




## C. George Sandulescu

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and *The Language of the Devil* (about *Finnegans Wake*)

# A Lexicon of Romanian in *Finnegans Wake*



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Întrucât Joyce a scris *Finnegans Wake* în perioada dintre cele două Războaie Mondiale, folosim toate elementele de după Tratatul de la Versailles, semnat la 28 iunie 1919. Hărțile de pe copertă sunt hărțile geografico-lingvistice din acea perioadă, și nu hărțile politice de azi. În abordare pur lingvistică, Irlanda este una și întreagă, la fel cum și România este una și întreagă.

Tot din perioada interbelică, alegem ortografia *Rumania*, dintre cele trei care circulă (Romania, Roumania, Rumania). **Exact la fel ca Joyce în Lista lui de 40 de Limbi Străine.** Pentru a ușura circulația pe Internet a studiului de față, folosim pe copertă și în toate referirile cu caracter tehnic ortografia standardizată astăzi, și anume *ROMANIA*.

As Joyce wrote *Finnegans Wake* between the two World Wars, this book uses elements belonging to the period after the Treaty of Versailles, signed on 28 June 1919. The maps on the cover are the geographical-linguistical maps of the time, not the political maps as we know them today. Looking at this research project from an exclusively linguistic point of view, Ireland is taken to be one and whole, the same as Romania is taken to be one and whole in itself.

Out of the three spellings of Romania in circulation throughout the 20<sup>th</sup> Century (Romania, Roumania, Rumania), in order to be in the spirit of the inter-war years (1918-1939), we have chosen *Rumania*. **Exactly as James Joyce did himself in his List of Forty Languages.** But, as the present study is published online, for computer indexing purposes, the cover and all the technical references resort to the spelling *ROMANIA*, as it is currently standardized everywhere. On the American pattern.

C. George Sandulescu

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Holograph List of the Forty Languages used by  
James Joyce in writing *Finnegans Wake*.

English  
Irish  
Norwegian  
Latin  
Greek  
Chinaman  
Japanese  
Spanish  
Volapuk  
Norial  
Flemish  
French  
Italian  
Burmese  
Basque  
Welsh  
Roumanian  
Dutch  
German  
Russian  
Breton  
Hebrew  
Sanskrit  
Kishinevian  
Swedish

Spanish  
Persian  
Rumanian  
Lithuanians  
Malay  
Finnish  
Albanian  
Icelandic  
Arabic  
Portuguese  
Czech  
Turkish  
Polish  
Rumanian  
Hungarian

James A. Joyce

## Joyce & Brancusi

FW. 518. from 19 to 25

They did not know the war was over and were only **bere**bellling or **bere**PELLling one another by chance or necessity with scham bottles, **mere** and woiney, as betwinst **Pictur**shirts and Scutticules, like their caractacurs in an **Irish Ruman** to **sorowbrate** the expeltsion of the **Danos**? What sayest thou, **scusa**scmerul?

– That's all. For he was heavily upright man, **Limba romena** in Bucclis tucsada. Farcing gutterish.

1. Joyce was acutely aware that **Rumanian** is a very important Romance language, **closer** to Italian than either French or Spanish, a fact that most Anglo-Saxon FW scholars seem to be somewhat unaware of.

And Joyce's academic specialisation was indeed Italian *Langue & Civilisation*. When I come to think of so many Joyce Foundation Presidents and Officials learning their very first three words of Italian on the plane, on the way to one Joyce Congress or another in Venice or Turin, Cesena or Trieste, I very much feel like jumping out of the window and going back home... (I do not quite understand why Rumanian as a language is often easily dismissed in Italian discussions,





as I could find out for myself in my many years of teaching English in several places there...)

For Languages were central to ALL Joyce's writings. Why does the whole of North America continue to play very much down this important idea?

2. Besides, there is Joyce's close friendship with the Paris-based **Rumanian sculptor Constantin Brancusi**! Can you imagine Joyce not putting anyone around him to work—even his grandmother ... if she had been around? This is not at all a rhetorical question! It is, on the contrary, a research question of the utmost importance! Do you want proof? I give you proof: the 1975 Joyce Congress—so superbly organised by Jacques Aubert of Lyon—which symbolically opened with a Brancusi Exhibition I visited for one full hour, accompanied by Jacques Lacan. At that congress, one most remarkable, and honest, Joyce scholar—Nat Halper of New York—asked a single question in his more than remarkable paper that he presented there. Namely, What is the meaning or the five, or seven, enigmatic initials at the bottom of one of the two Joyce Portraits by Brancusi?

That was a challenge to research launched as far back as 1975. It was meant as an innocent direction of research for Joyce Studies. Did anybody take it up ever since? Nobody! Absolutely nobody. In 1990 I myself proposed the Principality of Monaco as the venue for the Twelfth Joyce Congress, in the hope that it would revive research. The result? The two highlights of the Congress were the Anthony Burgess talk,



which I myself was instrumental in arranging, and the Stephen Joyce Session, chaired by Professor Clive Hart.

In a word, the Joyce Brancusi Connection has remained a dead end for research at the moment! In spite of two strong attempts to the contrary—one in 1975, the other in 1990. So, if you have any ideas on the subject, please feel free to express your thoughts. This modest Lexicon of FW Rumanian is my own attempt to open the way. Do please take it up from there!

3. Then, there is the third and most important point—Joyce's own holograph *List of Forty Languages*!

Why is it written on the very last page of the British Museum Manuscript of *Finnegans Wake*—the one with the Date and Place of writing?

Why is it such a fair copy, so easily intelligible and elegantly written?

Then, why forty languages exactly?

Why is this List so fairly strictly internally structured?

Whenever I look at it carefully, and at its position within the FW Manuscript as a whole, I cannot help associating it with T.S. Eliot's semi-redundant footnotes, appended to *The Waste Land* in 1922. Joyce was a much more refined literary craftsman: footnotes? He never had any purely didactic ones, of the Eliot type. There were plenty of them of the jocular and cryptic kind! Yes. But Joyce never indulged in didacticism. And which is more important—he never explained anything. He went a step further, and sincerely regretted in his lunchtime conversation with





Vladimir Nabokov the existence in this world of the over-garrulous Stuart Gilbert.

The fact remains that Joyce's *List of Forty Languages* has not been attended to. To tell the naked truth—not at all, in spite of the Niagara downpour of literary criticism of all possible colours about him and his writings. Detractors of the list of languages limit themselves to saying there are more than forty...

The real reason as to why that has not happened? The severe lack of linguistic competence at the receiving end. Joyce himself wrote at least some of his correspondence in the language of the country of temporary residence of the family. His grandson Stephen Joyce too, in the same attitude of mind, is fluent in quite a range of languages.

Clive Hart, who chaired the Stephen Joyce Session at my invitation during the 1990 Monaco Congress, has excellent Latin, and is very familiar with French and Swedish... we used them together, either in London or in Monaco. Hans Walter Gabler's Swedish is near native, for I had a real opportunity to test that. Richard Ellmann too translated many of Joyce's foreign letters himself before having them published. I dare say all this because I have both lectured and held seminars in Rumanian, Swedish, French, Italian, and of course English. I have also taken questions in German, Danish, Norwegian, and even Corsican. I have systematically studied Arabic and Japanese in Stockholm, as well as Irish, Monegasque, and even Maltese, in Monaco. Whenever I was in Dublin, I made a point of attending as many church services in Irish as I could...



I maintain in conclusion that Rumanian tends to be, with Joyce, almost as important as Irish! For Irish was used for local colour. The Rumanian language, together with a few others, have been resorted to for more obscure, and more cryptic, reasons. It is the honest and sincere researcher's job to find that out. In a situation when we are not even able to work out properly Joyce's specific use of *italics*, there is a lot of work to do, you must admit, before we fully understand this most enigmatic writer.

4. Lastly, myself. Why do I live in **Monaco**? Why did I work for the Princess Grace Irish Library? Why do I love Venice, Genua, Trieste, the Danube Delta and Monaco? Because they were all Free Harbours... or, should have been. Where **all languages were spoken and accepted**. Where many currencies were used and accepted. Where different laws and legal systems were valid, at least on board the ever so many ships at anchor there. And the locals had to put up with it. And follow suit. This is in my mind the very essence of Joyce: from the more than intricate references to 'Plevna' in *Ulysses* for the whole of Europe... that many non-Europeans do not bother about, to the very *List of Forty Languages*, just because Danish is missing! In many people's minds, perhaps Joyce included, Plevna has meant the definitive failure of any Turkish advance into central Europe, and, as such, in a most sophisticated way, preserved intact the integrity of most of the forty European languages.

We forget that it was Copenhagen that Joyce visited. And it was also Danish that he wrote to Henrik Ibsen in, at the time when he adored him as a writer.



5. But to return to me in Monaco. Soon after the untimely death of **Princess Grace**, I had proposed to Prince Rainier III, who was personally supervising the setting up of the **Library** bearing her name, a whole series of Events. I proposed, together with Anthony Burgess, my co-trustee, that this Library should have activities both local and international. The suggestion I received from Prince Rainier was clear and simple: "Invite everybody with a good understanding of English who lives here!".

That is how I became a member of *The German Club*, *The Swiss Club*, *Svenska klubben*, *The British Association*, *The Monte Carlo Club*, *The Anglican Church Community*, *The Society Dante Aligheri*, and even the recently set up *Canadian Club*. To say nothing of *The Texan*, and *The Stars and Bars*, which were both functioning as both clubs and restaurants.

That is how in the spring of 1987 I could organise the first-night show of the film *The Dead* by John Huston for six hundred residents, all very good speakers of English, when the head of state—Prince Rainier III—told me that he would attend the Event, with his whole family. And that is how the international dimension of the Princess Grace Library was created. Ultimately, starting in my mind from Joyce's *List of Languages*...

6. One more thing, to wind up with. Returning to the Manuscript of *Finnegans Wake* in the British Museum, now moved to St Pancras, in the British Library—perhaps in that way to be closer to



Europe, and to Brussels in particular—I was saying that a fair copy of this *List of Forty Languages* is written on the back of the very last page. But has one ever given a thought that for all the speakers of Hebrew as well as for the many millions of speakers of Arabic (and the two languages are both mentioned in Joyce's *List!*), **the very last page** of a European book is indeed **the very first page** of any book in Hebrew or Arabic? Do not forget that **the last will be the first**, says the Bible somewhere.

What if Joyce himself had envisioned this *List of Languages* as a sort of single, but collective, **footnote** to the whole of the FW Book—the T.S. Eliot *WasteLand* style—and, being smarter than Eliot by far— had deliberately left it out of the finished product? An item as enigmatic as is the word *Ulysses*, in the title of his previous book.

C. George SANDULESCU

Monaco, 11. 11. 2011



## Joyce's Forty Languages!

0. Do bear in mind that in this particular book, and in this very specific discussion, exit the literary critic, and enter the linguist, as the fundamental emphasis is on lexicography, and more particularly so on graphemics as well as graphotactics (qq.v.).

### 1. **Rumania. Rouumania. Roomania.**

Please remember that the word **Romania** has three distinct spellings in the English Language—one British, one French, one American. The British spelling is the **-u-** spelling. The French one carries the **-ou-**, so very typical French, in order to render the corresponding sound... And the Americans managed in the early 1960's (when Peking became Beijing!, in English, but never in French) to persuade the then Communist Establishment ruling the country of Rumania at the time to adopt the **-o-** spelling, just because the Global Village was modestly starting to take shape from the spelling (See **Bombay** soon after becoming **Mumbai!**), before passing on to the globalisation of the Money... We are thus stuck with **Romania!** (Largely for Computer &



Internet reasons...)

In consequence: The outer titles of this book adopt the Americanised format for facilitating world computer indexing. Whereas the internal use of the word remains the one used by Joyce himself in his *List of Forty Languages*, which is also that used by the country as a whole from times immemorial, up to the early 1960's! Which is **Rumania!**

2. There are two fundamental kinds of languages, roughly speaking: (a) **one-source languages**, like French, Italian, and German or Swedish, and (b) **multi-source languages**, like English. And Rumanian!

How is that possible?

Here is the Emile Cioran discussion of it all in Paris, as I jotted it down some time ago. It is written in Rumanian in order to encourage you to learn a bit of it, for you might well need it in what follows here below. [the text was published in *Conferințele Bibliotecii Astra*, Sibiu, No. 120/2010, 37 pages]

Este momentul când Cioran intră în acțiune. Ne ține aproape o micro-prelegere improvizată despre marile limbi europene; nu știam că Cioran cunoaște engleza atât de bine în toate subtilitățile ei, mai ales la meta-nivel. Astfel, se apucă să discute, captând atenția tuturor, asemănarea dinamic-diachronică a limbii engleze cu limba română. Noica ascultă. Cioran vorbește nu cu morga teoreticianului steril, ci cu entuziasmul meșteșugarului întreprinzător – mândru de uneltele sale. Pe care le studiază și le îngrijește cu deosebită meticulozitate. Nu pe degeaba e considerat





el **cel mai mare stilist** al limbii franceze. De către francezi înșiși.

Rezumă simplu și rapid prelegeri care ar putea dura un an de zile. Limbile franceză și italiană se trag dintr-o singură sursă, pe care o cunoaștem cu toți cum nu se poate de bine. Dar româna și engleza au în comun următorul lucru: se trag în mod echilibrat din **două surse distincte**: engleza are o temelie germanică pe care s-a construit latin în mai toate domeniile. Româna are un fundament latin cu multiple eșafodaje slave... toată biserica, toată agricultura, alfabetul chirilic până aproape de Eminescu... Deci, ambele sunt 'bi', în termeni mai pornografici. Mă uimește nu numai simplitatea expunerii, ci și exactitatea și conciziunea ei. Câtă dreptate are! Și cu ce entuziasm își susține teza! Avântul lui reprezintă viața însăși: nici vorbă de moarte aici... iar pesimism ioc. Cioran rămâne plin de admirație față de bogăția de sinonime în română și engleză! *The famous synonymous doublets*, care abundă mai ales în traducerea făcută de Ralph Robinson *Utopiei* lui Thomas More. Aud din nou meșteșugarul vorbind. (Dar îmi răsună în urechi și Noica, care îmi șoptise cu câteva zile înainte, cam răutăcios — Cioran? I-ai citit o carte... le-ai citit pe toate!)

Descoperisem eu oare **secretul sănătății lui Cioran**? Ori de câte ori vorbește despre limbă devine alt om: devine un incorigibil optimist. Noica ascultă, oarecum absent. Iar eu bolborosesc inutil că, tehnic vorbind, româna este o limbă mică, prea mică, iar engleza este cu totul atotputernică pe lumea asta. Afirmație care nu pare să-i placă nici lui Cioran și nici lui Noica. Am spus, e drept, o platitudine cu totul adevărată, dar de o absurditate demnă de umorul lui *Ionesco* și al cântărețelor sale.

To summarize it all another way: in Bucharest, English used in my days to be taught within **The Faculty of Germanic Languages**, just because it is considered a Germanic language. It is never considered so in London. Or even in Dublin. In what was, in the earlier days of Joyce, **the British Isles**, English is considered a language quite apart. Why? Just because 75 per cent of the vocabulary (or more) is, objectively speaking, Norman-French, directly leading to Latin. Or even more Latin.



Rumanian, too, is difficult to assess globally. But it most certainly has not got the **uniformity of origin** of either French or Italian. That is precisely why so many Italians have difficulty with the Rumanian language—never the other way round. (Then, do not forget the Dacians. To say nothing of the Cyrillic script, which monopolized the language wholly until well after the reign of Napoleon III in France, or the death of Thackeray in England.)

In a word: Rumanian, unlike Italian or French, German or Swedish, is **etymologically heterogeneous**. And it is a fairly young European language, with its very first text written in 1521 (*Scrisoarea Boierului Neacșu*). These are only two of the many reasons for compiling the present Lexicon... For instance, Rumanian seems to be the only post-Latin language with a Neuter Gender: Joyce even goes as far as defining it at FW 505.25:

1	2	3	4
Address	Segment FW	ro	English
505.25:3-8	The form masculine. The gender feminine.	(genul neutru: un creion/două creioane)	(This is the best definition of the <b>Neuter Gender</b> in Rumanian)

Does any of the great Rumanian linguists know why there is a Neuter Gender in Rumanian? They haven't got the slightest idea, and admit so



quite openly... In sex terms, that simply means "The Rumanian Neuter makes the best of both worlds". Quite literally: masculine in the singular; feminine in the plural. Precisely as Joyce notices himself.

3. Hopefully, there will be a commented edition of this *Lexicon* some time in the future, as Rumanian is such a small language – only 25 million speakers! – , and so remote from the Western World, right at the other end of Europe, corresponding to Portugal in many symmetric respects. This remoteness has been considerably increased culturally by half a century of objective existence of the Iron Curtain, on which was grafted the heaviest dose of political indoctrination possible... And today, in 2011, this remoteness is further emphasized by Western blatant indifference of a chronic nature, and Rumanian pathologic provincialism.

Hopefully again, each and every entry will be commented upon. Largely, in the light of the method evolved in my book *The Language of the Devil*. That book makes the very simple point that the critics must necessarily know a lot more Linguistics, including the topmost ones, before they begin to understand the rudiments of *Finnegans Wake*! That is the main reason why they do not touch it with a barge-pole. All the more reason, too, for the critics to prefer, for the moment, to stick to their own mediaeval guns... so well described by Walter Scott. Before the advent of Marco Polo...

4. When all is said and done, please have a look at this naked List – largely modelled on what Helmut Bonheim did for German in FW (over 176 pages!) as early as 1967 – and then, he inexplicably vanished



from the Joyce circles that I used to frequent for a quarter of a century or so...

5. Last but not least, I want to **dispell a popular myth**: namely that there are no mistakes in *Finnegans Wake*, that there are no differences from one edition to another, that there are no *Erratas*, etc etc. Nothing of that is true at all, if you carefully study the technical page of this most important book by James Joyce.

There are two different editions clearly specified: one in 1950, the other one, in 1964 (which Faber misnames "1960"!, thus introducing a formidable howler in its only paperback edition). As I am well in possession of several FW editions myself, including the famous 1950 one, I here presume to reproduce its *Errata*, in facsimile, in one of the Appendices. In the cultural desert that is Monte Carlo (or Bucharest for that matter!) there is no 1964 Edition available, in order to hopefully be able to have a purely lexicographic, rather than genetic, look at the second Errata that it must have published. So, as Captain Marryat says, "better luck next time!".

6. When will the world begin to understand the capital importance of *Finnegans Wake* for decoding the inexplicable intricacies and unpredictable and implacable paradoxes of the Global Village of the Twenty-First Century, which keeps harping on the twin illusions of ecology and economics? As Bernie Benstock used to tell everybody (before he died) about Joyce being ever so prophetic by putting "Beria" in *Finnegans Wake*... so I advance, too, that there is far more to it than



meets the eye. Senn & Hart (with names so easy to remember), the 20<sup>th</sup> Century Editors of *The FW Journal* (where the present Rumanian Listing had first been submitted) have tried to crack *Finnegans Wake* without much success.

7. But the world of the 21<sup>st</sup> Century will keep trying to do that, I am sure. Not that I will try it myself: I'm not so very ambitious. I am a mere attendant lord, glad to be of use, producing a modest *List of Words*, coming from an as modest a language. I do that in order to contradict both the French and the Irish by maintaining that Joyce, accompanied by Beckett, are **the very first veritably European writers**. And I am quite sure about that. The 40-language text of this book – surely not a novel – will prove that beyond reasonable doubt.

**C. George SANDULESCU**

Monaco, 11. 11. 2011



## Is *Finegans Wake* a Novel?

It was always very easy to get Anthony Burgess into a state of extreme agitation leading to anger. My procedure was very simple: I used to get things going by starting a discussion about *Finnegans Wake*. That always pleased him immensely, as all discussions about *Finnegans Wake* did. But, whenever I continued with the idea that, in my own opinion, *Finnegans Wake* was not a novel, Anthony Burgess invariably got into a state.

And, after no end of walking up and down, and all sorts of interjections and invectives, which lasted quite a number of minutes, and drinkwise extended over a number of shots of bourbon, he invariably came up with the sentence that I always was looking forward to and eagerly expecting.

That sentence was: I must prove that *Finnegans Wake* is a novel!

I must find the proof pointing to the fact that *Finnegans Wake* is a novel!

I must find the evidence that *Finnegans Wake* is **really** a novel.

Every time, that was indeed the line that I expected, and to which I retorted somewhat maliciously the following way:





Which means that you have not yet got the evidence!

No, he replied, you are right, I haven't got it. But I will discover it!

His last sentence to me: *Finnegans Wake* **must** be a novel!

The fundamental problem ultimately lies in the reception of the book which is always there on the table. It lies in the speed of reading. It lies in the facility of understanding, or the opposite. It lies in what forms the very object of the present study, namely the **methodology** of reading *Finnegans Wake* as well as the exact purpose of that reading.

Why do we read it?

Why do we enjoy reading it?

And ultimately, why are there so many famous Joyce scholars who do not at all bother about it?

Monaco, 11. 11. 2011





In the same *Finnegans Wake* Lexicography series:

1. The **Skandinavian** Lexicon of *Finnegans Wake*.
2. A Lexicon of the **German** in *Finnegans Wake*, by Helmut Bonheim.
3. The **overall Romance** Lexicon of *Finnegans Wake*.



## C. George Sandulescu

### CARTOUCHING\*

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 encapsulated 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

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\* First 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.



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 ( NP<sub>1</sub> ) with his ( NP<sub>2</sub> ), )

*STAGE TWO: Content Word Analysis*

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

NP<sub>1</sub> NP<sub>1</sub> NP<sub>2</sub> NP<sub>2</sub>

(7.b) ((NOUN common) (NOUN common)))

(ADJ function)

*STAGE THREE: Graphemic Analysis*

STATEMENT 1: Initial grapheme of NP<sub>1</sub> is capitalized, whereas NP<sub>2</sub> 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) ((Ty<sub>1</sub>) (G (Gutenberg))))
- (8. 3) ((To) (Gutenmorg) ((Ty<sub>2</sub>) (g (guten (M) Morgen))))
- (8. 4) ((To) (cromagnom) ((Ty<sub>3</sub>) (C (Cro- (M) Magnon) n)))
- (8. 5) ((To) (cromagnom) ((Ty<sub>4</sub>) (O (M (Magna) a))))
- (8. 6) ((To) (charter) ((Ty<sub>5</sub>) (C (Carta) a)))
- (8. 7) ((To) (charter) ((Ty<sub>6</sub>) (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 19<sup>th</sup> 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)))  
           NP<sub>1</sub>      NP<sub>1</sub>  NP<sub>2</sub>                              NP<sub>2</sub>

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

(10) ( ([+ FIRST]  [+ FIRST])  (  [+ FIRST]  [+ FIRST]  ))  
           NP<sub>1</sub>                      NP<sub>1</sub>              NP<sub>2</sub>                      NP<sub>2</sub>

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 NP<sub>1</sub> is a PERSON: this is provided by the function-word *his*, which in terms of a similar semantic-feature analysis tells that NP<sub>1</sub> 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 ( NP<sub>1</sub> ) with his ( NP<sub>2</sub> ), )

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 border-line 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.

In the same ***Finnegans Wake* Lexicography** series:

1. The **Skandinavian** Lexicon of *Finnegans Wake*.
2. A Lexicon of the **German** in *Finnegans Wake*, by Helmut Bonheim.
3. The **overall Romance** Lexicon of *Finnegans Wake*.



# A Lexicon of Rumanian in *Finnegans Wake*

These Romanian words and phrases have been collected by me  
during my many readings of the book between 1960 and 2010.



My spelling for “Rumanian” is James Joyce’s own spelling in his own holograph List of Forty Languages, q.v.

Before passing on to *Finnegans Wake* proper in an exclusively Rumanian frame of reference, it is well worth mentioning an eye-catcher in *Ulysses*. Namely, it is the place of a battle which counts for overwhelmingly much in the history of the country:

Plevna occurs in *ULYSSES* four times as follows:

[4]      4.63   15.1529   17.1425   18.690.

4.63      Pity. All the way from Gibraltar. Forgotten any little Spanish she knew Wonder what her father gave for it. Old Style. Ah yes! of course. Bought it at the Governor’s auction. Got a short knock. Hard as nails at a bargain, old Tweedy. Yes, sir. At **Plevna** that was. I rose from the ranks, sir, and I’m proud of it. Still he had brains enough to make that corner in stamps. Now that was far seeing.

15.1529      Lo! We charge! Deploying to the left our light horse swept across the heights of **Plevna** and, uttering their warcry *Bona fide Sabaoth*, sabred the Saracen gunners to a man.

17.1425      Why, firstly and secondly, did he not consult the work in question?



Firstly, in order to exercise mnemotechnic: secondly, because after an interval of amnesia, when, seated at the central table, about to consult the work in question, he remembered by mnemotechnic the name of the military engagement, **Plevna**.

18.690 and only captain Groves and father talking about Rorkes drift and **Plevna** and sir Garnet Wolseley and Gordon at Kharthoum lighting their pipes for them everytime they went out

### A Note about the Meaning of Plevna

Leopold Bloom knew about Plevna, as he had among his books *The History of the Russian-Turkish War*, published in London, and bearing the stamp "The Garrison Library" at Gibraltar. In consequence, it could only have belonged to Major Tweedy himself, Molly Bloom's father.

As to the Battle of Plevna (a city in Northern Bulgaria), which lasted for 143 days, from 20 July to 10 December 1877, the English maintained an attitude of strict neutrality, though the British Navy had an ample presence in the area.

And now, let us move on to *Finnegans Wake* in

a context-free approach:





1	2	3	4
Address	Segment FW	ro	English
017.23:3	Punct.	punct	period. dot. full stop
036.14:2	drumdrum	drum (reduplicated). cale	road. way
053.02:2+3	Wildu Pictureescu.	[Ra]du [Lup]escu	Oscar Wilde+Picture
054.15:3	alo	alo	hello
054.15:4	ecou	ecou	echo
054.15:5	Batiste	batiste	handkerchiefs
054.16:6.7.8	.Ismeme de bumbac	ismene/izmene de bumbac	men's underwear (of cotton)
054.16:12+1	portocallie	1. portocale 2. portocal/portocali	oranges orange-tree/orange-trees
057.28:4	tata	tată	<u>the</u> father



064.25:4	Pamintul.	pămînt-ul + Pamina	<u>the</u> earth (character in Mozart's <i>Magic Flute</i> )
064.32:2	Duzinascu	Duzinașcu	(imaginary typical surname)
064.32:6	machelar	măcelar	butcher
065.17:6	dada	da (reduplicated) + Tristan Tzara	yes (often in emphatic form) (originator of <i>Dadaism</i> )
068.17:1	sfidare	sfidare	defiance. provocation
068.26:13	voi	voi	you (plural)
089.11:5	cursu.	curs + u+l	(the) course
089.27:6	Unde	unde	where
089.28:10	vulcano	vulcan/vulcanu'	volcano
089.35:12	atac.	atac	attack
093.21:4	Putor!	(o) putoare/(două) putori	lazybones
113.12:9+1.2	Kapak kapuk.	capac	lid. cover



114.04:5	Bukarahast	București	Bucharest. Bucarest. Bukarest
114.05:7	Bulgarad	Bolgrad	(place name initially in Rumania, now in the Ukraine)
114.25:10	portogal	1. portocal 2. portocală	orange-tree orange (the fruit)
114.27:5	motru	Motru	(the river)
117.12:1	-batiste	(o batistă/ două) batiste	handkerchiefs
123.17:1	-rumane	române! (vocative) rumâne! (vocative)	you Rumanian!
139.28:9	Amin!	amin!	Amen!
142.08:9	societate	societate	society
142.27:2	Matey	Matei	Matthew (NT)
143.08:2	futule	futu-te/futul...	fuck you!
145.32:12	Dracula's	(Vlad) Dracula	(Rumanian king)
145.35:12+1	bannan	banan. bananier	banana-tree



148.22:2	trons	tron	throne
155.30:7	vremia	vremia. vremea	weather
163.02:2	aliment	aliment	food
164.04:10	pictor	pictor	painter
176.36:6	somn-	somn	sleep
178.01:3	-drum	drum. cale	road. way
184.02:4	jos	jos	down. low
184.29:11	ochiuri	(un ochi/două) ochiuri 1. un ochi/doi ochi 2. un ochi/două ochiuri	eggs sunny side up 1. one eye/two eyes 2. one fried egg/two...
198.08:4	-marea	mare+a	<u>the</u> sea
202.18:1	Arc	arc	ark
214.08:5	respund	respund. răspund	(I/they) answer
219.05:2	somn-	somn	sleep
222.24:8	.Emen.	amin!	Amen!



222.26:1	.Punct.	punct	period. dot. full stop
230.07:7	omulette	1. omletă. jumări 2. omule om+u+le (vocative) omuleț	scrambled eggs, omelette you man! a little man...
231.05:6	olt	Olt	river in Rumania
234.36:9	chor.	cor	choir
239.15:2	Domne	dom'ne! (coll. vocative)	Sir!
240.06:7	Examen	examen	examination
240.08:1	Nu	nu	no. not
240.08:2	mere	mere	apples
240.16:7	polentay	mămăligă. polentă	polenta
241.08:1	Collosul	colos+ul	<u>the</u> Collosus (of Rhodes)
242.30:10	apocryphul	apocrif+ul	<u>the</u> apocryphus
243.16:9	roumanschy	românește	(Russian for 'Rumanian')



244.05:9	,Neomenie!	neomenie	brutality. inhumanity
244.14:10.1	-marea	mare+a	the sea
245.15:8	munt	munt' / munte	mountain
263.19:3	boer-	boer.boier	boyard.squire
270.14:2	Atac	atac	attack
271.03:1.2	da, da	da	yes
271.12:9	spirt	spirt. alcool	alcohol
275.21:6	lei	lei	lei (name of Rumanian currency unit in the plural)
278.24:4	Plece	(să) plece	(let him) go/ depart
280.17:4	Poppa	popă/ popa	<u>the</u> Priest, <u>the</u> Vicar
287.04:1	Deva	Deva	(place name in Transylvania)
287.26:2	fututa	futută	(well-)fucked (p.p. + adj)
287.31:5	pizdrool	pizdă	cunt
289.16:3	ostrovgods	ostrov. insulă	island



289.29:4.5	Comes Tichiami	cum te chiamă?	What is your name?
290.27:5	Lagrima	lacrimă/lacrima	<u>the</u> tear
290.04:7	fut	fut	I/they fuck
291.01:4	Unic	unic	unique
291.04:7	fut	fut	I/they fuck
296.03:7	punctum	punct	period. dot. full stop
298.13:7	unitate	unitate	1. unit 2. unity
302.04:4	Punked	punct	period. dot. full stop
307.26:2	Eu	eu	I (the first person)
307.n8	Eu	eu	I (the first person)
309.04:5	-punct	punct	period. dot. full stop
310.20:3	cstorrap	ciorap	sock. stocking
311.34:14	parter	parter	ground floor





316.15:3	Mitropolitos	mitropolit	metropolitan. bishop
316.28:9	portocall	1. portocal 2. portocală	orange-tree orange (the fruit)
316.28:11	furt	furt	theft
317.30:11	O'Colonel	colonel	colonel
322.21:13	strop	strop	drop (of water etc)
324.20:7	-mester	meșter	craftsman
325.07:14	drum-	drum	road.way
326.15:10	chrisan	Crișan	Crișan (proper name, male)
326.25:3	Domn-	Domn	gentleman. Sir
327.18:2	Dragul	drag/drag+ul	dear (+Rumanian article)
327.20:8	calding	cald	warm
327.35:8	didulce-	de dulce	sweet... (religious sense) (in Moldavian dialect)
329.01:6	Bastabasco	Bastabescu	(Rumanian surname with frenchified ending)



338.13:13	da	da	yes
338.14:1	dada	da (reduplicated) + Tristan Tzara	yes (often in emphatic form)
338.18:5	unt	unt	butter
339.08:3	dos	dos	back. bottom. bum
340.23:11	drumbume	drum. cale + drum bun !	road. way "bon voyage!"
340.32:10	luna	luna	<u>the</u> moon
342.17:2	gurra-	gura	the mouth
344.18:1	murature	murături	sour pickles (pl.)
344.28:13	yetaghain	iatagan	yataghan (Turkish sword)
347.09:2	Milesia	Milescu	(Rumanian historical figure)
347.09:4	Sirdarthar	Sirdar. Serdar	Serdarul Milescu
348.10:4	boyar	boier	boyar(d). big landowner
349.01:13	pene	pene	feathers



350.18:1	putred	putred	rotten
351.24:2	-pictor-	pictor	painter
353.12:4	Ursus-	urs+u+l	<u>the</u> bear. The Bear
356.19:1	-drum	drum. cale	road. way
357.10:2	pene	pene	feathers
358.12:8	corv- corvin-	corv. corb Corvin	raven (historical personality)
360.13:1-6	Carmen Sylvae, my quest, my queen.	Carmen Silva	(queen of Rumania)
365.17:5	tarafs	taraf	folk music band
372.25:5	drum	drum. cale	road. way
375.21:10	Scrum	scrum	ashes
375.29:2	Fummuccumul	a. fum b. cumul	smoke 1. cumulus cloud 2. holding more than one office



378.04:3	lac	lac	1. lake 2. varnish
386.35:7	erumping	a rumpe. a rupe	to break
389.05:3	Ulcer	ulcer	ulcer
391.01:3	Erminia	ermină. hermină	ermine
391.01:4	Reginia	regină	<u>the</u> queen
397.32:5	caracul	caracul	carakul fur
397.34:6	regul	regulă	rule
398.04:10	mamalujo	mămăligă	polenta
406.01:3	merendally	merinde	victuals
406.02:8	Portar-	portar	janitor
406.10:10	portar	portar	janitor
414.34:4	cald	cald	warm
415.05:12	threefurts	furt	theft



417.11:8	dhrone	tron	throne
417.16:2	minthe	minte	1. mind 2. he lies
418.03:8	Conte	conte	count
420.28:1	Domnall	domn+ul	<u>the</u> gentleman. sir. Mr
420.28:2	O'Domnally	domn+u+le! (vocative)	Sir!
423.06:5	decan's	decan	dean
427.22:7	scrum	scrum	ashes
430.07:3	boer	boer/boier	boyar(d), big landowner
430.07:4-8	,the king of all boors,	...boier...	the king of all boyars
432.20:3	titular	titular	permanent office-holder
435.08:5	Coraggio	coragiu. curaj	courage
435.19:3	Prunella	prună/prune	plum(s)
435.29:5	vultures	vulture. vultur	vulture



435.30:4	tabu	tabu	taboo
437.11:3-4	vinvin, vinvin	vin (reduplicated)	1. wine. 2. I come
443.16:9-1	Dumnlmn ...	domn+u+le! (vocative)	gentleman. sir. Mr
453.34:4	diamants	diamant	diamond
455.08:10 (10+11+12:)	Iereny	o iarnă/două ierni	winter
	<p>.Iereny allover irelands. cf <i>The Dead</i>: "Yes, the newspapers were right: there was snow all over Ireland."</p>		
456.01:3	scald	(mă) scald	I bathe/have a swim
456.15:2	ligooms	legumă/legume	vegetables, veg
457.03:3	penitent	penitent	penitent. doing penance
457.03:4	Ferdinand	Ferdinand	(king of Rumania)
462.05:10	Staffetta	ștafetă/ștafeta	<u>the</u> relay race(r)
463.06:1	Porca	porc	1. pig 2. pork
463.07:2	altar's	altar	altar



464.02:7	Obbligado	obligat	obliged
466.27:1	Diavoloh	diavol	devil
467.35:5	superberes	superb	superb
468.31:11	cort-	cort	tent
471.16:9	stadion	stadion	stadium
476.02:6	bulbul	bulb+ul	<u>the</u> bulb
476.15:8	daimons	demon	demon
477.22:10	crucifer	cruci (plural of <i>cruce</i> )	crosses
478.12:10	majestate	majestate	majesty
479.09:1	dragoman	dragoman	dragoman. interpreter
480.24:9	circuls.	circ+ul	<u>the</u> circus
482.07:5.6.7.1	Vulva!	vulvă/vulva	vulva
484.07:6	sunt	sunt	(I) am. (they) are
484.25:2	Oirase-	oraşe (plural of <i>oraş</i> )	towns





484.28:7	rumanescu	rumân. român. românesc	Rumanian (and also surname)
486.08:6	dragoman	dragoman	dragoman. interpreter
492.05:3	-mihercul-	miercuri	Wednesday
492.06:2	Pairaskivvy-	Paraschiva	(proper name, female)
497.32:2	principeza	princesă/principesa	<u>the</u> princess
500.19:1	Aure	aur	gold
502.19:10	bruma	brumă	hoar. white frost
502.27:7	Maidan-	maidan. teren viran	vacant land
505.25:3-8	The form masculine. The gender feminine.	(genul neutru: un creion/două creioane)	(This is the best definition of the <b>Neuter Gender</b> in Rumanian)
506.03:9	-drum-	drum. cale	road.way
510.25:1	Insul	1. ins+ul 2. insulă	<u>the</u> individual island
511.22:2	hereditate	ereditate. hereditate	heredity



512.08:7	Vulturu-	vulturu' / vulturul	the eagle. the vulture
512.10:6	Pulla	1. pula 2. Pola	prick. penis (vulgar) (specific Rumanian spelling for locality in the Balkans)
518.19:12	bere-	bere	1. beer 2. to drink
518.20:3	bere-	bere	1. beer 2. to drink
518.21:8	Pictur-	pictură	painting
518.22:8	Ruman	rumân	Rumanian (adj.+noun)
518.22:10	sorowbrate	soro + frate (vocative)	sister + brother
518.23:9	scusa-	scuză / scuza	<u>the</u> excuse
518.24:9+10	Limba romena	limba română	<u>the</u> Rumanian language
518.28:2	mujic	mujic. moic	1. Russian peasant 2. rude. impolite. cheeky
518.30:1+2	Da Domnuley	Da, domnule! (vocative)	Yes, Sir!



518.31:8	<i>voina</i>	1. oina 2. doina 3. moina	1. (specific Rumanian game) 2. (specific Rumanian song...) 3. slush (e.g. on the runway)
525.17:3	-goround	gorun	evergreen oak
528.16:11	suora	sora	sister
528.23:10	vals	1. vals 2. val	1. waltz 2. wave
530.17:11	gendarm	jandarm	gendarme
532.09:1	MacAuscullpth	mă ascult	I listen to myself
532.22:1	Kissilov's	1. Kisseleff 2. Chişinău	(Russian general) (capital of Bassarabia)
533.28:4	Caulofat's	Calafat	(locality on the Danube)
535.03:8	urs	urs	bear
538.19:6	absurd	absurd	absurd
540.21:2+3	Redu Negru	Radu Negru	(Rumanian king)
541.18:9	Fuga-	fugă	flight. escape



544.24:5	drill	dril	huckaback (textile)
547.27:4	maidan	maidan. teren viran	vacant lot. wasteland
556.24:7	punkt	punct	period. dot. full stop
559.32:7	mare	mare	sea
562.06:5	Dulce	dulce	sweet
563.14:6	bulgar	bulgar	Bulgarian (noun and adj.)
563.24:5	-scrum-	scrum	ashes
564.35:1	fundus	fund	botom. behind
571.18:3	tryst	trist	sad
573.30:6	Canicula,	caniculă/canacula	dog-days
577.02:1	-dacianmad	Dacia	Dacia (ancient country on Rumania's territory)
583.10:8.9	io, io	† eu	I (1 <sup>st</sup> pers.sg)
583.10:12+14	peace, peace	pace	peace



583.12:8+10	gallop, a gallop	galop	gallop
583.12:11	Bossford	Bosfor	Bosphorus
584.31:4	Tubbernacul	tubercul	1. tuber. 2. tubercule 3. tabernacol
590.05:1	policist	polițist	policeman
590.26:6	drum-	drum	road.way
594.08:4	Somnionia	somn	sleep
596.07:2	fostfath	1. fost 2. fosfat	former phosphate
599.06:7	tigara	țigară	cigarette
599.08:6	fattafottafutt	a. fată b. fotă c. fut	girl (peasant's) skirt (I/They) fuck
603.32:1	sunt	sunt	I am/they are
603.34:6	fostard	fost	former



603.35:2	iconostase	iconostas/iconostase	iconostasis
604.05:5	fructed	fruct/fructe	fruit(s)
605.04:1	Yad	iad	hell
605.10:10	alb	alb	white
607.22:3	Om	om	man
607.29:2	Cornel	Cornel	(proper name, male)
611.08:1	alb	alb	white
612.08:3	displace	(îmi) displace	(I) dislike (it)
612.16:1	Punc.	punct	period. dot. full stop
613.18:3	musca-	muscă/musca	<u>the</u> fly (entomology: <i>musca domestica</i> )
614.25:7	delty	deltă	delta
614.25:8	Deva	Deva	(town in Transylvania)
621.34:4	timpul	timp+ul	<u>the</u> time



## Appendix One

**Extracts from the 1950 *Encyclopaedia Britannica*  
about Plevna  
and the battles that took place there.**





**PLEVNA** (Bulgarian *Pleven*), a city in Bulgaria; on the Tutchinitza, and Sofia-Varna railway (opened in 1899). Pop. (1934) 31,520. A branch line, 25 m. long, connects Plevna with Samovit on the Danube, where a port has been formed. After the events of 1877, it was almost entirely forsaken by the Turks, and most of the mosques have gone to ruin; but, peopled now mainly by Bulgarians, it has quite recovered its prosperity, and has a large commerce in cattle and wine (*see* Russo-Turkish Wars).

Plevna, a small and unknown town without fortifications, became celebrated as the scene of Osman Pasha's exploits. He left Widin on July 13 with a column consisting of some 12,000 men and 54 guns. Hearing that he was too late to relieve Nikopol, he pushed on to Plevna, where there was a small garrison and on July 19 he took up a position on the bare hills to the north and east. He was none too soon. General Schilder-Schuldner, commanding the 5th division of the IX. corps, which had just captured Nikopol, had been ordered to occupy Plevna, and his guns were already in action. On July 20, having made no preliminary reconnaissance, the Russian commander advanced his infantry in four separate columns. On the north flank they pressed into Bukova, and also succeeded in driving back the Turkish right wing; but in both cases Turkish counter-attacks pressed back the Russians, with the result that by noon they were in full retreat, having lost 2,800 men out of a total of 8,000. The Turks lost 2,000. Osman at once drew up plans for the fortification of the position, and the

troops were employed night and day constructing redoubts and entrenchments. In order to secure his line of communications, he occupied Lovcha (Lovatz). The Plevna garrison had now been reinforced to 20,000. Trenches were 4 ft. deep and the redoubts had a command of 10 to 16 ft., with parapets about 14 ft. thick. There were in some cases two lines of trench to the front, thus giving three tiers of fire.

**Second Battle of Plevna.**—In accordance with orders from the Russian headquarters at Tirnova, a fresh attack was made by



MAP OF PLEVNA SHOWING TURKISH ENTRENCHMENTS DURING THE FIVE-MONTHS DEFENCE OF THE TOWN BY OSMAN PASHA AGAINST THE RUSSIANS IN 1877

Krüdener on July 30. He had been reinforced and his force numbered nearly 40,000 with 176 guns. After a preliminary cannonade the infantry advanced at 3 P.M., as before in widely spread columns. The columns attacking from the north and north-east were repulsed with heavy loss. Shakovskoi temporarily occupied two redoubts, but a counter-stroke by the Turkish reserves forced him back. The Russians retreated, their losses amounting to 7,300, while the Turkish losses exceeded 2,000. The victory was decisive, but Osman again failed to pursue. His troops were elated by success, the moral of the enemy severely shaken, the undefended Russian bridge over the Danube was within 40 m. of him, but he lost his opportunity, and contented himself with strengthening his defensive works. It is said that he was tied down to Plevna by orders from Constantinople.

The Russians now concentrated all their available forces against Plevna and called in the aid of the Rumanians. By the end of August they had assembled a force of 74,000 infantry, 10,000 cavalry and 440 guns. On August 30 Osman moved out of Plevna, and on the 31st attacked the Russians about Polishat. He returned to Plevna the same evening. The Turks lost 1,300 and the Russians 1,000 men. The Russians determined to occupy Lovcha, and so cut Osman's communications before again attacking Plevna. After three days' fighting this was accomplished by Skobelev, acting under Imeretinski, with a force of 30,000 men, on September 3. Osman moved out to the relief of the garrison that day with a strong column, but, finding he was too late, returned to Plevna on the 6th. The survivors from Lovcha were re-formed into 3 battalions, including which Osman had been reinforced to a strength of over 30,000, with 72 guns.

**Third Battle of Plevna.**—The Russians moved to their preliminary positions on the night of September 6-7. Their plan was to attack the north-east, south-east and south fronts simultaneously. An artillery bombardment began at 6 A.M. on September 7, and was carried on till 3 P.M. on the 11th, when the infantry advanced. The Rumanians took one Grivitzza redoubt; Skobelev occupied two redoubts on the south front, but the centre attack on the Radischevo front failed. On the 12th the Turks recaptured the southern redoubts, the Rumanians remained in possession of the Grivitzza redoubt, but the Russian losses already amounted to 18,000 and they withdrew, and entrenched themselves on a line Verbitza-Radischevo, with cavalry on either flank to the Vid. The Turkish losses totalled 5,000, of which only a few hundred were

caused by the artillery fire of the first few days. There was no question of pursuit. The Russians were greatly superior in numbers and the Turks were completely exhausted.

**Investment and Fall of Plevna.**—This was the last open force attack on Osman's lines. General Töleben, the defender of Sevastopol, was now entrusted with the conduct of the siege, and he determined to complete the investment, which was accomplished by October 24. Osman's request to retire from Plevna having been refused by Constantinople. Supplies eventually gave out and a sortie on the night of Dec. 9-10 failed, with the result that he and his army capitulated.

Plevna is a striking example of the futility of the purely passive defence, which is doomed to failure however tenaciously carried out. Osman Pasha repelled three Russian attacks and practically held the whole Russian army. It remained for the other Turkish forces in the field to take the offensive and by a vigorous counterstroke to reap the fruits of his successes. Victories which are not followed up are useless. (J. H. V. C.)

See W. V. Herbert, *The Defence of Florina, 1877* (London, 1895); F. V. Greene, *The Russian Army and its Campaign in Turkey* (London, 1880); General Kuropatkin (Ger. trans. by Kraemer), *Kritische Rückblicke auf den russisch-türkischen Krieg*; Mouzaffer Pacha al-Tahat Bey, *Défense de Florina*; Kraemer's German translation of the Russian Official History; General H. Langlois, *Lessons of Two Recent Wars* (Eng. trans., War Office, 1910); Th. von Trotha, *Kampf um Florina* (Berlin, 1878); Vacaresco (Ger. trans.), *Rumänischer Anteil am Kriege, 1877-1878* (Leipzig, 1888).

**PLEYEL, IGNAZ JOSEPH** (1757-1831), Austrian musician, was born at Ruppertsthal, near Vienna, on June 1, 1757, the 24th son of a poor village schoolmaster. He studied the pianoforte under Van Hal (known in England as Vanhali), and in 1776 learned composition from Haydn, who became his dearest friend. He was appointed temporary *maitre de chapelle* at Strasbourg in 1783, receiving a permanent appointment to the office in 1794. In 1791 he paid a successful visit to London. He narrowly escaped the guillotine on returning to Strasbourg, and was only saved by the existence of a cantata which he had written, and in which the inspiration could fairly be claimed to be on the side of liberty; so that he was permitted to remain until 1795, when he migrated to Paris. Here he opened a large music shop, published the first complete edition of Haydn's quartets, and founded, in 1807, the pianoforte manufactory which still bears his name. The latter years of his life were spent in agricultural pursuits. He died on Nov. 14, 1831, in Paris.

**PLIEKSANS, JAN** (1865-1929), Latvian poet and dramatist, was born on Sept. 12, 1865, at Tadenava in the district of Ilukste, Courland. He adopted the pen name of Jāzeps Rāms. He was educated at the Riga gymnasium, and from 1884 to 1891 studied law at St. Petersburg (Leningrad). He then practised as a barrister at Mitau, Courland. From 1891 to 1895 he edited a Riga democratic Latvian paper, *Dienas Lapa* (Daily Paper). He was arrested by the Russian Government on political grounds and remained in exile, first at Pskov and then at Viatka, until 1900. He may be considered the chief exponent of democracy in Latvian poetry. He translated plays from Shakespeare, Goethe and Schiller. His principal historical tragedies are *Uguns uz sukta* (*Fire and night*), *Pastveini* (*Blow breeze*) and *Daugava* (*The Drama*). *The Sons of Jacob* has been translated into English, and was produced on May 22, 1915, at the New Scala theatre, London, by the International Theatre Society. For several years he was director of the Latvian National Theatre, and in 1920 became member of the Latvian Saeima (parliament).

**PLIMER, ANDREW** (c. 1763-1837), English miniature painter, was the son of a clock-maker at Wellington. With his brother Nathaniel (1757-c. 1822) he joined a party of gipsies and wandered about with them, eventually reaching London, where in 1781 he was engaged by Mrs. Corway as studio boy. Corway sent him to a friend to learn drawing, and then received him into his own studio. In 1785 he set up for himself in Gros Maddox Street. He exhibited many times in the Royal Academy, resided for a while in Exeter and travelled a good deal through England. He died at Brighton in 1837 and was buried at Hove. His miniatures are of great brilliance and are in considerable

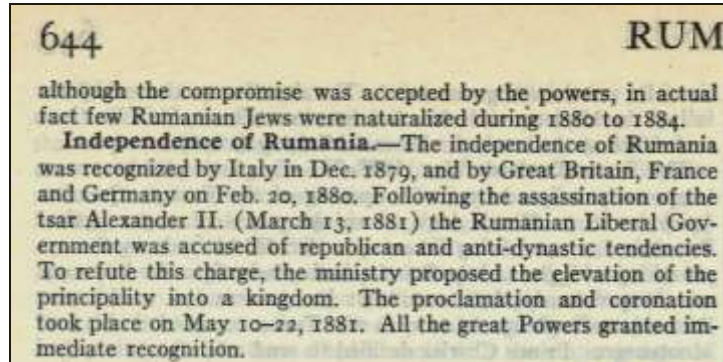


**The Russo-Turkish War, 1877-78.**—Domestic problems were temporarily eclipsed by the re-opening of the Eastern Question (*q.v.*) in 1877. Russia had shown symptoms of anger against Rumania for not having taken up a decided attitude in the approaching struggle, and the Russian ambassador Ignatiev had some months previously threatened that his government would seize Rumania as a pledge as soon as the Turks occupied Serbia and Montenegro. Prince Charles decided to send a mission, composed of Bratianu and Colonel Slaniceanu (the Minister of War), to the Imperial headquarters at Livadia, where they were well received by the emperor and were successful in not committing Rumania to active measures.

In November both Russia and Turkey sent secret envoys to Bucharest to bid for Rumanian support. Prince Charles and Bratianu temporized with both, and attempted to extract concessions from Turkey; but when the Porte, in issuing Midhat Pasha's reform plan, disregarded Rumania's hopes and national vanity, she signed a secret convention with Russia (April 16, 1877) allowing free passage to the Russian armies—the details to be regulated in a special convention—while the tsar promised to maintain her political rights and respect her integrity. On April 23, Russia declared war against Turkey, and the grand duke Nicholas issued a proclamation to the Rumanian nation, announcing his intention of entering their territory in the hope of finding the same welcome as in former wars. The Rumanian Government made a platonic protest against the crossing of the frontier, but actually acquiesced in and materially assisted the Russian advance. The Rumanian chambers were assembled on April 26, and the convention with Russia was sanctioned; while on May 11 the chambers passed a resolution that a state of war existed with Turkey. (For a detailed account of the subsequent campaign, *see* RUSSO-TURKISH WARS, and PLEVNA.) The fall of Plevna left the Russian army free to march on Constantinople, and on Jan. 31, 1878, the preliminaries of peace were signed at Adrianople. They stipulated that Rumania should be independent and receive an increase of territory.

**Treaty of Berlin.**—Peace between Russia and Turkey was signed at San Stefano on March 13. On Jan. 29 the Rumanian agent at St. Petersburg was officially informed of the intention of the Russian Government to regain possession of the Rumanian portion of Bessarabia, *i.e.*, that portion which was ceded to Moldavia by Russia after the Crimean War, in return for the northern Dobruja (*see* Bessarabia). This exchange Rumania, while deeply resentful, was unable to prevent. The Treaty of Berlin in 1878 (*see* BERLIN, CONGRESS AND TREATY OF) recognized the independence of Rumania conditional on the restoration to Russia of Bessarabia (Art. 45) and a guarantee of absolute freedom of worship without loss of political rights to all persons in Rumania (Art. 44). Art. 46 transferred to Rumania the northern Dobruja (*q.v.*) with the adjacent islands.

Article 44 of the treaty caused tremendous agitation throughout the country, and almost provoked a revolution. Article 7 of the constitution of 1866 laid down that "only Christians can become citizens of Rumania"—in other words, all Jews were excluded from the rights of citizenship; and as no foreigner could own land in Rumania outside the towns, no Jew could become a country proprietor. Public opinion in Rumania rendered it almost impossible for any government to carry out the wishes of the Berlin tribunal. To do so involved a change in the constitution, which could only be effected by a specially elected constituent assembly. This body met on June 3, and sat through the entire summer. The irritation of the powers at the unexpected delay was so great that Great Britain proposed a collective Note on the subject, to be executed by the Austrian Cabinet; while Prince Bismarck threatened, if the Berlin proposition were not carried out, to refer to the suzerain power at Constantinople. At last, however, on Oct. 18, Article 7 was repealed, and it thus became possible for Rumanian-Jews to become naturalized and to hold land; but this was hedged about by so many difficulties that



## Appendix Two

### Errata

to the 1950 Edition of *Finnegans Wake*





## Corrections of Misprints in FINNEGANS WAKE

*Page*

- |                         |   |
|-------------------------|---|
| 6 line 6 from top       | for 'aufroos' read 'aufroofs'   |
| 15 lines 35/36 from top | for 'febre-wery' read 'febrew-ery'  |
| 20 lines 8/9 from top   | for 'rub-rickredd' read 'ru-brickredd'  |
| 34 line 14 from top     | for 'as pious' read 'as a pious'  |
| 34 lines 25/26 from top | both lines to be reversed   |
| 37 line 14 from top     | for 'ildiot' read 'ildiot repeated'   |
| 45 line 28 from top     | 'Balbaccio, balbuccio!' in italics  |
| 66 line 27 from top     | after 'pillarbox?' start new paragraph  |
| 72 line 16 from top     | for 'alocutionist' read 'Alocutionist'  |
| 72 line 16 from top     | for 'deposed' read 'Deposed'  |
| 74 line 8 from top      | 'Animadiabolum, mene credidisti mortuum?' in italics  |
| 78 lines 3 & 4 from top | ('hypnos chilia eonion!') italics   |
| 79 line 13 from top     | for 'feeing' read 'feeding'   |
| 82 line 22 from top     | delete 'laying all'   |
| 82 line 23 from top     | for 'aside' read 'all aside laying,'  |
| 93 line 8 from top      | for 'as would' read 'as would turn'   |
| 96 line 7 from top      | for 'armoury' and 'sir rumoury' read<br>'Armoury' and 'Sir Rumoury'   |
| 96 line 19 from top     | for 'of peace' read 'of the peace'  |
| 101 line 16 from top    | for 'know' read 'knows'   |
| 116 line 25 from top    | for 'gentleman' read 'gentleman is (?)'   |
| 135 line 17 from top    | for 'and burialplot' read 'and his<br>burialplot'   |
| 174 line 26 from top    | for '82' read '81 bis'  |
| 176 line 2 from top     | for ' <i>Holy Baba and the Fourty Thieves</i> '<br>read ' <i>Prisson your Pritchards and Play</i><br><i>Withers Team,</i> ' |
| 224 line 4 from top     | for 'thinker,' read 'thinker's'   |
| 224 line 24 from top    | for 'guardia' read 'guardian'   |



<i>Page</i>	
229 lines 2/3 from top	'Nom de plume' in italics
229 line 13 from top	for 'leave. Nemo' read 'leave. Had Days. Nemo'
251 line 29 from top	'in omnibus moribus et temporibus' in italics
256 line 3 from top	for 'wreglias' read 'owreglias'
261 footnote No. 4	for 'the burglar's' read 'her burglar's' and delete last word of note
262 footnote No. 1	for 'yussive' read 'Yussive'
266 note on left side	place 'anythesious' between commas
269 text line 6 from top	'haec genua omnia' in italics
271 line 20 of text	'nolens volens' in italics
272 footnote No. 1	for 'that ma'am' read 'that, ma'am?'
278 footnote No. 3	for 'Essatessa' read 'Essastessa'
282 footnote No. 2	for 'simpers' read 'Simpers'
285 footnote No. 2	for 'Barneycarroll' read 'Barneycorrall'
285 footnote No. 2	for 'curiositu' read 'curiosity'
338 line 3 from top	no paragraph at third line
340 line 30 from top	for 'unsheating' read 'unsheathing'
346 line 2 from top	for 'muckinslushes' read 'muckinstushes'
367 line 18 from top	to be indented
399 line 12 from top	for 'hos' read 'hor'
418 line 9 from top	to be printed in ordinary type and made part of preceding paragraph but indent
427 line 22 from top	delete the words 'from orw'
443 line 31 from top	for 'hebomedaries' read 'hebdomedaries'
494 line 27 from top	begin line with dash and indent
496 line 13 from top	'Auxilium Meum Solo A Domino' in italics
547 lines 12/13 from top	no gap between the lines
567 line 6 from top	for 'bagbone' read 'bigbagbone'
594 lines 19/20 from top	try and put the word 'Brathwacker' on one and the same line
617 line 15 from top	for 'correctlyinformed' read 'correctly informed'



## Appendix Three

### Joyce cet inconnu (Monaco, 1982)



## Joyce cet inconnu (1982)

This is a spoken contribution to a discussion panel organized in Monaco at the Theatre Princesse Grace, in the presence of H.S.H. Princess Grace of Monaco herself, who attended the Joyce Centenary Celebrations from the very start at 3.00 p.m., until the very end—past midnight. On the Panel, and taking part in the discussions were, among others, Anthony Burgess and Mark Mortimer.

The Panel discussions have been recorded, transcribed and published in *Études Irlandaises*, *The James Joyce Centenary Issue*, edited by Patrick Rafroidi & Pierre Joannon, Numero Spécial, 1982, issued by Université de Lille, "Pont de Bois", B.P.149, F-59653 Villeneuve-d'Asq, FRANCE.



## George Sandulescu:

Je crois qu'avec Mark Mortimer la série des chocs a commencé. Je veux bien la continuer en parlant de "Joyce, cet inconnu". (Comme vous ne le savez que trop bien c'est un titre qui a gagné un des premiers Prix Nobel pour la France au début de ce siècle.)

Car dans la série des grands enfants terribles que l'Irlande a fournis à la littérature mondiale – ou "petits" enfants terribles, comme Shaw and Wilde – James Joyce a une place à part: il est lui-même le plus grand paradoxe !

Joyce est l'écrivain le plus populaire, mais il est aussi le plus hermétique – donc impopulaire. Il est par définition l'auteur le plus lu, mais il est aussi le moins compris. Sa langue est l'anglais, sa langue n'est pas l'anglais. Sa vie professionnelle et privée est peut-être la mieux connue dans les grands détails, mais il reste la personnalité la plus énigmatique du monde des lettres. Finalement, le comble de l'oxymoron – il est l'homme le plus européen du vingtième siècle, donc le moins irlandais ...

Je m'explique:

Premièrement, il est le plus populaire par la quantité annuelle des oeuvres sur son oeuvre; en 1966 Tom Staley comptait plus de 30 livres et 500 articles sur Joyce par an. Ce chiffre nous semble infime dans l'année du centenaire ...



Deuxièmement, il est le plus lu: je n'oublierai jamais un chauffeur de taxi de New York qui a laissé sa voiture dans la rue pour pouvoir discuter Joyce avec moi – son client – pendant une petite demi-heure dans un bar pas très loin de Times Square. . .

Troisièmement, sa langue n'est pas l'anglais ! Son passeport est et reste anglais – lui (pas Beckett !) est sujet britannique pour la vie – certainement oui. Il va même spécialement à Londres le 4 juillet 1931 pour se marier. Mais au sujet de l'anglais Haines (qui porte un nom si parfaitement français !), Stephen Dedalus pense “His language, not mine”. *Finnegans Wake* commence là.

Quatrièmement, il reste la personnalité la plus énigmatique: en dépit des gens, présents ici, qui l'ont bien connu, il reste aussi mystérieux que Shakespeare et les légendaires auteurs de la Bible.

Finalement, son exil est un non-exil, c'est une arme: écoutons de nouveau Stephen s'adressant au plus proche et plus intelligent de ses amis:

Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile and cunning.

On se trouve devant le passage à la fois le plus direct et le plus agressif du livre, mais aussi le plus énigmatique.

“I will not serve !” évoque, bien sûr, le Non Serviam de Lucifer, revu par Milton... mais c'est aussi l'inverse de la devise du Prince de



Galles reportée (en allemand, paradoxalement) sur son emblème: “Ich dien” – ‘I serve’ or ‘I will serve’. Joyce, qui le savait certainement, donne ainsi une dimension supplémentaire à sa profession de foi.

Vient ensuite, en anglais, l’expression: “whether it call itself”. Je ne la traduis pas parce que cela peut créer une confusion. Ce n’est pas “they call” ni “I call”, mais “it call itself” (not even “it calls itself” ...).

Et puis, “my home, my fatherland...”. Ce n’est pas “motherland”! Du point de vue linguistique – j’ai enseigné la linguistique générale – je n’ai pas fait d’étude sur la fréquence de **fatherland** en comparaison avec **motherland**: mais j’ai plus qu’une impression que **motherland** est plus courant en anglais, et **fatherland** est le mot juste en allemand (de nouveau l’allemand!).

Pour terminer je voudrais dire un mot sur “silence, exile and cunning”. On peut bien commencer d’une façon anecdotique: est-ce qu’on a jamais vu un irlandais silencieux ? (ni même un italien... ) Deuxièmement, “Exile”! On dit toujours – “Joyce n’a écrit que sur l’Irlande ! Il n’a rien écrit d’autre !” Ce n’est pas vrai: il a écrit des morceaux dont on ne parle presque jamais; l’un d’eux est très symboliquement intitulé *Giacomo Joyce*. L’histoire ne se passe pas en Irlande, mais en Italie. Il y a là –

A ricefield near Vercelli under creamy summer haze [...]. Padua far beyond the sea. The silent middle age, night darkness of history sleep in the *Piazza delle Erbe* under the moon...

On dit aussi “Joyce n’a rien écrit sur la France !” Ce n’est pas vrai non plus! Il a écrit *Le Chat et le Diable*, dédié à son petit-fils Stephen – le



seul ouvrage de Joyce d'ailleurs qui soit vraiment dédié à quelqu'un – qui commence ainsi:

Beaujency is a tiny old town on the bank of the Loire, France's longest river. It is also a very wide river, for France, at least.

Je veux donc souligner que le silence de Joyce n'est pas un vrai silence, que son exil n'est pas un véritable exil. Quant à "cunning", rappelons-nous la réflexion de Cranly dans le même passage – "Cunning, you poor poet, you!"

C'est le caractère tout à fait contradictoire de Joyce qui lui confère une très grande partie de sa grandeur.



In the same *Finnegans Wake* Lexicography series:

1. The **Skandinavian** Lexicon of *Finnegans Wake*.
2. A Lexicon of the **German** in *Finnegans Wake*, by Helmut Bonheim.
3. The **overall Romance** Lexicon of *Finnegans Wake*.

