorphous assiduity: 'what are you?'" (Conley 718, 711). Pertaining to this internationally focused study, perhaps another tangentially apposite question would be, "Where are you?"

As previously displayed, *ALP* features several sequences of questions that are distinguished by widespread geographic references. For the sake of concision, as pinpointing every global allusion in *ALP* would truly be a Ulyssean endeavor, this section will closely probe the probings contained within the extended passage of the first quotation cited earlier. Consider the following slurry of quintessentially *Wake*ful exposition:

> How elster is he a called at all? Qu'appelle? Huges Caput Earlyfouler. Or where was he born or how was he found? Urgothland, Tvistown on the Kattekat? New Hunshire, Concord on the Merrimake? Who blocksmitt her saft anvil or yelled lep to her pail? Was her banns never

> loosened in Adam and Eve's or were him and her but captain spliced? (*FW* 171.30, 172.1–6)

"Elster" melds Ulster with the German Schwarze and Weiss Elster Rivers.[31] "Qu'appelle," of course, invokes the French language, while alluding to the Qu'Appelle River and town of southern Saskatchewan.[32] "Huges Caput Earlyfouler" names both Hugues Capet, founder of the Capetian dynasty and Henry the Fowler, Duke of Saxony (McHugh 197). "Urgothland?" is a portmanteau of the Rivers Ural (Russia) and Göta (Sweden), the Mesopotamian city of Ur, and the historical Swedish territory of Götaland.[33] "Tvistown?" references the Danish word "Tvist," or dispute, which ultimately can be traced back to the Proto-Indo-European term "dwi-," or "two"/"apart" (McHugh 197).[34] "Kattekat" is most plausibly an intentional misspelling of the Kattegat Strait between Denmark and Sweden (McHugh 197). "New Hunshire" juxtaposes New England, England, the historical Huns of Central Asia, and the WWI era pejorative for Germans (McHugh 197). Moreover, "Concord" is placed into direct contrast with the split apart discord of "Tvistown," a dissonance that unveils the colonial violence shrouded by the apparently merrymaking Merrimack, a purported anglicization of the Algonquin words "merruh" and "auke" or "a place of strong current."[35] As a reader attempts to navigate these hypercollated locations they may, themselves, begin to feel like a "captain spliced."

This feeling of constant, coterminous geographic arrival and outset reaffirms Eunkyung Chun's claim that in *Finnegans Wake*, "Joyce wanted to create an ideal language which provides an intersection not only of various languages, but also of various cultures in the world," plurality being "the essential characteristic of the *Wake*'s language, which contains thousands of words taken from foreign languages and transformed into new coinages."[36] The meeting of Celticness and global plurality in the *Wake* portrays an insular internationality that Pearson describes as "a transnational mode of belonging and identification that resists a 'unified polychromatic culture' or idealistic global multiculturalism" (Pearson 61). This purpose is well-evidenced by *ALP*'s wonky itinerancy, its sentences the site of "a struggle to articulate universal belonging while one's idea of national belonging remains actively unresolved" (Pearson 61). While numerous scholars have observed this dynamic in Joyce's language, in general, critics overlook Joyce's approach to inquiry and how these questions are essential to the *Wake*'s project. Moreover, scholars of Joyce have also neglected to meticulously research how Joyce's interrogations have influenced other Anglo-Celtic literatures.

Joyce's extra-sensitivity to both Ireland's peripherality and its proximity to the global range of Anglo and, increasingly, Anglo-American, capital is profoundly inspiring for an Anglo-Celtic writer like Jones, a poet similarly compelled by the tension between colonized locality and imperial enormity. Review of *The Anathemata* reveals how Jones embraces and emulates Joyce's inquisitive approach to depicting internationality, a stylistic adoption that assists Jones's illustration of world-systems as temporally, culturally, and linguistically permeable.

Gregory Baker notes that Jones was thoroughly aware of how Joyce's life abroad enhanced his understanding of the Celtic world and how Joyce's Irish upbringing introduced him to the political economic reality that international imperial networks linked Ireland to various other lands: "Jones noted sympathetically, the self-imposed exile Joyce endured did not drive him from Ireland but only deeper into a more intense examination of its 'vast fabric,'" or Ireland's "history and hybridity."[37] According to Baker, it was "Joyce's development of this lore—'this language thing'—that most attracted the admiration of Jones" (Baker 193). Like Joyce in *ALP*, Jones also utilizes consistent questioning to depict international connections. Jones's poetic approach is arguably more parseable than Joyce's work, his continental jumps from the Eastern Mediterranean, to Rome, to Nordic lands, to the North Atlantic islands, being a somewhat more lucid contemplation of Roman, Germanic, Celtic, and Christian movement across Europe.

For example, consider the internationality of "Middle-sea and Lear-Sea," specifically the second example cited earlier. Jones writes:

and the Delectable Kore:
by the radial flutes for her chiton, the lineal, chiselled hair
the contained rhythm of her
is she Elene Argive
or is she transalpine Eleanore
or our Gwenhwyfar
the Selene of Thule
West-Helen? (Jones 92)

In Joycean fashion, Jones feminizes geohistory, depicting what he calls "Celto-Latin-Germanic-Western-Christian culture" as various Celtic, Latin, Germanic, and Nordic reinterpretations of "the sixth-century-BC Athenian statuette of a young woman, known to connoisseurs as the 'Beautiful Kore'"

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(Jones 92). By asking the reader, "Is Britain the west Hellenic land, and also the west Roman land, the west Germanic land, the west Nordic land, and the west Celtic land?," *The Anathemata* is able to swiftly scale out of Britain in order to compare the various political, cultural, and linguistic currents cascading into the island. Much like Joyce in *ALP*, Jones negotiates Celtic insularity and lengthy international distances; *The Anathemata* endeavors to recognize the massive size of a multiculturally complex world and how this massiveness has manifested on a relatively small island like Britain. Or, as Baker contends, "Jones shaped into *The Anathemata* a culturally hybrid vision of the classical, one which moved the contemporary reception of Romanitas beyond baser forms of ideology, beyond nativism and Welsh-Wales purism, to recall the 'deep roots and the ancient springs' of Britain's 'mixed mess-up' in history" (Baker 194). Joyce asks, "Well, you know Anna Livia?," a question that consequently ushers the reader toward regions far beyond the Liffey (*FW* 171.4). Jones follows with a comparably international inquiry informed by this "'mixed mess-up'" history: "Do you know West-Helen?"

THE ANATHEMATA'S RETERRITORIALIZATIONS

Close examination of *The Anathemata* confirms that Jones employs Joyce's interrogative style to jointly ponder and portray post-Roman British history. Jones's application of this style, however, distinguishes itself with arguably more decipherable descriptions and inquiries. Jones's questioning, paired with generous footnotes, actively contextualizes history, communicating a worldview both insularly and internationally cognizant, a worldview, largely inherited from Joyce, that similarly presages Brenner's rethinking of world-systems theory. According to Brenner, in the present, "geo-economic integration has indeed rendered states more permeable to transnational flows of capital, money, commodities, labor, and information. However, this development has not entailed the demise, erosion, or weakening of the state as such" (Brenner 126). While Brenner is describing what he believes to be a phenomenon of contemporary capitalism, Jones would argue that transnational porousness began prior to capitalism. Or, as Jones asserts in "Wales and the Crown," a talk broadcasted on the Welsh Home Service in the summer of 1953, when the muse of history "puts on her cloak of pure Welsh mountain weave, the warp of which will be pre-Celtic and the weft Celtic, with strands, patches and interweavings, here English, there Norse, here French, she may find stitched on to it, if somewhat askew, the faded laticlaves

of legatine purple" (*Epoch* 43). Induced by Joyce, Jones reaffirms the interconnection between Celtic insularity, the Welsh weave, and internationality, patches of Rome and its political aftermath.

One can also read this argument in the prosody of *The Anathemata*, particularly in "Angle-Land," a question-heavy section that combines Welsh, Latin, and Germanic vernaculars:

> at the Geisterstunde
> on Calangaeaf night
> heard the bogle-baragouinage
> Crowland-diawdiaidd
> Wealisc-man lingo speaking?
> or Britto-Romani gone diaboli?
> or Romanity gone Wealisc? (Jones 112)

Invoking an inquisitive perspective like that of the Mercian Saint Guthlac, Jones details Celtic Britain following the collapse of Rome, a peripheral region where Romanness has "gone *Wealisc*" and merged with the Celticness of Britain, a peripheral region where Angloness is now taking hold (Jones 112). Following the previous lines, Jones begins to portend the Germanic assumption of power in medieval Britain. Again, the Guthlac-like persona gazes upon post-Roman Britain's transnational transformations, from Celtic to Roman to Germanic:

> Patricius gone the wilde *Jäger*?
> From the *fora*
> to the forests.
> Out from *gens Romulum*
> into the *Weal-kin*
> *dinas*-man gone *aethwald*
> *cives* gone wold-men
> . . . from Lindum to London
> bridges broken down (Jones 113)

The mytho-historical allusions, prompted by the initial question, recognize that the long formation of modern Great Britain was a process of Celtic insularity and internationality meeting and colliding, or Brittonic "*Weal-kin*" becoming "*gens Romulum*" and then Germanicizing into "wold-men." Of course, Jones's poetry does not proffer the same robust political economic

analyses featured in Wallerstein or Brenner's work, but *The Anathemata*, through coincidentally alike thinking, agrees with Brenner's contentions that "the traditional Westphalian image of political space as a self-enclosed geographical container does today appear to have become increasingly obsolete" and that territory "is no longer organized predominantly or exclusively on the national scale" (Brenner 127). One could argue that Brenner's analyses of contemporary capitalism are not commensurate with Jones's medieval interests. Simply put, it would be unfounded to claim that *The Anathemata*, or *ALP*, directly prefigures world-systems theory or Brenner's interventions. Joyce's and Jones's literature is compelling because it shows that, decades before Wallerstein and Brenner, experimentalist writers were noticing and commenting on historical trends that prefigured the reterritorializing globalization we experience today. Joyce and Jones observed territorial permeability in the Celtic world and abroad prior to the 1970s. *The Anathemata* and *ALP* can help us better understand the permeabilities of the contemporary global world-system.

The Anathemata reproduces *ALP*'s depiction of the insular Celtic nations and the greater international world not as unchangeably defined political entities, but as "emergent polymorphic, polycentric, and multiscalar geographies" (Brenner 131). Or, as Joyce writes, throughout history, world-systems have been a "turrace of Babbel," various peoples encountering and ramming into each other, intercultural commerce, imperial violence, and linguistic combinations complicating supposedly firm national perimeters (*FW* 174.11).[38] Joyce and Jones craft an internationally and interrogatively Celtic literature that encourages readers to consider how insular spaces reterritorialize national bounds, and vice versa, in a continuous process of international transformation. In *The Anathemata*'s preface, Jones describes this Joyce-inspired experimentalism as one going around "the world and back again, in and out the meanders, down the history-paths" (Jones 32). After successive reading of *ALP* and *The Anathemata*, it is clear these paths disregard all national limits and traverse all territories.

"I'M GOING! BUBYE!" (*FW* 187.13)

Much has been written on Joyce's literary relations with writers of the European continent. Scholars have also traced the influence of Scottish literature on Joyce's corpus and Joyce's effect on Scottish modernism, a pertinent pursuit considering the historical, inter-Celtic relationship between Ireland and Scotland. Despite Wales being one of Ireland's closest

neighbors, Joyce's interest in Wales and his effect on Anglo-Welsh poetry has not received an equivalent amount of research. This is an unfortunate lapse within Joyce Studies and the greater field of modernist studies; Jones's alienation from Welsh Celticness, as well as his impassioned fixation on the Celtic world's international position, arguably matches with Joyce's own experience with Irish Celticness. Just over 100 kilometers of the Irish Sea connect Joyce's *ALP* to Jones's *Anathemata*, a stretch of water that also politically, geohistorically, and linguistically links Ireland and Wales to a much larger global community. Returning to Goodby and Wigginton's provocation that "Wales may have made the greatest per capita contribution to modernist poetry," maybe this claim is true, maybe this claim is too grandiose. Regardless, scholars of Anglo-Celtic literary modernism will be best prepared to study the applaudable qualities of Ireland and Wales's writers by placing them outside of their national bounds and into conversations with internationally oriented literatures, philosophies, and political economic analyses.

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