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Goo Goo Goo Joob!:

The John Lennon/James Joyce Connection

Through Lewis Carroll's "Looking-Glass"

*"Sevensinns in her singthings
Plurabelle in her prose
Seashell ebb music wayriver she flows" (1).*

Examining the influence of one individual upon another, or (especially) comparing the achievements of one to another, is always a tricky business. Traditional studies of how, for instance, Matisse's landmark Fauvist paintings laid the groundwork for Picasso's towering abstract canvases, or how Frank Lloyd Wright's classic Prairie Style building designs compare to Philip Johnson's ultra-modern architectural accomplishments, typically provide an easy sense of how at least part of one person's creative output can be seen to relate to at least part of another's, working later in the same field. However, when this type of examination or comparison involves the works of three individuals---such as considering the relationship between one of John Lennon's songs and one of James Joyce's novels through their common use of the literary inventions of Lewis Carroll---we move from the realm of the relatively obvious into that of the more obscure.

With that in mind, the wit and literary dexterity of the lyrics in Lennon's song "I am the Walrus" can be compared to the whimsy and musicality of Joyce's skills with language in *Finnegans Wake*. Furthermore, similarities in Joyce's and Lennon's artistic creations may be observed through an analysis of their mutual interest in, and elaborations upon, the wordplay and characters to be found in Lewis Carroll's *Through the Looking-Glass*. For these reasons, a close look at Joyce's prose and Lennon's lyrics, with Carroll's fantasy as intermediary, warrants attention. And an understanding of Lennon's knowledge of Joyce, as well as Joyce's and Lennon's knowledge of Carroll, supports the connections.

John Lennon & James Joyce

James Joyce died ninety-six days after John Lennon was born, but it was not until his mid-twenties that Lennon became familiar with Joyce's work. Lennon's own words make it clear that (with the possible exception of bits from *Finnegans Wake*) Joyce's work did *not* much directly influence the music of the *Beatles*, nor Lennon's subsequent compositions. But evidence of Lennon's interest in Joyce---including Lennon's remarks, his use of images of Joyce and his novels, and even his subscription to the *James Joyce Quarterly*---shows that *Lennon* understood and appreciated the important, under-documented and not generally recognized role that Joyce has played in the development of modern popular culture and point of view. An account of John Lennon's biographical ties to James Joyce helps to better define that importance.

Hunter Davies, the Beatles's authorized biographer, quotes Lennon as saying that he began to write his own little books starting at around age seven:

“I was passionate about *Alice in Wonderland* and drew all the characters. I did poems in the style of the *Jabberwocky*. I used to *live* Alice....”(2)

As early as 1964, a brash twenty-four year old Lennon was questioned by Swedish television, and he replied in his then more pronounced but less well-known nasal Liverpudlian accent:

Q: Were you influenced by [James] Thurber or James Joyce?

A: Ah, nuhn of 'em...James Stewart [actor]...James Stewart and [pinup] Betty Grable!

Four years later, Lennon amended and expanded on his earlier remark when he gave an extended interview about his first encounter with Joyce's work to BBC Radio on June 6, 1968 in the EMI Studios on London's Abbey Road. At the time of this interview, a radio adaptation of Lennon's 1964 book *In His Own Write* was being recorded, to be aired later that month.

Q: A lot of people wrote about your book and said, “Oh, James Joyce, Edward Lear,” and so on. (3) What did you think when they said that?

A: Well, when they said James Joyce, I hadn't. I must have come across him at school, but we hadn't done him like, like I remember doing Shakespeare and I remember doing so and so. I remember doing Chaucer a bit, or somebody like him doing funny words, but I don't remember Joyce.

The first thing they say, “Oh, he's read James Joyce,” so I hadn't. So the first thing I do is buy *Finnegans Wake* and I read a chapter and it's *GREAT* and I dug it and I felt like—here's an old friend! But I couldn't make right through the book. And so I read a chapter of *Finnegans Wake* and that was the end of it. So now I know what they're talking about. But he just went, he just didn't stop, yeah.”

“*Words are flowing out
Like endless rain into a paper cup
They slither while they pass
They slip away across the universe*” (4).

It has been suggested that Lennon read the first (or perhaps the last) chapter of the *Wake*, but this cannot be confirmed.

After Lennon's attention had been drawn to Joyce, (in fact, *right* after he read that chapter of the *Wake* in 1964), he began to study Joyce's work. In 1965, Lennon subscribed to the *James Joyce Quarterly* and received his copies of Volume 2 through his New York publishers Simon and Schuster. At the time, *JJQ Checklist*

compiler Alan Cohn suggested that a review of Lennon's book be written for *JJQ*; Cohn called *In His Own Write* a "post-FW phenomenon" (5).

Of course, as noted above, Lennon had written his book *prior* to reading the *Wake*. But his subsequent experience of Joyce's novel confirmed Lennon's conviction that wordplay was a valuable way to augment meaning, and studying Joyce encouraged Lennon to continue experimenting with language in his own prose, as well as in his lyrics. *Finnegans Wake* would always be the centerpiece of Lennon's familiarity with Joyce; Lennon once referred to the *Wake* as "so way out and so different." Much the same may be said of Lennon's music and lyrics, of which more below.

On a superficial level, at least, Joyce and Lennon may certainly be thought of as kindred souls. A friend of mine, when asked what he thought Joyce and Lennon had in common, in addition to their Irish heritage, offered their famous "round gilt-rimmed glasses." It has also been noted that Lennon is seen on the cover of the *Abbey Road* album sporting those white tennis sneakers of which Joyce is said to have been so fond. In any case, the Internet is rife with much more Joyce/Lennon apocrypha, most of which should be viewed with a skeptical eye.

One particularly curious website, entitled *The Lennon Prophecy*, theorizes about a mystical connection between Joyce and Lennon through *Finnegans Wake*; most of this material is laughable. But the site also makes the case for Joyce's "unofficial" appearance on the cover of the *Beatles'* 1967 *Sgt. Pepper's Lonely Hearts Club Band* album; Lennon supposedly asked that Joyce's image be included (see reprint in Endnote A). Joyce's image is obscured on the *Sgt. Pepper's* album cover, just below Bob Dylan in the upper right hand corner, and Joyce's name is omitted from the "official" list of people shown. However, *proof* that Joyce's image *is*, in fact, on the *Sgt. Pepper's* cover is found in a photo of the cut-outs being considered for inclusion (see reprint in Endnote B). So tell your friends: Joyce *is* on the *Sgt. Pepper's* album cover! And Lewis Carroll appears two rows below him!

More substantially, however, Lennon apparently hung on to his copy of the *Wake* that he had purchased in 1964.

Only one month before his death, in December of 1980, Lennon made a music video for his song "Just Like Starting Over." The video (which may be viewed on YouTube) features footage of Lennon's rural vacation cottage on the west coast of Ireland, filled with images of items belonging to Lennon—guitars, his glasses, etc. A little over one minute into the four plus minute film, the camera scans a bookshelf and lingers for a few fleeting seconds on the spine of a dust jacketless copy of the British (Faber) hard cover edition of the *Wake*, as well as other books by Joyce. It would be Lennon's final tip of the hat to Joyce and his work (see still in Endnote C).

James Joyce & Lewis Carroll

Joyce's uses in *Finnegans Wake* of the works of the Reverend Charles Lutwidge Dodgson (1832-1898), better known as Lewis Carroll (Lewds Carol! *FW* 501.34), have been extensively noted (6). In his foundational analysis of the literary allusions in the *Wake*, Atherton says that:

...many of the wildest and most startling features of *Finnegans Wake* are

merely the larger development, or the working out on a larger scale, of ideas which first occurred to Lewis Carroll ...[and]...Joyce was probably the first person to realize that Lewis Carroll was a fertile inventor of new and accurate devices to portray the dream state (Atherton, p.124 &128).

Carroll's *Through the Looking-Glass and What Alice Found There* (1871), the sequel to *Alice's Adventures in Wonderland* (1865), is a dreamscape (as is the *Wake*) and features the narrative poem "The Walrus and the Carpenter," which is recited by the character Tweedledee. Tweedledee, of course, was one half of the *Looking-Glass's* famous mirror image (reverse symmetrical) twin Tweedle brothers (Tweedledeedumms...Twiddledeedees *FW* 258.24). Like Shem and Shaun in Joyce's *Wake*, Tweedledum and Tweedledee are major figures in Carroll's *Looking-Glass*, with their own chapter (Chapter IV, pp. 180-193) (7). The *Wake* is filled with multiple references to Carroll himself, the Tweedle brothers and many other characters created by Carroll, including Alice (who appears in reverse spelling as Secilas *FW* 526.35, and linkingclass girl *FW* 459.4, among other incarnations), the Mad Hatter (hatter's hares *FW* 083.01) and especially Humpty Dumpty (see below), who has his own chapter in *Looking-Glass* as well (Chapter VI, pp. 207-220).

Hugh Kenner, in his early and wide-ranging chapter on the *Wake*, *Alice in Chapelizod*, rediscovered one of the earliest references to a connection between Joyce and Carroll:

The Mad Hatter was one of Joyce's college [1899-1902] nicknames (according to *A Page of Irish History: Story of University College, Dublin, 1883-1909*, compiled by the Fathers of the Society of Jesus, Dublin, 1930, 286) (Kenner, p. 290, note 1)(8).

Kenner also brilliantly pointed out how, prior to Joyce's reading of Carroll, his use of wordplay in composing the *Wake* was limited:

Drafts published after [Joyce] had been at work on the *Wake* for nearly half the time [seven years] he took to write *Ulysses* show relatively few puns or odd spellings. In the first two fragments printed (*Transatlantic Review*, April 1924; *Criterion* 1925) there are virtually none; in the first published draft of the famous Anna Livia episode (*Le Navire d'Argent*, September 1925) a few portmanteau river-names are cautiously introduced (Kenner, p. 283).

A strikingly similar chronology to Lennon's first experience with Joyce (having his work compared to the *Wake* prior to his reading it) is told of Joyce's first experience with Lewis Carroll.

In mid-1927, pieces of the *Wake*, as *Work In Progress*, began to appear serially in the periodical *transition* in Paris. As Atherton notes of this time:

Joyce had worked out for himself his technique of distorted spelling and polysemantic coinings under the impression that he was doing something which had never been done before. And when his first experiments were published, people said that his work reminded them of Lewis Carroll's. 'Another (or rather many),' he wrote to Miss [Harriet Shaw] Weaver [on May 31, 1927], 'says he is imitating Lewis Carroll. I never read him till Mrs. Nutting gave me a book, not *Alice*, a few weeks ago—though, of course, I heard

bits and scraps...’ When his attention had been drawn to Carroll’s work, [Joyce] began to study the *Alice* books...(Atherton, p. 127).

Within a year, Joyce had purchased a copy of the Reverend Stuart Dodgson Collingwood’s 1898 book on the *Life and Letters* of his uncle, Charles (Carroll). On March 28, 1928, Joyce again wrote Harriet Weaver to say “I have been reading about the author of ‘Alice’ (Letters *III*, p.174). In fact, Atherton adds that “Joyce may have read a great deal about Carroll in the [1930s] when he was finalizing the *Wake*” (Atherton, p. 136).

Joyce & Humpty Dumpty (The Eggman)

Early on, among those “bits and scraps,” Joyce would undoubtedly have heard pieces like Carroll’s nonsense rhyme (“nonsery reams” FW 619.18), *Jabberwocky* (jabberjaw FW 125.19, jibberweeks FW 565.14), which Alice must hold up to a mirror in order to read (Chapter I-“Looking-Glass House,” pp.148-150). As later explained by Humpty Dumpty (whom Harry Levin designated “the official guide to Joyce’s vocabulary” (9)), it is in this rhyme that Carroll literally invented the *portmanteau word*, which Joyce would later exploit to such advantage.

Humpty tells Alice:

“You see it’s like a portmanteau—there are two meanings packed up into one word.”

The Annotated Alice notes:

Portmanteau word will be found in many modern dictionaries. It has become a common phrase for words that are packed, like a suitcase, with more than one meaning. In English literature, the great master of the portmanteau word is James Joyce. *Finnegans Wake* (like the *Alice* books, a dream) contains them by the tens of thousands.... References to Humpty abound in *Finnegans Wake*, from a mention on the first page to a mention on the last (p. 215-216).

Humpty Dumpty was an oral nursery rhyme riddle that surfaced as early as the 1600s, and first appeared in writing in the early 1800s; the answer to the riddle was the identification of Humpty as an egg. Carroll popularized Humpty’s story, including John Tenniel’s illustration of Humpty’s image, in *Through the Looking-Glass* (see Endnote D). Carroll used Humpty to promote his advocacy of wordplay as a way to multiply meaning and suggest a dream-like, surreal aspect to language, a cause which Joyce (and Lennon, in his turn) also took up.

It is only *after* this exchange in *Looking-Glass*--

“When *I* use a word,” Humpty Dumpty said, in a rather scornful tone, “it means just what I choose it to mean—neither more nor less.”

“The question is,” said Alice, “whether you can make words mean so

many different things.” (*Annotated Alice*, p. 213).

--that Humpty explains *Jabberwocky* to Alice and defines portmanteau.

Grace Eckley has convincingly shown that:

In *Finnegans Wake* the most obvious chief value of the *Alice* books... lies in their service as an introduction...newcomers, at least, can best be informed how to read the *Wake* by quoting Humpty Dumpty: “Slithy means lithe and slimy.” [‘Mimsy’ is flimsy and miserable, ‘wabe’ is way before, way behind and way beyond, and so on] (Eckley, p. 68)

Joyce (and later Lennon) adapted wordplay for his own work, using the portmanteau and a variety of other verbal techniques introduced or first popularized by Carroll. Atherton notes that these included simple altered spellings:

...Carroll and Joyce were constantly being surprised at the enormous difference which a slight change in the letters of a word can make to its meaning (Atherton p.125).

Another example of this sort of wordplay, which Carroll is also credited with inventing, is the “*word ladder*.” Carroll called his word ladders (such as “head, heal, teal, tell”) *doublets*, and he first wrote about them in an 1879 issue of the magazine *Vanity Fair* (10).

Like the lack of “puns and odd spellings” which Kenner noted in the initial serial appearances of Joyce’s *Work in Progress*, word ladders are also *not* found in the earliest manuscript versions of the *Wake*, written *prior* to Joyce’s reading Carroll (Atherton p.133). However, *after* reading Carroll, when Joyce *did* subsequently add word ladders to the text of the *Wake* (such as “tall tale tell” *FW* 36.27, “mead...mard...made” *FW* 374.1, etc.), he *only* used them in passages in which Carroll and/or his work and characters are also mentioned (Atherton, p. 125). And John Lennon used word ladders as well (such as “Expert texpert, choking smokers ...joker” and “ho ho ho, he he he, ha ha ha”) in his song “I am the Walrus”, *also* based on Carroll’s work and characters, as will be detailed below.

Carroll certainly recognized that Humpty Dumpty’s name was a word ladder, as are Tweedledee and Tweedledum, whom he named in *Looking-Glass*. Joyce’s *Wake* features Shem and Shaun, whose names are end links in a longer word ladder chain (Doublends Jined *FW* 20.16). And Lennon’s “Walrus” lyrics include Eggman and Eggmen. (It is very possible that Lennon saw a couple of word ladders, as well as some portmanteau words, which appear in *A Few More Books at the Wake*, by James S. Atherton, the lead article in Lennon’s Vol. 2, No. 3-Spring 1965 copy of JJQ).

As previously noted, references to Humpty, and allusions to his accidental fate, abound in *Finnegans Wake*—humptyhillhead *FW* 3.20, tumptytumtoes *FW* 3.21, lumpky pumpkin *FW* 94.17, humponadimply *FW* 97.26, humpteen dumpteen *FW* 219.15, hoompsy doompsy *FW* 373.9, cwympty dwympty *FW* 314.16, numpty wumpty *FW* 374.34, lumpty thumpty *FW* 550.36, humbly dumbly *FW* 628.11, etc., etc. And appearances of Humpty in his rejuvenated, generic egg form---ov *FW* 407.17, oves *FW* 184.29, ovos *FW* 133.35, etc.---are also abundant in the

Wake as well. Joyce multi-used Humpty (The Eggman) in a Victorian recycling sense, as *both* representative of the fall of man as well as Easter-related precursor of birth, resurrection and/or rebirth. In short, it is fair to say that Joyce's Humpty symbolizes life.

*'Humpty Dump Dublin squeaks through his nose;
Humpty Dump Dublin hath a horrible vorse;
But for all his kinks English, plus his irismanx brogues
Humpty Dump Dublin's granddada of all rogues' (11).*

Lennon & The Walrus

Turning to Lennon's lyrics, one can trace his twisting style and creative use of words through many of his songs, hunting for similarities to Joyce's work and appropriations of Carroll's. On the *Sgt. Pepper's* album, Lennon included "looking-glass ties" among the lyrics in "Lucy in the Sky with Diamonds". When asked by *Playboy* in 1980 if the other images in that song were drug-inspired, Lennon responded that "(t)he images were from Alice in Wonderland. It was Alice in the boat. She is buying an egg and it turns into Humpty Dumpty"(12).

Lennon's focus on wordplay, the sound of words, and children's stories, to cite just a few, certainly share much with what Joyce and Carroll were doing.

One powerful example of this, employing a number of these elements, is Lennon's song "I Am the Walrus," on *The Beatles' 1967 Magical Mystery Tour* album, with its familiar chorus:

*"I am the eggman, they are the eggmen,
I am the walrus, goo goo goo joob, goo goo goo joob
Goo goo...juba juba juba, juba, juba..." (13)*

The often underrated *Magical Mystery Tour* album followed what many consider the *Beatles'* best work, the *Sgt. Pepper's Lonely Hearts Club Band* album. However, it can be argued that the increased complexity of Lennon's compositions on *Mystery Tour* (compared to his work on *Sgt. Pepper's*) is similar to Joyce's more labyrinthine narrative in *Finnegans Wake* (in comparison to *Ulysses*). "Strawberry Fields Forever," and "All You Need Is Love," two other iconic Lennon songs from *Mystery Tour*, also benefit from what may be easily heard as strong Joycean (almost Wakean) elements; a close listening to (and reading of) their lyrics, make this clear as well.

"I Am the Walrus," exclusively composed by John Lennon, is by far the most literary song ever performed by the *Beatles*; lines from Shakespeare's *King Lear*, a mention of Edgar Allen Poe, and characters drawn from Lewis Carroll's *Looking-Glass* are among its most prominent literary references.

Ben Zimmer, the "On Language" columnist for the *New York Times Magazine*, has recently commented on the evidence for including Joyce's *Wake* among the literary references to be found in "Walrus":

One widely circulated tidbit is that [John] Lennon was inspired by

James Joyce's [*Finnegans*] *Wake* while writing ["Walrus"]. This would fit nicely with the Lewis Carroll homage, since Humpty Dumpty figures in Joyce's...masterpiece [as well, and]....it's believed that the "eggman" is a nod to the character of Humpty Dumpty....(see Endnote E).

According to *Beatles* lore, "goo goo goo job" are "the last words uttered by Humpty Dumpty before his fall".... [however] "goo goo goo job" [as one complete phrase] does not actually appear in *Finnegans Wake*. The closest approximation in [the *Wake*] is "goo goo goosth" (*FW* 557.07) (14).

Zimmer might well have added that "joobileejeu" appears at *FW* 329.30.

But whereas Joyce focused on Carroll's Humpty Dumpty as a main character for *Finnegans Wake*, Lennon relied more on Carroll's Walrus, with Humpty (The Eggman) as more of a side character in "I am the Walrus."

Lennon appears costumed as the Walrus on the *Mystery Tour* album's cover (see Endnote F). And, in addition to being cited as Humpty Dumpty's last words, many reviewers have suggested that 'goo goo goo job...juba juba juba....' are the sounds a walrus makes. Or it may be both, as "Walrus" suggests. "Goo goo goo job" is also a form of word ladder, as "Crabalocker" (also found in "Walrus") is a good portmanteau word. The common borrowings from Carroll and the musically and lyrically psychedelic aspects of "Walrus" alone make it worthy of comparison to *Finnegans Wake*. However, the comparisons go considerably deeper than that.

It is well known that Lennon's "Walrus" was, in fact, based on Carroll's "The Walrus and the Carpenter" (see Endnote G), as Lennon has confirmed:

["Walrus"] came from 'The Walrus and the Carpenter.' *Alice In Wonderland*. To me it was a beautiful poem...(15).

The walrus also makes several appearances in *Finnegans Wake*—most notably as whallrhosmightiadd (056.07), whulerusspower (248.21), and wallruse (324.09)--as does the carpenter (Carpenger 294.F1).

While multiple interpretations of Carroll's "The Walrus and the Carpenter" have been proposed (Buddha and Jesus, socialism and capitalism, etc.), these have been largely deflated by certainty that Carroll left it to his illustrator, John Tenniel, to decide whether it was to be a carpenter, butterfly or baronet who would appear with the walrus, as each fitted the rhyme scheme and Carroll had no preference; Tenniel chose the carpenter (*Annotated Alice*, p.183, note 4). In any case, the walrus is commonly cited as a symbol of death, dating back to the time when Viking fishermen were said to turn around on their journeys if a dead walrus was spotted at sea. So, in balance to Joyce's appropriation of Carroll's Humpty Dumpty (The Eggman) as a symbol of life, Lennon used Carroll's Walrus as a symbol of death.

It must also be noted that a good portion of the infamous *Beatles* era "Paul is Dead" frenzy stemmed from Lennon's subsequent singing "The Walrus was Paul" in his 1968 composition "Glass Onion" (with its refrain "Looking through a glass onion," another nod to Carroll's *Looking Glass*) on the *Beatles's White Album*; this confused fans who knew that Lennon was the Walrus. Lennon later reclaimed his

identity as the Walrus in his third and final use of the character in his 1970 composition “God,” on the *John Lennon Plastic Ono Band* album, singing “I was The Walrus, but now I’m John.”

No claim is made here that Lennon hunted through his copy of the *Wake*, scavenging for specific words and phrases while composing “Walrus.” (Perhaps bits and pieces of the *Wake* floated around in Lennon’s head day and night, like they do for many of us). Nonetheless, Lennon’s common interests with Joyce in Carroll are intriguing, and one or two additional hints *suggest* that Lennon *may* have actually cribbed some Carroll-related bits from the *Wake* for “Walrus,” as well.

For instance, “Walrus” opens with a line conceivably spoken by Tweedledee addressing Tweedledum about their mirror image twinness:

*I am he, as you are he
As you are me and we are all together*

Atherton, in his chapter on “Lewis Carroll: The Unforeseen Precursor,” cites the following line spoken by Shem to Shaun in the *Wake* about *their* twinness:

I am yam, as Me and Tam... (FW 481.35) (Atherton, p. 133)

Well, it makes for some interesting speculation, anyway.

Joyce & Lennon in Synchrony

As for their attitudes toward their *own* work, one of Joyce’s comments on the *Wake*, and one of Lennon’s on “Walrus,” deserve consideration.

When asked about why he had written the *Wake*, Joyce responded:

“To keep the critics busy for three hundred years” (JJII, p. 703).

Upon completing “Walrus,” Lennon is said to have smiled and said: “Let the fuckers work that one out...”(16).

Joyce and Lennon were also not averse to the role of serendipity in their work.

On one occasion, Joyce was dictating a bit of the *Wake* to Samuel Beckett when a knock came at the door in the midst of their working session. Joyce said “Come in,” and Beckett dutifully transcribed it. Later, when Beckett read this line back to Joyce, Joyce asked, ‘What’s that, “Come in”?’ Beckett answered “You said that.” After thinking about it, Joyce said, “Let it stand” (JJII, p. 649). (Ellmann interviewed Beckett, who confirmed this incident, and there is an unpublished Beckett note acknowledging the facts as well. The “Come in” seems to appear in the *Wake* at either *FW* 322.01 or *FW* 393.27). (See Endnote H).

Similarly, Lennon friend Pete Shotton recounts a story about Lennon and Paul McCartney working on the 1965 song “You’ve Got to Hide Your Love Away.” The song originally included the line ‘I can’t go on, feeling two foot tall.’ When he first performed the song for McCartney, Lennon accidentally sang ‘two foot *small*.’ He

paused to correct himself and then burst into laughter. "Let's leave that in actually," he exclaimed. "All those pseuds will really love it!" (Dowdning, p. 99).

*Thoughts meander like a restless wind inside a letter box
They tumble blindly as they make their way across the universe.*

In sum, Joyce and Lennon embraced Lewis Carroll's work, including rhyme, wordplay and, specifically, the life and death symbolism of the egg and the walrus. Joyce used Carroll's inventions and popularizations--as well as references to Carroll himself, his works and his characters--as a means for greatly enhancing the *Wake's* dream world multiplicity. Lennon's songwriting, particularly "Walrus," appropriates Carroll-related elements as well, while his lyrics retain a flavor of Joycean (and Wakean) style. At the very least, the parallel uses of Lewis Carroll's writings, and other similarities in the works of James Joyce and John Lennon, are worthy of additional study.

So, in the end, you might wonder why I wrote this article.

Well, I had this dream. It seems that I had died, happily, and gone to heaven. When I reached the Pearly Gates, James Joyce, John Lennon and Lewis Carroll were there to greet me.

"I am The Eggman!," said Joyce.

"I am The Walrus!," said Lennon.

"Goo goo goo joob!," said I.

"Handshakey Congrandyoulikethems!," (*FW* 535.11-12) said Carroll.

And then they escorted me inside.

Endnotes

1. Joyce on song as river.

This never used second half of the first verse of Joyce's circa 1930 parody of the Mother Goose nursery rhyme "Ride a Cock-Horse" was intended for the dust jacket of the separately published Anna Livia Plurabelle chapter of *Finnegans Wake*. (See Gorman, Herbert, *James Joyce*. London: Bodley Head 1949, p. 340).

2. Hunter Davies, *The Beatles*, Norton, NY 2009, p. 10.

3. See for instance, *Book Week*, May 3, 1964, p.4,10, 'A highbrow under all that hair?' by Tom Wolfe.

In this review of Lennon's *In His Own Write*, Wolfe says:

"Barely had the manuscript (of Lennon's book) been delivered to the British publisher Jonathan Cape [Joyce's publisher as well], before the

London-New York literary grapevine had it that underneath the layer of ciliation that had descended over Lennon's forehead like the ice age was nestled the brain of a man who wrote like Edward Lear, Lewis Carroll and Joyce, or at least like Joyce wrote in *Finnegans Wake*.... (Lennon's) Joycean excursions into language fantasies, are something

else altogether. The intimations of Joyce—the mimicry of prayers, liturgies, manuals and grammars, the mad homonyms, and especially biting ones such as “Loud” for “Lord,” which both use—are what have most intrigued literati here and in England.”

Wolfe's review also argues that (Lennon's) “inspiration in verse seems to be Lewis Carroll,” and he specifically compares some of Lennon's writing with the opening lines of *Jabberwocky*. Wolfe's review concludes: “Nonsense humor is a bit of an easy crutch, even for James Joyce.”

4. Lennon on words as rain.

The lyrics of Lennon's 1968 composition “Across the Universe” (which first appeared on the 1970 *Let It Be* album), always struck me as particularly Joycean.

5. Special thanks to *JJQ* Managing Editor Carol Kealiher and her University of Tulsa graduate students Samantha Extance, Leslie Newton, Omer Kazmi and David Chandler for confirming this information.
6. See Atherton, James S., “Lewis Carroll and *Finnegans Wake*” in *English Studies XXXIII*, I, 1952, p.14; Atherton, James S., *The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake*, NY: Viking 1959, reprinted Arcturus 1974, Chapter 5-“Lewis Carroll: The Unforeseen Precursor” pp. 124-136; Eckley, Grace, *Children's Lore in Finnegans Wake*, Syracuse, NY: Syracuse University Press 1985, Chapter 2-“Lewis Carroll” pp. 68-85; Appendix 1-“Lewis Carroll in *Finnegans Wake*” pp. 220-222; Appendix 2-“Humpty Dumpty in *Finnegans Wake*” pp. 223-224; Kenner, Hugh, *Dublin's Joyce*, Bloomington, Indiana; Indiana University Press 1956, Part 3, Chapter 16-“Alice in Chapelizod” pp. 276-300.
7. All references to Lewis Carroll's works are from Gardner, Martin, editor, *The Annotated Alice: The Definitive Edition*, NY: Norton 1999.
8. Patricia Hutchins, (*James Joyce's Dublin*, Grey Walls, London 1950, pp. 63-64) recounts a skit written by John Kennedy which appeared in a number of *St. Stephen's*, a student publication started in 1901, entitled ‘Alice at a Debate,’ in which Joyce figures as the Mad Hatter. When called upon to open the debate:
“The Hatter, as usual, was dreaming beautiful dreams, but the sharp prod of a needle awoke him. He stood and commenced..
..there was mention of Ibsen, Hauptmann....Everyone said it was divine, but no one seemed to know what it meant.”
9. Levin, Harry, *James Joyce, A Critical Introduction*. NY: New Directions 1944, p. 132.
10. See Gardner, Martin, *Word Ladders—Lewis Carroll's Doublets in The*

11. Second verse of Joyce's 1930 rhyme parody.

12. Golson, G. Barry, editor, *The Playboy Interviews with John Lennon & Yoko Ono* (September 1980), Playboy, NY 1981, p. 153.

13. The complete lyrics of "Walrus," considered by many the most Joycean of Lennon's compositions, are:

*I am he as you are he as you are me
And we are all together
See how they run like pigs from a gun
See how they fly. I'm crying.*

*Sitting on a cornflake, waiting for the van to come
Corporation t-shirt, stupid bloody Tuesday
Man, you been a naughty boy, you let your face grow long*

(chorus) *I am the eggman (woo), they are the eggmen (woo),
I am the walrus-- Goo goo goo joob!*

*Mister City Policeman sitting
Pretty little policemen in a row.
See how they fly like Lucy in the Sky,
See how they run. I'm crying. I'm cry,
I'm crying , I'm cry.*

*Yellow matter custard, dripping from a dead dog's eye
Crabalocker fishwife, pornographic priestess
Boy, you been a naughty girl, you let your knickers down*

(chorus)

*Sitting in an English garden waiting for the sun
If the sun don't come, you get a tan from standing in the English rain.*

(chorus)

*Expert texpert choking smokers
Don't you think the joker laughs at you?
(ho ho ho, he he he, ha ha ha)
See how they smile like pigs in a sty,
See how they snide. I'm crying.*

*Semolina Pilchard, climbing up the Eiffel Tower
Elementary penguin singing Hare Krishna
Man, you should have seen them kicking Edgar Allan Poe*

(chorus)

Juba juba juba, juba, juba, juba, juba, juba, juba juba. Juba juba...

Lennon told Playboy in 1980 : "The first line was written on one acid trip one weekend. The second line was written on the next acid trip the next weekend..."

"Walrus" was recorded September 5, 1967 at the EMI Abbey Road studios, with overdubbing September 6 and 27. It was released as a single in the U.K. and U.S. on November 24, 1967. A surrealistic filmed performance of "Walrus," featuring the *Beatles*, was aired on the BBC on the day after Christmas 1967. In this (now) music video of "Walrus" (viewable on YouTube), Lennon appears in his Walrus garb, and dressed as The Eggman too, with a shell-like cap on his head. (See Dowdling, William J., *Beatlesongs*. N.Y.:1989 Fireside/Simon & Schuster, pp. 197-199).

14. Zimmer, Ben, "Celebrating the Beatles: Goo goo goo joob!" *Visual Thesaurus*, Thinkmap, Inc., September 9, 2009.

15. Lennon added:

[Later I] realized that the walrus was the bad guy in the story, and the carpenter was the good guy. I thought, 'Oh, shit, I picked the wrong guy! I should have said "I am the carpenter." But that wouldn't have been the same, would it? (*singing*) *I am the carpenter* (*laughing*). (Sept. 1980, *Playboy Interviews*, p 156).

Lennon refers here to the fact that, as they ate the oysters in their story, the Walrus and the Carpenter acted differently and said different things.

The Carpenter "said nothing" but asked for more oysters; The Walrus "weeps" for the oysters, "sympathizes" with them, but sorts out the largest oysters, "holding his pocket-handkerchief before his streaming eyes."

Alice at first says she "like(s) the Walrus best...because he was a *little* sorry for the poor oysters." But Tweedledee points out that the Walrus held his handkerchief "so that the Carpenter couldn't count how many (oysters) he took." "Then I like the Carpenter best," responded Alice, "if he didn't eat so many as the Walrus." "But he ate as many as he could", said Tweedledum. "Well! They were *both* very unpleasant characters," Alice finally concludes.

16. Lennon friend Pete Shotton (a member of Lennon's pre-*Beatles* band *The Quarrymen*) recalls this Lennon remark when 'Walrus' was completed (See Shotton, Pete and Nicholas Schaffner, *John Lennon in My Life*. NY: Stein and Day 1983, p. 124).

