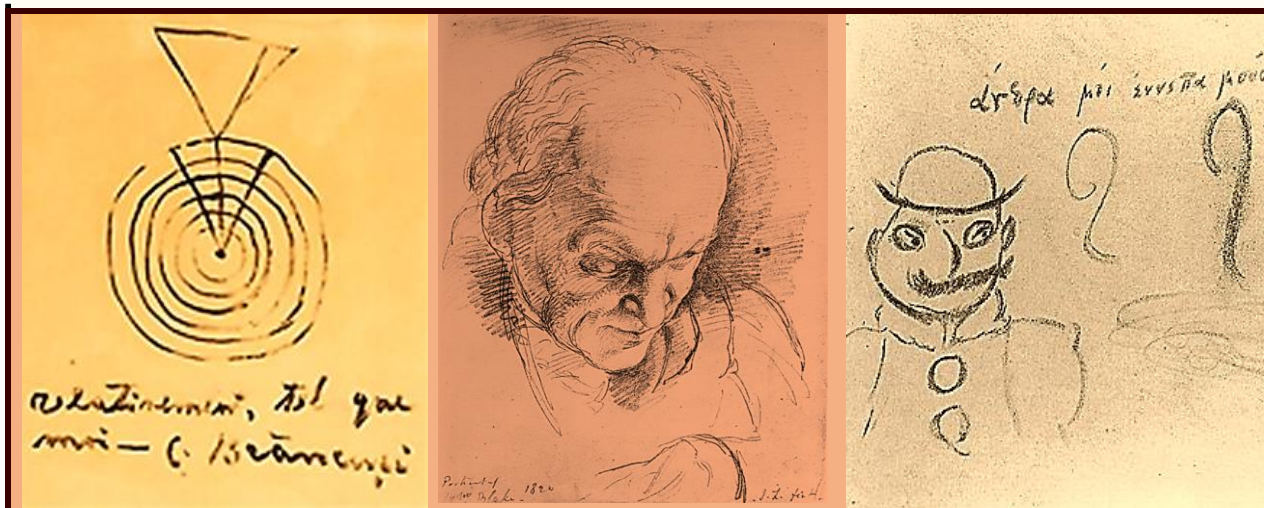


C. George Sandulescu and Lidia Vianu

**Joyce Lexicography
Volume 122**



The Sayings of Brancusi, Blake, and Joyce

CONTEMPORARY
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The University of Bucharest. 2015

C. George Sandulescu and Lidia Vianu

The Sayings of Brancusi, Blake, and Joyce

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This book contains rare words – the sculptor Brancusi, close friend of Peggy Guggenheim, speaks his mind: a very rare thing, because a sculptor never speaks.

The greatest of all great poets, William Blake, who always writes in verse, this time decides to turn to prose: his memorable proverbs are entitled ‘The Proverbs of Hell’, and represent Plates 7 to 11 from his book, *The Marriage of Heaven and Hell*.

Joyce, who never writes non-narratively, this time decides to turn to aphorisms, semi-aphorisms, and pseudo-aphorisms. Some are easily understandable, others require hard work in order to understand at least a little bit of what he says.

The volume requires a highly educated reader, who knows well all three personalities in question, and really makes sense of what very often is a cryptic statement. We wish the diligent and intelligent reader good luck in this process of understanding. At the University of Torino, for instance, I devoted one whole term of study to the dissecting of one single Blake proverb. Try, in Blake, to find which proverb of all is the one which is most difficult to interpret! Good luck, says George.

Volumul acesta conține lucruri pe care nu le întâlnești la tot pasul. Sculptorul Brancusi, prieten apropiat al lui Peggy Guggenheim, gândește în cuvinte: lucru rar, știut fiind că sculptorii nu pun preț pe cuvânt.

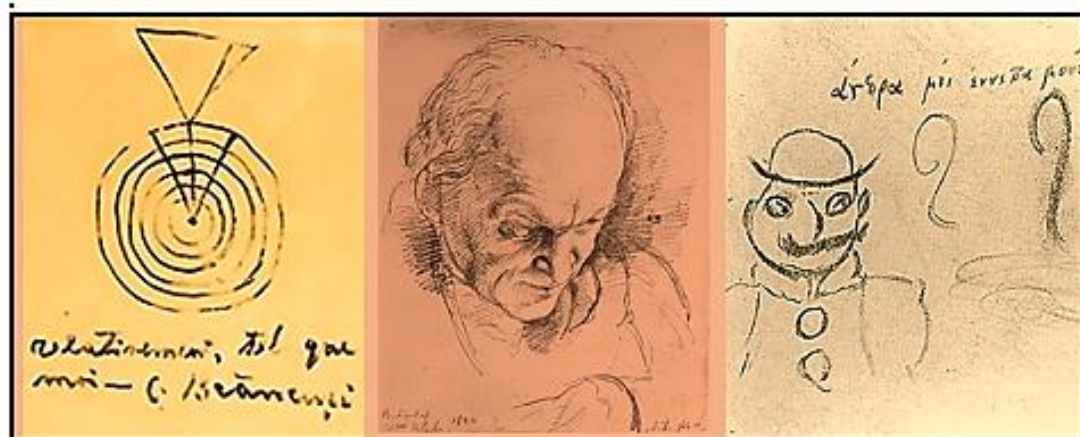
Poetul mai presus de poeți, William Blake, pentru care versul era unealta de căpătâi, se apropie de proză: memorabilele lui proverbe au ca titlu ‘The Proverbs of Hell’ și se regăsesc pe planșele 7-11 din cartea sa, *The Marriage of Heaven and Hell*.

Joyce, pentru care scrisul înseamnă întotdeauna narațiune, decide, iată, să scrie aici aforisme, semi-aforisme, pseudo-aforisme. Unele nu sunt greu de priceput, altele cer gândire și timp, și niciunul nu poate fi explicat exact.

Volumul acesta se adresează cititorilor informați, familiarizați cu Brancusi, Blake și Joyce, și care știu să citească formulări încifrate. Le dorim noroc celor care se vor strădui să le înțeleagă. Eu însumi am predat un semestru întreg la Universitatea din Torino discutând un singur proverb al lui Blake. Încercați să găsiți proverbul lui Blake cel mai greu de interpretat! George vă dorește să izbândiți!

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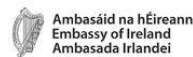
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Brancusi, *Relativement tel que moi*


Portrait of William Blake by John Linnel, 1820

James Joyce's drawing of Leopold Bloom



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A Manual for the Advanced Study of *Finnegans Wake* in 122 Volumes

Totalling 35,000 pages


by C. George Sandulescu and Lidia Vianu

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Holograph
list of the
40
languages
used by
James Joyce
in writing
*Finnegans
Wake*



Director
Lidia Vianu
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C. George Sandulescu and Lidia Vianu

The Sayings of Brancusi, Blake, and Joyce



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PRECIS OF FW BY JAMES JOYCE IN STRAIGHT SHAPE.

REVISED VERSION

For 17 years solid James Joyce worked hard at his borogoves.

There were also mimsies, and last but not least, a vast amount of slithy toves. Most were hierarchically organized, but the borogoves had the upper hand. We should not forget the wabes and blades, but right at the top were the mome raths.

It would take another hundred volumes or so to analyse each of these categories in great detail, and which indeed did not at all carry the upper hand.

But I personally am fascinated between the relations between the borogoves on the one hand, and all the rest taken together on the other hand.

The wabes form a fascinating colony of words, but they are far too difficult for the man in the street.

A discussion of wombats is another matter altogether.

ends

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C. George Sandulescu

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Stephen listened vaguely. Cranly was speaking (as was his custom when he walked with other gentlemen of leisure) in a language the base of which was Latin and the superstructure of which was composed of Irish, French, and German...

Stephen Hero, 110

Why, above all, was *Finnegans Wake* written? I refuse to accept most of the traditional arguments. Instead, I prefer to think that Joyce had a self-cancelling approach to his own work, the subsequent writing implicitly cancelling the precedent, though simultaneously being some kind of continuation of it. Whereas Shaw's dramatized intrigues, Wells's unreal utopias, and Galsworthy's social caricatures arrange well in neat horizontal sequences, like books on a shelf, Joyce seemed to have viewed the sequence of his own productions more like bottles – the full ones in full view on the table, the empty ones far away under it. It is only this kind of philosophy that can explain the fact that the *Portrait* had physically cancelled and replaced *Stephen Hero* and was in its turn reduced to invisibility by the massive bulk of *Ulysses*. In Joyce's eyes, *Finnegans Wake* was supposed, or was indeed doomed, to have a similarly cancelling effect upon the immediately previous work. This conception was to all likelihood being derived directly from the author's creative capabilities. The short story, the play, the poetry acquire in consequence the status of being only marginal exercises, just like the early epiphany-texts were. Joyce's was ultimately a three-stage rocket, the very last stage of which has (a) misfired, (b) been defused, (c) not yet fired. In other words, this WHY question, with which I started the discussion here, still remains to be answered. On account of the fact that, in spite of appearances, he seems to have been as secretive, as enigmatic and as alone as the person the New Testament is about, and as the main character of all Shakespeare's plays, it is not at all an easy task to provide an answer which does make sense, and which also contributes to place the book within a frame of reference and an angle of vision which make it easier for it to make more sense. A Cosmos should perhaps be *literally* viewed as a cosmos...



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Being a Cosmos, *Finnegans Wake* self-denotes, and is as such unique. Its uniqueness may reside for the average reader in its *mots cassés*. Such otherworldly entities may be internally scrambled, or in any other way interfered with physically: 'word rape', however, does not go beyond certain very definite limits of intelligibility; the items are only apparently desemanticized. Secondly, if the actual graphemes, or letters, are not scrambled, and their conventional arrangement is not in any way interfered with, then the words themselves seem to be contextually desemanticized in very strange ways. Two major categories are, in consequence, obtained as a result of (a) physical, or (b) only 'mental' interference with word appearance. Returning to the analogy borrowed from the world of inter-individual contact, there are clear cases of 'mental' rape by the side of actual rape, coupled with the possibility, of course, of only apparent rape. I suggest the FW uniqueness resides in –

- (a) intrinsic desemanticization, apparent or real.
- (b) extrinsic, i.e. contextual, desemanticization, usually real.

Prolegomena to FW Text Analysis

The tightly organized set of propositions which follows is meant to give a coherent outline of the decoder-oriented model proposed in this study, attempting on the one hand to put in a nutshell all that was said in the previous pages, and on the other hand opening the door wide for further research along the line of providing a coherent and consistent understanding of the whole book.

The propositions are grouped under three major headings (constructs, strategies, integration). In their turn, the axioms, principles, maxims, and rules are very closely related to these propositions, and should be viewed in conjunction with them. Finally, my explicitly written out Interlinears should ultimately be interpreted as 'mental-interlinear' analogues, nothing more, endowed with the abstract status of a 'relationship-establishing' generative grammar without a lexicon tagged to it. The correlation between the genuine Interlinear, viz. the dictionary in the mind, and the

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actual object on the desk requires separate discussion in point of degree of reality, degree of fit, etc.

Here follow seven propositional sins multiplied by three: having been devised in terms of magic numbers all statements *are* irrevocably true:

1. The Constructs

- 1.1 The key theoretical, i.e. non-operational, concepts are discourse, texture, and arche-type.
- 1.2 The key operational concepts are token, cartouche, and address.
- 1.3 The link between the operational and non-operational levels is established by type, structure, and semantic primitive.
- 1.4 Token and type form one single series. (Mon-type, proto-type, and arche-type are different varieties of type, carrying each its specific kind of information.)
- 1.5 Texture and structure form another such series.
- 1.6 Semantic primitives exhibit clear similarities with the distinctive features of phonological theory and componential analysis (qq.v.), and are formalized as such.
- 1.7 The constructs of context, style, and generation are rejected as inadequate to the present approach.

2. The Strategies

- 2.1 Type & token are opposites on a first-order scale of abstraction.
- 2.2 Texture & structure are opposites on a scale of *Teilganzheit*.
- 2.3 Text & discourse are opposites on a scale of realization: text is realized discourse.
- 2.4 Type (with its three varieties: mono-type, proto-type, arche-type) & semantic primitive are opposites on a second-order scale of abstraction.

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- 2.5 Token & texture provide the lowest degree of generalization: semantic primitive and structure provide the highest degree.
- 2.6 All texture exhibits at least one structure, though the reverse is not true, for structure never exhibits texture. It is only discourse that does exhibit both.
- 2.7 Texture correlates all possible zonal structures of form with all possible zonal structures of meaning. (The introduction of hierarchies of elaborately structured zones eliminates the concept of style.)

3. The Integration

- 3.1 The correlation between token & address, and between type & cartouche integrates *all* constituents into discourse structure (the notion of context becoming thus redundant).
- 3.2 In a work of art, texture enjoys the same immanence as structure, both being equally immanent.
- 3.3 The semanteme, here taken as any of the three varieties of type, is an *intermediate* step towards the semantic primitive that it may and should presuppose.
- 3.4 Both the cartouche and the semantic primitive are *quanta*, in the sense accorded the notion by quantum theory (q.v.) in nuclear physics.
- 3.5 The one-to-one/one-to-many binarity (e.g. one form/one meaning etc.) is cancelled by the new highly relativized time-space textures, and replaced by quanta which are outside a conventional system of logic: this important constraint accounts for the apparent fluidity of meaning in the FW text.
- 3.6 Understanding is ultimately a question of matching semantic primitives, and of establishing relations of harmonious, or discordant, compatibility among them.



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- 3.7 The act of reading *Finnegans Wake*, and, by extension, any other very difficult prose is in essence the systematic quest for semantic primitives.

The Silence: The Exile: The Cunning

The Fall was Milton's Satan's Exile, or the other way round. The further punishment for blasphemy was the Censor's coercion to Silence. But when, by metamorphosis, both the exile and the silence emerged from Free Will and the Sin of Pride, the Cunning was the only weapon the use of which made an escape from the Tower of Solitary Confinement possible.

Silence, Exile & Cunning are the attributes of the Devil. They were also the declared attributes of Stephen Dedalus:

(PA:362) 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. / .../
–Cunning indeed! | Cranly | said. Is it you? You poor poet, you!

Perhaps silence is to be interpreted here as *partial* silence only... Or perhaps it is some poly-dimensional, 'polyhedral', silence, made silent by the cunning. Indeed, I am most tempted to propose this idea of silence being the *façade* of a bespectacled half-pyramidal mountain, a huge living crystal of a triangle, or trinity, having the cunning and the exile as its other two – hidden – facets. Coupled with the Non-Serviam self-imposed compulsion, the three-faceted pyramid acquires qualities of imponderability, and association with the Devil becomes inevitable. If only because he is the only one popularly believed to be able to speak silently and utter silent words of silent power.

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If Joyce was anything in this world he was a Devil. He ran away when he saw too many Irish Catholics (and Protestants) making the sign of the cross around him, and towards him. He had nothing to do with a Cause, like Shaw, an Affair, like Wilde, a Senate, like Yeats, or a Party, like O'Casey. He was more of a Satanic figure, all surly and dressed in black, and never tasting anything the colour of blood in public. His Satanism reminds one of Hopkins, Lawrence, Blake, and Beckett. But it was neither malicious, nor malevolent. He was more on the mischievous side, for he was a funny Devil. But he remains a Devil all the same: a laughingly sneering one. *Finnegans Wake* is the supreme product of his mischief in the realm of imponderability as tangible as hard rock:

(US:45) Then he was aware of them bodies before of them coloured. How? By knocking his sconce against them, sure. / .../ If you can put your five fingers through it, it is a gate, if not a door.

There are mixed feelings in the mundane world of letters about the silence and the cunning. When he associates silence with fools, Bacon seems to have shared the opinion of La Bruyère, who too thought that 'le silence est l'esprit des sots': (BACON (1623⁵)) Silence is the virtue of fools, so he rightly said to the silent man: 'If you are wise, you are a fool; if you are a fool, you are wise.'

On the contrary, Carlyle revered it when he said: 'Speech is Time, Silence is of Eternity'⁶, and Beckett's *Godot* thrives on it, though neither of these two conceptions are quite complimentary to Joyce, as they have this in common that they fringe the vacuum. Unless Joyce might have shared Beckett's opinion that what he prefers is – (*Beckett Reader* (1967:15)) The expression that there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express.

With Beckett, 'silences are an undercurrent of every dramatic situation, but they become a pattern of gaps almost visible to the audience when the messenger from *Godot* arrives for the second time. The pattern is intensified by the repeated 'Yes, sir'

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and 'No, sir', each new repetition being a reassuring echo and a meaning poised uncomfortably on the silence which may contain either the truth or the threat'.

Vladimir: But he'll be here tomorrow.
Boy: Yes, sir.
Vladimir: Without fail.
Boy: Yes, sir.
Silence.
Vladimir: Did you meet anyone?
Boy: No, sir.
Vladimir: Two other ... (*he hesitates*) ... men?
Boy: I didn't see anyone, sir.
Silence.
Vladimir: What does he do, Mr Godot?
(Silence) Do you hear me?
Boy: Yes, sir.
Vladimir: Well?
Boy: He does nothing, sir.
Silence.

But one thing is certain: William Blake is very categorical about the cunning in his *Proverbs of Hell*:

- (9.10) The weak in courage is strong in cunning.
- (10.5) If the lion was advised by the fox he would be cunning.
- (9.1) The fox provides for himself, but God provides for the lion.
- (8.7) The fox condemns the trap, not himself.

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In fact, Blake seems so categorical about the cunning that he manages to disambiguate and make more precise Joyce's notion of it. On this basis, we can now distinguish between base, cowardly, despicable cunning on the one hand, and lofty and exalted cunning on the other. Both may supremely be attributable to Satan of course, but whereas the lowly one is for the fox, Stephen Dedalus associates cunning in his statement with art and artistry, emphasizing it as a cardinal prerequisite of the free expression of the poet. Coupled with *non serviam* in the same passage it becomes genuinely Luciferic, not at all foxy, though Cranly, in his bathetic response clearly fails to see the difference.

The silence should be taken metaphorically, not literally, might claim some, in the sense that with the publication of the *Portrait* (1916), Joyce ceased in any way to pronounce himself in writing, except through his two books – *Ulysses* and *Finnegans Wake*. He did not write criticism about himself or about others, as Eliot, Lawrence, or Yeats did, nor lengthy prefaces about what he was doing, as Shaw, Henry James, or Henry Fielding. It is against this contrastive background that the average reader must begin to understand that Joyce's non-expression is gradually transitioned into expression. It may take a sorcerer to express the inexpressible, but it takes the Master himself to unexpress the non-expression. The cunning of Kinch the knife-blade¹⁰ lies in the very fact that he wields the weapon of a semantic darkness that is never a vacuum, but forms its own specific possible-world lattice, much like a Black Hole. Placed in its true perspective, invisible Joyce's eloquent silence succeeds in becoming *Finnegans Wake's* humorous loquacity of doom. Silence becomes exile becomes cunning becomes otherworldly world-wide eloquence, and the cycle begins afresh as soon as full circle is completed.

Authorial silence could be explained away by sheer mathematical argumentation too, particularly on the strength of the theory of sets. It can certainly be said that either one particular work or the writer's whole work is a set of something: it can be sentences, or words, or letters. For instance, it is known that Pascal had written a definite set x of *Pensées*. The Proverbs of Hell form a definite set too, the items of which are carefully numbered by the Editor, just like the psalms and the rest of the

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Bible. But in addition to these *full* sets, logical theory also allows for *empty* sets, i.e. sets with zero members. A set with zero members is an empty set, but it is thereby a set, and can be analysed as such in symbolic logic. I suggest here that authorial silence is such an empty set. Its very complexity lies in the fact that it is something and nothing at the same time: it is, however, an entity to be reckoned with. Elected silence is no doubt creative for a Trappist monk. And such was Joyce's silence. Such was Stephen's silence meant to be too, and such is the nature of the silence of the Language of the Devil: its 'information' is structured according to the rules of another world. It is only those who happen to have a smattering of knowledge about possible worlds and their theory that can nurture the hope of being able to decipher it. Silence has its rules of expression too. The late Thomas Merton, a monk and a poet, wrote an eloquent book about his search for them. At a time when there is Ph.D. research work in progress about silence in the Catholic monasteries and nunneries of Europe, it must be stressed that silence is communication too¹³. Withholding information is the most sophisticated way of passing information ever available to man. Against the background of this kind of reasoning, it would be worthwhile to look at *Finnegans Wake* and also at the man behind it, paring his fingernails, not only in the light of what it says, i.e. explicitly asserts, but also in the light of what it does not say, i.e. it presupposes. (This would, in linguistic terms be the opposition between assertion and presupposition.) To parallel the philosophy of language, man also needs a philosophy of silence (i.e. of complex presuppositional patterning) so as to be able to construct a harmonious theory of communication, including the artistic phenomena¹⁴. It may be that linguistic work on discourse presuppositions is the first ever serious step in that direction.

As to the cunning, I would like to suggest here, particularly on account of the fact that William Blake is so disparaging about it, that it should be interpreted in the sense of almost exclusive artistic cunning. This is how I personally explain the high-powered radioactive language of *Finnegans Wake*. The remaining non-artistic part of it should be made into a constituent of the concept of God-like invisibility, though it becomes endowed with a boomerang effect. For James Joyce had this in common with



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the aborigines of the Australian bush: neither could cast away the old worn-out weapons of their youth, without having these returned to them by the very laws of the universe they lived in. By the side of the three weapons of silence, exile and cunning, the epiphany was Joyce's fourth boomerang: it kept coming back to him in old age in that ((611.13) panepiphanal world) of his.

*

* *

We live in an age of breath-takingly high technology and exceedingly low artistic cunning. Joyce's ultimate message could also be taken to have been a plea for the high artistic cunning that the low writers never possessed. He was never an elitist, as some might believe, but rather a meliorist, and a perfectionist. He had the decency, just like Brancusi, to perform it all, never to preach it all:

(BRANCUSI in LEWIS (1957/1974:20)) Voir loin, c'est une chose, mais aller là, c'est une autre chose.

This is the only way in which Silence defeats Eloquence, which misleadingly seems to be the stronger weapon. In this sense, the church may possess the loquacity, but the Blakean evil still wields the energizing weapon of supreme power. Humanity has over the handful of years of its lucid existence seen quite a handful of churches ranging from Stonehenge Minster to the more recent developments of the Sweden-Borg Temple, the Ayatollah scaffoldings and the Bernard Shaw Gift Shop. But in the last analysis, it all boils down to Brancusi's structural binarity between the doers and the talkers. This fundamental opposition is the background against which the Joycean weapon of silence should be viewed. In more religious terms, the doer is the miracle. The rest is all verbal noise. It is thus that silence becomes the social context and one of the prerequisites for the miracle. In an improved formulation, this statement might indeed have the value of a genuine human universal (the word being used in exactly the sense in which it is fashionable in present-day linguistics). Taking the essence of the doer/talker binarity, one might wish to visualize a utopia in which the two



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opposites are aspects of one and the same individual; they, as it were, become embodied in one. But then the strange paradox is that the talking inevitably dilutes the doing. Great writers and artists have this in common with ordinary stage conjurers that they are most eager to do it, and most reluctant to *talk* about it. The great author of Shakespeare's plays never in his life wrote a Bacon-type essay. And to shun objections derived from the principle of inabsolute certainty (q.v.), one could add that for writers as different as William Faulkner and Samuel Beckett any self-commentary would have become pure rhetoric, sound and fury. It is against this sketchy background of a conceptual horizon, devised for the express purpose of heightening the understanding of Joyce's triad (or trinity) of weapons, that one should turn to two other apocryphal and more down-to-earth quotations from Brancusi:

Il y a un but dans toutes les choses. Pour y arriver il faut se dégager de soi-même.

Les théories sont des échantillons sans valeur. Ce n'est que l'action qui compte.

These two statements are self-explanatory, perhaps far too much so in their almost childish¹⁵, outspoken simplicity. But personally, I would like to think that James Joyce was a strong supporter of such Brancusi aphorisms, even though he might not at all have been acquainted with the actual text of it, as uttered by the encoder. The 'shut-your-eyes-and-see' attitude leads us directly to the spirit of the age. And whereas the first quotation clearly points to the god-like nail-paring invisibility propounded by Stephen preacher, the latter quotation accounts in a satisfactory way, for the deletion of the word *epiphany* from the *Portrait of the Artist*, and its re-emergence under an unrecognizable garb in both *Ulysses* and *Finnegans Wake* (there, it was no longer part of the 'theory': it had by now become the crystalline pebble of the 'action').

The gist of all this argument, discussing a structural opposition derived from a trinity of quotations to justify a trinity of concepts, is to wind up with a Wildean paradox: life is such that it takes the words of a Romanian sculptor to unveil the carvings in stone of an Irish word-monger.

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Coming from two remote ends of Europe they became like mediaeval brothers-at-arms in the way they shared, fully and completely, the only three weapons that they could ever dream to possess.

*

* *

The last question I would like to ask parallels the WHY with which this section opened. It is: WHY has *Finnegans Wake* been ignored? Too many valuable products of the human intellect have been ignored in this world for too long for me to be able to accept a quick democratic verdict. The world, or 'L'Histoire', to put it in Frenchified over-dramatic terms, has still to decide whether *Finnegans Wake* is the finished product of a crank or of a man of genius. For the simple reason that the product has not been given a democratic chance yet. The undertaking is a PR operation which is like introducing Gulliver to the Lilliputians.

If *Finnegans Wake* is the largely ignored, semi-forgotten and highly underestimated book by a major writer that it is, it may all well be the fault of the book no doubt, but the other option open is that it may equally well be the fault of the receiving public. I wish to make this point here on the strength of three arguments. My first argument may seem most undemocratic in that it puts forth the view that one man may easily be right, when the whole of the rest of mankind may easily go wrong. It is common knowledge in the history of universally validated truths that the flat/round controversy on the issue of the shape of the Earth led to the historical fact that one or another individual was terribly burnt. The same is also true, in a far more civilized way, of solitary Einstein, who was proved to be absolutely right only twenty years after. It all boils down to the fact that genuine Science, Art, and Culture do *not* advance by either consensus or majority vote, but rather by rape. If expressed at all, which is quite rarely the case, it is habitually clothed in elegant understatements:

(JAKOBSON (1958/1960:350)) Scholarly and political conferences have nothing in common. The success of a political convention depends on the general agreement of the majority or

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totality of its participants. /... in/ scholarly discussion /.../ disagreement generally proves to be more productive than agreement.

Secondly, one should not under-estimate the brilliant critic's slight ailment which I prefer to denote by the nicely exaggerated name of 'I-don't-read-books-I-read-libraries' syndrome. Good critics are in part good not only because they are unusually perceptive, but also because they are more than usually fast in their intake of printed literature. They are an interesting species of compulsive readers. A 'quick worker' is indeed a word of praise in many professions, and fast reading has its advantages. It derives directly from the implicit craving and impatient urge to pass on to the next book. *Finnegans Wake* does not allow one to pass on to the next book, presumably because there is no next book; in consequence, it does *not* allow free play for the fast reader. This syndrome of the critic is in itself an unostentatious violation¹⁶ of the FW Maxim of manner (q.v.) in that it makes the ailing critic guilty of exceeding speed limits, and thus breaking one of the rules of the game set by James Joyce.

Thirdly, but perhaps more importantly, is the issue of bad timing which I would like to analyse by way of an example: it took a Leavis, and a lapse of time of more than twenty-five years, to reinstate D. H. Lawrence as perhaps the most outstanding British novelist of the twentieth century. Why? Simply, Lawrence's own fault in his 'bad timing' in the context of the outburst and progress of the First World War, coupled with the author's notorious lack of 'diplomatic' abilities¹⁷, not having committed himself to a vow of lifelong silence. It should by now be a matter of common knowledge that all genuine and significant innovations are by definition badly timed: they are never welcome. The advent of Lawrence in British literature is a case in point.

Finnegans Wake does indeed hold several world records—well worth the Guinness Book—among others a record for incomprehensible bulk. But I would also like to suggest for the sake of recollection in tranquillity that it holds the 20th Century record for bad timing, as its first review appears in the TLS at a moment when *Mein Kampf* was among the top ten best sellers in England. The record that *Finnegans Wake*

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holds is in plain words the fact that it was the very first casualty of World War Two. Not only did it see the light of Gutenmorg's day barely 28 weeks before the outbreak of hostilities, but its author too, after having paraded outrageous manners (not 'words' though), clashing violently with British consulates and coldshouldering Dadaist Tzara, decided to pass away unnoticed only months after giving the world the book. The work in consequence remains one of the outstanding *literary & artistic* casualties of world wars, and it is up to the teleological axiologists of the 21st Century or afterwards, well specialized in the archaeology of aesthetic values to investigate its might-have-beens.

For these and many other reasons FW criticism is still, apparently, in its pre-critical stage. The book is read and written about for status, too often academic, at a time when James Joyce's four-star literary sky-scraper still awaits its Leavis to give it back to the world after having been buried under the débris caused by both allied and enemy bombings. This period of expectancy is either infinite or indefinite in length. But (The key to. Giyen. (628.15)).

It follows that the *Devil's Decalogue* is true:

- 1.1 *Finnegans Wake* is a manifestation of cunning (its artistry).
- 1.2 *Finnegans Wake* is a manifestation of exile (its Eurolanguage).
- 1.3 *Finnegans Wake* is a manifestation of silence (its non-rationalism).
- 2.1 Exile is part of the silence (its 'ghost' essence).
- 2.2 Silence is part of the cunning (its premeditated aspect).
- 2.3 Hence: Exile is part of the cunning (its devilry).
- 3.1 Exile is an attribute of the Devil (His Fall).
- 3.2 Silence is an attribute of the Devil (His Doom).
- 3.3 Cunning is an attribute of the Devil (His Hope).
- 10 Hence: *Finnegans Wake* is of the Devil's Party (His weaponry of silent discourse).

Q.E.D.

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P.S.

(HUXLEY (1952/1977:136)) The central ceremony of Ritual Witchcraft was the so-called Sabbath—a word of unknown origin, having no relation to its Hebrew homonym. Sabbaths were celebrated four times a year — on Candlemas Day, 2nd February; on Rood Mass Day, 3rd May; on Lammas Day, 1st August; and on the eve of All Hallows, 31st October. These were great festivals often attended by hundreds of devotees, who came from considerable distances. /.../ At all high Sabbaths the devil himself was invariably present, in the person of some man who had inherited, or otherwise acquired, the honour of being the incarnation of the two-faced god of the Dianic cult...

P.P.S.

(JOYCE (1st Nov. 1921) Letter to Harriet Weaver) A coincidence is that of birthdays in connection with my books, *A Portrait of the Artist* which first appeared serially in your paper on 2 February... /.../ I wonder on whose [birthday *Ulysses*] will be published.

P.P.S. (2)

(ELLMANN (1959/537-8)) The day of publication was becoming, in Joyce's superstitious mind, talismanic. /.../ Chance was too important for Joyce to allow it complete freedom; he resolved to have [*Ulysses*] appear on his fortieth birthday, February 2...

P.P.S. (3)

(ELLMANN (1959: 727-8)) It was understood that the printer must deliver [a copy of *Finnegans Wake*] by his birthday at all costs. /.../ the book arrived on January 30, and Joyce telegraphed to Faber & Faber: 'MY WARM THANKS... FOR... PROMPTITUDE...'. /.../ Frank Budgen came over from London to help Joyce celebrate.

[from C. George Sandulescu, *The Language of the Devil*, *Texture and Archetype in Finnegans Wake*, Colyn Smythe, 1987]

C. George Sandulescu and Lidia Vianu

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William Blake

Proverbs of Hell

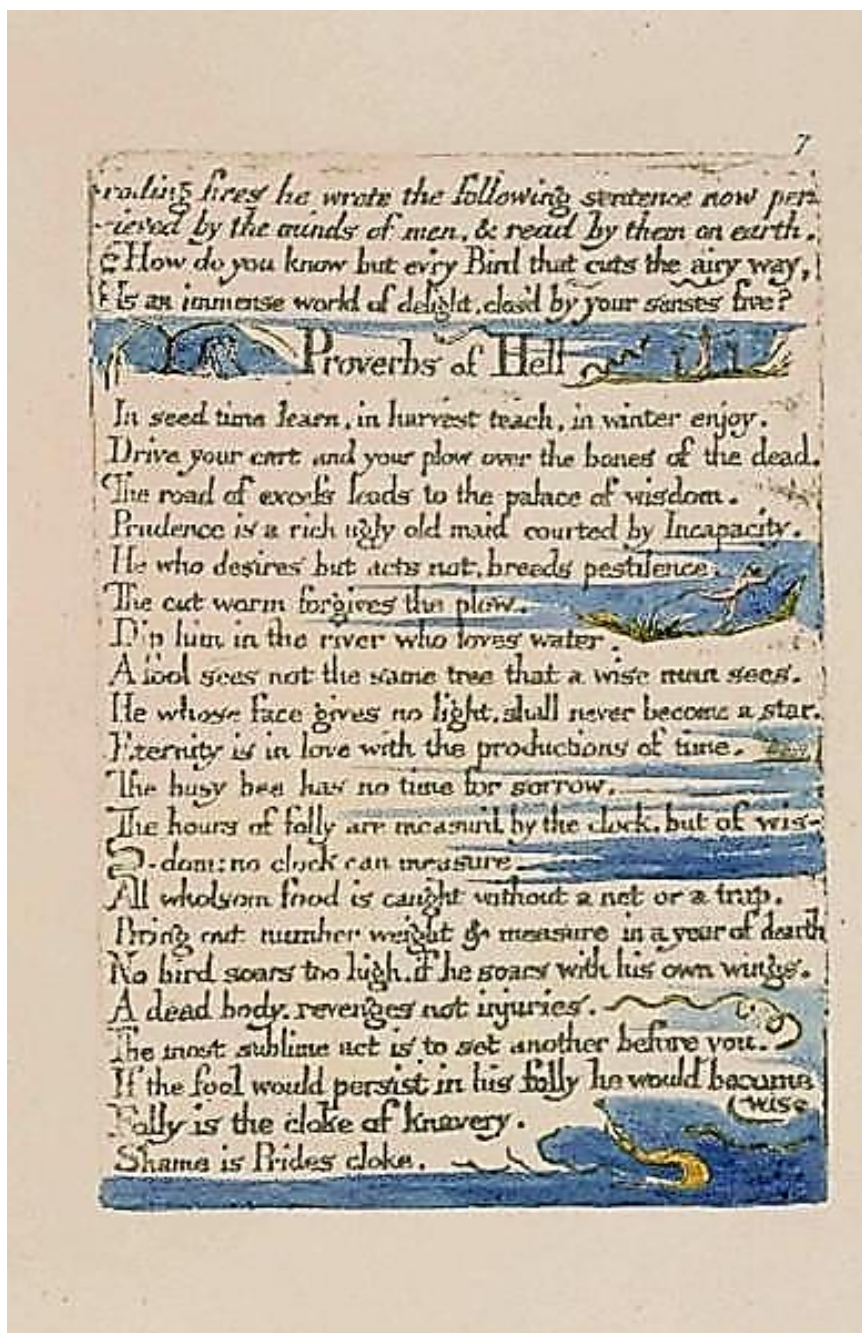


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- (1.) In seed-time learn, in harvest teach, in winter enjoy.
- (2.) Drive your cart and your plough over the bones of the dead.
- (3.) The road of excess leads to the palace of wisdom.
- (4.) Prudence is a rich ugly old maid courted by Incapacity.
- (5.) He who desires, but acts not, breeds pestilence.
- (6.) The cut worm forgives the plough.
- (7.) Dip him in the river who loves water.
- (8.) A fool sees not the same tree that a wise man sees.
- (9.) He whose face gives no light shall never become a star.
- (10.) Eternity is in love with the productions of time.
- (11.) The busy bee has no time for sorrow.

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(12.) The hours of folly are measured by the clock, but of wisdom no clock can measure.

(13.) All wholesome food is caught without a net or a trap.

(14.) Bring out number, weight, and measure in a year of dearth.

(15.) No bird soars too high if he soars with his own wings.

(16.) A dead body revenges not injuries.

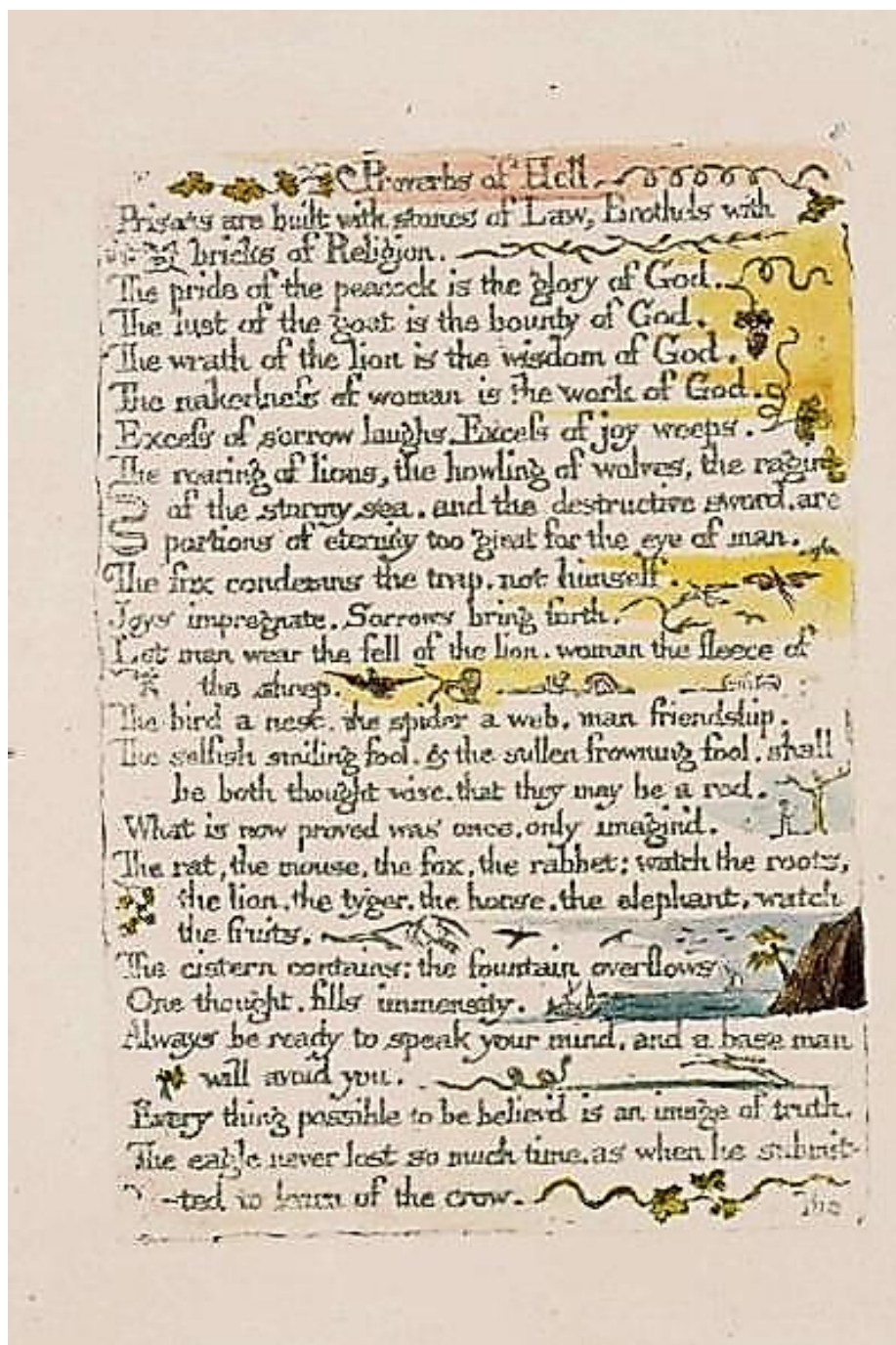
(17.) The most sublime act is to set another before you.

(18.) If the fool would persist in his folly he would become wise.

(19.) Folly is the cloak of knavery.

(20.) Shame is Pride's cloak.

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(21.) Prisons are built with stones of law, brothels with bricks of religion.

(22.) The pride of the peacock is the glory of God.

(23.) The lust of the goat is the bounty of God.

(24.) The wrath of the lion is the wisdom of God.

(25.) The nakedness of woman is the work of God.

(26.) Excess of sorrow laughs, excess of joy weeps.

(27.) The roaring of lions, the howling of wolves, the raging of the stormy sea, and the destructive sword, are portions of Eternity too great for the eye of man.

(28.) The fox condemns the trap, not himself.

(29) Joys impregnate, sorrows bring forth.

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(30.) Let man wear the fell of the lion, woman the fleece of the sheep.

(31.) The bird a nest, the spider a web, man friendship.

(32.) The selfish smiling fool and the sullen frowning fool shall be both thought wise that they may be a rod.

(33.) What is now proved was once only imagined.

(34.) The rat, the mouse, the fox, the rabbit watch the roots; the lion, the tiger, the horse, the elephant watch the fruits.

(35.) The cistern contains, the fountain overflows.

(36.) One thought fills immensity.

(37.) Always be ready to speak your mind, and a base man will avoid you.

(38.) Everything possible to be believed is an image of truth.

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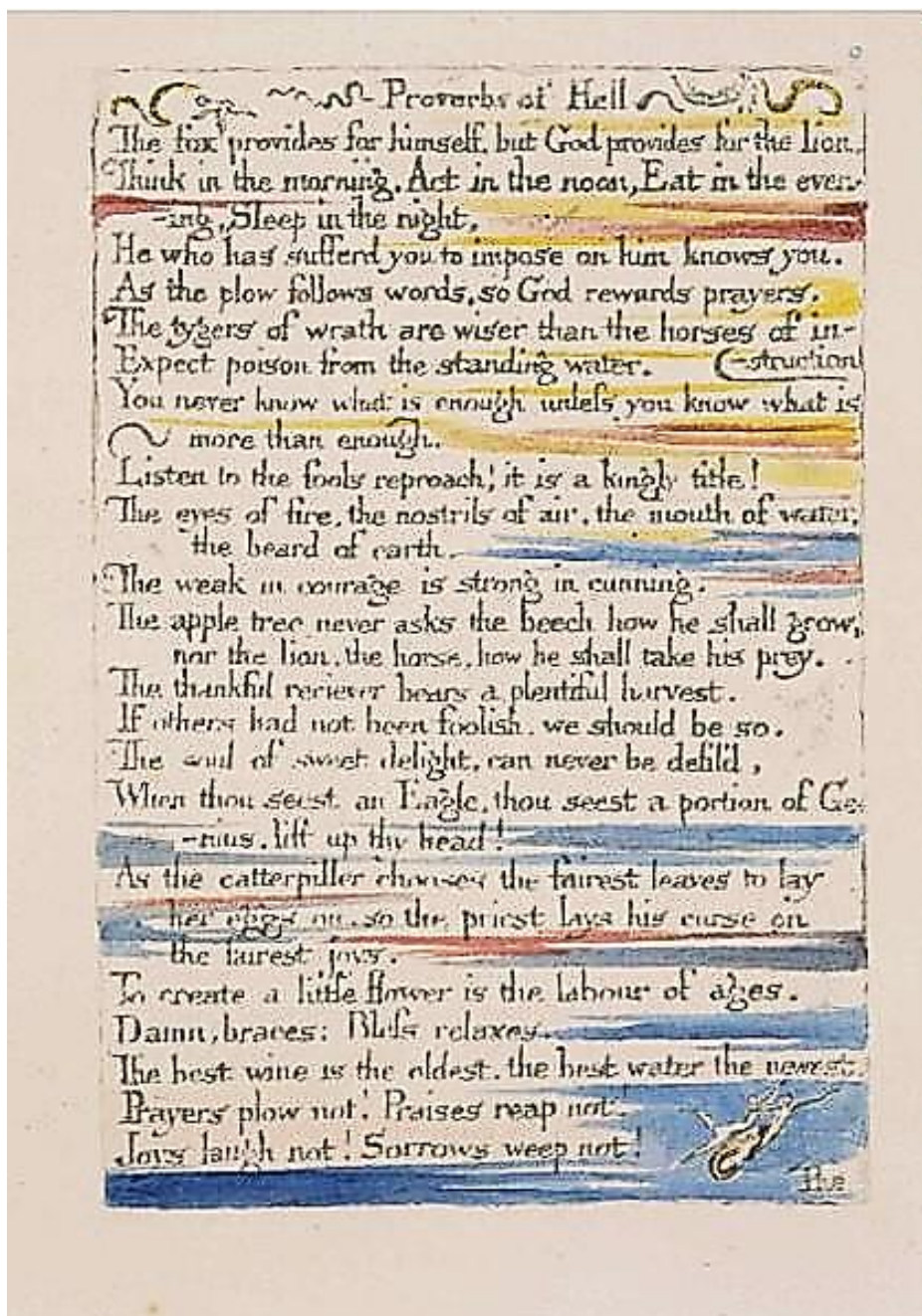
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(39.) The eagle never lost so much time as when he submitted to learn of the crow.

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(40.) The fox provides for himself, but God provides for the lion.

(41.) Think in the morning, act in the noon, eat in the evening, sleep in the night.

(42.) He who has suffered you to impose on him knows you.

(43.) As the plough follows words, so God rewards prayers.

(44.) The tigers of wrath are wiser than the horses of instruction.

(45.) Expect poison from the standing water.

(46.) You never know what is enough unless you know what is more than enough.

(47.) Listen to the fool's reproach; it is a kingly title.

(48.) The eyes of fire, the nostrils of air, the mouth of water, the beard of earth.

(49.) The weak in courage is strong in cunning.

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(50.) The apple tree never asks the beech how he shall grow, nor the lion the horse how he shall take his prey.

(51.) The thankful receiver bears a plentiful harvest.

(52.) If others had not been foolish we should have been so.

(53.) The soul of sweet delight can never be defiled.

(54.) When thou seest an eagle, thou seest a portion of Genius.
Lift up thy head!

(55.) As the caterpillar chooses the fairest leaves to lay her eggs on, so the priest lays his curse on the fairest joys.

(56.) To create a little flower is the labour of ages.

(57.) Damn braces; bless relaxes.

(58.) The best wine is the oldest, the best water the newest.

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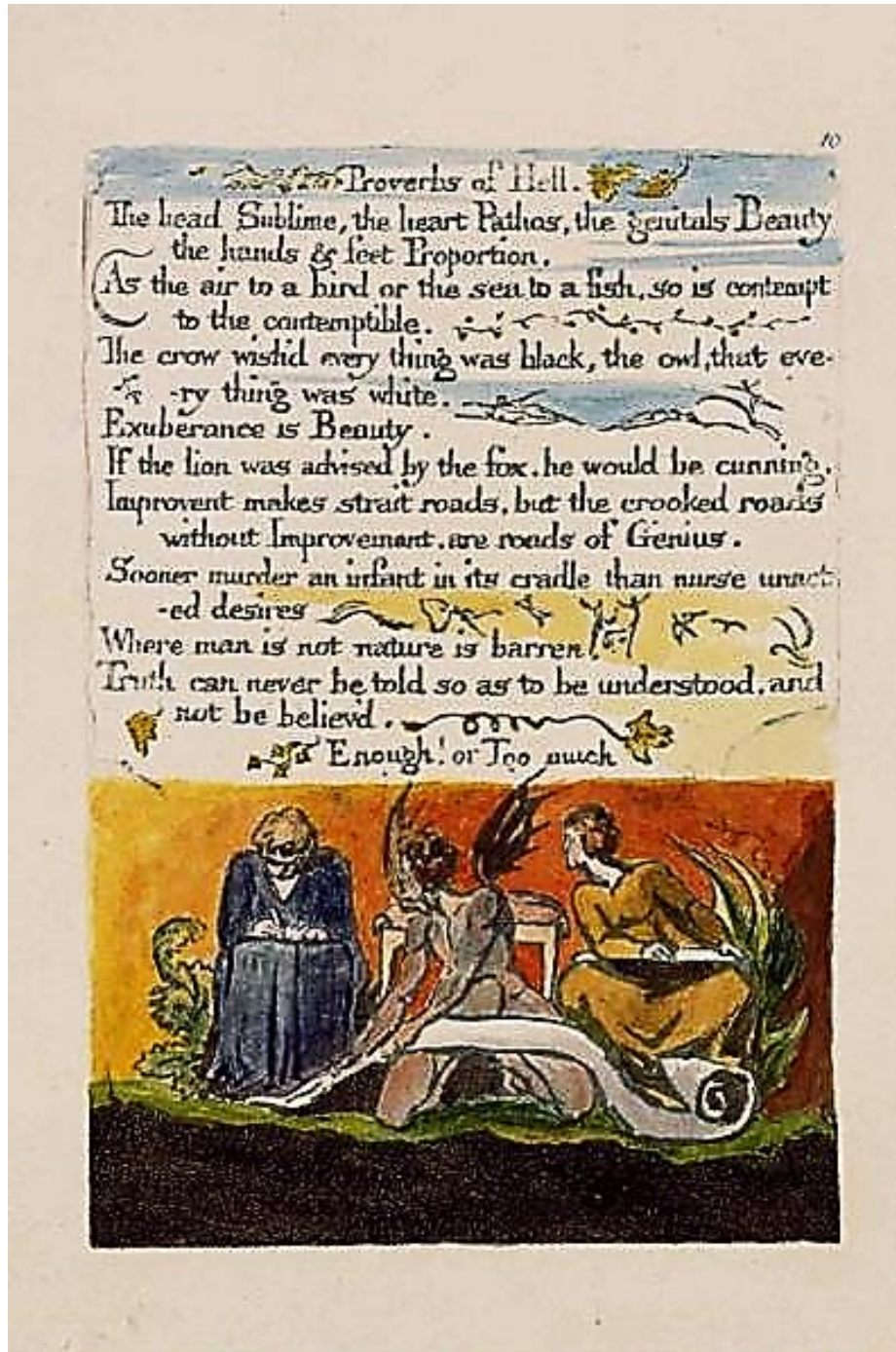
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(59.) Prayers plough not; praises reap not; joys laugh not;
sorrows weep not.

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(60.) The head Sublime, the heart Pathos, the genitals Beauty, the hands and feet Proportion.

(61.) As the air to a bird, or the sea to a fish, so is contempt to the contemptible.

(62.) The crow wished everything was black; the owl that everything was white.

(63.) Exuberance is Beauty.

(64.) If the lion was advised by the fox, he would be cunning.

(65.) Improvement makes straight roads, but the crooked roads without Improvement are roads of Genius.

(66.) Sooner murder an infant in its cradle than nurse unacted desires.

(67.) Where man is not, nature is barren.

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(68.) Truth can never be told so as to be understood and not to be believed.

(69.) Enough! or Too much.

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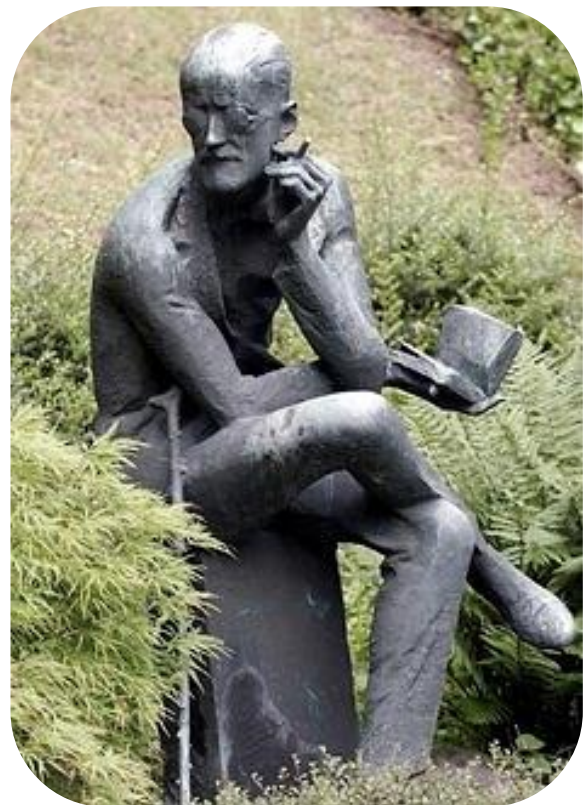
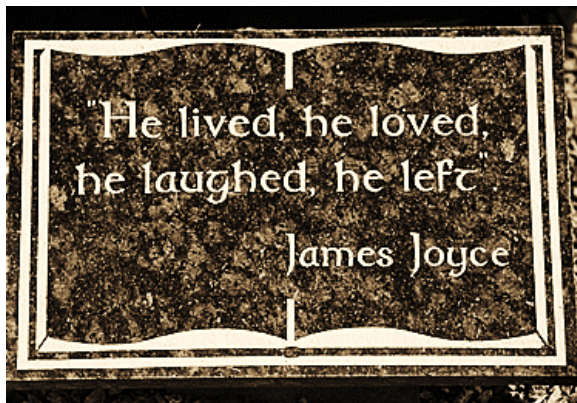
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The ancient poets animated all sensible objects with Gods or Geniuses, calling them by the names and adorning them with properties of woods, rivers, mountains, lakes, cities, nations, and whatever their enlarged and numerous senses could perceive. And particularly they studied the Genius of each city and country, placing it under its mental deity. Till a system was formed, which some took advantage of and enslaved the vulgar by attempting to realize or abstract the mental deities from their objects. Thus began Priesthood. Choosing forms of worship from poetic tales. And at length they pronounced that the Gods had ordered such things. Thus men forgot that all deities reside in the human breast.



Joyce's Sayings



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FW Address	Joyce's Sayings 1.	<i>Glosses</i>
	[See FW126-139]	
006.11	when a mon merries his lute is all long	
011.26	the fairest sin the sunsaw	also <i>The fairest of them all</i> Snow White
012.02	the world's a cell for citters to cit in	
015.22	Pluck me whilst I blush!	
019.10	(O stoop to please!)	
020.23	every busy eerie whig's a bit of a torytale to tell	
022.08	the lilipath ways to Woeman's Land	
029.12	the fairyhees and the frailyshees	
055.07	on the bunk of our breadwinning lies the cropse of our seedfather	
068.32	The mouth that tells not will ever attract the unthinking tongue	
096.03	all rogues lean to rhyme	<i>All roads lead to Rome.</i>
126.20	is a Willbefore to this hour at house as he was in heather	
126.21	pumped the catholick wartrey and shocked the prodestung boyne	
127.07	offers chances to Long on but stands up to Legge before	

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127.08	found coal at the end of his harrow and mossroses behind the seams	
127.29	brain of the franks, hand of the christian, tongue of the north	
129.03	may be matter of fact now but was futter of magd then	
129.09	was hatched at Cellbridge but ejoculated abroad	
129.15	spa mad but inn sane	
129.16	half emillian via bogus census but a no street hausmann when allphannd	
129.18	hands his secession to the new patricius but plumps plebmatically for the bloody old centuries	
129.19	eats with doors open and ruts with gates closed	
129.21	shows he's fly to both demisfairs but thries to cover up his tracers	
129.27	reeks like Illbelpaese and looks like Iceland's ear	
129.28	takes a szumbath for his weekend and a wassarnap for his refreskment	
130.18	learned to speak from hand to mouth till he could talk earish with his eyes shut	
131.01	had two cardinal ventures and three capitol sinks	
131.02	has a peep in his pocketbook and a packetboat in his keep	
131.04	as the streets were paved with cold he felt his topperairry	
131.13	put a matchhead on an aspenstalk and set the living a fire	
131.13	speared the rod and spoiled the lightning	
131.13	married with cakes and repunked with pleasure	
132.16	hounded become haunter, hunter become fox	
132.28	larger than life, doughtier than death	
132.32	quary was he invincibled and cur was he burked	
133.01	silent as the bee in honey, stark as the breath on hauwck	

The Sayings of Brancusi, Blake, and Joyce



133.10	sponsor to a squad of piercers, ally to a host of rawlies	
133.13	can rant as grave as oxtail soup and chat as gay as a porto flippant	
133.16	shows the sinews of peace in his chest-o-wars	
133.18	is aldays open for polemypolity's sake when he's not suntimes closed for the love of Janus	
133.25	passed for baabaa blacksheep till he grew white woo woo woolly	
133.32	his reverse makes a virtue of necessity while his obverse mars a mother by invention	
134.04	threw pebblets for luck over one sodden shoulder and dragooned peoplades armed to their teeth	
134.27	husband your aunt and endow your nepos	
134.32	is the meltingpoint of snow and the bubblingplace of alcohol	
135.28	a part of the whole as a port for a whale	
138.02	his troubles may be over but his doubles have still to come	
162.35	A king off duty and a jaw for ever!	<i>A Thing of Beauty is a Joy Forever</i> J. Keats
163.12	we cannot escape our likes and mislikes	
167.25	let Demoncracy take the highmost!	
175.19	where theirs is Will there's his Wall	<i>Where there's a will, there is a way</i>
227.17	while there's leaf there's hope	
228.26	Euro pra nobis!	Latin: <i>Ora pro nobis peccatoribus</i>

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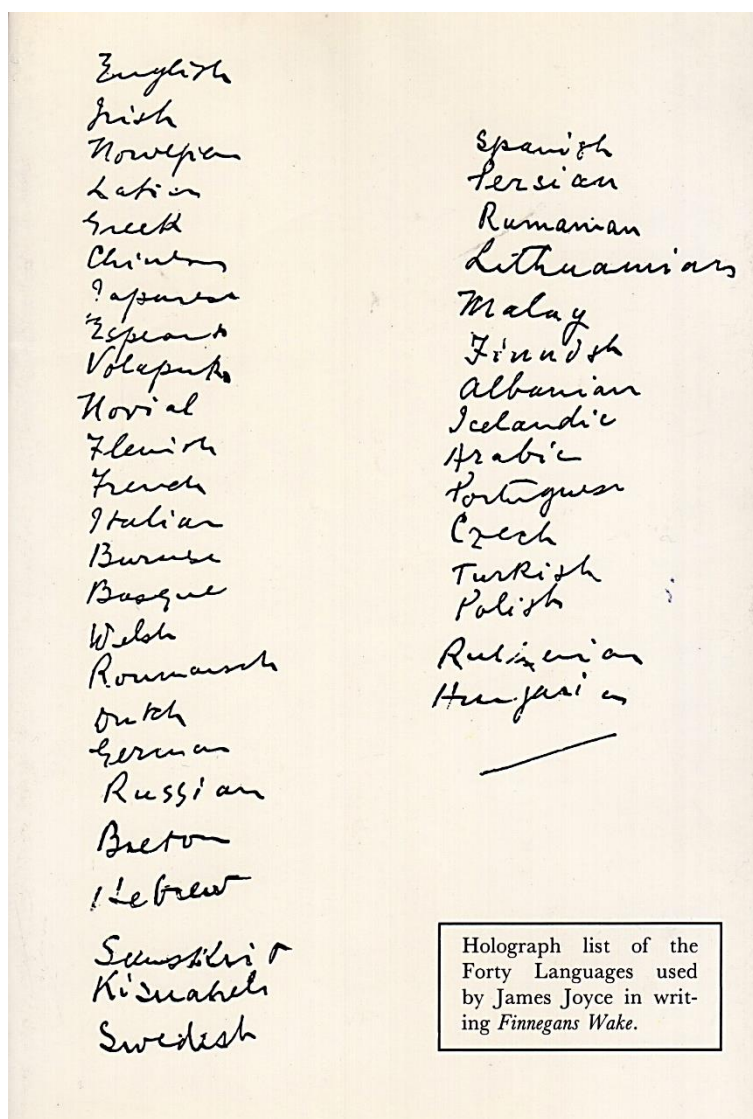
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246.31	felixed is who culpas does	<i>Felix culpa</i>
254.11	the water of the livvying goes the way of all fish	<i>To go the way of all flesh</i>
269.19	To me or not to me.	<i>To be or not to be.</i> W. Shakespeare
294.F2	A vagrant need is a flagrant weed.	
299.01	there are trist sigheds to everysing	
305.01	He prophets most who bilks the best.	
337.15	nay brian nay noel	<i>no brain, no novel</i>
385.10	raising hell while the sin was shining	
453.29	Lo, improving ages wait ye! In the orchard of the bones.	

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FW Address	2.	Glosses
003.11	all's fair in vanessy	<i>Vanity Fair</i> W.M. Thackeray
005.21	a nod to the nabir is better than wink to the wabsanti	<i>A nod is as good as a wink.</i>
020.34	She's the very besch Winnie blows Nay on good.	<i>It's an ill wind that blows nobody good.</i>
028.09	It's an allavalonche that blows nopussy food.	<i>It is an ill wind that blows nobody good.</i>
448.20	'Tis an ill weed blows no poppy good.	<i>It is an ill wind that blows nobody good.</i>
025.13	every hollow holds a hallow	<i>Every cloud has a silver lining.</i>
029.32	(honnein suit and praisers be!)	French: <i>Honi soit qui mal y pense.</i>
032.24	from good start to happy finish	

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037.13	I have met with you, bird, too late, or if not, too worm and early	<i>The early bird catches the worm.</i>
435.23	Keep airy hores and the worm is yores.	<i>The early bird catches the worm.</i>
038.25	(in vinars venitas! volatiles valetotum!)	<i>In vino veritas. Vanitas vanitatum.</i>
355.36	in venuvarities	<i>In vino veritas</i>
056.07	Thounawahallya Reef!	after Russian: <i>Pohod na Sibir!</i>
062.11	The wastobe land, a lottuse land, a luctuous land, Emeraldilluim	<i>The Waste Land</i> , T.S. Eliot; <i>The Lotos-Eaters</i> , A. Tennyson; <i>The Emerald Tablet</i>
062.20	first pharoah, Humpheres Cheops Exarchas	The Pyramid of Cheops, built over the entrance to the Great Halls of Amenti, where the Emerald Tablet was found.

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062.26	<p>We seem to us (the real Us!) to be reading our Amenti in the sixth sealed chapter of the going forth by black.</p> <p>[See <i>The Marriage of Heaven and Hell</i>, Plate 24: "Note. – This Angel, who is now become a Devil, is my particular friend; we often read the Bible together in its infernal or diabolical sense, which the world shall have if they behave well. I have also the Bible of Hell, which the world shall have whether they will or no."] [Also see: C. George Sandulescu, <i>The Language of the Devil</i>, Texture and Archetype in <i>Finnegans Wake</i>, Colyn Smythe, 1987]</p>	<p><i>Black: Blake?</i></p>  <p>W. Blake, <i>Satan in His original Glory</i>, 1805</p>
064.28	<p><i>Cherchons la flamme! Fammfamm! Fammfamm!</i></p>	<p><i>Cherchez la femme</i> A. Dumas père, 1864</p>
090.24	<p>the crack that bruck the bank in Multifarnham</p>	<p><i>The man that broke the bank in Monte Carlo</i></p>
105.08	<p>The Man That Made His Mother in the Marlborry Train</p>	<p><i>The man that broke the bank in Monte Carlo</i></p>
274.01	<p>the man that broke the ranks on Monte Sinjon.</p>	<p><i>The man that broke the bank in Monte Carlo</i></p>
337.33	<p>The man that shunned the rucks on Gereland.</p>	<p><i>The man that broke the bank in Monte Carlo</i></p>
337.34	<p>The man thut won the betttle of the bawll.</p>	<p><i>The man that broke the bank</i></p>

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		<i>in Monte Carlo</i>
538.28	The man what shocked his shanks at contey Carlow's. He is Deucollion. [In Greek mythology, Deucalion was the son of Prometheus. Zeus unleashed a deluge. Deucalion, with the aid of his father Prometheus, built a chest, and survived the flood.]	<i>The man that broke the bank in Monte Carlo</i>
127.15	eddistoon amid the lampless	<i>Thomas Alva Edison</i> , inventor of the electric light bulb
155.09	constantinently	<i>Constantin (?Brancusi)</i>
442:05	a constantineal namesuch of my very own	<i>Relativemenet, tel que moi.</i> Sketch found among Brancusi's papers. 
548.16	constantonoble's	<i>Constantin Constantinopol</i>
175.19	where theirs is Will there's his Wall	<i>Where there's a will, there is a way</i>
196.22	Temp untamed will hist for no man.	<i>Time and tide wait for no man.</i>

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196.23	As you spring so shall you neap.	<i>As you sow, so shall you reap.</i>
202.08	Casting her perils before our swains	<i>Cast pearls before swine</i>
228.26	Euro pra nobis!	<i>Latin: Ora pro nobis peccatoribus</i>
576.25	perils behind swine	<i>Cast pearls before swine</i>
301.16	<i>Se non é vero son trovatore.</i>	<i>Italian: Se non è vero, è ben trovato.</i>
305.22	born with a silver arm up your sleep.	<i>Born with a silver spoon in your mouth</i>
364.25	may the devil rape the handsomest!	<i>Every man for himself and the Devil take the hindmost.</i>
434.03	begin from at home to be chary of charity	<i>Charity begins at home.</i>
448.	See Naples and then fly.	<i>See Naples and then die.</i>
450.30	What's good for the gorse is a goad for the garden.	<i>What's good for the goose is good for the gander.</i>
451.05	one man's fish and a dozen men's poissons	<i>One man's meat is another man's poison.</i>

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455.35	The crisp of the crackling is in the chawing.	<i>The proof of the pudding is in the eating.</i>
523.05	haster meets waster	<i>Haste makes waste.</i>
537.01	The elephant's house is his castle.	<i>A man's home is his castle.</i>
546.01	wake not, walknot!	<i>Waste not, want not.</i>
567.26	poblesse noblige	<i>Noblesse oblige.</i>
602.11	Rowlin's tun he gadder no must.	<i>Rolling stones gather no moss.</i>

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FW Address	3.	<i>Glosses</i>
011.02	Wail, 'tis well!	<i>All is well.</i>
015.29	— One eyegonblack. Bisons is bisons.	<i>Business is business.</i>
017.16	Gut aftermeal! See you doomed.	<i>Good Afternoon. See you soon.</i>
023.16	O foenix culprit!	<i>Felix culpa</i>
433.30	O foolish cuppled!	<i>Felix culpa</i>
246.31	felixed is who culpās does	<i>Felix culpa</i>
023.30	perpetrified in his offspring	
024.03	by the skill of his tilth	<i>By the skin of his teeth</i>
024.15	Did ye drink me doornail?	<i>Drink someone under the table. Dead as a doornail.</i>
026.25	Everything's going on the same or so it appeals to all of us	
033.04	in his own wise	<i>In his own way</i>
033.31	lustsleuth nosing for trouble in a boobytrap	<i>Looking for trouble</i>
037.09	saluting corpses, as a metter of corse	
037.14	tag for ildiot repeated in his secondmouth language	



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037.22	studying castelles in the blowne and studding cowshots over the noran	<i>Castles in the air</i>
623.18	It's in the castles air.	<i>Castles in the air</i>
040.23	on the verge of selfabyss	
042.09	capahand in their sad rear like a lady's postscript	
043.11	a deuce of dianas ridy for the hunt	
043.27	the rose of the winds and the blew of the gael's	
044.09	may the treeth we tale of live in stoney	
044.10	Here line the refrains of.	<i>Here lie the remains of</i>
048.08	be they not yet now or had they then notever been.	
048.17	from tubb to buttom	<i>From top to bottom; A Tale of a Tub</i> J. Swift
048.19	its whole wholume	
048.22	a very major poet of the poorly meritory order	
049.05	having flown his wild geese	<i>To sow one's wild oats; Wild-geese chase</i> W. Shakespeare
049.24	life's upsomdowns	<i>Ups and downs</i>
049.35	I in my hereinafter of course by recourse	
050.09	in which toodooing he has taken all the French leaves unveivable	<i>To take French leave</i>
050.11	he had transmariied himself	

The Sayings of Brancusi, Blake, and Joyce



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050.12	tabularasing his obliteration done upon her involucrum	Latin: <i>tabula rasa</i>
050.27	if Her Elegance saw him she'd have the canary!	
050.35	there's nix to nothing we can do for he's never again to sea	<i>next to nothing</i>
051.32	he paused at evenchime for some or so minutes	
052.05	all the bottles in sodemd histry will not soften your bloodathirst!	
055.07	livit or krikrit	<i>take it, or leave it</i>
058.14	all chimed din width the eatmost boiviality	
060.08	being a norphan and enjoining such wicked illth	
061.02	one hears turtlings all over Doveland!	
062.24	the horrors of the premier terror of Errorland. (perorhaps!)	
063.11	No such parson. No such fender. No such lumber. No such race.	<i>No such person, No such sender. No such number</i>
063.24	, lapse not leashed,	<i>last but not least</i>
064.28	<i>Cherchons la flamme! Fammfamm! Fammfamm!</i>	<i>Cherchez la femme</i> A. Dumas père, 1864
065.02	If you'd had pains in your hairs you wouldn't look so orgibald.	
065.36	to be implicitly in the same bateau	<i>To be in the same boat</i>
066.17	Hyde and Cheek	<i>Hide and seek</i>
067.23	You are deepknee in error	

The Sayings of Brancusi, Blake, and Joyce



069.19	to grow old and happy (hogg it and kidd him) for the reminants of his years	
070.03	swishing beesnest with blessure, and swobbing broguen eeriesh myth brockendootsch	<i>To mix business with pleasure; Broken (Irish, Deutsch)</i>
070.15	man about road	<i>Man about town</i>
071.06	for the rejoicement of foinne loidies	
071.09	and so on and sononward	
072.10	<i>Sower Rapes</i>	<i>Sour grapes</i>
072.14	<i>Easyathic Phallusaphist</i>	
073.16	they bit goodbyte to their thumb	
074.11	our pantriarch of Comestowntonobble	<i>Constantinople</i>
077.16	stoop by stoop, he neared it	<i>Step by step</i>
078.01	to live all safeathomely the presenile days	
078.28	moors or letts, grant ideas	<i>more or less</i>
080.18	hume sweet hume	<i>Home, sweet home</i>
443.18	Home Surgeon Hume	<i>Home, sweet home.</i>
105.36	<i>Unique Estates of Amessican</i>	
185.31	the United Stars of Ourania	
320.15	the unitred stables	
112.08	from the sack of auld hensyne	<i>old lang syne</i>
113.35	jully glad when Christmas comes his once ayear	
114.01	We cannot say aye to aye.	<i>see eye to eye</i>

The Sayings of Brancusi, Blake, and Joyce



126.06	the twelve apostrophes	<i>The Twelve Apostles</i>
127.28	catches his check at banck of Indgangd and endurses his doom at chapel exit	
069.06	There was once upon a wall and a hooghoog wall a was and such a wallhole did exist.	
152.18	Eins within a space and a wearywide space it wast	<i>Once upon a time</i>
453.20	Once upon a drunk and a fairly good drunk it was	<i>Once upon a time.</i>
516.01	Once upon a grass and a hopping high grass it was.	<i>Once upon a time</i>
172.27	the tom and the shorty of it	<i>The long and the short of it</i>
179.17	to do all the diddies in one dedal	<i>To put it in a nutshell</i>
182.06	from time to other	
184.11	by choice of need	
190.12	birthwrong	
192.14	<i>pas mal de siècle</i>	French: <i>pas mal de temps</i>
199.30	the hen that crowed on the turrace of Babbel	<i>The Tower of Babel</i>
258.11	And shall not Babel be with Lebab?	<i>The Tower of Babel</i>
467.16	Tower of Balbus	<i>The Tower of Babel</i>
203.15	where the hand of man has never set foot?	
213.17	O, my back, my back, my bach!	<i>J. S. Bach</i>



The Sayings of Brancusi, Blake, and Joyce



213.18	I'd want to go to Aches-les-Pains.	<i>Aix-les-Bains</i>
214.07	didn't you hear it a deluge of times	
215.03	Wait till the honeying of the lune, love!	<i>Honeymoon</i>
215.22	Teems of times and happy returns.	
219.15	after humpteen dumpteen revivals	
220.22	mother-in-lieu	
221.17	Time: the pressant.	
221.31	Tree taken for grafted.	
222.10	bottle of Sauvequieu	<i>Sauvignon</i>
223.01	she was shuffering all the diseasinesses of the unherd of	
223.15	And they are met, face a facing.	
223.27	The howtosayto itiswhatis hemustwhomust worden schall.	
223.28	A darktongues, kunning.	
224.24	Her boy fiend	
225.33	But now it's so longed and so fared and so forth.	<i>So long.</i>
229.28	seeing how heartsilly sorey he was	
238.28	I love like myselfish	
238.31	How their duel makes their triel!	
239.05	By the hook in your look we're eyed for aye	
240.29	Most open on the laydays.	
244.13	our funnaminal world	
244.15	We are circumveiled by obscuritads.	
246.15	But ein and twee were never worth three.	
254.11	the water of the livvyng goes the way of all fish	<i>To go the way of all flesh</i>
246.27	Whatalose when Adam Leftus and the devil took our hindmost	
263.23	are we told, on excellent inkbottle authority, olarsystemised, seriolcosmically, in a more and more almightily expanding	

The Sayings of Brancusi, Blake, and Joyce



	universe under one, there is rhymeless reason to believe, original sun.	
271.21	There's a split in the infinitive from to have to have been to will be.	
278.25	We have wounded our way on foe	
279.F1	it's me chews to swallow all you saidn't	
279.F1	you can eat my words for it	<i>Take my word for it</i>
279.F1	as cooledas as culcumbre	<i>As cool as a cucumber</i>
280.11	(tender condolences for happy funeral, one if)	
283.F2	he grows more like his deed every die.	
261.24	zeroine	<i>Heroine</i>
284.10	the zeroic couplet	<i>Heroic couplet</i>
285.27	Binomeans to be comprehended.	
286.20	With his primal handstoe in his sole salivarium.	
287.F1	Will you walk into my wavetrap? said the spiter to the shy.	
287.01	What the D.V. would I do that for?	
287.11	I cain but are you able?	<i>Cain and Abel</i>
298.30	her facets becoming manier and manier	
299.08	Quoint a quincidence!	
300.11	he would have ever the lothst word	<i>To have the last word</i>
300.20	his creactive mind	
301.20	All moanday, tearsday, wailsday, thumpsday, frightday, shatterday	
302.L1	<i>Ensouling Female Sustains Agonising Overman.</i>	
302.F2	Lifp year fends you all and moe, fouvenirs foft as fummer fnow, fweet willings and forget-uf-knots.	



The Sayings of Brancusi, Blake, and Joyce



302.18	the aboleshqwick, signing away in happinext complete	<i>Bolshevik</i>
303.F1	Mr Tellibly Divilcult!	
303.17	my Georgeous	<i>Gorgeous</i>
304.F1	See you Nutcracker Sunday!	
304.31	So read we in must book. It tells.	
307.F7	his agrammatical parts of face	
308.21	With our best youlldied greedings to Pep and Memmy and the old folkers below and beyant, wishing them all very merry Incarnations in this land of the livvey and plenty of preprosperousness through their coming new yonks	
312.09	Farety days and fearty nights.	<i>Forty</i>
312.24	(had he hows would he keep her as niece as a fiddle!)	
313.22	And threw a cast.	<i>Cast the dice</i>
314.18	the sinner the badder!	<i>The sooner, the better.</i>
093.24	The letter! The litter! And the soother the bitther!	<i>The sooner, the better.</i>
316.25	He made the sign of the hammer.	<i>The sign of the cross</i>
317.26	– A ninth for a ninth. Take my worth from it. And no mistaenk	<i>Take my word for it.</i>
317.27	The because of his sosuch.	
318.17	O wanderness be wondernest and now!	
318.26	a gentlemeants agreement	<i>A gentleman's agreement</i>
320.34	(finder the keeper)	<i>Finders keepers, losers weepers</i>
321.09	astraylians	<i>Australians</i>

The Sayings of Brancusi, Blake, and Joyce



321.18	How they succeeded by courting daylight in saving darkness he who loves will see.	<i>Daylight Saving Time</i> Began in 1916
322.28	admittance to that impedance, as three as they were there, they had been maltreating themselves to their health's contempt.	
325.15	till I've fined you a faultier-in-law, to become your son-to-be	
325.19	either you does or he musts and this moment same, sayd he	
326.31	his undishcovery of americle	
329.04	(hip, hip, horatia!)	<i>Hip, hip, hurrah!</i>
329.18	everyelsesbody	<i>Everybody else</i>
342.02	<i>a pinnance for your toughts</i>	<i>A penny for your thoughts</i>
342.12	<i>among nosoever circusdances</i>	<i>Under no circumstances</i>
343.24	smooking his scandleloose at bothends of him!	<i>To burn the candle at both ends</i>
345.04	<i>as a marrer off act</i>	<i>As a matter of fact</i>
345.07	<i>as a murder effect</i>	<i>As a matter of fact</i>
345.33	boesen fiennnd	<i>Bosom friend</i>
353.29	<i>They were precisely the twelves of clocks, noon minutes, none seconds.</i>	
359.06	on the saved side	<i>To be on the safe side</i>
360.23	I will shally. Thou shalt willy. You wouldnt should as youd remesmer. I hypnot.	

The Sayings of Brancusi, Blake, and Joyce



362.14	to say nothing of him having done whatyouknow howyousaw whenyouheard whereyouwot	
375.08	But we'll wake and see.	<i>Wait and see.</i>
376.03	You cannot make a limousine lady out of a hillman minx.	<i>To make a mountain out of a mole hill.</i>
378.01	He's doorknobs dead!	<i>Dead as a doornail.</i>
384.17	And so there they were, with their palms in their hands	
396.14	for one psocoldlogical moment	
399.05	daughter of pearl	<i>mother-of- pearl</i>
405.24	leave your clubs in the hall and wait on yourself	
413.27	— Hopsoloosely kidding	
414.14	— So vi et!	<i>So be it; Soviet</i>
418.21	the prize of your save is the price of my spend	
419.12	your volupkabulary!	
419.25	off the types of my finklers	<i>Off the top of my hat; At my fingertips</i>
419.26	with my oyes thickshut and all	<i>With eyes wide open</i>
420.04	Mr Unmentionable (O breed not his same!)	
422.24	his hunger got the bitter of him	<i>To gett the better of</i>
423.25	He was down with the whooping laugh at the age of the loss	

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423.29	That's why he was forbidden tomato and was warmed off the ricecourse of marrimoney, under the Helpless Corpses Enactment.	
424.35	The last word in stolentelling!	
425.25	my mine's I	<i>My mind's eye</i>
428.07	Sireland calls you.	
436.16	a husband-in-law	
438.17	a whorable state of affairs	
444.07	it's tip and run and touch and flow	<i>It's touch and go.</i>
444.09	Arms arome, side aside, face into the wall.	
444.23	I will well for you, if you don't keep a civil tongue in your pigeonhouse.	<i>To keep a civil tongue in one's head.</i>
444.30	I overstand you, you understand.	
448.15	our mothers-in-load	
451.06	sowing my wild plums	<i>To sow one's wild oats.</i>
456.07	O.K. Oh Kosmos! Ah Ireland! A.I.	
462.21	behond the shadow of a post!	<i>Beyond a shadow of a doubt</i>
465.04	Jackot the Horner who boxed in his corner	<i>Little Jack Horner Sat in the corner</i> English nursery rhyme
465.07	husbandmanvir!	<i>vir Latin: man</i>

The Sayings of Brancusi, Blake, and Joyce



466.06	the next beast king	<i>The next best thing</i>
466.09	he's boiling with water	<i>Boiling with anger</i>
467.17	But it's all deafman's duff to me, begob.	<i>Blindman's buff</i>
472.16	you'll be looked after from last to first	<i>From first to last</i>
481.07	– Dream. Ona nonday I sleep. I dreamt of a somday. Of a wonday I shall wake.	
503.29	– Trickspissers vill be pairsecluded.	<i>Trespassers will be prosecuted.</i>
594.14	Respassers should be pursaccoutred.	<i>Trespassers will be prosecuted.</i>
528.05	in the moontime	<i>In the meantime</i>
536.02	(he is not all hear)	<i>To be all ears</i>
547.07	I waged love on her	<i>To wage war</i>
558.18	at six o'clock shark	<i>Sharp</i>
558.24	they were never happier, huhu, than when they were miserable, haha	
558.34	I dearsee you too.	<i>Daresay</i>
560.16	Shop! Please shop! Shop ado please! O ado please shop!	<i>Stop that noise!</i>
561.14	now that I come to drink of it filtred	<i>Come to think of it</i>
561.27	Approach not for ghost sake!	<i>For God's sake</i>

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563.36	Still tosorrow!	<i>Till tomorrow</i>
570.25	I pink you pardons	<i>I beg your pardon</i>
576.01	as a matter of tact	<i>As a matter of fact</i>
583.30	At half past quick in the morning.	
584.08	We're parring all Oogster till the empsyseas run googlie.	GOOGLE ["Google is a play on the word 'Googol', which was coined by Milton Sirotta, nine-year-old nephew of U.S. mathematician Edward Kasner in 1938, to refer to the number represented by 1 followed by one hundred zeros." in Wikipedia]
584.34	O I you O you me!	<i>IOU</i>
585.36	Let each one learn to bore himself.	
600.26	immemorial	
607.18	I bag your burden.	<i>I beg your pardon.</i>
615.11	Of cause, so!	<i>Of course</i>
617.20	His fooneral will sneak pleace by creeps o'clock toosday.	<i>Take place</i>
619.27	from cape to pede	<i>From head to foot</i>

The Sayings of Brancusi, Blake, and Joyce



FW Address	4.	Glosses
009.29	With a nip nippy nip and a trip trippy trip	
020.11	hides and hints and misses in prints	
024.13	Have you whines for my wedding, did you bring bride and bedding, will you whoop for my deading is a? Wake?	
025.29	nor a king nor an ardking, bung king, sung king or hung king	
037.27	Mr Shallwesigh or Mr Shallwelaugh	
044.17	Have you here? (Some ha) Have we where? (Some hant) Have you hered? (Others do) Have we whered? (Others dont)	
045.15	Mare's milk for the sick, seven dry Sundays a week	
049.26	behanged and behooved and behicked and behulked of his last fishandblood	<i>Flesh and blood</i>
058.12	not fit to fan his fettle	
065.12	For dear old grumpapar, he's gone on the razzledar, through gazing and crazing and blazing at the stars.	
065.30	hugging two by two in his zoo-doo-you-doo	
066.08	Federals' Uniteds' Transports' Unions' for Exultations' of Triumphants' Ecstasies.	
069.06	There was once upon a wall and a hooghoog wall a was and such a wallhole did exist.	
093.24	The letter! The litter! And the soother the bitther!	<i>The sooner, the better.</i>

The Sayings of Brancusi, Blake, and Joyce



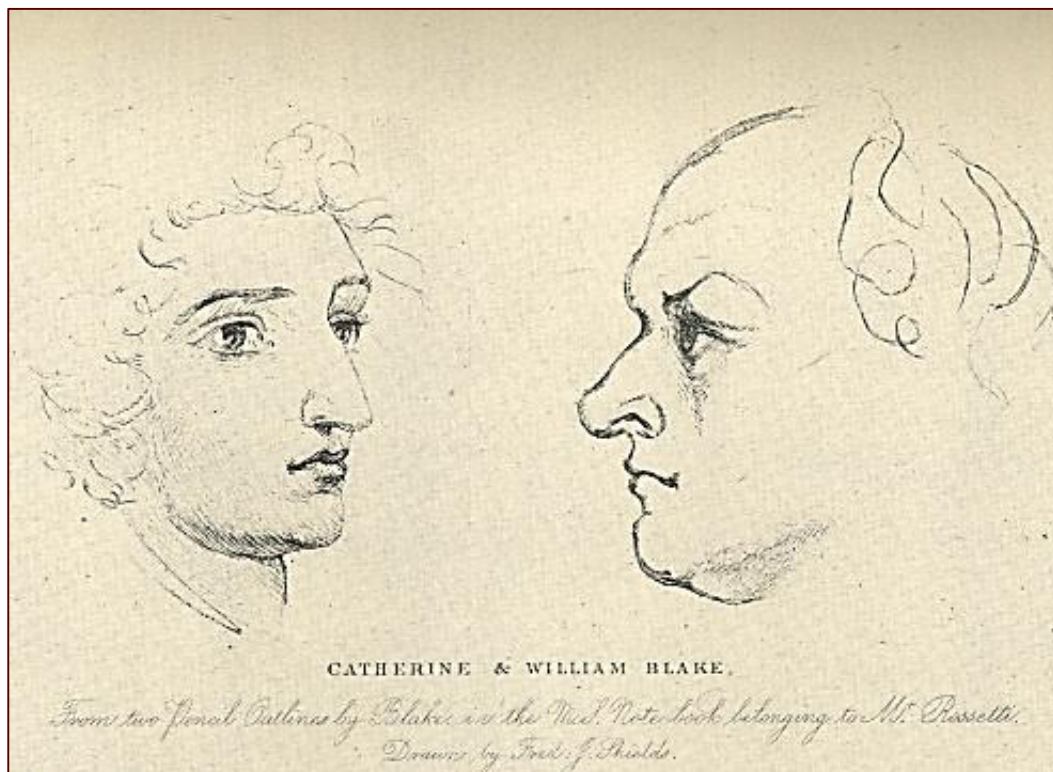
106.36	<i>As Tree is Quick and Stone is White So is My Washing Done by Night</i>	
142.31	They war loving, they love laughing, they laugh weeping, they weep smelling, they smell smiling, they smile hating, they hate thinking, they think feeling, they feel tempting, they tempt daring, they dare waiting, they wait taking, they take thanking, they thank seeking	
226.01	The pearlagraph, the pearlagraph, knew whitchly whether to weep or laugh.	
226.21	So and so, toe by toe, to and fro they go round	
237.16	after doing all your sightseeing and soundhearing and smellsniffing and tastytasting and tenderumstouchings in all Daneygaul	
244.11	Ah, let's away and let's gay and let's stay chez where the log foyer's burning!	
284.20	contonuation through regeneration of the urutteration of the word in pregross	
301.11	gentlemine born, milady bread, he would pen for her, he would pine for her, how he would patpun fun for all with his frolicky frowner so and his glumsome grinner otherso.	
334.12	And this is defender of defeater of defaulter of deformer of the funst man in Danelagh	
336.05	they were saycalling again and agone and all over agun	
382.22	one to do and one to dare, par by par, a peerless pair, ever here and over there	
551.17	in regimentation through liberal donation in coordination for organisation of their installation and augmentation plus some annexation and amplification without precipitation towards the culmination in latification of what was formerly	

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	their utter privation	
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CATHERINE & WILLIAM BLAKE.

*From two pencil outlines by Blake in the 'Mad' Note-book belonging to Mr. Russell.
Drawn by Fred. J. Shields.*

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FW Address	5.	Glosses
026.04	he went Jerusalemfaring in Arssia Manor	
046.33	The general lost her maidenloo!	
047.19	Suffoclose! Shikespower! Seudodanto! Anonymoses!	<i>Sophocles Shakespeare Dante</i>
049.16	to satisfy his literary as well as his criminal aspirations	
049.32	Me drames	French: <i>mesdames; my dreams</i>
051.06	to idendifine the individuone	
051.10	(one is continually firstmeeting with odd sorts of others at all sorts of ages!)	
052.29	the might he mighthavebeen	
052.32	probable words, possibly said	
053.11	your who may look like how	
054.03	wowhere are those yours of Yestersdays?	<i>Où sont les neiges d'anatan? François Villon</i>
060.14	I am for caveman chase and sahara sex	
060.28	striving todie, hopening tomellow	
061.16	had a cold in her brain	

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062.08	(if you are looking for the bilder deep your ear on the movietone!)	
067.31	those rushy hollow heroines in their skirtsleeves	
070.02	these wholly romads!	
070.17	on the waityoumaywantme	
071.27	<i>Luck before Wedlock</i>	
072.07	<i>Wants a Wife and Forty of Them</i>	
073.05	Mockerloo	
073.07	brianslog and burst him all dizzy	
075.33	This wastohavebeen underground heaven	
078.06	of grand age, rich in death anticipated	
083.12	this is nat language at any sinse of the world	
093.25	Borrowing a word and begging the question	
095.28	her whosebefore and his whereafters	
098.34	Toties testies quoties questies. The war is in words and the wood is the world.	
100.27	a rude breathing on the void of to be	
111.33	lookmelittle likemelong	
121.15	to make soundsense and sensesound kin again	
123.27	the every-tale-a-treat-in-itself variety	
128.23	to the finders, hail! woa, you that seek!	
295.10	When I'm dreaming back like that I begins to see we're only all telescopes.	
143.28	A collideorscape!	<i>Kaleidoscope</i>
149.34	(I am working out a quantum theory about it for it is really most tantumising state of affairs).	



The Sayings of Brancusi, Blake, and Joyce



167.30	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.	
169.22	playing with thistlewords	
170.12	when the angel of death kicks the bucket of life	
170.33	fried-at-belief-stakes	
171.01	that greekenhearted yude!	
174.13	see wha'm hearing?	
178.31	an eachway hope in his shivering soul	
189.28	seeker of the nest of evil in the bosom of a good word	
192.18	in honour bound to the cross of your own cruelfiction!	
193.10	Do you hear what I'm seeing	
213.12	every telling has a taling and that's the he and the she of it	
219.16	And wordloosed over seven seas crowdblast in celtelleneteutoslavzendlatinsoundsript.	<i>Celtic, Teuton, Slav, Latin</i>
222.32	how pierceful in their sojestiveness	
229.31	a most moraculous jeeremyhead sindbook for all the peoples	
230.25	Was liffe worth leaving?	
236.28	whatnot willbe isnor was	
237.07	O my goodmiss! O my greatness!	
261.28	to speak broken heaventalk	
266.R	PREAUSTERIC MAN AND HIS PURSUIT OF PANHYSTERIC WOMAN.	
270.17	But learn from that ancient tongue to be middle old modern to the minute.	
330.24	eloping for that holm in Finn's Hotel Fiord, Nova Norening	

The Sayings of Brancusi, Blake, and Joyce



331.06	But tellusit allasif wellasits end.	
337.11	Leavethe letter that never begins to go find the latter that ever comes to end, written in smoke and blurred by mist and signed of solitude, sealed at night.	
338.32	Lets hear in remember	
351.17	My droomodose days Y loved you abover all the strest.	
368.34	Andoring the games, induring the studies, undaring the stories, end all.	
383.01	– Three quarks for Muster Mark!	<i>Quark</i>
421.17	millions of moods used up slanguage tun times as words as the penmarks used out in sinscript	
424.23	The hundredlettered name again, last word of perfect language.	
452.06	I never could tell the leest falsehood that would truthfully give sotisfiction.	French <i>sot</i> : stupid
452.16	our nostorey house	
453.18	robbing leaves out of my taletold book	
453.30	Some time very presently now when yon clouds are dissipated after their forty years shower, the odds are, we shall all be hooked and happy, communionistically, among the fieldnights eliceam, élite of the elect, in the land of lost of time.	
453.36	Your sole and myopper must hereupon part company. So for e'er fare thee welt! Parting's fun.	
454.03	Goodbye, swisstart, goodbye! Haugh! Haugh! Sure, treasures, a letterman does be often thought reading ye between lines that do have no sense at all. I sign myself.	

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	With much leg. Inflexibly yours. Ann Posht the Shorn. To be continued. Huck!	
455.16	We may come, touch and go, from atoms and ifs but we're presurely destined to be odd's without ends.	
455.24	what a humpty daum earth looks our miseryme heretoday as compared beside the Hereweareagain Gaieties of the Afterpiece	
455.28	the Harlequinade to begin properly SPQueaRking Mark Time's Finist Joke. Putting Allspace in a Notshall.	
457.18	And you'll miss me more as the narrowing weeks wing by. Someday duly, oneday truly, twosday newly, till whensday. Look for me always at my west and I will think to dine. A tear or two in time is all there's toot.	
458.22	any funforall happens I'll be so curiose to see	
460.13	And I'll be there when who knows where with the objects of which I'll knowor forget.	
460.20	m'm'ry's leaves are falling deeply on my Jungfraud's Messongebook I will dream telepath posts dulcets on this isinglass stream	
460.35	I swear to you, I will, by Candlemas! And listen, joey, don't be ennoyed with me, my old evernew	
467.28	But the whacker his word the weaker our ears for auracles who parles parses orileys.	
468.05	In the beginning was the gest he jousstly says, for the end is with woman, flesh-without-word	
468.15	Show you shall and won't he will! His hearing is indoubting just as my seeing is onbelieving.	
468.18	You'll feel what I mean.	<i>See what I mean</i>

The Sayings of Brancusi, Blake, and Joyce



469.10	I'll travel the void world over.	<i>the whole world over</i>
473.10	from the night we are and feel and fade with to the yesterselves we tread to turnupon.	
473.24	every past shall full fost sleep	<i>Fast asleep; fost Romanian: past</i>
477.18	For it was in the back of their mind's ear, temptive lissomer,	<i>At the back of his mind</i>
482.36	Now, the doctrine obtains, we have occasioning cause causing effects and affects occasionally recausing altereffects. Or I will let me take it upon myself to suggest to twist the penman's tale posterwise.	
485.12	Are we speachin d'anglas landadge or are you sprakin sea Djoytsch?	<i>Speak English? Sprechen Sie Deutsch?</i>
487.04	I shudder for your thought! Think! Put from your mind that and take on trust this. The next word depends on your answer.	
497.02	Your exagmination round his factification for incamination of a warping process. Declaim!	<i>Work in progress</i>
342.26	<i>the Verily Roverend Father Epiphanes</i>	<i>Epiphany</i>
508.11	— How culious an epiphany!	<i>Epiphany</i>
611.13	panepiphanal world	<i>Epiphany</i>
626.04	the night of the Apophanypes	<i>Epiphany</i>
539.05	I always think in a wordworth's of that primed favourite continental poet, Daunty, Gouty and Shopkeeper	<i>Dante Goethe Shakespeare</i>

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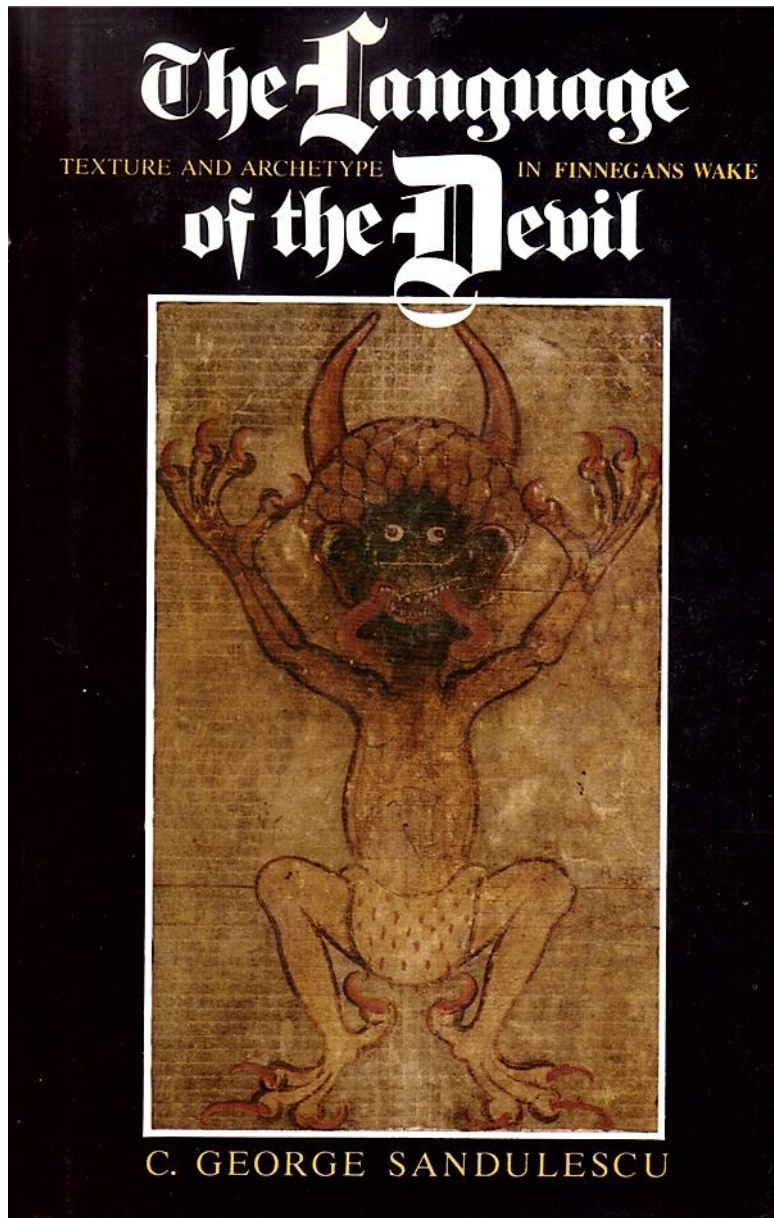
571.06	Do you can their tantrist spellings?	
576.24	curiositease	
597.09	graced be Gad and all giddy gadgets, in whose words were the beginnings, there are two signs to turn to, the yest and the ist, the wright side and the wronged side	
607.09	Messagepostumia	
609.15	inplayn unglish	
610.23	So that when we shall have acquired unification we shall pass on to diversity and when we shall have passed on to diversity we shall have acquired the instinct of combat and when we shall have acquired the instinct of combat we shall pass back to the spirit of appeasement?	
627.10	I could have stayed up there for always only. It's something fails us. First we feel. Then we fall.	
627.15	is there one who understands me? One in a thousand of years of the nights?	
628.14	mememormee!	

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The FW Paternoster Pieced Together

[from C. George Sandulescu, *The Language of the Devil*, *Texture and Archetype in Finnegans Wake*, Colyn Smythe, 1987]

The Lord's Prayer

Our Father, who art in heaven,
Hallowed be thy Name.
Thy kingdom come.
Thy will be done,
On earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
As we forgive those
who trespass against us.
And lead us not into temptation,
But deliver us from evil.
For thine is the kingdom,
and the power, and the glory,
for ever and ever.
Amen.

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	FW Address	FW Text	
			1.0 Paternoster
1.1	031.07	paternoster	
1.2	081.28	[three] patrecknocksters	
1.3	244.34	Panther monster	
1.4	530.36	farternoisier	
1.5	596.10	pesternost	
			2.0 Our Father
			See also
			3.1
			4.1
			5.4
2.1	032.02	our kingable khan	
2.2	052.16	Our Farfar	
2.3	078.16	Foughtarundser	
2.4	089.25	Father ourder	
2.5	093.20	our Farvver	
2.6	182.18	Uldfadar	
2.7	276.14	fadervor	
2.8	326.07	Oscarvaughther	
2.9	329.33	Ould Fathach	
2.10	333.26	fader huncher	
2.11	500.19	Cloudy father!	
2.12	551.36	Voter, voter, early voter,	
			3.0 which art in heaven
3.1	530.36	Ouhr Former who erred in having	
			4.0 Hallowed be thy name.
4.1	599.05	oura vatars that arred in Himmal, harruad bathar namas	
			5.0 Thy kingdom come.

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5.1	213.31	In kingdome gone	
5.2	536.34	Haar Faagher, wild heart in Homelan; Harrod's be the naun. Mine kinder come, mine wohl be won.	
5.3	587.35	afore this wineact come	
5.4	594.06	dimdom done	
			6.0 Thy will
6.1	175.19	<i>theirs is Will [there's his Wall]</i>	
			7.0 be done
7.1	126.20	Willbeforce	
7.2	328.36	willbedone	
7.3	411.11	His hungry will be done!	
7.4	467.03	your will be done	
7.5	518.10	the will of Whose B. Dunn	
			8.0 on earth, as it is in heaven
8.1	104.01	In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven!	
		See 10.2	9.0 Give us this day
			10.0 our daily bread
10.1	198.06	our staly bred	
10.2	603.07	Butter butter! Bring us this days our maily bag!	
			11.0 And forgive us our trespasses,
11.1	345.28	<i>the foregiver of trosstpassers</i>	
			12.0 as we forgive them that trespass against us.
12.1	128.34	forbids us our trespassers as we forgate him	
12.2	587.28	giving up their fogging trespasses	



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12.3	615.36	So may the low forget him their trespasses	
			13.0 And lead us not into temptation,
13.1	238.14	you dreadful temptation	
13.2	333.30	lead us not into reformation	
13.3	561.22	Add lightest knot unto tiptition	
			14.0 but deliver us from evil,
14.1	222.23	defendy nous from prowlabouts	
14.2	024.06	and delivered us to boll weevils amain	
		See 16.2	15.0 for ever and ever,
			16.0 Amen
16.1	167.31	Wamen.	
16.2	139.27	and renounce their ruings, and denounce their doings, for river and iver, and a night. Amin!	
			17.0 In the name of the Father, and of the Son, and of the Holy Ghost. Amen.
17.1	419.09	In the name of the former and of the latter and of their holocaust. Allmen.	
		Amen	
	578.29	Amen	
	139.28	Amin!	
	311.02	Allamin.	
	419.09	Allmen.	
	081.08	Amain.	
	473.25	Amain.	
	167.30	Wamen.	



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**A Manual for the Advanced Study
of James Joyce's *Finnegans Wake***

in 122 Volumes

by C. George Sandulescu and Lidia Vianu

FW 167.28

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
celtelleneteutoslavzendlatinsoundscript.



<http://editura.mttlc.ro>
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	Title		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
Vol. 4.	A Lexicon of Allusions and Motifs in <i>Finnegans Wake</i> . http://editura.mttlc.ro/G.Sandulescu-Lexicon-of-Allusions-and-Motifs-in-FW.html	263pp	11 February 2012
Vol. 5.	A Lexicon of ' Small ' Languages in <i>Finnegans Wake</i> . Dedicated to Stephen J. Joyce. http://editura.mttlc.ro/sandulescu-small-languages-fw.html	237pp	7 March 2012

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- Vol. 6.** A **Total** Lexicon of Part Four of *Finnegans Wake*. 411pp 31 March 2012
<http://editura.mttlc.ro/sandulescu-total-lexicon-fw.html>
- Vol. 7.** **UnEnglish English** in *Finnegans Wake*. The First Hundred Pages. Pages 003 to 103. 453pp 27 April 2012
Dedicated to Clive Hart.
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-one.html>
- Vol. 8.** **UnEnglish English** in *Finnegans Wake*. The Second Hundred Pages. Pages 104 to 216. 280pp 14 May 2012
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-two.html>
- Vol. 9.** **UnEnglish English** in *Finnegans Wake*. Part Two of the Book. Pages 219 to 399. 516pp 7 June 2012
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-three.html>
- Vol. 10.** **UnEnglish English** in *Finnegans Wake*. The Last Two Hundred Pages. Parts Three and Four of *Finnegans Wake*. From FW page 403 to FW page 628. 563pp 7 July 2012
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-four.html>
- Vol. 11.** **Literary Allusions** in *Finnegans Wake*. 327pp 23 July 2012

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Dedicated to the Memory of Anthony Burgess.

<http://editura.mttlc.ro/sandulescu-literary-allusions.html>

- Vol. 12.** *Finnegans Wake* **Motifs** I. The First 186 Motifs from Letter A to Letter F. 348pp 7 September 2012
<http://editura.mttlc.ro/sandulescu-finnegans-wake-motifs.html>
- Vol. 13.** *Finnegans Wake* **Motifs** II. The Middle 286 Motifs from Letter F to Letter P. 458pp 7 September 2012
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- Vol. 14.** *Finnegans Wake* **Motifs** III. The Last 151 Motifs. from Letter Q to the end. 310pp 7 September 2012
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- Vol. 18.** Adaline Glasheen's **Third Census** Linearized: A Grid. 241pp 15 April 2013
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All Exemplified.
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- Vol.** A Lexicon of **Selective Segmentation** of *Finnegans* 208pp 9

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- 39.** *Wake (The 'Syllabifications'). FW Episode Four.* September 2013
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- Vol. 40.** A Lexicon of **Selective Segmentation** of *Finnegans Wake (The 'Syllabifications'). FW Episode Five.* 136pp 9 September 2013
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- Vol. 44.** A Lexicon of **Selective Segmentation** of *Finnegans Wake (The 'Syllabifications'). FW Episode Nine.* 280pp 9 September 2013

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<http://editura.mttlc.ro/sandulescu-segmentation-of-fw.html>

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45. *Wake* (The 'Syllabifications'). FW Episode Ten. September
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- Vol.** A Lexicon of **Selective Segmentation** of *Finnegans* 271pp 9
46. *Wake* (The 'Syllabifications'). FW Episode Eleven. Part One. September
2013

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- Vol.** A Lexicon of **Selective Segmentation** of *Finnegans* 266pp 9
47. *Wake* (The 'Syllabifications'). FW Episode Eleven. Part Two. September
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<http://editura.mttlc.ro/sandulescu-segmentation-of-fw.html>

- Vol.** A Lexicon of **Selective Segmentation** of *Finnegans* 116pp 9
48. *Wake* (The 'Syllabifications'). FW Episode Twelve. September
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<http://editura.mttlc.ro/sandulescu-segmentation-of-fw.html>

- Vol.** A Lexicon of **Selective Segmentation** of *Finnegans* 169 9
49. *Wake* (The 'Syllabifications'). FW Episode Thirteen. pp September
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- Vol. 50.** A Lexicon of **Selective Segmentation** of *Finnegans Wake* (The 'Syllabifications'). FW Episode Fourteen. 285pp 9 September 2013

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- Vol. 51.** A Lexicon of **Selective Segmentation** of *Finnegans Wake* (The 'Syllabifications'). FW Episode Fifteen. Part One. 260pp 9 September 2013

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- Vol. 52.** A Lexicon of **Selective Segmentation** of *Finnegans Wake* (The 'Syllabifications'). FW Episode Fifteen. Part Two. 268pp 9 September 2013

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- Vol. 53.** A Lexicon of **Selective Segmentation** of *Finnegans Wake* (The 'Syllabifications'). FW Episode Sixteen. 247pp 9 September 2013

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- Vol. 54.** A Lexicon of **Selective Segmentation** of *Finnegans Wake* (The 'Syllabifications'). FW Episode Seventeen. 241pp 9 September 2013

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- Vol. 55. Theoretical Backup** One for the Lexicon of *Finnegans Wake*. Charles K. Ogden: *The Meaning of Meaning*.
Dedicated to Carla Marengo.
<http://editura.mttlc.ro/FW-lexicography-theoretical-backup.html> 331pp Noël 2013
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<http://editura.mttlc.ro/FW-lexicography-theoretical-backup.html> 93pp Noël 2013
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<http://editura.mttlc.ro/FW-lexicography-theoretical-backup.html> 42pp Noël 2013
- Vol. 58. A Lexicon of *Finnegans Wake*: Boldereff's Glosses Linearized.** FW Episode One.
<http://editura.mttlc.ro/boldereff-linearized.html> 235pp 7 January 2014
- Vol. 59. A Lexicon of *Finnegans Wake*: Boldereff's Glosses Linearized.** FW Episode Two.
<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html> 149pp 7 January 2014
- Vol. 60. A Lexicon of *Finnegans Wake*: Boldereff's Glosses Linearized.** FW Episode Three.
<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html> 190pp 7 January 2014



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- Vol. 61.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 191pp 7 January 2014
Linearized. FW Episode Four.
<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>
- Vol. 62.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 164pp 7 January 2014
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- Vol. 63.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 310p 7 January 2014
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<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>
- Vol. 64.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 136pp 7 January 2014
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- Vol. 66.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 234pp 7 January 2014
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<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>

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67. Linearized. FW Episode Ten. 2014

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Vol. A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 337pp 7 January
68. Linearized. FW Episode Eleven, Part One. 2014

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69. Linearized. FW Episode Eleven, Part Two. 2014

<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>

Vol. A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 167pp 7 January
70. Linearized. FW Episode Twelve. 2014

<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>

Vol. A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 148pp 7 January
71. Linearized. FW Episode Thirteen. 2014

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- 72.** Linearized. FW Episode Fourteen.
<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>
- Vol.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 187pp 7 January
73. Linearized. FW Episode Fifteen Part One. 2014
<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>
- Vol.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 229pp 7 January
74. Linearized. FW Episode Fifteen Part Two. 2014
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- Vol.** A Lexicon of *Finnegans Wake*: **Boldereff's Glosses** 191pp 7 January
75. Linearized. FW Episode Sixteen. 2014
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76. Linearized. FW Episode Seventeen. 2014
<http://editura.mttlc.ro/FW-lexicography-boldereff-linearized.html>
- Vol.** **Stories** from *Finnegans Wake*. Frances Boldereff: 171pp 17 January
77. Sireland calls you, James Joyce! 2014
<http://editura.mttlc.ro/FW-lexicography-boldereff-stories.html>

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