

Joyce Lexicography
Volume 106

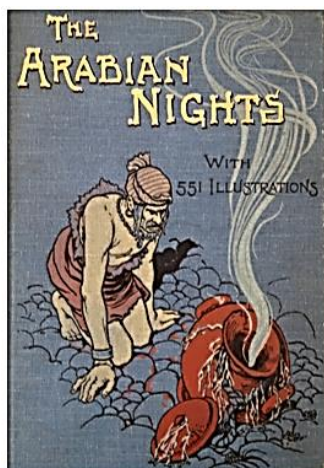
By Long Words we here mean
words of **nine** letters
and more.



C. George Sandulescu and Lidia Vianu

Long Words in *Finnegans Wake*

From Episode Fifteen to Episode Seventeen
(17 included, out of a total of 17 episodes)



Ullhodonturdenweirmudgaar
dgringnirurdrmolnirfenrir
lukkilokkibaugimandodrre
rinsurtkrinnngernrackinaro
ckar!

(FW424.20)



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C. George Sandulescu and Lidia Vianu

Long Words in *Finnegans Wake*

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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 most of them do not really exist in

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 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. Va fi ușor de observat de la prima vedere

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!

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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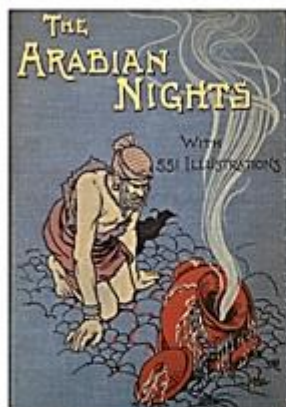
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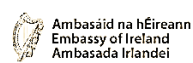


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By Long Words we here mean words of 9 letters and more.

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*.

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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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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

C. George Sandulescu and Lidia Vianu
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 **ново** 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
21. In the buginning is the woid, in the muddle is the sounddance and thereinofter you're in the FW378.29

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Long Words in *Finnegans Wake*

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unbewised again, vund vulsyvolsy. You talker
dunsker's brogue men we our souls speech
obstruct hostery. **Silence in thought! Spreach!**

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
30. counterpoint words FW482.34

C. George Sandulescu and Lidia Vianu
Long Words in *Finnegans Wake*

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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.

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

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*

15. Episode Fifteen (81 pages, from 474 to 554)

15. Episode Fifteen (81 pages, from 474 to 554)	
Long Words	FW Address
heartsoul	474.02:6
landshape	474.02:10
stick-pass-on	474.04:3
parapolylogic	474.05:6
quickrich	474.07:7
unfilleted	474.07:10
lashbetasselled	474. 08:2
sidewiseopen	474.09:4
princeliest	474.10:4
semiswoon	474.11:7
swoothed	474.12:5
earpiercing	474.12:8
dulcitude	474.13:2
bluntblank	474.14:2
fleshasplush	474.14:8
cushionettes	474.14:9
westborders	474.18:4
eastmidlands	474.18:7
mountainy	474.22:6
excusethems	474.24:3
foorchtha	475.02:1
ooridiminy	475.02:5
nonplussing	475.04:9
Owenmore's	475.07:3
spancelled	475.08:5
daffydowndillies	475.09:6
fourfettering	475.10:2
footlights	475.10:4
halohedge	475.10:6
gardenfillers	475.11:7

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rainbowpeel	475.13:5
bellyvoid	475.13:8
neverstop	475.14:4
creamtocustard	475.15:5
cometshair	475.15:6
Ooridiminy	475.16:7
electrolatiginous	475.17:1
starchamber	475.18:10
Mallinger	475.22:11
klettered	475.23:10
timefield	475.24:7
Recordership	475.27:9
Shunadure	475.27:11
caperchasing	475.28:3
MacShunny	475.29:11
dianablowing	476.01:1
goddestfar	476.04:3
gossipocracy	476.04:6
weatherside	476.05:10
proxtened	476.07:5
wheresoever	476.09:3
standings	476.09:7
broadawake	476.11:9
circuiting	476.13:3
quatyouare	476.13:12
stenoggers	476.14:3
psychomorers	476.14:10
forenenst	476.19:2
oscasleep	476.22:1
starmenagerie	476.25:12
Hossaleen	476.28:1
ensorcelled	476.29:10
groupography	476.33:8
quarterings	476.34:3
curchycurchy	476.35:1
softnoising	476.36:1

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boguaqueesthers	476.36:9
tetrahedrally	477.01:11
softspoken	477.13:5
quartermasters	477.13:8
quadriliberall	477.19:7
azurespotted	477.19:9
attractable	477.20:2
thurrible	477.21:1
mystagogue	477.21:2
donkeyman	477.22:7
crucifer's	477.22:10
backslibris	477.23:6
planckton	477.25:2
spanishing	477.26:9
thriphthongue	477.28:5
blurbeous	477.28:9
mellifond	477.30:5
Afterwheres	477.33:7
Throsends	478.03:1
aforetime	478.04:3
deuterous	478.07:1
malherbal	478.09:8
landeguage	478.09:10
pronouncable	478.11:9
tartallaght	478.12:7
majestate	478.12:10
torpentine	478.13:7
hallucinian	478.13:10
aurellian	478.14:4
grossgrown	478.14:10
crimeslaved	478.15:2
plankgang	478.16:1
hopenhaven	478.16:7
<i>derivatur</i>	478.16:12
casematter	478.17:2
<i>enerretur</i>	478.17:7

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<i>intelligow</i>	478.18:2
prononsable	478.19:4
tartagliano	478.19:5
perfrances	478.19:6
provinciale	478.20:7
inclining	478.24:5
Trinathan	478.26:1
dieudonnay	478.26:3
fatherick	478.28:5
shevering	478.31:4
ultramontane	478.31:6
doraphobian	478.32:6
primafairy	478.32:12
schoolmam	478.33:1
padredges	478.34:7
overthere	479.01:6
Tear-nan-Ogre	479.02:3
Tortoiseseshell	479.04:10
guineagould	479.05:4
Tucurlugh	479.06:1
Polldoody	479.06:9
withumpronouceable	479.09:5
Whateveryournameis	479.12:4
Whydoyoucallme	479.13:10
flingamejig	479.14:4
Turcafiera	479.15:1
foreshorten	479.17:6
Encroachment	479.18:2
plagueburrow	479.24:13
burialbattell	479.25:11
jackstaff	479.27:4
pennyladders	479.27:8
Weissduwasland	479.29:4
fourmaster	479.29:6
barquentine	479.29:7
orangeboat	479.31:3

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ringbarrow	479.34:3
dungcairn	479.34:4
trustyman	480.03:1
Wolfhound	480.04:6
folklore's	480.06:5
prophetting	480.07:11
keeltappers	480.09:3
levantine	480.10:3
Spadebeard	480.12:2
perfyddye	480.12:6
breastpaps	480.14:3
Futtfishy	480.16:8
Hootchcopper's	480.17:2
Childared	480.20:2
Easterheld	480.20:3
pancercrucer	480.25:1
vicefather	480.26:5
Hillcloud	480.26:6
wiseacre's	480.34:6
<i>holystone</i>	481.01:6
<i>Recourser</i>	481.02:2
<i>Changechild</i>	481.02:3
mithyphallic	481.04:3
Skiffstrait	481.06:7
fearfilled	481.08:12
Sinflowed	481.09:2
sinflowed	481.09:4
oceanyclived	481.13:5
vulganized	481.14:1
undergroands	481.15:10
differenciabus	481.18:3
brauchbarred	481.18:5
apabhramsa	481.18:7
assertant	481.20:8
humeplace	481.21:2
Chivitats	481.21:4

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Smithwick	481.21:6
Abrahamsk	481.24:6
Brookbear	481.24:8
stepstones	481.27:5
barnabarnabarn	481.27:6
stumbledown	481.27:9
Huddlestown	481.28:5
itandthey	481.29:2
dosshouse	481.29:10
racerider	481.30:4
truetofolesh	481.30:7
Terracotta	481.32:11
Dodgfather	482.01:4
spiriduous	482.02:1
eyeluscious	482.05:2
muddyhorsebroth	482.05:4
Pursyriley	482.05:6
Haltstille	482.07:1
Macdougall	482.09:1
stavrotides	482.10:11
weslarias	482.11:7
yokohahat	482.11:10
O'mulanchonry	482.12:3
donkeyschott	482.14:5
spreadeagle	482.15:1
regional's	482.16:5
stepschuler	482.17:7
chirography	482.17:10
Pouplepinter	482.20:2
downfumbed	482.21:5
unelgible	482.21:8
up-in-Leal-Ulster	482.29:5
I'm-free-Down-in-Easia	482.29:7
recausing	483.01:6
altereffects	483.01:7
posterwise	483.03:2

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Shan - Shim - Schung	483.04:5
childhood's	483.05:11
anteproresurrectionism	483.10:2
neappearance	483.10:7
Borsaiolini's	483.11:2
fourpriest	483.13:2
Fierappel	483.15:1
blarneying	483.16:10
Marcantonio	483.17:1
initiumwise	483.18:11
everliking	483.19:2
heeltipper	483.19:7
alpybecca's	483.19:8
unwachsibles	483.19:9
imprincipially	483.20:8
kalblionized	483.22:5
trilustriously	483.22:7
healtheous	483.23:8
parallaling	483.24:8
altermobile	483.24:12
kindergardien	483.25:11
impostulance	483.30:7
childhide	483.31:8
Mezienius	483.32:6
tumbluponing	484.02:2
mouthspeech	484.02:5
fingerforce	484.02:7
mansuetude	484.03:4
prostratingwards	484.04:1
andanding	484.07:1
beggelaut	484.09:8
Momuluius	484.11:3
catachumens	484.12:6
celebrand	484.13:8
dirthdags	484.14:1
mockbelief	484.15:2

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avtokinatown	484.16:5
forasmuch	484.16:6
temporalities	484.18:6
laycreated	484.19:3
cardonals	484.19:4
Improperial	484.20:2
burghmote	484.21:8
Ciardeclan	484.23:7
episcopoping	484.23:10
circumdeditioned	484.24:4
Washywatchywataywatashy	484.26:1
Oirasesheorebukujibun	484.26:2
Watacooshy	484.26:3
ruridecanal	484.28:7
rumanescu	484.29:7
Theophrastius	484.30:8
Spheropneumaticus	484.30:9
ochlocracy	484.32:1
Prestopher	484.32:3
lepossette	484.33:7
jailbrand	484.34:1
seguencias	484.34:4
fakesimilar	484.34:9
Pappagallus	484.35:6
Pumpusmugnus	484.35:8
<i>squawfish</i>	484.36:4
<i>marecurious</i>	484.36:9
nilobstant	485.01:5
tripenniferry	485.02:8
praisegad	485.05:4
praisonal	485.05:8
boissboissy	485.06:2
sugarstick	485.08:4
consinnantes	485.11:4
Lankester	485.12:2
Bleseyblasey	485.13:10

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Bullydamestough	485.16:3
thruppenny	485.17:4
Vauntandonlieme	485.18:11
peachumpidgeonlover	485.20:6
dullaphone	485.22:9
shanghaied	485.24:1
trifoaled	485.24:8
Wanstable	485.24:10
lubberintly	485.26:2
nightmale	485.26:7
innereer'd	485.27:9
ludiments	485.30:7
Tellmastoly	485.31:2
singasong	485.31:8
belongame	485.33:1
shepullamealahmalong	485.33:2
Jackinaboss	485.33:4
belongashe	485.33:5
plenty much	485.34:2
boohoomeo	485.34:3
Confucium	485.35:2
moohootch	485.35:7
nipponnippers	485.36:10
cawthrick	486.02:3
<i>Quadrigue</i>	486.03:1
vowelglide	486.07:8
thrilljoy	486.08:2
overtspeaking	486.08:4
understudium	486.08:8
psychosinology	486.13:8
slingslang	486.14:4
blackfrinch	486.17:4
pliestrycook	486.17:5
lovejelly	486.18:6
somebodies	486.19:4
stillstream	486.23:9

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isisglass	486.24:1
twinklers	486.25:1
deliciated	486.34:3
picaresqueness	486.34:6
iterimpellant	486.35:4
iberborealic	487.01:2
odinburgh	487.09:15
addlefoes	487.10:4
handscabby	487.10:8
substisuit	487.11:8
nighboor's	487.12:3
stretching	487.14:3
liferight	487.14:11
ericulous	487.15:5
imaginating	487.15:6
bimiselves	487.18:13
crossqueets	487.27:3
Leelander	487.31:1
backwords	487.32:1
Capalisoot	487.32:6
<i>simpliciter</i>	487.33:9
indwellingness	488.02:4
shamefieth	488.02:8
simplicissime	488.03:12
bogholders	488.04:8
lifepartners	488.05:3
avicendas	488.06:3
yesterweek	488.06:9
Ipanzussch	488.07:5
brunoipso	488.09:5
omnibooze	488.11:5
singlearum	488.11:7
zoohooohoom	488.14:3
Mutemalice	488.16:4
unegoistically	488.16:6
Ruemember	488.18:2

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Oyessoyess	488.19:1
ostralian	488.20:4
someplace	488.20:5
belubdead	488.20:8
Cenograph	488.24:2
Noughtnoughtnought	488.25:8
Neuropaths	488.26:6
swiltersland	488.30:12
coglional	488.31:11
expancian	488.32:1
halemerry	488.32:9
bilgenses	488.35:7
Fullgrapce	489.04:1
fraternibus	489.06:4
sameplace	489.10:3
austrasia	489.10:8
hooshmoney	489.11:6
Jerrybuilt	489.14:6
Amharican	489.20:13
Telewisher	489.21:5
Outpassed	489.21:6
moonshane	489.27:8
shemblable	489.28:2
halfbrother	489.28:9
irismaimed	489.31:3
belaboured	489.31:7
selfpenned	489.33:10
neverperfect	489.34:3
everplanned	489.34:4
allnights	489.35:5
newseryreel	489.35:6
whoewaxed	490.01:4
anquished	490.01:7
parambolator	490.03:9
appearant	490.07:10
pronuminally	490.08:4

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houmonymh	490.13:6
foulshoulders	490.15:5
mispatriate	490.16:6
fullfully	490.16:8
doblinganger	490.17:3
Swordmeat	490.20:8
godforgiven	490.24:7
kilowatts	490.24:8
redtetterday	490.27:11
contraman	490.28:3
Tuwarceathay	490.28:5
clapperclaws	491.07:3
irvingite	491.07:5
offthedocks	491.07:6
luckchange	491.07:8
muddleage	491.08:6
corkscrewed	491.10:2
boulevard	491.10:8
raabraabs	491.14:4
Mallowlane	491.15:2
<i>Mansianhase</i>	491.18:6
<i>watarcrass</i>	491.19:7
<i>shartclaths</i>	491.19:8
<i>arkbashap</i>	491.19:11
Braudribnob's	491.21:1
lillypets	491.22:2
becomings	491.23:5
sharepusher	491.26:5
Thurdsday	491.27:8
musselman	491.28:7
musclenum	491.28:9
mistleman	491.29:3
Phylliscitations	491.30:5
Hairwigger	491.30:9
horrockses'	491.32:1
welshbreton	491.32:8

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unbiased	491.33:3
recriution	491.35:3
allaughed	492.04:4
Loonacied	492.05:1
Marterdyed	492.05:2
Madwakemiherculossed	492.05:3
Judascessed	492.05:4
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Hopsinbond	510.35:2
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Northwhiggern	511.02:4
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Tan-Taylour	511.29:2
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astumbling	514.05:6
assumbling	514.06:1
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schappsteckers	514.08:1
Schottenly	514.09:1
Thereswhere	514.10:3
Heavystost's	514.11:2
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bamboozelem	515.28:2
mincethrill	515.28:3
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Haywarden	515.35:1
Cheeryman	516.03:4
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MacSmashall	516.05:1
Cattelaxes	516.05:5
Tattersull	516.06:9
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whisklyng	516.07:9
plushkwadded	516.09:3
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pigheaded	517.05:11
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betholder	517.09:3
spikesman	517.12:5
Leaverholma's	517.19:10
Trulytruly	517.21:1
pianoback	517.22:8
Grinwicker	517.25:7
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Ghylygully	518.09:4
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MacClouds	519.07:1
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Twainbeonerflsh	571.29:2
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Magravius	573.02:7
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Magravius	573.05:4
Sullivan	573.07:3
Gregorius	573.08:1
Vitellius	573.08:3
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Coppercheap	574.22:1
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straxstraightcuts	576.20:1
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samilikes	576.33:1
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Morionmale	577.01:6
Thrydacianmad	577.01:8
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Bushmills	577.21:7
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strangfort	577.33:6
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Donauwatter	578.19:7
Ardechious	578.20:2
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Brounemouth	578.25:9
Hatesbury's	578.26:6
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Toobiassed	580.08:6
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dinsiduously	580.19:6
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peepingpartner	580.26:1
grattaned	580.32:8
Slynagollow	580.34:12
troublous	581.01:6
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Eyrewaker's	581.06:7
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togethergush	581.27:5
stillandbutallyouknow	581.27:7
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concreation	581.28:11
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hardhearingness	581.31:1
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butstillone	581.34:2
evertheless	581.36:3
preposterose	582.02:7
snatchvote	582.03:1
thanksalot	582.03:3
chancerisk	582.04:8
famblings	582.05:2
punchbowl	582.06:6
angleseaboard	582.07:1
desperanto	582.08:3
willynully	582.08:5
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Dyfflinsborg	582.21:12
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Maizenhead	582.26:1
browbrand	582.31:6
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Onlyromans	582.33:7
mettrollops	582.34:12
twentytun	582.35:4
babbyrags	583.01:5
tartanelle	583.03:6
smeeching	583.04:11
galleonman	583.08:10
dignagging	583.09:5
lylyputtana	583.09:7
twillingsons	583.11:3
garrymore	583.11:5
pairamere	583.12:4
phospherine	583.13:1

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jealousjoy	583.17:2
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Satyrdaysboost	583.19:1
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jettyblack	583.22:1
Kickakick	583.26:1
stick-in-the-block	583.26:11
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Cainmaker's	583.28:11
hottoweyt	583.30:2
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tyddlesly	583.35:7
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trumpered	584.01:5
lordherry's	584.01:9
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kicksolock	584.03:3
Tipatonguing	584.03:7
hiremonger	584.05:10
barrackybuller	584.08:1
empseyseas	584.09:6
Goeasyosey	584.11:7
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boobybabies	584.14:4
merrimynn	584.14:8
lolleywide	584.15:7
playaboy's	584.17:5
flannelly	584.17:9
feelyfooling	584.18:1
hambledown	584.18:6
shantyqueer	584.21:4
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Armigerend	584.28:1
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Tubbernacul	584.31:4
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Tritonville	585.02:6
Lightowler	585.02:7
Mettresson	585.06:2
profiteered	585.06:6
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acutebacked	608.24:4
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royalirish	608.25:7
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enmemberable	608.31:2
Phoenican	608.32:3
wikeawades	608.34:5
agreenable	609.01:4
clutchless	609.01:8

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placelike	609.02:2
pettyvaughan	609.02:8
magnummoore	609.03:4
genstries	609.03:5
lloydhaired	609.03:6
mersscenary	609.03:7
boydskinned	609.04:3
pigttetails	609.04:4
gouchclipped	609.04:6
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Matamarulukajoni	609.08:4
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Weisingchetaoli	609.10:5
levellaut	609.10:8
Trampleasure	609.11:2
Sheflower	609.11:4
Sheflower	609.11:7
Amaryllis	609.12:2
flowerfruityfrond	609.12:4
Sallysill	609.12:5
Sillysall	609.12:7
occupanters	609.13:6
continuatingly	609.13:9
attraverse	609.14:1
milletestudinous	609.14:4
ricocoursing	609.14:6
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Fockeyvilla	609.18:2
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thingaviking	609.19:3
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Quodestnunc	609.24:2
fumusiste	609.24:3
tonobrass	609.28:9
Diminussed	609.30:2
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moveyovering	609.34:1
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Petrificationibus	610.03:2
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Ulloverum	610.06:2
Fulgitude	610.06:3
Rolantlossly	610.07:2
ubideintia	610.07:11
fenicitas	610.08:7
supremest	610.09:6
Bitchorbotchum	610.11:2
Eebrydime	610.11:3
Generalissimo	610.13:1
Skulkasloot	610.14:2
paridicynical	610.14:9
pouradosus	610.16:7

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Purabelle	610.21:5
hordwanderbaffle	610.30:6
rubberskin	610.31:1
wormingpen	610.32:10
Erinmonker	610.32:11
Velivision	610.35:3
turftussle	610.35:8
archdruoid	611.05:4
chinchinjoss	611.05:7
heptachromatic	611.06:1
sevenhued	611.06:2
septicoloured	611.06:3
roranyellgreenlindigan	611.06:4
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greysfriaryfamily	611.09:5
monkafellas	611.10:4
speeching	611.10:9
speeching	611.11:3
illusiones	611.12:10
photoprismic	611.13:2
panepiphanal	611.13:6
spectacurum	611.14:1
zoantholitic	611.14:8
photoreflexion	611.16:8
gradationes	611.17:3
heupanepi	611.18:5
huepanwor	611.19:1
absorbere	611.19:4
puraduxed	611.19:9
Entis-Onton	611.20:9
panepiwor	611.22:4
coloribus	611.23:1
untisintus	611.24:2
stareotypopticus	611.25:1
preachybook	611.25:6

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tappanasbullocks	611.26:9
pidginfella	611.27:4
Bilkilly-Belkelly	611.27:5
ontesantes	611.28:2
hemhaltshealing	611.28:4
verbigratiagradings	611.29:1
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stridulocelerious	611.29:5
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caloripeia	611.32:2
throughsighty	611.32:6
grassbelonghead	611.33:9
sorrelwood	611.34:6
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essixcoloured	611.35:5
holmgrewnworstedes	611.35:6
pettikilt	611.36:5
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mutismuser	612.01:4
compyhandy	612.01:7
twobreasttorc	612.02:2
justsamelike	612.02:4
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moreafter	612.02:6
negativisticists	612.03:2
readyrainroof	612.03:4
belongahim	612.03:5
superexuberabundancy	612.05:1
Ardreetsar	612.06:7
alongsidethat	612.07:7

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sowlofabishospastored	612.08:5
maledictive	612.09:3
fingerfondler	612.09:4
Siresultan	612.09:8
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undesendas	612.11:1
kirikirikiring	612.11:2
violaceous	612.11:3
contusiones	612.11:5
Cockywocky	612.12:5
Sublissimime	612.12:6
allaroundside	612.14:1
upinandoutdown	612.14:2
plentymuch	612.15:2
sennacassia	612.15:3
Ebblybally	612.15:6
whackling	612.16:7
tripeness	612.17:4
shiroskuro	612.18:4
blackinwhitepaddynger	612.18:5
aposterioprismically	612.19:1
apatstrophied	612.19:2
paralogically	612.19:4
periparolysed	612.19:5
principalest	612.20:4
beingtime	612.21:3
monkblinkers	612.21:4
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completamentarily	612.21:6
murkblankered	612.22:2
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viriditude	612.23:1
eruberuption	612.23:8
tappropinquish	612.24:4
wipenmeselps	612.24:7

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handcaughtscheaf	612.25:1
shammyrag	612.25:4
seemingsuch	612.25:8
Balenoarch	612.27:1
kneeleths	612.27:3
Balenoarch	612.27:6
kneeleths	612.27:8
Balenoarch	612.28:5
kneeleths	612.28:7
quitesomely	612.28:9
weedwayedwold	612.29:8
firethere	612.30:1
bogcotton	612.31:7
uptoputty	612.32:4
Bilkilly-Belkelly-Balkally	612.32:5
Goldselforelump	613.01:7
trampatrampatramp	613.02:9
doominoom	613.03:6
noonstroom	613.03:7
priestomes	613.04:2
infarover	613.08:3
trancefixureashone	613.09:1
Taborneccles	613.09:4
scenopegia	613.09:5
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orielising	613.15:7
benedictively	613.15:8
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involucrumines	613.17:6
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muscafilicial	613.18:3
graminopalmular	613.18:4
livivorous	613.19:4
thinkamalinks	613.19:6
luxuriotiating	613.19:7
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endnessnessesity	613.27:3
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olympically	613.28:9
optimominous	613.28:10
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nonparticular	613.33:6
affinitatively	613.35:1
Monogynes	613.35:9
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nectarial	613.36:7
grazeheifer	614.01:1
horodities	614.02:1
incessantlament	614.02:3
Wishwashwhose	614.03:1
OrmePierre	614.03:2
bountifully	614.04:2
nightsend	614.04:4
lathering	614.04:9
dapperent	614.05:12

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mournenslaund	614.08:3
onceagain	614.11:1
storridge	614.12:1
Whenastcleeps	614.12:9
mannormillor	614.13:5
clipperclappers	614.13:6
Fennsense	614.14:1
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unnotions	614.17:10
perusiveness	614.23:10
forewhere	614.24:4
plainplanned	614.24:6
liffeyism	614.24:7
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John-a-Donk	614.29:9
autokinatonetically	614.30:2
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smeltingworks	614.31:1
exprogressive	614.31:2
eggburial	614.32:8
hatch-as-hatch	614.33:1
dialytically	614.33:9
verypetpurpose	614.34:8
heroticisms	614.35:8
Columcellas	615.02:10
Pervenche	615.03:4
all-too-ghoulis	615.04:1
illyrical	615.04:3

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innumantic	615.04:5
anastomosically	615.05:2
preteridentified	615.05:5
paraidiotically	615.05:6
hophazards	615.07:11
Cockalooralooraloomenos	615.08:10
scribings	615.10:8
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uhrweckers	615.16:6
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accomodation	615.30:4
margarseen	615.31:6
Stringstly	615.32:2
commendmant	615.32:10
nighboor's	615.33:10
frecklefully	615.35:7
hugglebeddy	616.01:5
Eirinishmhan	616.03:1
delitious	616.10:10
sellpriceget	616.11:7
Monacheena	616.12:1
beholdings	616.14:1
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pestituting	616.17:5
coerogenal	616.20:3
skulksman	616.21:6
Stuttutistics	616.22:8
teatables	616.23:5
fatspitters	616.23:9

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metropolonians	616.24:4
Cumsensation	616.25:6
plethorace	616.26:9
giantstand	616.30:10
manunknown	616.30:12
balladproof	616.32:2
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Whereapon	617.03:2
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ourselfsake	617.06:12
housebonds	617.07:4
characticuls	617.14:1
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gutmurdherers	617.18:10
Horsegardens	617.22:6
transcripped	617.23:6
preadaminant	617.23:10
twentyeight	617.24:4
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duteoused	617.29:8
erronymously	617.30:5
Improperty	617.35:2
innocenth	618.01:1
felicious	618.01:4
MacCrawls	618.01:9
Armsworks	618.02:5
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victualler's	618.10:2
leatherbox	618.12:11
Reparatrices	618.15:1
sympowdhericks	618.15:6

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Wanterlond	618.22:2
personably	618.22:9
knighters	618.24:5
Yankskilling	618.26:5
affectable	618.27:13
forenenst	618.28:5
bootmaker	618.30:3
herearther	618.30:10
constably	618.32:11
Nollwelshian	618.34:1
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humbedumb	619.01:9
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proptably	619.10:1
herewaker	619.12:11
comfreshenall	619.15:2
Pollabella	619.16:3
deckhuman	619.19:8
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Rathgreany	620.11:1
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Quickenough	620.19:5
Doddpebble	620.19:9
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MacFewney	622.05:2
sookadoodling	622.05:3
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antilopes	622.09:5
Penisole's	622.10:1
shoeshoes	622.10:6
possumbotts	622.11:4

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helpyourselftoastrool	622.13:5
Afartodays	622.15:1
afeartonights	622.15:2
Danegreven	622.20:13
Tallyhaugh	622.27:8
Ballyhuntus	622.27:9
riddletight	622.28:3
hereshealth	622.28:10
Heathtown	622.34:1
Harbourstown	622.34:2
Flemingtown	622.34:6
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mutthergoosip	623.03:10
promnentory	623.06:8
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hoothoothoo	623.10:8
ithmuthisthy	623.10:9
Ceremonialness	623.13:6
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Bomthomanew	623.16:4
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botherbumbose	623.17:6
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adondering	623.24:7
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Glinaduna	623.28:6
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traumscrypt	623.36:3
mugisstosst	624.02:3
bottledby	624.02:9
bankaloan	624.07:6

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bigmaster	624.11:4
graundplotting	624.12:7
brambling	624.14:10
porteryark	624.15:1
Donachie's	624.16:10
backwords	624.18:4
sinfintins	624.18:9
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Wordherfhull	624.23:4
Ohldhbhoy	624.23:5
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rasstling	625.15:9
forgodden	625.18:4
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Cooloosus	625.22:1
sweetthings	625.24:7

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poorloves	625.24:10
wholawidey	625.25:4
Neighboulotts	625.25:6
Eblanamagna	625.26:3
behazyheld	625.26:5
loomening	625.26:6
dumblynass	625.27:1
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Annamores	626.01:14
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Shackvulle	626.11:4
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Vikloefells	626.18:3
Tobecontinued's	626.18:8
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princeable	626.27:3
pantymammy's	626.27:9
Corsergoth	626.28:1
baylight's	626.34:14
sonhusband	627.01:8
daughterwife	627.02:9
hindmoist	627.03:10
Diveltaking	627.04:1
theresomere	627.05:5
saultering	627.05:6
Saltarella	627.05:7
allaniuvia	627.27:13
pulchrabelled	627.28:2

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Auravoles	627.32:9
moananoaning	628.03:10
whitespread	628.10:2
Arkangels	628.10:8
Bussoftlhee	628.14:5
mememormee	628.14:6
thousandsthee	628.14:8

**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.

Volume	Title	Number of Pages	Launched on
Vol. 1.	The Romanian Lexicon of <i>Finnegans Wake</i> . http://editura.mttlc.ro/sandulescu.lexicon-of-romanian-in-FW.html	455pp	11 November 2011
Vol. 2.	Helmut Bonheim's German Lexicon of <i>Finnegans Wake</i> . http://editura.mttlc.ro/Helmut.Bonheim-Lexicon-of-the-German-in-FW.html	217pp	7 December 2011
Vol. 3.	A Lexicon of Common Scandinavian in <i>Finnegans Wake</i> . http://editura.mttlc.ro/C-G.Sandulescu-A-Lexicon-of-Common-Scandinavian-in-FW.html	195pp	13 January 2012

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2012 |
| Vol.
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Dedicated to Stephen J. Joyce.
http://editura.mttlc.ro/sandulescu-small-languages-fw.html | 237pp | 7 March
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| Vol.
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http://editura.mttlc.ro/sandulescu-total-lexicon-fw.html | 411pp | 31 March
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Dedicated to Clive Hart.
http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-one.html | 453pp | 27 April
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