

Joyce Lexicography
Volume 104



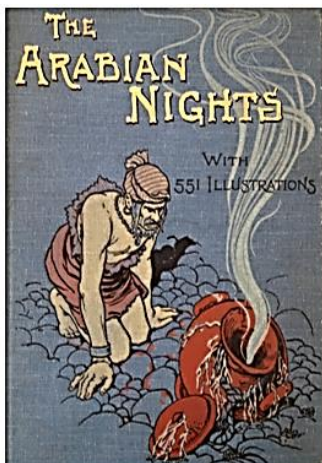
C. George Sandulescu and Lidia Vianu

Joyce's "Words"

in *Finnegans Wake*

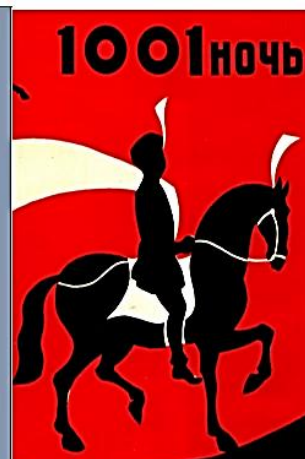
From 9 Letters Upwards

From Episode One to Episode Eight
(out of a total of 17 episodes)



Ullhodturdenweirmudgaar
dgringnirurdrmolnirfenrir
lukkilokkibaugimandodrre
rinsurtkrinnngernrackinaro
ckar!

(FW424.20)



CONTEMPORARY
LITERATURE PRESS



<http://editura.mttlc.ro>

Bucharest 2014

Joyce Lexicography. Volumes 104, 105, 106

C. George Sandulescu and Lidia Vianu

Long Words in *Finnegans Wake*

ISBN 978-606-8592-53-4, 978-606-8592-54-1, 978-606-8592-55-8

Since 2011, *Contemporary Literature Press* has published over one hundred *Finnegans Wake* Lexicons. They all deal with languages, literature, geography, music, even story and characters in James Joyce's last book. We have also published our own online version line-numbered of *Finnegans Wake*. It contains significantly fewer errors than many other versions. Our Lexicons have literally brought *Finnegans Wake* to Romania, possibly to almost all former communist countries. Students of English are beginning to come to terms with this most enigmatic of Joyce's books even in places where English was thought so little about.

It is now time for us to change the angle of approach: we are switching from Meaning to Number. We are now listing most nine-letter words, and longer, in the order in which they occur in the text itself. Our first remark was that

Din 2011 până în prezent, *Contemporary Literature Press* a publicat peste o sută de Lexicoane *Finnegans Wake*. Acestea se ocupă de limbile străine, literatură, geografie, muzică, ba chiar și de intriga ori personajele din ultima carte scrisă de James Joyce. Am publicat de asemenea și o versiune a cărții *Finnegans Wake* online, cu rândurile numerotate pe pagină. Această versiune este făcută de noi și conține mai puține erori decât multe altele. Lexicoanele noastre au adus *Finnegans Wake* în România, și probabil în mai toate fostele țări comuniste. Ele au pus în mâna studenților culturii și literaturii engleze o carte mai enigmatică decât tot restul cărților scrise de Joyce, o carte la care prea puțini meditaseră până atunci în acest spațiu geografic.

A venit vremea să ne schimbăm unghiul de abordare: trecem acum de la Sens la Număr. Publicăm pentru început majoritatea cuvintelor care conțin nouă litere ori mai mult decât atât, în ordinea în care apar cuvintele respective în text.

most of them do not really exist in English as such. They are James Joyce's own concoctions.

George Sandulescu's article entitled "Cartouching" is the most adequate introduction to these three volumes. In a forthcoming volume, renowned physicist Ioan-Iovitz Popescu, Member of the Romanian Academy, will apply to *Finnegans Wake* his latest discoveries in Quantitative Linguistics.

Our *Manual for the Advanced Study of Finnegans Wake*, in 105 volumes now, is asking a very simple question: What exactly did Joyce do to the words we all used to know? As has become customary with *Contemporary Literature Press*, we encourage our readers to find their own answers in the wake of Heidegger's philosophy. These lists of Long Words might prove useful to them along the way.

Don't forget linguistics: it is very important!

Va fi ușor de observat de la prima vedere că aceste cuvinte nu există în limbă: în nicio limbă. Ele au fost născocite de James Joyce.

Cea mai potrivită introducere pentru aceste trei volume este articolul lui George Sandulescu intitulat „Cartouching”. În viitorul foarte apropiat, vom publica un volum în care renumitul fizician Ioan-Iovitz Popescu, Membru al Academiei Române, va aplica la *Finnegans Wake* descoperirile lui din domeniul Lingvisticii Cuantice.

A Manual for the Advanced Study of Finnegans Wake, care ajunge acum la 105 volume, pune o întrebare cât se poate de simplă: Ce anume face Joyce cu cuvintele pe care fiecare dintre noi credea că le știe? Așa cum a făcut *Contemporary Literature Press* și până acum, ne invităm cititorii să răspundă ei înșiși, mergând în felul acesta pe urmele filosofiei lui Heidegger. În găsirea unui răspuns, listele acestea de Cuvinte Lungi s-ar putea să le fie de folos.

Un lucru nu trebuie să uităm: de lingvistică nu ne putem lipsi!

C. George Sandulescu and Lidia Vianu

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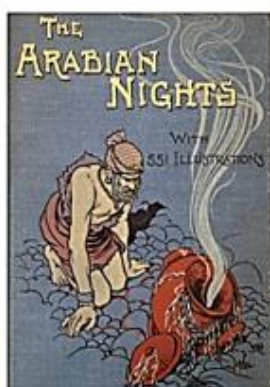


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Bucharest 2014

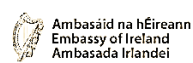


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GEORGE SANDULESCU

Contemporary Literature Press

Editura pentru Studiul Limbii Engleze prin Literatură



The only online Literature Publishing House of the University of Bucharest

ISBN 978-606-8592-53-4

Cover Design, Illustrations,
and overall Layout by
Lidia Vianu

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By Long Words we here mean words of 9 letters and more.

In these three volumes, 104, 105, 106, the Long Words have been listed in the order of their occurrence in the text.

Arabian Nights is called in Romanian, and probably in other languages, *1001 de nopți*.

Sub-editing: Lavinia Andrei, Liliana Andreiu, Diana Apetroaei, Anca Băluț, Magda Bucur, Diana Corbu, Elena Mihail, Alexandra Munteanu, Bianca Mușat, Victor Năvală, Sînziana Paltin, Evelina Pavel, Diana Raicev, Sabrina Seserman, Irina Stoian, Andreea Ștefan, Minodora Tunaru.

IT Expertise: Simona Sămulescu.

Publicity: Violeta Baroană.

9 May 2014

From **The Times Literary Supplement** No 5797

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A Manual for the Advanced Study
of *Finnegans Wake*
in One Hundred and One Volumes
totalling 26,000 pages
by C. George Sandulescu and Lidia Vianu



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Bucharest 2014




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By Way of Introduction

The following list of 35 quotations from James Joyce's *Finnegans Wake* leads us to the idea that it is more productive to examine Joyce's words, however long they may be, as a whole. The meaningful segments these words contain are only efficient in their simultaneity. C. George Sandulescu has his own theory on this simultaneity of sound and meaning. We are publishing his article entitled **Cartouching** as a Guide to understanding our list of *Long Words in Finnegans Wake*.

LV

1. **when a mon merries his lute is all long.
For whole the world to see.** FW006.11
2. probable words, possibly said FW.052.32
3. **Borrowing a word and begging the question** and stealing tinder and slipping like soap. FW094.25
4. Toties testies quoties questies. **The war is in words** and the wood is the world. FW098.34
5. misappropriating the spoken words of others FW109.36
6. And it is surely a lesser ignorance to write a word with every consonant too few than to add all too many. The end? Say it with missiles then and thus arabesque the page. (...) So why, pray, sign anything as long as every word, letter, penstroke, paperspace is a **perfect signature of its own?** FW115.01
7. a word as **cunningly hidden** in its maze of confused drapery as a fieldmouse in a nest of coloured ribbons FW120.05
8. shipshaped phrase of buglooking words with a form FW128.06
9. a dud letter, a sing a song a sylble; a byword, a sentence with surcease FW129.07

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Long Words in *Finnegans Wake*

4

10. playing with **thistlewords** FW169.22
11. **evil in the bosom of a good word** FW189.29
12. The howtosayto itiswhatis hemustwhomust worden schall. A **darktongues**, kunning. FW223.27
13. Hlls vlls. The **timid hearts of words** all exeomnosunt. FW258.02
14. Where flash becomes word and **silents selfloud**. FW267.16
15. Atac first, queckqueck quicks after. Beware how in that hist subtaile of schlangder² lies liaison to **tease oreilles!** To vert embowed set proper penchant. But learn from that ancient tongue to be middle old modern to the minute. FW270.14
16. the contonuation through regeneration of the urutteration of the **word in pregress**. FW284.20
17. real to jazztfancy the **novo** takin place of what **stale words** FW292.20
18. our **onliness** of his revelance to your ultitude. The illfollowable staying in wait for you with the winning word put into his mouth FW325.35
19. **words of silent power** FW345.19
20. before the wordcraft of this early **woodcutter**, a master of **vignettiennes** FW356.36

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Long Words in *Finnegans Wake*

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21. In the buginning is the woid, in the muddle is the sounddance and thereinofter you're in the unbewised again, vund vulsyvolsy. You talker dunsker's brogue men we our souls speech obstruct hostery. **Silence in thought! Spreach!** FW378.29
22. How all too **unwordy** am I, a mere mailman of peace FW408.10
23. The hundredlettered name again, last word of perfect language. FW425.23
24. Every dimmed letter in it is a copy and not a few of the silbils and wholly words I can show you in my Kingdom of Heaven. The lowquacity of him! With his threestar monothong! Thaw! **The last word in stolentelling!** FW425.23
25. I am giving youth now again in words of style byaway FW432.16
26. Words taken in triumph, my sweet assistance, from the sufferant pen of our **jocosus inkerman** militant of the reed behind the ear. FW433.07
27. A word apparting and shall the heart's tone be silent. FW454.26
28. But the whacker his word the **weaker our ears** for auracles who parles parses orileys. FW467.28
29. I am told by our interpreter, Hanner Esellus, that there are fully six hundred and six ragwords in your malherbal Magis landeguage FW478.07

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Long Words in *Finnegans Wake*

6

- | | |
|--|----------|
| 30. counterpoint words | FW482.34 |
| 31. Plunger words what paddle verbed. | FW486.09 |
| 32. Upjack! I shudder for your thought! Think! Put
from your mind that and take on trust this. The
next word depends on your answer. | FW487.04 |
| 33. His thoughts that wouldbe words, his livings that
havebeen deeds. | FW531.31 |
| 34. I always think in a wordworth's | FW539.05 |
| 35. graced be Gad and all giddy gadgets, in whose
words were the beginnings | FW597.09 |

The End

C. George Sandulescu

Cartouching¹

¹First conceived during the Spring of 1977, this section represents my contribution to the panel I chaired at the James Joyce Symposium (Dublin, June 1977). On that occasion, it was all delivered in ten minutes, which also included questions and comments from the floor.

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Long Words in *Finnegans Wake*

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Joyce finds a close parallel between the discovery of the source of the Nile and the writing – and perhaps the reading – of *Finnegans Wake*.

Jim Atherton (1959: 281)

I call cartouching a convenient heuristic procedure for *decoding* already encoded meaning in difficult poetic discourse in prose, especially of the FW type.

Cartouching was an interesting ancient Egyptian device for *encoding* in writing royal names, such as Ptolemy V Epiphanes, king of all Egypt, as these names were supposed to possess magic qualities. It was on this very name, and Cleopatra's, that Thomas Young in 1814, and Jean-François Champollion in 1822 and afterwards, managed to unravel the intricacies of the ancient Egyptian script. And it was on the four or five cartouches of the Rosetta Stone – repeats of the same name of Epiphanes – that both Young and Champollion had the separate revelation of the way this script was functioning. This is one of those Joycean coincidences that the name incapsulated in the cartouche of the Rosetta Stone, so central to Champollion's major discovery, is strangely reminiscent of the word that Joyce himself shunned and eliminated carefully from any theorizing after the incomplete completion of *Stephen Hero*. On top of it all, the Rosetta Stone was the very first Interlinear of human civilization, and, by coincidence again perhaps, it is a cartouche-based *Interlinear* that I propose in the subsequent Lexicon.

But to return now to the very essence of the cartouche. It is supposed, by my definition at least, to flash meaning in the way a bleep flashes sound signals. For it is a sort of bleep that calls doctors to an emergency hospital, signalling to them from somewhere in their breast

pocket that they must report to headquarters at once. And it is a similar bleep too which transmits to earth the whereabouts of a satellite thrown into orbit. Well, a cartouche does bleep, or it does not. If it does not, it either is not a cartouche (for one should not forget that a cartouche is a decoder's entity only), or the reader in question is not a suitable decoder. What the encoder had done is quite another matter, and that is, I am inclined to think, entirely his own private concern. Genetic research is, and should be, quite different in methodology and goals from the consistently structural approach to the printed text. As Paul Ricoeur (1970: 182-3) says, a text truly comes to life only upon the physical death of its author.

The eerie cartouche-bleep is epiphany-like: if it does not flash sound or meaning or whatever, it is not *it*. In other words, it does not fulfil its inherent function. Leo Spitzer was very fond of this device, though he simply called it a 'click'. The reader, he used to state, should go through a text on and on and over and over until he hears, or perceives a 'click', and then, starting from there, he should proceed to make an assessment of the whole text and thoroughly explicate his click:

(SPITZER (1948/1967: 6-7)) What seemed an agglomeration of mere sounds now appears motivated. We feel the same 'inner click' accompanying our comprehension.

Leo Spitzer himself was hearing the click when he was supposed to be hearing it; that was enough for him: he did not much bother about the underlying formal gadget, that was instrumental in producing it. Or, if he did, he took that particular thing to be the whole work of literature itself. As such, his click was a structural click, as it provided panoramic insight, leading to an overall assessment of *Don Quixote*, or any other piece of literature that might become a prey to his scrutiny. A cartouche is different, for it is a textural device only. It is far too early to try and assess its structural implications. It is a certainty that it is closely associated with a methodology for reading *Finnegans Wake*: it is perhaps the indispensable

tool the average reader has to have in order to delve his own tunnel through a man-made mountain of meaning. As John Austin says somewhere, echoing Wittgenstein, the good craftsman should take good care of his tools, and keep them clean and tidy:

(AUSTIN (1955/1970: 181-2)) Words are our tools, and, as a minimum, we should use clean tools: we should know what we mean and what we do not.

One essential operation the perceptive reader is asked to do when seehearing – a blend of Tindall’s ‘wifedaughter’ brand! – this semantic bleep is to stay his progress, stop the videorecorder, as it were, and then try to slow-motion for his own benefit the semantic event he has gone through; he must ask himself:

What happened, and when, which led me to the revelation (the choice of this word here is deliberate!) of the fact that x is y?

It is very important for the reader to try and single out the exact boundaries of a cartouche. In order to facilitate this operation of lifting the cartouche from its highly intricate surrounding discourse, he is bound to some marked extent to adopt a to-hell-with-context frame of mind, and relax. This twin stance is FW-specific, and for lack of space here, it will be relegated for discussion elsewhere. The reason for neatly lifting the cartouche from surrounding FW discourse is quite simple: once lifted and properly identified, it is sure to function in one capacity or another – as hidden reminder, at the least – in order to carry the story. The lifting trigger is solely and exclusively its own semantic brilliancy, traceable back and quite analogous to –

(JJ (SH: 215)) a sudden spiritual manifestation whether in the vulgarity of speech / .../ or in a memorable phase of the mind itself.

That is what Hodgart & Worthington (1959) did when they lifted all cartouches from FW discourse containing a *renvoi*, or pointer, meant to turn the reader's mind's eye towards one particular Song or another. This is what Clive Hart (1962) did too, when he lifted all twice or more occurring cartouches of FW discourse on the strength of their intrinsic leitmotivistic capabilities, i.e. by virtue more or less of their very at-least-twice occurring. This too is what Adaline Glasheen (1956/1963/1977) did, when she exclaimed, 'Aha!', spectralizing in loud writing strong presuppositions of personal identity. They all had seenheard the Spitzerian semantic 'click', at the textural level of course, and whenever they were not absolutely sure they had seenheard it – the bleep that is – loud and clear, they carefully marked the fact with a question-mark or a pair of braces. All this is accounted for by the fact that saying 'x is y' in a difficult situation is a revelation of meaning, which is ultimately grounded upon some sort of semantic coming-forth. That in its turn may receive a wide range of possible verbalizations in one's own interior monologue, in retrospective formulas such as –

- (a) It struck me that x was y.
- (b) It dawned upon me that x was y.

or, in the drier tone of understatement –

- (c) I suddenly realized that x was y.

and even the still lower key of –

- (d) I suddenly noticed that x was y.

The listing may go on, of course. But the word *sudden* is important in all the entries. It is perhaps essential to the definition of a cartouche, and as I was saying earlier, it is unpremeditatedly traceable to 'a sudden spiritual manifestation' in the decoder-reader. In short, the cartouche is the

textural, or materially linguistic outcome of a very sudden and very fragile moment of revelation in ourselves. Once identified, and the ephemeral pleasure of identification gone, the cartouche as such is bound to go into cold storage, awaiting happier days – its potential recurrence. By way of illustration, and fully aware that dissection kills the revelation part of anything, be it God or love or sex, I am going to have a closer look, all the same, at one particular segment of FW discourse, chosen more or less at random. Here it is:

(1) 020.07: and Gutenmorg with his cromagnom charter,

The cartouche that I am suggesting that we should borrow from the ancient Egyptians looks like this when it is empty:

(2)

It functions as a slot into which the ancient Egyptians used to insert the filler ‘name of a great ruler’, which was indeed Champollion’s clue to the decipherment of the hieroglyphs. Into this cartouche, the above segment from *Finnegans Wake* is now being inserted, obtaining –

(3) : and Gutenmorg with his cromagnom charter,

In addition to this cartouche containing the given segment (which, I would like to advance here, has a special kind of semantic glow about it!), there must be an indication as to where it is to be found exactly in the body of the book. Conventional Joyce scholarship would call this ‘page and line reference’; personally, I would like to adopt a more refined approach to it here and call it, making use of current technology, ‘address’. This address contains in my suggestion three elements instead of two, as I am adding *item reference* to the already existing page and line references; this is done expressly for purposes of absolutely accurate

identification. These three elements of the address would in themselves form another entity, which merely for the sake of methodological convenience, may be looked upon as another cartouche-like unit, thus –

(4) (020.07 : 2. (::5))

This should be simply taken to mean that the FW segment encapsulated in the cartouche under (3) is located on page 20, line 7, and its first item is the second item in the line, which, for the purposes of this analysis, should be bracketed together with the subsequent five items, bringing the total up to six items. It is again ‘context’ which forces us to have two cartouches instead of merely one, as the latter gives the discourse placement of the segment under scrutiny. For typographic reasons, I propose that the boundaries of the two cartouches be rendered by normal parentheses in concentric bracketing (as the address is subordinated to the FW segment). On the printed page, it would form one single cartouche. It is up to the reader to visualize the two parallel lines, linking the other parentheses together, and in this way forming the perfect cartouche.

(5) (020.07 : 2. (::5) (: and Gutenmorg with his cromagnom charter,))

And for the sake of clarity too, it must be emphatically pointed out once again that both the address and the boundary punctuation are part and parcel of the ‘context’ and should be viewed as intrusions of a context-sensitive approach into an otherwise context-free analysis.

Once the question of the formal and graphic representation of the cartouche is more or less satisfactorily expounded, it is time to have a closer look at the words themselves, and start the analysis. In order to have any claim to at least attempted exhaustiveness, to say nothing of the achieved one, simplifications in the manner of presentation are imperative, as the analysis is far more complex than might be expected at

first sight. For purposes of space-saving straightforwardness, I would like to let it fall into at least six stages, and present them in a form which is as close to a diagrammatic approach as possible. The purpose of the first stage is to emphasize the degree of relevance of the material by singling out what is more relevant from what is less relevant (in relation to the very restricted goals of the analysis), so that cleaner relevant information is passed on to the next stage. Then, the second stage is there merely to make explicit the conclusions of the first one and state them from another angle. The third stage is at first sight trivial, but in point of actual fact very important, as it is there in order to detach a very relevant significant detail, namely capitalization. The fourth stage can be taken to be a new beginning, for it is here that the semantic conventions are introduced, largely as a result of matching. The purpose of the fifth stage is to anticipate the conclusions by continuing the matching operation of the elements obtained in the previous stage, and all constitutive elements begin to radiate analogous meaning. Finally, the last stage makes the point that the cartouche holds together on account of the fact that its major semantic constituents shine in unison, exhibiting brilliancy of meaning on account of the very fact that they essentially embody the same semantic primitive.

STAGE ONE: Function Word Analysis

(6) : and (NP₁) with his (NP₂),)

STAGE TWO: Content Word Analysis

(7.a) ((Gutenmorg) ((cromagnom) (charter)))
NP₁ NP₁ NP₂ NP₂

(7.b) ((NOUN common) (NOUN common)))
(ADJ function)

STAGE THREE: Graphemic Analysis

STATEMENT 1: Initial grapheme of NP₁ is capitalized, whereas NP₂ contains no capitalization.

PROPOSITION 2: The general convention is that one name of one Person is usually marked by one single capital.

COROLLARY 1: Only one capital, i.e. G, in a six-word segment, in conjunction with function-word *his*, is meant to mark PERSON.

COROLLARY 2: Reinforcing punctuation, capitalization, and *his* fuse the segment into one single entity and converge in pointing to a PERSON.

STAGE FOUR: Semantic Analysis : Type/Token Correlation

- (8. 1) ((To) (Gutenmorg) (cromagnom) (charter))
- (8. 2) ((To) (Gutenmorg) ((Ty₁) (G (Gutenberg))))
- (8. 3) ((To) (Gutenmorg) ((Ty₂) (g (guten (M) Morgen))))
- (8. 4) ((To) (cromagnom) ((Ty₃) (C (Cro- (M) Magnon) n)))
- (8. 5) ((To) (cromagnom) ((Ty₄) (O (M (Magna) a))))
- (8. 6) ((To) (charter) ((Ty₅) (C (Carta) a)))
- (8. 7) ((To) (charter) ((Ty₆) (C (Charta) a)))
- (8. 8) ((Ty) (Gutenberg) (guten Morgen) (Cro-Magnon) (Magna-Carta)

PROPOSITION 1: Capitalization provides an important link between the lower graphemic level and the higher semantic level.

STATEMENT 2: The diagraph *gn* remains stable throughout, even when permitting phonological variation (two pronunciations possible); the diagraph *ch* allows for two graphemic variants (*cha-*) (*ca-*), and two phonological variants. Both diagraphs are major semantic triggers.

STATEMENT 3: Conventional hyphenation in (8. 4) facilitates identification of LAT *magnus*, *-a*, *-um* in (8. 5).

STATEMENT 4: ((8. 7) Charta) is current misspelling for ((8. 6) Carta).

STAGE FIVE: Prototypal and Archetypal Analysis

STATEMENT OF FACT 1: Johann Gutenberg (1397?-1468) was a GERMAN printer, the reputed INVENTOR of movable type, whose name is associated with *The Gutenberg Bible* that he had been instrumental in printing.

STATEMENT OF FACT 2: Cro-Magnon is (1) a cave in the Dordogne department, FRANCE, where (2) was found. Cro-Magnon is (2) a member of prehistoric race of tall, erect men; the Cro-Magnons are considered to be the FIRST to belong to the same species (*Homo Sapiens*) as modern man.

STATEMENT OF FACT 3: *Morgen* is GERMAN for (1) morning, daybreak, dawn, sunrise, and for (2) ARCAHIC & POETIC) the east. *Guten Morgen!* is

GERMAN for the FIRST greeting of the day, very common in a German-speaking environment.

STATEMENT OF FACT 4: The LATIN phrase *Magna Carta* (often translated by the U.S. Establishment as The Great Charter) is (1) the Great Charter of English liberties, delivered on 19th June 1215 by King John at Runnymede, on the demand of the English barons: it is the FIRST document of the English constitution and (2) any fundamental constitution that secures personal liberty and civil rights.

STAGE SIX: Semantic Feature Analysis

NOTE: Roman Jakobson's DISTINCTIVE FEATURES are here exclusively used to cover SEMANTIC aspects. For the limited purpose of this study, they could roughly be interpreted as Semantic Primitives. They are mainly used in their marked values [+ FEATURE] to point to the existence of *common denominators*.

STATEMENT OF FACT 1: Johann Gutenberg was the FIRST printer (civilization ever had; i.e. he embodied the dawn of the world of books).

STATEMENT OF FACT 2: Cro-Magnon was the FIRST modern man (he, again, meant in a way the dawn of human civilization).

STATEMENT OF FACT 3: *Guten Morgen!* is the FIRST greeting of the day (metaphorically, the dawn – in the cyclic sense of 'start again' of daily communication by language, and perhaps the only very common greeting of the day in German (and English) among members of the same family, meeting at breakfast).

STATEMENT OF FACT 4: *Magna Carta* is the FIRST legal document securing personal liberty and human rights, the dawn, as it were, of law and order in the sense given it by pan-Western civilization.

Returning now to the initial FW cartouche, bearing in mind this semantic feature which is [+ FIRST], we notice that it occurs four times, once in each of the major lexical items. The capitalized lexical item, however, receives a double semantic load. This semantic feature would make the initial segment evince the following underlying pattern, as given in (9), and the punctuation marks become now even more important as boundary markers. Here first is what we had under (3) earlier on:

- (9) (: and Gutenmorg with is cromagnom charter,)
 (Gutenberg) (guten Morgen!) (Cro-Magnon) (magna) (Carta) (Charter) (Magna Carta)
 [+FIRST] [+FIRST] [+FIRST] [+FIRST]
 (1) (2) (3) (4)

These four occurrences of this specific distinctive feature should be grouped, or bracketed, together in the following way, in order to reflect the *grammatical* reality of the FW text. This time, for methodological reasons, I choose to place myself not at the level of (3), but at the level of (7.a), which was – to repeat it here for facility of reference –

- (7.a) ((Gutenmorg) ((cromagnom) (charter)))
 NP₁ NP₁ NP₂ NP₂

The corresponding pattern of the semantic features would then be something like –

- (10) (([+ FIRST] [+ FIRST]) ([+ FIRST] [+ FIRST]))
 NP₁ NP₁ NP₂ NP₂

The factual symmetry of this feature structure of the FW segment is indeed astonishing. But I was also saying at the beginning of this analysis that there is intra-segment evidence that NP₁ is a PERSON: this is provided by the function-word *his*, which in terms of a similar semantic-feature analysis tells that NP₁ stands for SOMEBODY, not only on the semantic evidence provided by the Statement of Fact, which is to a large extent extrinsic and extraneous, but also, and more importantly, on the strength of grammatical evidence to be discovered within the very boundaries of the cartouche. But this ‘some man’ (to discard for a few seconds his feature attributes as analysed above) is endowed with something, holds something, perhaps in his hand, possesses something, etc. This is again very clearly indicated grammatically by the outline of

grammatical structure as appearing under (6), which I repeat here for convenience –

(6) : and (NP₁) with his (NP₂),)

which becomes –

(11) (: and (SOME PERSON) with his (SOME OBJECT),)

It may be ‘Peeping Tom with his binoculars’, or ‘Bishop Berkeley with his solipsistic crosier’, or even – why not? – ‘Roman Jakobson with his theory of Distinctive Features’... But it is not. And it is not simply because the semantic-feature analysis points in a different direction. Incidentally, the Object that the man is endowed with, possesses, holds in his hand, etc. turns out to be in the undercurrent of meaning elementals too, whether we want it or not, some kind of *charter*. For *charta* is obsolete, and alien, not naturalized, the Shorter Oxford Dictionary states, and stands for ‘ paper’, ‘letter’, ‘deed’, ‘record’. Which by logical extension leads one to the gloss ‘book’. For according to Thomas Hobbes, “Charters are donations of the sovereign; and not laws, but exemptions from law’. This latter gloss would move it further away from legal connotations. The meaning of *charter*, therefore, particularly in a pan-historic pan-European approach is very fluid, very slippery, and eludes the operation of pinning it down to tangible lexicographic butterflies. Thomas Hobbes himself is reluctant to accept the meaning of ‘law’, which tends to become less central to the word than one might like to remember it from one’s history classes of long ago. I personally prefer a gloss along the line of PAPER – DEED (in the two senses) – LETTER – BOOK. My Romance-language exposure over time might account for certain imperceptible shifts of connotational-denotational emphasis. The segment thus becomes –

(12) (: and (SOME MAN) with his (SOME BOOK),)

It is now high time to append the feature attributes to each of the NP's:

(13) (: and ([+FIRST] [+FIRST] MAN) with his ([+FIRST] [+FIRST] BOOK),)

It is at this stage – and not *before* – that scientific rigour leaves off, and the individual's imaginative capabilities take over. It is at this stage, too, that we must reread our Leo Spitzers, and William Empsons, and the other brilliant exponents of close textual analysis. And even reading Albert Einstein might not be so harmful and repelling an experience, for he too believed in imagination and clear-sighted intuition as the tool *par excellence*, which must necessarily take over when all the other tools are failing or have already failed.

Going back to cartouche, I should like to add that without the flash of lightning emerging from the cloudy heaven of intuited language experience, there is no way in which we could have the peal of thunder descend upon us with its rumbling meaning. (The ten hundredletterthunderwords in *Finnegans Wake* are sure to be extreme instances of highly intricate cartouching, still awaiting analogous analyses.) It is at this stage, therefore, that one is allowed to leave aside the more rigorous tools of the language analyst, and start to improvise semantically with the more imaginative and equally useful tools of the literary critic and historian, of the teacher of literature, and of the text explicator. If we were to take a few steps along that tortuous path, I would perhaps like to improvise in a New Orleans style tradition, and, coming closer to the vast implications of Here Comes EVERYBODY, the man I would point out by identikit that Joyce was trying among others to put across to us, would be something like –

(14) (: and the Dawn Man with his Dawn Book ,)

That would be poetic enough for me, and sufficiently rigorous too in order to comply with the constraints that I myself had imposed upon

my analysis. To me, therefore, the four 'First-First' flashes are picked up semantically and more elegantly by 'Dawn-Dawn' – of the Dawn of human civilization, and the Dawn of the Libraries of the World includingexcluding Alexandria.

Some cartouches, after they are perceived as such, do not bob up again, and allow me to assume just for the sake of argument, without further ado, that this is the case with the example we have just scrutinized at considerable length, and thus avail ourselves of this pretext to drop the example. In other cases, however, certain segments are bound to bob up again and again; every time the reader spots an eitch, a sea and a eh anywhere in the text or the subtext – see Stanislavsky for the notion – he is as a matter of course bound to develop Spitzer's 'click', and exclaim 'Aha!' This is indeed a question of 'Who is Who When Everybody Is Somebody Else'. The same is true about The Lord's Prayer, any small chunk of which any prayer-conscious person should be able to identify. It functions as one of the major archetypes (q.v.), and is actualized in the FW text in the shape of about forty-four cartouches. The material occurrence of any of these cartouches is instrumental in generating the archetype.

There are substantial differences between *cartouche*, *archetype* and *motif*. A cartouche may not so much be relatable to a cultural archetype as, via a prototype (q.v.), go direct to a semantic primitive, such as [± FIRST] in the Gutenmorg-cromagnom example above discussed, or [± FIRE], as in the first two lines of page 594. Further, both cartouche and archetype may be nonce occurrences, with no minimal two-occurrence requirement as is the case with the Clive Hart leitmotiv. In this connection, it might perhaps be profitable at times to distinguish between nonce-cartouches, and motif-cartouches (the subject most certainly deserves minute investigation), but the distinction is tenuous, as it is always bound to depend on the 'present state of the art' in FW research at any moment in time – past, present or foreseeable future.

To summarize the differences between cartouche, archetype and motif: a cartouche is eminently bracketable and detachable, a leitmotiv is

inherently recurrent, and an archetype is a blanket term covering a strong Token/Type relation, generally aimed at conveying explicit cultural information.

As the present discussion is slightly getting out of hand both in point of level of abstraction and in point of ambiguity of status of borderline instances, it would be far wiser for the time being to leave the field of cartouching with a practical thought – namely, with the following Rule of the Thumb: a cartouche is more often than not the material embodiment of an archetype, e.g. the highbrow quote ((502.29:2) Miss Somer's nice dream) on the corresponding lowbrow (journalese) one ((301.06:5) Christ's Church varses Bellail). A cartouche, in other words, is a heuristic tool. As a tool, it must always be clean and ready for use. If items cannot be bracketed together neatly to form a cartouche, thus –

(15) ((417.04:4), his good smetterling of entymology)

then it may mean that there is something wrong with it. It should also be noted that, cartouches are not often interrupted by 'lexical noise' (i.e. irrelevant and redundantly digressive 'foreign bodies'). If there is something within their bounds that does not really belong there, it means that something is out of order in our decoding algorithms and we had better start the process afresh. Furthermore, cartouches are easily memorized. For they are a memorable mini-phase of the mind itself: they are internally pasted together by a sort of semantic glue that has a very high mnemonic quotient, which in the following instances resides in their deictic feature [+ PERSON]:

(16.a) ((230.04:4) Bill C. Babby) and ((441.11:11) Mavis Toffeelips)
 ((Beelzebub)) and ((Mephistopheles))
((395.23:9) Nema Knatut) and ((385.04:12) Twotongue Common)
 ((Tutankhamen)) and ((Tutankhamen))

So much for the analysis of the cartouche in itself. It has been, it is true, very largely a context-free analysis. But it has also been a watertight analysis both in point of Statements of Historical Fact (Gutenberg, Cro-Magnon, Magna Carta) and in point of Statements of Language Information (guten Morgen!) and of Grammatical Information (X with his Y). It is up to the reader to take the cartouche, with its semantic thunder now paradoxically exploded but not defused, and make the most of it. He should approach it the way I approached it when I lifted it from the text – almost at random, and solely on the strength of its boundaries being signalled by punctuation marks. After the context-free analysis, he should then go back to the FW text with it, and fit it back into place, taking good care not to lose any of the six stages of the analysis on the way. In this way, he is well-equipped to ride the high seas of a context-sensitive analysis on the next leg of his perilous voyage to Meaning. In other words, and in more technical phraseology this time, the reader is asked to perform, in my opinion, an operation of *discourse placement* (some might prefer to call it recontextualization), and see whether the analysis proposed fits the larger meaning provided by the Environment. I do not think that for the segment which has just been under scrutiny it is my job here to do it: I save it for later, and for my more environmentalist moods. My job here has been to illustrate cartouching as the working and fact-finding tool that I see it to be within the frame of reference of a methodology for reading *Finnegans Wake*.

This is the flash-flash device that performs the douche-douche upon the reader, giving the tauf-tauf to the ones who have the eyes to see it farfar, as it comes down to us from Great Taufel-Teufel Jim Himself. An exercise in cartouching should be taken as an exercise in epiphanic understanding in the Age of the Minuteman and the Swing-Wing. Hence the computer-like Semantic-Feature analysis. One should keep remembering in ((628.14:6) mememoremee) fashion that Jean-François Champollion succeeded in decartouching the cartouche not only on the strength of the detachability of its formal boundaries (SEE my context-free

approach), but also on the strength of his thorough knowledge of Coptic, which Thomas Young unfortunately did not possess: the average reader of *Finnegans Wake*'s success, too, ultimately depends on the extent of his Europe-centred knowledge – language-wise and otherwise.

Long Words
in *Finnegans Wake*

PART ONE:

1. Episode One (27 pages, from 003 to 029)

PART ONE: 1. Episode One (27 pages, from 003 to 029)	
Long Words	FW Address
commodius	003.02:7
passencore	003.04:10
rearried	003.05:2
wielderfight	003.06:6
penisolate	003.06:8
topsawyer's	003.07:2
themselfe	003.07:9
bellowsed	003.09:8
thuartpeatrick	003.10:2
venissoon	003.10:6
buttended	003.11:2
nathandjoe	003.12:8
regginbrow	003.14:4
bababadalgharaghtakamminarronkonnbronntonneronntuonnthunntrov arrhounawnskawntoohoochoordenenthurnuk	003.15:3
wallstrait	003.17:5
christian	003.18:6
pftjschute	003.19:8
humptyhillhead	003.20:6
unquiring	003.21:2
tumptytumtoes	003.21:12
upturnpikepointandplace	003.22:3
devlinsfirst	003.23:12
oystergods	004.01:8
fishygods	004.01:10
Baddelaries	004.03:6
mathmaster	004.04:3
Micgranes	004.04:5
catapelting	004.04:9
camibalistics	004.05:3
Whoyteboyce	004.05:7

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Assiegates	004.06:2
boomerangstroms	004.06:4
Sanglorians	004.07:1
Killykillkilly	004.07:8
bidimetoloves	004.09:4
tegotetabsolvers	004.09:8
fornicationists	004.12:5
fanespanned	004.13:4
Bygmester	004.18:1
immarginable	004.19:7
toofarback	004.19:11
messuages	004.20:3
Helviticus	004.21:2
deuteronomy	004.21:4
yeastyday	004.21:6
eviparated	004.24:3
guenneses	004.24:7
pentschanjeuchy	004.25:8
balbulous	004.30:3
ivoroiled	004.31:3
habitacularly	004.31:7
Childeric	004.32:2
Eggeberth	004.32:3
caligulate	004.32:6
multiplicables	004.32:8
alltitude	004.33:3
malltitude	004.33:5
neatlight	004.33:10
wheretwin	004.34:2
roundhead	004.34:6
upstanded	004.35:6
joygrantit	004.35:7
waalworth	004.35:9
skyerscape	004.36:3
entowerly	004.36:8
erigenating	004.36:9
celescalating	005.01:5
hierarchitectiptitoploftical	005.01:10
baubletop	005.02:9
o'toolers	005.03:3
clittering	005.03:4
a'buckets	005.03:8

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clottering	005.03:9
Booslaeugh	005.05:13
Riesengeborg	005.06:3
ancillars	005.07:1
troublant	005.07:2
poursuivant	005.07:6
scutschum	005.08:2
husbandman	005.09:4
Finnagain	005.10:7
Sendday's	005.11:4
agentlike	005.13:3
thundersday	005.13:8
cubehouse	005.14:6
earwitness	005.14:10
unkalified	005.16:6
muzzlenimiissilehims	005.16:7
blackguardise	005.17:2
whitestone	005.17:4
hurtleturtled	005.17:6
tighteousness	005.18:9
Sustainer	005.18:11
toothmick	005.19:12
leatherbed	005.20:7
Otherways	005.22:4
crunchbracken	005.23:10
allcasually	005.25:10
dreamydeary	005.26:1
missfired	005.26:9
collupsus	005.27:11
wallhall's	005.30:8
rollsrighs	005.30:11
stonengens	005.31:3
kistvanes	005.31:4
tramtrees	005.31:5
fargobawlers	005.31:6
autokinotons	005.32:1
hippohobbies	005.32:2
streetfleets	005.32:3
tournintaxes	005.32:4
megaphoggs	005.32:5
wardsmoats	005.33:4
basilikerks	005.33:6

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aeropagods	005.33:8
jollybrool	005.34:6
mecklenburk	005.35:2
merlinburrow	005.35:10
porecourts	005.36:6
blightblack	006.01:1
workingstacks	006.01:2
twelvepins	006.01:4
noobibusses	006.01:9
sleighding	006.02:2
Safetyfirst	006.02:4
derryjellybies	006.02:8
Tell-No-Tailors'	006.03:3
strupithump	006.04:4
romekeepers	006.04:9
homesweepers	006.05:1
domecreepers	006.05:2
stottered	006.09:12
Mastabatoom	006.10:10
mastabadtomm	006.11:1
Fillagain's	006.14:10
chrissormiss	006.15:1
hoolivans	006.15:5
duodisimally	006.16:5
profusive	006.16:6
ululation	006.17:1
citherers	006.17:10
shoutmost	006.18:13
shoviality	006.19:2
Hanandhunigan's	006.20:8
gaylabouring	006.23:8
pillowscone	006.24:2
E'eraewhere	006.24:7
alanglast	006.26:6
bockalips	006.26:10
barrowload	006.27:8
tautaulogically	006.30:4
platterplate	006.32:11
Shopalist	006.33:3
Bailywick	006.33:5
baronoath	006.33:10
Buythebanks	006.34:3

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Roundthehead	006.34:5
ireglint's	006.35:3
extensolies	006.35:7
baywinds'	006.36:7
rockbound	007.01:1
hoahoahoah	007.01:2
swimswamswum	007.01:4
livvylong	007.01:8
dalppling	007.02:5
bluerybells	007.02:10
flittaflute	007.03:2
patterjackmartins	007.04:7
Grampupus	007.08:8
Finfoefom	007.09:13
Singpantry's	007.10:12
U'Dunnell's	007.12:5
fraudstuff	007.13:7
flowerwhite	007.14:5
noewhemoe	007.15:3
fadograph	007.15:6
Salmosalar	007.16:3
Agapemonides	007.16:10
woebecanned	007.17:8
goodridhirring	007.19:1
brontoichthyan	007.20:8
aslumbered	007.20:11
nighttime	007.21:6
troutling	007.21:12
<i>libertinam</i>	007.23:3
reekierags	007.24:1
sundyechosies	007.24:3
pinnyweight	007.25:1
lovelittle	007.26:4
ninnygoes	007.27:5
nannygoes	007.27:6
Brontolone	007.28:1
verdigrass	007.30:10
ollollowed	007.33:10
lyffing-in-wait	007.35:6
proudseye	007.36:10
mounding's	008.01:4
Wallinstone	008.01:7

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water-loose	008.02:9
quitewhite	008.03:6
villagettes	008.03:7
gigglesomes	008.04:4
follyages	008.04:7
prettilees	008.04:9
Penetrators	008.05:1
museomound	008.05:6
Patkinses	008.06:3
Redismembers	008.06:6
poussepousse	008.07:3
pousseyptram	008.07:4
museyroom	008.09:6
Willingdone	008.10:6
Museyroom	008.10:7
Prooshious	008.10:11
Prooshious	008.11:14
Prooshious	008.13:2
Prooshious	008.14:5
Crossgunn	008.14:8
Bullsfoot	008.15:5
triplewon	008.15:10
Lipoleumhat	008.16:3
Willingdone	008.16:7
Cokenhape	008.17:5
Sraughter	008.17:10
Willingdone	008.17:11
quarterbrass	008.19:4
woodyshoes	008.19:5
bangkok's	008.20:3
pulluponeasyan	008.20:10
inimyskilling	008.23:1
mordering	008.24:7
Gallawghurs	008.25:1
argaumunt	008.25:2
arminus-varminus	008.28:1
crimealine	008.30:1
sheltershock	008.30:7
lipoleums	008.30:10
legahorns	008.31:7
handmade's	008.32:1
undisides	008.32:9

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Willingdone	008.33:2
Willingdone	008.34:7
Willingdone	008.35:1
mormorial	008.35:2
tallowscoop	008.35:3
Wounderworker	008.35:4
Sexcaliber	008.36:7
hrosspower	008.36:8
phillippy	009.01:6
Cromwelly	009.02:3
Willingdone	009.03:7
shortfront	009.04:5
Fieldgaze	009.05:5
Hugacting	009.05:9
fontannoy	009.06:12
Willingdone	009.07:1
agincourting	009.07:9
lipoleums	009.08:3
lipoleums	009.08:6
boycottoncrezy	009.08:9
Willingdone	009.09:3
Willingdone	009.09:6
Willingdone	009.11:7
Willingdone's	009.11:11
dispitchback	009.12:2
desployed	009.12:4
Salamangra	009.13:2
Figtreeyou	009.13:8
Willingdone	009.14:5
Willingdone	009.15:1
twelvemile	009.16:2
cowchooks	009.16:3
stampforth	009.16:7
drankasup	009.17:10
Rooshious	009.18:13
mistletrapes	009.19:9
lipoleums	009.22:5
Willingdone	009.23:1
solphereens	009.25:1
panickburns	009.25:10
Almeidagad	009.26:1
Willingdone	009.26:7

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Underwetter	009.27:7
Finnlams	009.28:2
ousterlists	009.28:10
bunkersheels	009.29:4
Belchum's	009.30:14
Willingdone	009.34:1
tallowscoop	009.34:6
Sophy-Key-Po	009.34:7
divorsion	009.35:5
Gambariste	009.35:10
Dalaveras	009.36:4
fimmieras	009.36:5
lipoleums	010.01:3
Toffeethief	010.01:4
Willingdone	010.01:9
Capeinhope	010.02:6
Stonewall	010.02:7
Willingdone	010.02:8
montrumeny	010.03:5
Lipoleums	010.03:6
bushellors	010.03:10
Willingdone	010.04:10
Willingdone	010.07:8
threefoiled	010.08:4
lipoleums	010.08:7
bombshoob	010.09:10
Willingdone	010.10:4
lipoleums	010.10:12
Willingdone	010.12:5
Willingdone	010.13:4
Culpenhelp	010.13:5
tailoscrupp	010.13:8
lipoleums	010.14:8
madrashattaras	010.16:1
Willingdone	010.16:8
Willingdone	010.17:8
bornstable	010.17:9
ghentleman	010.18:1
dooforhim	010.19:6
lipoleums	010.20:8
museyroom	010.22:6
airabouts	010.26:1

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Jig-a-Lantern	010.27:4
candlelittle	010.27:7
Downadown	010.28:4
Downadown	010.28:6
quaintlymine	010.29:2
awalt'zaround	010.30:3
piltdowns	010.30:5
knollyrock	010.31:1
gnarlybird	010.32:1
ygathering	010.32:2
runalittle	010.32:4
doalittle	010.32:5
preealittle	010.32:6
pouralittle	010.32:7
wipealittle	010.33:1
kicksalittle	010.33:2
severalittle	010.33:3
eatalittle	010.33:4
whinealittle	010.33:5
kenalittle	010.33:6
helfalittle	010.34:1
pelfalittle	010.34:2
gnarlybird	010.34:3
verytableland	010.34:5
bleakbardfields	010.34:7
wrothschiels	010.35:4
northcliffs	010.36:10
southenly	011.01:8
Burymeleg	011.06:8
Bindmerollingeyes	011.06:10
peacefugle	011.09:4
potmother	011.09:10
pringlpik	011.10:2
ilandiskippy	011.10:5
beggybaggy	011.11:1
bickybacky	011.11:4
fleckflinging	011.11:9
pixylighting	011.12:2
huemeramybows	011.12:4
pussypussy	011.13:2
plunderpussy	011.13:3
armitides	011.13:7

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militopucos	011.14:1
happinest	011.15:11
sallybright	011.17:1
curtrages	011.19:6
clavicures	011.20:7
scampulars	011.20:9
haypennies	011.21:5
bloodstaned	011.22:1
nightgarters	011.22:6
allmicheal	011.23:7
bootifull	011.29:2
truetowife	011.29:5
postpropheticals	011.30:10
ladymaidesses	011.31:12
improvidence	012.01:7
butteler's	012.04:3
marriedann	012.06:10
Herrschaft	012.09:4
Whatarwelter	012.09:5
turfwoman	012.11:4
blaziness	012.12:1
beardsboosloom	012.13:7
remonstrancers	012.14:1
therewhere's	012.15:12
behaviourite	012.18:7
quainance	012.18:10
firstlings	012.19:3
scentbreeched	012.22:3
somepotreek	012.22:5
swishawish	012.22:8
taffetaffe	012.23:5
treepurty	012.24:3
shortlegged	012.26:9
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Arbourhill	012.27:6
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blotchwall	013.07:10
chabelshoveller	013.08:10
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santryman	014.13:4
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annadominant	014.17:3
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Killallwho	015.11:7
babblers	015.12:2
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pollyfool	015.14:9
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joebiggar	015.30:6
Forshapen	015.30:9
hoagshead	015.31:1
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febrewery	015.35:11
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slitsucked	016.03:1
marrogbones	016.03:2
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porterfull	016.04:9
tollerday	016.05:10
tolkatiff	016.06:5
scowegian	016.06:6
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Somehards	016.13:2
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eggtential	016.36:7
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puddinstone	017.06:5
brookcells	017.06:8
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flintforfall	018.35:5
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tomtummy's	019.04:2
orangotangos	019.05:2
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tintingfast	020.08:1
rubrickredd	020.08:10
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alcohoran	020.09:13
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Doublends	020.16:1
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Toughertrees	022.24:3
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shuttoned	022.34:2
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amberulla	024.33:4
Nobucketnozzler	024.35:2
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pennydirts	025.02:10
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Bothnians	025.11:3
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Eirenesians	025.17:1
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superficies	041.19:1
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atsweeep	041.29:3
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Eleutheriodendron	042.20:2
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eastanglian	042.28:9
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mass-going	042.36:8
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almshouse	043.19:1
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portocallie	054.16:12
demasiada	054.17:7
nightynovel	054.21:10
Taverner's	054.22:1
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ventriloquent	056.05:9
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Thounawahallya	056.07:1
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whallrhosmighitiadd	056.07:5
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leadpencil	056.12:5
Molyvdokondylon	056.13:7
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alplapping	057.11:10
Jotnursfjaell	057.14:5
grummelung	057.14:10
porktroop	057.15:2
evidencegivers	057.17:7
irreperible	057.18:2
semmingly	057.18:7
judicandees	057.19:5
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treeshade	058.21:1
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malrecapturable	058.22:4
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Marchison	058.32:3
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whiskwigs	083.05:13
thorntree	083.08:4
apointlex	083.09:5
aposteriorious	083.11:7
wartrophy	083.14:1
somethink	083.14:9
remarxing	083.15:7
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pearlmothers	083.17:11
southdowner	083.24:3
lexinction	083.25:11
portlifowlum	083.31:6
hillelulia	083.34:1
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allenalaw	083.34:3
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schmallkalled	083.35:10
menialstrait	083.36:9
mitsmillers	084.01:11
hurooshoos	084.02:1
jurbulance	084.02:7
rhumanasant	084.05:9
crowplucking	084.06:9
anywheres	084.07:6
Littlehorn	084.08:3
ballsbluffed	084.09:9
plumsized	084.11:1
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flabbergaze	084.12:12
Paddybanners	084.13:8
nobiloroman	084.15:2
sitisfactuary	084.15:7
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agripment	084.16:7
deinderivative	084.16:8
poppyheads	084.17:7
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thuddysickend	084.32:9
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uddahveddahs	085.03:10
bellybone	085.08:6
umphrohibited	085.09:5
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quacknostrum	085.11:3
alpenstuck	085.11:9
blackpool	085.15:9
naturlikevice	085.16:5
praisegood	085.17:2
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fearstung	085.18:2
boaconstrictor	085.18:3
jollywell	085.18:9
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cunundrum	085.22:7
plomansch	085.25:2
foulfamed	085.25:12
equinoxious	085.28:7
ouveralls	085.30:5
appatently	085.32:6
ambrosiaurealisied	085.32:7
Karikature	085.33:3
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trowswers	085.35:2
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mamertime	085.36:8
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chrystalisations	086.04:1
peatsmoor	086.09:7
clanetourf	086.10:5
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Thoorsday	086.11:12
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Tykingfest	086.13:1
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paddlewicking	086.17:2
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Angricultural	086.20:10
Prepostoral	086.21:3
Ouraganisations	086.21:4
christies	086.23:6
ballybricken	086.24:11
cockofthewalking	086.25:9
fancyfought	086.26:3
peacegreen	086.35:9
coverdisk	086.35:10
onebumper	087.01:8
mustaccents	087.03:2

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hatinaring	087.05:1
jiboules	087.05:7
Yetstoslay	087.08:2
pigstickularly	087.09:1
patrified	087.11:10
wordpainter	087.13:10
sivispacem	087.14:4
bullycassidy	087.15:9
friedhoffer	087.16:2
unlucalised	087.18:5
noncommunicables	087.19:2
firstparted	087.21:11
polarbeeber	087.22:1
creepfoxed	087.22:9
grousupper	087.23:2
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morphomelosophopancreates	088.09:1
clipperclipperclipperclipper	088.10:14
blouseman	088.12:9

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greeneyed	088.15:11
crossgrained	088.16:13
awflorated	088.17:7
twithcherous	088.18:4
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Wirrgeling	088.33:10
Blackpool	088.34:10
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evesdripping	089.01:6
dreamyums	089.03:4
Peacisely	089.04:10
principel	089.06:4
Macchevuole	089.06:10
Rooskayman	089.07:2
Gallwegian	089.07:5

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ajaciulations	089.10:4
Crosscann	089.10:7
yellowatty	089.12:6
see-you-Sunday	089.14:5
middleclassed	089.16:2
portavorous	089.16:3
rognarised	089.17:11
marsheyls	089.18:1
Lindendelly	089.18:8
skilllies	089.19:1
Harlyadrope	089.19:8
Martinetta	089.20:4
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threehatted	089.31:1
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hankowchaff	089.36:10
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Solasistras	090.02:8
Labouriter	090.03:6
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bettygallaghers	090.10:5
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wilkinses	090.11:4
neckanicholas'	090.11:6

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toastingforks	090.11:7
tunnybladders	090.12:5
pussykitties	090.14:10
disappointed	090.16:8
solicitresses	090.16:9
Parfaitly	090.19:3
Obsolutely	090.20:3
Multifarnham	090.24:9
Roebuckdom	090.26:9
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yappanoise	090.27:9
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Bladyughfoulmoecklenburgwhurawhorascortastrumpapornanenn ykocksapastippatappatupperstrippuckputtanach	090.31:8
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thurkells	091.09:8
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Markarthy	091.13:9
Baalastartey	091.14:6
Porterfeud	091.15:6
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noreaster	091.17:1
lipreaders	091.17:6
justbeencleaned	091.17:9
trelawney	091.18:9
Masterers	091.20:8
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Tyrenan-Og	091.25:14

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wassailhorn	091.27:9
iskybaush	091.28:4
Warhorror	091.30:1
exchequered	091.30:7
halfkneed	091.34:3
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kithoguishly	091.34:6
persegured	092.01:9
pursuited	092.02:3
yellachters	092.02:9
methaglin	092.04:3
testifighter	092.04:5
reluctingly	092.04:6
hilariohoot	092.06:2
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tristitone	092.07:3
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duasdestinies	092.11:7
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stincking	092.16:10
thyacinths	092.16:11
pizzicagnoling	092.19:10
woolywags	092.20:1
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Makegiddyculling	092.26:1
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aminglement	092.28:5
shayshaun	092.32:5
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Tommeylommey's	093.03:8
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jennyrosy	093.07:3
firewaterloover	093.07:5
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fortytudor	093.08:2
rawdowndhams	093.08:4
tanyouhide	093.08:5
twofromthirty	093.12:2
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umprumptu	093.14:8
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chassetitties	093.19:3
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Fillthepot	093.32:4
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Accourting	094.28:7

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beetyrossy	094.30:4
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Howdoyoucallem	094.34:4
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dispillsation	095.01:5
Ballybock	095.02:14
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ginabawdy	095.07:1
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Lillytrilly	096.04:3
besterfar	096.05:8
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Finlandia	098.07:10
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badoldkarakter	098.09:7
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bepiastered	098.12:1
buikdanseuses	098.12:3
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firstaiding	098.23:2
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Howforhim	098.36:6
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Nickekelous	099.20:9
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fieldmarshal	099.24:6
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wellwishers	099.31:11
clontarfminded	099.32:5
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triweekly	099.34:6
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atalaclamoured	100.02:1
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Buckleyself	101.19:10
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adazillahs	102.03:6
crumbends	102.06:3
lookingfor	102.06:10
burnzburn	102.07:9
louisequean's	102.10:3
curlicornies	102.11:10
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circusfix	102.13:1
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Morandmor	102.18:6
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Faultyfindth	153.34:6
maudelenian	153.36:7
jackasses	153.36:11
rarumominum	154.02:10

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miserendissimest	154.06:5
retempter	154.06:6
telesphorously	154.07:6
concionator	154.07:8
sissymusses	154.08:4
zozzymusses	154.08:7
robenhauses	154.08:10
tardeynois	154.09:6
infairioriboos	154.11:2
supremest	154.12:5
baldyqueens	154.12:9
eugenious	154.20:3
celestian	154.20:5
<i>laudibiliter</i>	154.22:8
barbarousse	154.23:2
<i>Patientia</i>	154.28:2
<i>vosellina</i>	154.29:4
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Ishallassoboundbewilsothoutoosezit	154.33:2
bullocker	154.34:2
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Honoriousness	154.36:8
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Semperexcommunicambiambisumers	155.04:6
Tugurios-in-Newrobe	155.05:2
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pompifically	155.08:3
constantinently	155.09:1
concludded	155.09:2
shapewrucked	155.09:8
sowsieved	155.13:2
subsquashed	155.13:3
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motherour's	155.14:11
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crucycrooks	155.17:3
foluminous	155.20:12
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luckystruck	155.24:5
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russicruxian	155.28:1
onescuppered	155.28:10
widerproof	155.29:6
whoonearth	155.29:11
vremiament	155.30:7
Alopysius	155.31:6
popwilled	155.32:4
Neuclidius	155.32:7
Inexagoras	155.32:9
Anacletus	155.34:3
Alldaybrandy's	155.36:3
ehrltogether	155.36:8
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Inklespill	156.03:8
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proprecision	156.08:8
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diplussedly	156.09:4
ipsofacts	156.09:7
sadcontras	156.10:2
monophysicking	156.11:1
illsobordunates	156.11:3
asawfulas	156.11:5
semenoyous	156.12:4
sarchnaktiers	156.12:5
combuccinate	156.12:7
aspillouts	156.13:5
acheporeoozers	156.13:8
synerethetise	156.14:4
breadchestviousness	156.14:7
sweeatovular	156.15:2
sofarfully	156.15:4
loggerthuds	156.15:6
sakellaries	156.15:9
somepooliom	156.16:11
babskissed	156.17:3
nepogreasymost	156.17:4
philioquus	156.17:10

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botheared	156.23:1
electress	156.24:13
Elelijiacks	156.26:2
stabulary	156.26:7
bondstrict	156.29:3
straightcut	156.29:6
brokenarched	156.29:10
visitated	156.32:10
fortethurd	156.33:11
Elissabed	156.34:3
Unsightbared	156.35:1
embouscher	156.35:2
Hourihaleine	156.36:2
viterberated	157.01:3
Tarriestinus	157.02:5
Pissasphaltium	157.02:7
bullfolly	157.07:2
Nuvoletta	157.08:1
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Shouldrups	157.10:10
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hochskied	157.11:5
welkinstuck	157.11:7
overclused	157.12:2
Kneesknobs	157.12:4
makeacting	157.12:9
asleeping	157.14:3
backsteps	157.15:11
sokaparlour	157.17:1
Nuvoletta	157.17:7
constellatria	157.19:1
adiaptotously	157.21:1
farseeing	157.21:2
schystimatically	157.22:9
Nuvoluccia	157.24:5
intrepifide	157.25:7
curiasity	157.26:1
conclaved	157.26:3
Heliogobbleus	157.26:5
Enobarbarus	157.27:2

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damprauch	157.28:3
buchstubs	157.28:7
spiration	157.29:2
duiparate	157.29:7
sfumastelliacious	157.32:5
<i>princesse</i>	157.32:9
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Grasyaplina	158.19:10
dormimust	158.20:1
hoariness	158.27:5
motamourfully	158.27:8
beotitubes	158.36:7
Nuvoletta	159.05:7
Nuvoletta	159.06:2
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bannistars	159.08:9
lightdress	159.09:10
fluttered	159.09:11
Missisliffi	159.12:11
prettypretty	159.14:12
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nattleshaker	159.19:7
naturalborn	159.24:11
vaultybrain	159.25:10
sybathos	159.27:1
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Horoseshoew	159.28:7
baileycliaver	159.30:1
curillass	159.30:6
methodiousness	159.31:1
manoverboard	159.32:12
mahoganies	159.34:5
rementious	159.34:9
Cricketbutt	160.02:10
nurserymen	160.03:5
butternat	160.04:8
redcedera	160.05:4
purvulent	160.05:8
howthorns	160.06:2
Curraghchasa	160.06:4
lodgepole	160.07:3
pinetacotta	160.07:12
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selfsownseedlings	160.10:4
olivetion	160.11:11
accacians	160.12:9
hickoryhockery	160.13:12
Whitebeaver	160.16:1
wildsbillow	160.19:4
barefooted	160.19:10
supersocks	160.20:3
publicked	160.20:10
laetification	160.21:6
siderodromites	160.21:8
unenglish	160.22:13
mooremoore	160.25:9
murgessly	160.25:10
underheerd	160.26:10
billfaust	160.27:1
coolskittle	160.27:8
deblinite	160.27:11
thereover	160.28:5
deblinite	160.29:11
Sgunoshooto	160.29:12
malgranda	160.30:5
Kelkefoje	160.31:1
kelkefoje	160.31:3

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foible-minded	160.33:12
fable-bodied	160.34:6
micelangelines	161.01:1
sotifiction	161.02:2
<i>quickquid</i>	161.02:9
Ciondolone's	161.03:2
hypothecated	161.03:5
<i>Bettlermensch</i>	161.03:6
intellecktuuls	161.06:6
seemaultaneously	161.12:10
sysentangled	161.13:2
soldthere	161.13:6
milkstoffs	161.16:9
obsoletely	161.17:8
unadulterous	161.17:9
obversely	161.18:4
betterman	161.19:8
meltingly	161.20:1
arrivaliste	161.20:10
hidepence	161.22:8
prepurgatory	161.23:7
Volatilis	161.26:1
Slatbowel	161.27:2
Pedersill	161.28:4
Murphybuds	161.29:1
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outnullused	161.36:11
unbeurrable	162.02:2
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thunpledram	162.03:5
pienofarte	162.04:1
sort-of-nineknived	162.05:4
soldier - author - batman	162.06:1
commontoryism	162.06:5
souftsiezed	162.07:4
sandhurst	162.08:1
champaign	162.08:9
plankrieg	162.09:6
twinfreer	162.09:8
reupprearance	162.10:2

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<i>bouteilles</i>	162.11:5
Persic-Uraliens	162.12:1
Fonnumagula	162.12:6
colluction	162.13:7
permienting	162.14:2
cannasure	162.14:3
Coucousien	162.14:5
oafsprung	162.14:6
Mordvealive!	162.18:4
impossible	162.19:6
interlocative	162.19:11
conprovocative	162.20:3
roundered	162.22:8
thofthinking	162.23:3
indeedmymy	162.25:4
corrigidly	162.28:6
seeingscraft	162.30:1
wholeborough	162.30:8
Poutresbourg	162.30:10
averlaunched	162.31:4
pitchbatch	162.31:7
augstritch	162.32:4
fulltroth	162.33:4
<i>reprobare</i>	163.04:1
childhood	163.05:9
<i>Butterbrot</i>	163.06:2
<i>Butterbrot</i>	163.06:4
<i>Schtinkenkot</i>	163.06:9
brutherscutch	163.08:11
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aforefelt	163.09:10
ambusheers	163.12:11
<i>mercaseus</i>	163.15:9
ignorants	163.16:10
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primomobilisk	163.21:13
misunderstord	163.22:7
heroicised	163.23:7
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substrate	163.24:10
hissheory	163.25:2
principial	163.25:9
Silkebjorg	163.30:4
tyrondynamon	163.30:5
helixtrolysis	163.31:4
amboadipates	163.31:7
mutuearly	164.02:5
incompatabilily	164.02:8
wantingly	164.05:12
waistfully	164.07:3
cowrymaid	164.08:5
platinism	164.11:4
turnedabout	164.13:8
Margareen	164.14:1
shamebred	164.15:11
<i>Margareen</i>	164.19:5
<i>Margareena</i>	164.19:11
<i>Margareena</i>	164.20:3
drisheens	164.22:5
pawnbreaking	164.23:2
Criniculture	164.25:1
betteraved	164.28:2
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fullbottom	164.29:8
Signorina	164.30:3
attentions	164.32:1
space-element	164.33:7
cantatrickee	165.06:3
orchidectural	165.09:2
management	165.09:3
vivarious	165.10:1
emolument	165.12:4
isocelating	165.13:5
<i>Needlesswoman</i>	165.16:2
cruetstand	165.17:1
portraiture	165.17:5
zulugical	165.21:2
congorool	165.21:7
Trabezond	165.22:5
climactogram	165.23:5
claylayers	165.26:1

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pleastoseen	165.26:5
Ebahi-Ahuri	165.28:1
Philadespoinis	165.28:3
bluebutterbust	165.28:6
fourpence	165.31:2
foolproof	165.32:2
pryperfect	165.32:4
demilitary	166.04:11
"angelskin"	166.08:10
shirtness	166.09:6
avidously	166.11:2
ovidently	166.11:7
bobbedhair	166.15:10
brieffroked	166.15:11
Smythe-Smythes	166.16:4
butlegger	166.17:11
armslength	166.18:6
Infantulus	166.22:11
<i>seducente</i>	166.23:10
frivolish	166.25:1
femininny	166.25:9
totamulier	166.26:2
musculink	166.26:7
verumvirum	166.26:10
solotions	166.27:2
parturience	166.27:6
micturious	166.28:3
uttentions	166.29:9
Margareena	166.30:1
eastasian	166.32:4
cleopatrician	166.34:11
Antonius-Burrus-Caseous	167.04:1
grouptriad	167.04:2
hyperchemical	167.06:7
economantarchy	167.06:8
irruminate	167.07:3
golfchild's	167.08:8
philadolphus	167.09:5
athemisthued	167.10:1
lowtownian	167.10:2
phatrisight	167.10:4
gropesarching	167.12:10

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blasphorus	167.14:5
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painapple	167.15:8
gregational	167.16:11
soutstuffs	167.19:5
forceglass	167.20:12
bittering	167.21:3
soldpewter	167.21:6
Demoncracy	167.25:7
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Bigtempered	167.27:8
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<i>nuncupassit</i>	167.33:11
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<i>Noisdanger</i>	168.05:9
four-in-hand	168.06:2
breastbrother	168.07:1
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gleetsteen	169.18:4
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Bohemeand	170.10:5
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juicejelly	170.34:1
greasilygristly	170.34:9
goosebosom	170.35:9
plumpudding	170.36:6
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virgitarian	171.03:9
farsoonerite	171.04:11
piscivore	171.08:2
czitround	171.08:7
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likedbylike	171.13:9
firewater	171.13:10
firstserved	171.13:12
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brewbarrett	171.14:8
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grapefruice	171.18:2
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Peamengro	171.29:5
Tulloch-Turnbull	171.31:10
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unremuneranded	171.32:11
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Patatapapaveri's	172.01:6
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<i>shillipen</i>	172.02:8
bridewell	172.03:4
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antinomian	172.17:10
pneumantics	172.20:1
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Nearapoblican	172.23:7
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prattlepate	173.11:2
Albiogenselman	173.13:5
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Himmyshimmy	173.27:2
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foreconsciously	174.01:10
slangwhangers	174.08:3
handtouch	174.10:1
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girlic-on-you	174.15:7
octagonist	174.17:6
onewinker	174.19:2
<i>hemoptysia</i>	174.19:3
<i>diadumenos</i>	174.19:4
tumblentantaliser	174.21:2
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Vanhomrigh's	174.26:5
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Auborne-to-Auborne	174.31:4
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<i>Poorparents</i>	175.09:4
<i>Engleterre</i>	175.11:13
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<i>Peacepeace</i>	175.16:6
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<i>Thonderman</i>	176.01:6
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<i>Appletree</i>	176.08:5
<i>Bearstone</i>	176.08:6
<i>Dreamcolohour</i>	176.10:3
<i>Habberdasherisher</i>	176.11:2
<i>Fickleeyes</i>	176.13:3
<i>Futilears</i>	176.13:5
<i>Handmarried</i>	176.13:6
<i>Raimbrandt</i>	176.18:7
bludgeony	176.19:10
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Talviland	176.27:10
kuskykorked	176.30:6
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monkmarian	177.02:2
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hemiparalysed	177.05:1
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Kairokorran	177.09:7
vespertine	177.11:1
Nobookisonester	177.14:7
marvellosity	177.15:10
vanessance	177.17:1
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Browne-Nowlan	177.20:9
heavenlaid	177.21:1
Bethgelert	177.22:7
blaspheming	177.23:6
congregant	177.24:10
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Shakhisbeard	177.32:6
prexactly	177.32:8
andthisishis	177.33:4
procisely	177.33:6
hivanhoesed	178.01:4
shortartempa	178.02:5
consciquenchers	178.03:5
casuality	178.03:7
prepestered	178.03:8
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scrufferumurraimost	178.04:6
andallthatsortofthing	178.05:1
lankalivline	178.05:9
multaphoniaksically	178.06:9
muchtried	178.09:5
Lucalizod	178.09:6
cobbleway	178.10:9
Paltryattic	178.17:3
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avocation	178.18:10
belongsers	178.21:3
MacJobber	178.22:10
stonestepping	178.23:3
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**A Manual for the Advanced Study
of James Joyce's *Finnegans Wake***

in One Hundred and Five Volumes

by C. George Sandulescu and Lidia Vianu

FW167.28

My unchanging Word is sacred. The word is my Wife, to
exponse and expound, to vend and to velnerate, and may
the curlews crown our nuptias! Till Breath us depart!
Wamen. Beware would you change with my years. Be as
young as your grandmother! The ring man in the rong shop
but the rite words by the rote order! *Ubi lingua nuncupassit,
ibi fas! Adversus hostem semper sac!*

FW 219.16:

And wordloosed over seven seas crowdblast in
celtelleneteutoslavzendlatinoundsript.

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