

Joyce Lexicography
Volume Twenty-One

Musical Allusions in *Finnegans Wake*

ALL Exemplified

FW Part One

Edited by
C. George Sandulescu
Redacted by
Lidia Vianu

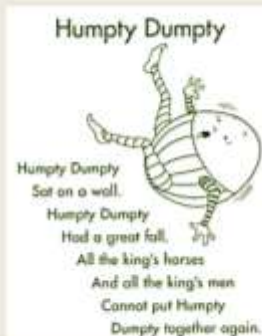


Contsantin Brancusi:
Beginning of the World
1916

București 2013

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FW 064

Press Release

Musical Allusions in *Finnegans Wake*

Edited by **C. George Sandulescu.**

Redacted by **Lidia Vianu.**

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The Music behind the Words

Finnegans Wake has many names in it: they can be found in the linearized version of Adaline Glasheen's *Third Census* that *Contemporary Literature Press* has just published.

Finnegans Wake also has songs in it. Many songs: titles, lines, mere words, or simply rhythms that are detected instinctively by those who happen to see them. For those who do not, we are now publishing a book that aims at an inventory of all the music in the book: it is a heavily processed version of J. C. Hodgart and Mabel P. Worthington's *Song in the*

Works of James Joyce, published in 1959.

The songs, too, point to something. They are doors that lead to meaning. Such connections between words, or just sounds, rather, and a large number of things that could only with difficulty be named, are the very essence of James Joyce's *Finnegans Wake*.

Musical Allusions in Finnegans Wake is, however, different from the other books we have published so far in our series of **Joyce Lexicography**. Those who know that Joyce was one of the best Irish tenors, yet he gave up singing in favour of writing, realize why. The connections between certain words and other words, whether titles of books, excerpts from them, names of authors, or simply words from another language are, eventually, a matter of spoken sounds. Hodgart and Worthington resort to using music instead.

Surprisingly, this Lexicon, unlike all the others, almost ignores the different languages, which keep combining in Joyce's book, and producing the strangest units of meaning. Some of the tunes are in Latin, some in French, some in Italian or German, but the vast majority are in English. Whether ballads, musical comedies, or opera, they can be recognized much more easily, and quite safely, we think, by many readers. Once you see them identified in this Lexicon, you will find little reason to disagree with Hodgart and Worthington, anyway. As a matter of fact, Joyce himself seems to have prepared his readers to recognize the songs: he repeatedly

used exclamation marks, italics, either before or after them...

The songs Joyce uses are not sophisticated at all. They are nursery rhymes, well-known English tunes usually taken over and made famous by Americans, more than famous Italian or French songs that everyone knows, and may have hummed mechanically at one time or another. We have taken the liberty of sending the reader to the melodies themselves, which abound on the Internet today — a piece of gadgetry Joyce did not even dream of when all he had at hand was his radio set, or his own recollection of songs once sung or merely heard.

The world of meanings that flow from these songs depends on each of us. As Henry James once put it in the famous preface to *The Portrait of a Lady* that aimed at defining the advent of Modernist Fiction, some will see more where others see less. We can only hope that these three volumes of Musical Allusions in *Finnegans Wake* will make the reader want to discover more. Once started, you will understand why and how Joyce's words undoubtedly connect very closely with what is going on in the world today — almost a century and a half after his birth.

C. George Sandulescu and Lidia Vianu

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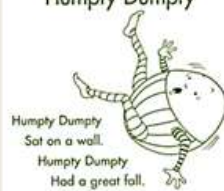
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Humpty Dumpty



Humpty Dumpty
Sat on a wall.
Humpty Dumpty
Had a great fall.
All the king's horses
And all the king's men
Cannot put Humpty
Dumpty together again.

"THE BALLAD OF PERSSE O'REILLY."



FW 044



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Subediting: Alexandra Munteanu.

Proofreading: Alexandra Munteanu, Violeta Baroană.

Typing: Violeta Baroană, Irina Borțoi, Sabina Cânu, Daniela Chiriță, Ana Dragomir, Iulia Mareș, Costin Mazilu, Alexandra Oancea, Ciprian Peia, Silvia Popa, Diana Voicu.

IT Expertise: Simona Sămulescu, Cristina Petrescu.

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N.B. The content of Column Four is aimed as both Cross Reference and Statistic Evidence.

N.B. This Lexicographic Series as a whole is primarily meant as **teaching material** for the larger half of Continental Europe, which, for practically three quarters of a century, was deprived of ready access to the experimental fiction and poetry of the world. All Western literary criticism was also banned. Hence, the imperative necessity of re-issuing a considerable amount of post-war discussions.

The Publisher.

If you want to have all the information you need about *Finnegans Wake*, including the full text of *Finnegans Wake* line-numbered, go to the personal site **Sandulescu Online**, at the following internet address:

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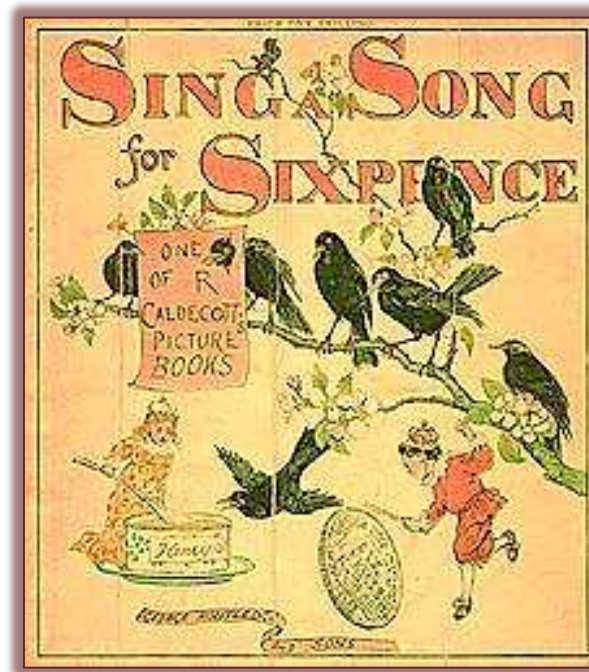
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Vol. 2.	Helmut Bonheim's German Lexicon of <i>Finnegans Wake</i> . http://editura.mttlc.ro/Helmut.Bonheim-Lexicon-of-the-German-in-FW.html	217pp	7 December 2011
Vol. 3.	A Lexicon of Common Scandinavian in <i>Finnegans Wake</i> . http://editura.mttlc.ro/C-G.Sandulescu-A-Lexicon-of-Common-Scandinavian-in-FW.html	195pp	13 January 2012

- Vol. 4. A Lexicon of **Allusions and Motifs** in *Finnegans Wake*. 263pp 11 February 2012
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Dedicated to Stephen J. Joyce.
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- Vol. 6. A **Total** Lexicon of Part Four of *Finnegans Wake*. 411pp 31 March 2012
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- 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 280pp 14 May 2012

Pages. Pages 104 to 216.

<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-two.html>

- Vol. 9. UnEnglish English** in *Finnegans Wake*. Part Two of the Book. 516pp 7 June 2012
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Dedicated to the Memory of Anthony Burgess.
<http://editura.mttlc.ro/sandulescu-literary-allusions.html>
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to Letter F.

<http://editura.mttlc.ro/sandulescu-finnegans-wake-motifs-1.html>

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You are kindly asked to address your comments, suggestions, and criticism to the Publisher: lidia.vianu@g.unibuc.ro

If you want to have all the information you need about *Finnegans Wake*, including the full text of *Finnegans Wake* line-numbered, go to the personal site **Sandulescu Online**, at the following internet address:

<http://sandulescu.perso.monaco.mc/>

'Le signe est un renvoi'.

The Sign Is a *Renvoi*.

**"If one had to name a character in *Finnegans Wake*, it
would be just an old man."**

James Joyce said that to Ole Vinding
in his 1936 Copenhagen interview (no cats around yet!)
Ellmann (1959 : 709)

1. The Multi-sign.

There is a well-known definition of the Sign, given by Roman Jakobson almost half a century ago. And when he gave that definition at *The First Congress of Semiotics*, which took place in Milan, organized by Umberto Eco in 1974, the first thing I asked him was: 'Why did you give the talk and the definition in the French language, instead of the English

language? Very few here at this Congress do understand French...' And Roman Jakobson candidly replied: 'Simply because **the English language does not possess an exact equivalent for the word *Renvoi***. Several other languages do!'

And it is very true that other languages, in addition to French, do have an equivalent. That is the case, for instance, with the Scandinavian languages, where the word in

Swedish is *hänvisning*, and the Romanian language as well, where the exact equivalent of the French word *Renvoi* is the word *trimitere*. (Which in English literally means ‘**sending**’!) This is what poor Jim Atherton meant in his book about *Literary Allusions*, but he only had the English word *reference* at his disposal... which is not at all the same thing, for subtler researchers.)

That *en effet* **is** the Sign! It **sends** something to something else. It **sends** somebody to somebody else. It establishes a connection between one thing and another. Between one item and another. **The word** is a sign, for instance, because it establishes a connection between the sounds of a word, or the lettering of a word, on the one hand, and the meaning of that particular word, on the other hand. Read Ferdinand de Saussure (1907/1916) for further details...

As Roman Jakobson had so rightly pointed out, it is only **the phoneme** that is not a sign within the frame of reference of his own theory.

Mais revenons à nos moutons. Dans ce cas, nos moutons sont *Hodgart and Worthington*!

And in this case we have a formidable instance of what I prefer to call a multi-sign, or a complex sign: certain groups of words send you to music in the first place. They send you

further to the title of a piece of music, in the second place. The title of that piece of music sends you further again, to the music itself.

And the music is of various kinds. In the first place, the sending is the visualizing of the musical notation. In the second place, that musical notation sends you further to the singing of it, and to the playing of it on one instrument or another.

So, a few words in *Finnegans Wake* may send you to a famous song, and any famous song is a multi-text, and as such it is *a multi-sign*.

2. Music Worms & Language Worms.

This is not something new in *Finnegans Wake*. It had happened in the book that Joyce had written before it, and that book was called *Ulysses*! And in *Ulysses*, Leopold Bloom has a favourite *earworm* whenever he thinks of the profession of his wife. For whenever he does so, the earworm *La ci darem la mano* may send you further to ever so

many things — living or not alive: the wife, the lover of the wife, the words in Italian, the spelling of these words in Italian, the approximative singing of the spelling of the Italian words, and finally, the possible correction that he might ask somebody more knowledgeable than him about any of the musical or linguistic elements he has doubts about.

No Joyce scholar should forget that James Joyce himself was a famous **tenor**, who, in his youth, took part in a musical competition, and came out second after the more than famous Irish tenor John McCormack. But Joyce did not want to sing. He was aware that creative writing was far more important than the mere interpretation of the words of others.

A writer — a creative genius in the world of letters — is far superior to a mere interpreter, even when the mere interpreter may happen to be either Arthur Rubinstein or even Frank Sinatra! Joyce was acutely aware that creativity was far superior to mere interpretiveness. Though nowadays, interpreters make far more money than the creators themselves. (Just think how very poor Joyce himself used to be... particularly when you happen to think of

plump actor Gérard Depardieu plus President Putin plus The Président of France!)

And after having finished *Ulysses* in 1922, and having already started on *Finnegans Wake*, he made the great discovery that he might be able to turn the words of others into his own creative words. And that is why **there are so many songs** in *Finnegans Wake*. And that is why there are **so many literary quotations** in *Finnegans Wake*. And that is

why there are so many snippets of foreign and alien languages in *Finnegans Wake*. Looking at it that way, he is not far at all from what the Romanian poet Tristan Tzara had in mind, more or less in the same place, which was **Paris**, and more or less at the same time, which was the years after the First World War. But there is a colossal difference between James Joyce and Tristan Tzara: Joyce's only interest was in **the doing of it**. Tristan Tzara's major

interest was in the **mere theorizing** about it! In the hope of creating a great school of thought.

3. The Stream-of-consciousness.

But *the earworm*, in various forms and shapes, was in the air already. It was, in effect, the very **Spirit of the Age!** It was quite akin to the stream-of-consciousness, emerging from William James, and rallying Edouard Dujardin, Dorothy Richardson, Virginia Woolf, Marcel Proust, William Faulkner, and God knows who else... For all

stream-of-consciousness carries **earworms** at one stage or another, in one form or another.

And the Hodgart & Worthington book proves beyond a shade of doubt that **James Joyce makes brilliant use of this phenomenon**. In an age when there was no television, no refrigerator, no Hoover, no Twitter, no Facebook, no YouTube, no Internet, and no mobile, in the age when he barely had the radio set to listen to at night, when his blindness was no

longer a handicap, he managed to achieve the most formidable thing in the world, which makes us all feel 'so' pedestrian by the side of him! It is called *Finnegans Wake*.

It is an obligation for everybody, great or small in the field of Joyce studies, to remember that there is a strong possibility that *the whole of Finnegans Wake is a mere interior monologue* — paving the way for the more than famous Samuel Beckett monologues of, for instance, *Malone*

Dies, but lots of others, too. It is, in a sense, **the interior monologue of an old man** – as Joyce himself declares in his 1936 Copenhagen interview with Ole Vinding (q.v.) –, **suffering from the incurable disease of a vast multiplicity of earworms**, in all his possible and impossible ears. He is even called so, for The Main Character is called, by Joyce himself, **Mr EarWorm**... who would have become Comrade EarWorm if the Soviet Union would have had the upper

hand in this pitiful world of ours! For the word Earwicker is a no more than thin disguise for the 'earworm.' Whether he was actually called **Master** EarWorm, **Mr** EarWorm, **Comrade** EarWorm, or **Sir** EarWorm! (Remember that Clive Hart's Motifs are ultimately interpretable as earworms too — if looked at from another point of view, namely that of the character himself !)

And there are in the old man's interior monologue a lot of facsimiles of the speech of others — of the discourse, for instance, of **Mrs** EarWorm. Of the rowdy discourse of their two sons. EarWorm son Number One, and EarWorm son Number Two, in exactly the same way in which, in the country of The Netherlands, or Holland, or les Pays Bas today, the word 'parent' has disappeared, and in a legal marriage between two lesbians or two male homosexuals

who decide to adopt one or several children, they legally and officially become **Parent Number One** and **Parent Number Two**.

(It is worth remembering that James Aloysus Joyce had only one son, but Master Earwicker has two! How come? Wherefrom? What for? Perhaps for the acute need of interlocution. Who knows?)

There is a clear possibility that older songs listed in this book by Hodgart and Worthington are bits and pieces of the old man's monologue, humming or chanting one song or another to himself (very much like Beckett's *Krapp's Last Tape*), from 'Danny Boy' to 'Humpty Dumpty', or to ever so many other songs from no end of European countries, including America as an illegitimate offspring, or little sister, of the Old Continent. Hence, the girl in the picture of

the family as well... Quite **real** in **real** life under the Italian name of Lucia—the most pagan Saint of the whole of Scandinavia, so festively celebrated today in mid-December—exactly ten days before Christmas! With lots of strong booze from eight in the morning!

4. The Injunction!

The express injunction of these two authors – Sandulescu & Vianu-- who have had the cheek and impertinence to rewrite the celebrated book by Hodgart and Worthington is simple: “Try to be James Joyce himself! Try to be James Joyce himself, surrounded by his whole family! (Around 1936, when Stephen was around too!) Try to live in the days

between the two World Wars, a time which was, according to ever so many authors, the most beautiful and productive period the whole world is likely to have ever had... Try to listen to these songs! Try to learn these songs, Try to sing these songs, Try to turn the more famous ones into your own earworms, and hum them on the way to school, on the way to the university where you teach, on the way to the Government office where you collect your unemployment

benefit. Even the money was different in the days of Joyce. Think in the money which existed before the time when the financial monster — or **dinosaur**, if you want — nowadays called ‘the Euro’, whose sign is a strange €psilon €, which (both things!) never existed. **Evoke that past** in the greatest detail that you are able to!

Just because *Finnegans Wake* does envisage the mental mess the whole of Europe finds itself in at the moment, with the United States playing a modest second fiddle to one disaster or another. Many literary critics over the years have considered *Finnegans Wake* to be, indeed, such a catastrophe, in the world of letters. Well, I can only conclude that the world of today has two catastrophes, for better or for worse: the world **itself** is one disaster, and *Finnegans Wake* may be

the other! And all intellectuals, without exception, Joyce scholars included, are in duty bound to cope with both of them. And that is no easy job at all.

All the postgraduate students involved in the production of these twenty-odd volumes of lexicography have felt it on their own skins. And the rewriting authors, too.

Good luck to you all, with your reading of these musical and linguistic lexicographies! Provisionally called

earworms. And may God give you as many earworms, of all kinds, as there happen to exist on the face of this modest Earth.

Written with blood on the Greek Orthodox Easter Night of the Year 13 of the Glorious Age of our Most Blessed **€**uro, in the very close proximity of the Monte Carlo Bank, Never Yet Broken Into!

C. George Sandulescu

Note One: Ole Vinding, 1936

The epigraph is extracted from the interview given by James Joyce to Ole Vinding in Copehagen in 1936. It was republished in full in Willard Potts, ed., in his book entitled *Portraits of the Artist in Exile*, Seattle, 1979, from page 139 to page 152. The interview was entitled “**James**

Joyce in Copenhagen". There is the clear assertion there that the whole of *Finnegans Wake* is spoken by one single character—perhaps Stephen Dedalus grown old and grey. Why has such a hypothesis never been taken seriously, even when **it had been said by the author himself**, just a few years before he died? It is not at all the first time that such deliberate disregard does occur in Joyce Studies.

Note Two: Roman Jakobson, 1974

A Semiotic Landscape. Panorama sémiotique

Roman Jakobson: 'Coup d'oeil sur le développement de la sémiotique.' Opening address, in Seymour Chatman, Umberto Eco, Jean M Klinkenberg: A Semiotic Landscape. Panorama sémiotique Proceedings of the First Congress of the International Association for Semiotic Studies, Milan June 1974 / Actes du premier congrès de l'association Internationale de Sémiotique, Milan juin 1974. De Gruyter, 1979.

Note Three: Clive Hart, 1962

Clive Hart, Introduction to an Index of Motifs.
Structure and Motif in Finnegans Wake, pp. 211-212

There is virtually no limit to the number and variety of ways in which the multitude of *leitmotifs* in *Finnegans Wake* might be classified and arranged, for in breaking down the process of composition to the organisation of such wisps of phrases Joyce

was clearly looking for the maximum possible flexibility of design. I made several attempts to classify the motifs listed here but the results never proved to be particularly useful. A simple alphabetical index is therefore offered, although in the case of a few big motif-complexes a separate grouped list is provided. Motifs based on proverbs, catch-phrases and the like are usually listed in their normalised forms.

With a few exceptions this index omits (1) all song-motifs, and (2) all 'literary' motifs, i.e. quotations from works of literature. Some single words function as independent leitmotifs and, of course, a large part of *Finnegans Wake* is made up of motif-fragments — words and syllables derived from important motifs but too fleeting in themselves to be called motif-statements. The index makes no attempt to list any but the most important single-word motifs and motif-fragments. Similarly, I have excluded **the**

hosts of words and symbols that always hunt in couples but otherwise have no special *leitmotivistic* significance, such as 'holly and ivy'. Such words and word-pairs can most easily be traced with the aid of my *Concordance*.

Some of the repeated common expressions which appear in the list may have little practical function as leitmotifs but since the motif-structure of the book is always of at least theoretical importance I have thought it best to include everything that

could be said to have the shape of a *leitmotiv*. Nevertheless, I do not claim that, even with regard to major motifs, the index is in any way exhaustive. The list of items has grown almost week by week as my understanding of the text has deepened, but **I am still a very long way from understanding all that Joyce put into *Finnegans Wake* and other readers will certainly have noticed many correspondences to which I have remained blind.** Doubtful references are placed in parentheses. Most of the motifs

are self-explanatory in context but I have provided brief notes and references where it seems useful to do so. **The significance of a number of the major motifs is obscure to me.** In these cases I have added a note to that effect.

(A very full list of songs is available in M.J.C. Hodgart and M.P. Worthington, *Song in the Works of James Joyce*, New York, 1959.

For literary allusions See James Atherton's *Appendix*, executed in 1959 by Fritz Senn-Baldinger from Zurich.)

Note Four: standard definition of ‘earworm’.

<http://en.wikipedia.org/wiki/Earworm>

An **earworm** is a piece of music that sticks in one’s mind so that one seems to hear it, even when it is not being played. Other phrases used to describe this include *musical imagery repetition* and *involuntary musical imagery*. The phenomenon is common in normal life and so may be distinguished from brain damage that results in [palinacousis](#). The word [earworm](#) is a [calque](#) from the German [Ohrwurm](#).^[1]

It is a type of song that typically has a high, upbeat melody and repetitive lyrics that verge between catchy and annoying. Earworms are also referred as “stuck song syndrome”, “involuntary musical imagery” (INMIs),^{[2][3]} “brainworms”, or “sticky music”.^[4] Researchers who have studied and written about the phenomenon include [Theodor Reik](#),^[5] Sean Bennett,^[6] [Oliver Sacks](#),^[4] [Daniel Levitin](#),^[7] James Kellaris,^[8] Philip Beaman,^[9] Vicky Williamson,^[10] and, in a more theoretical perspective, [Peter Szendy](#).^[11]

One reason that this occurs is that melodic music tends to have a rhythm that repeats. This cyclical nature may cause endless repetition, unless some way to achieve a climax that breaks the cycle is found.

George Sandulescu adds:

I for one, had language worms, together with Joyce, in addition to the music worms: I used to repeat “**Paramaribo!**” hundreds of times, before the age of six, and “**Ouagadougou**” and “**ouistiti**” were also my fixations, when I had nothing to do. I could not get rid of them for hours! On my way to primary school I used to repeat “**guadalquivir guadiana tago duero minho**” hundreds of times, in the hope that the repetition of that would bring me

luck during the school hours... I even dreamt of it. And a little later, when learning Italian, I liked to repeat with simultaneous fascination and repulsion “**l’attaccapanni**” and “**paracadudista**”. A word I hated most in Italian was “**cibo**”, which I used to repeat endlessly, and could not get rid of it, in all my idiosyncratic variants of hate “**ciba/cibu/cibi/ cibe**”. The paradox was that the words I hated always used to surface in my mind far more often than the ones I cared for! I love many

words in all languages, and I hate many words in all languages, but I keep repeating them indiscriminately, whenever my semi-conscious mind plays tricks on me! Once when my teacher of Italian was ill, her replacement—who hated her—dictated the following text that I used to adore ever after, and repeat endlessly in very poor Italian: “**La professoressa Falli ha un febrone di cavallo: diciasette dottori lo hanno esaminato per ogni versi...**”. I loved the last three words—‘**per ogni versi**’—

the image of 17 doctors undressing my female teacher at the same time... That helped my earword formation! And its endless repetition I rather enjoyed, giving me so much confidence in my Italian... So, I even went as far as vocalizing it! Also, I did not mind its automatic repetition in my mind, as the lady teacher in question happened to be rather attractive, and fairly young...

Note Five: James Atherton. 1959.

The Books at the Wake.(the opening lines)

1.1. Perhaps—this must be the first word on such a subject—a final literary evaluation of *Finnegans Wake* will never be made, for any such evaluation must follow and be based upon a complete understanding of the book. No such understanding has yet been

reached and none seems to be in sight in spite of the increasing flow of illustrative material.

1.2. The article on James Joyce in the *Encyclopaedia Britannica* correctly describes *Finnegans Wake* as ‘**the extreme of obscurity in modern literature**’, and might have added that it is not only extremely obscure but extremely long. Joyce worked at it for over seventeen years, often spending more than seventeen hours a day in composition and revision. **To read through the book** once is a

full-time occupation for a week, provided that the reader is prepared to continue reading without pausing to consider the meaning of the words before him. If he does stop to consider there is no limit to the time he may spend; indeed Joyce claimed that he expected his readers to devote their lives to his book.

.1.3. Since its first publication in 1939 several hundreds of articles and over thirty books have appeared explaining its profundities from various viewpoints and in varying ways, but

agreement has still not been reached on many fundamental points. Indeed as research continues more complexities are found and **a considerable amount of *odium theologicum*** seems to be arising between the chief exegetes.

Note Six:

Earworm Project

<http://www.gold.ac.uk/music-mind-brain/earworm-project/>

Why do tunes get stuck in our heads?

The Music, Mind and Brain group is currently running a number of projects examining the nature of earworms. We are funded by [The Leverhulme Trust](#) and our projects run in partnership with 6Music (BBC Radio).

LINK TO [EARWORMERY.COM](http://earwormery.com) - The home of our original project questionnaire. Please fill in only once - then pass it on!

LINK TO [QUICK EARWORM FORM](#) - use this to report as many earworm experiences as you like.

What are 'earworms'?

The term *earworm* originally comes from a translation of the German word 'Ohrwurm'. It refers to the experience of having a tune or a part of a tune stuck in your head. Often a person experiencing an earworm has no idea why a tune has popped into their head and has little control over how long it continues. Earworms are a really common phenomenon: A recent poll suggested over **90%** of the population experience them at least once a week, so it seems like having the odd earworm is perfectly normal. But 15% of people classified their earworms as "disturbing" [1] and in a different study one third of the people described their earworms as "unpleasant" [2] - This means that although earworms are essentially harmless they can get in the way of what you are trying to do and can stop you from thinking straight.

Despite the prevalent nature of earworms and the potential impact they can have on our normal thought processes very little is known about what causes earworms, why they happen to some people more than others and why some tunes are more commonly heard as an earworm than others. **This is where our research comes in!**

Our Projects

- **Project 1: What features do typical earworm music tunes have in common?** - Are some tunes naturally more 'sticky'?

NEWS! We have completed the first run of this project using over 1000 reports of earworm tunes. We used computational methods to analyse the structure of the tunes that were reported as earworms and then compared these tunes to 'control songs' to see which parts of the musical structure make a tune more 'sticky'. Our model is continuing to grow and develop in strength as we get more and more reports. To keep you updated, we can tell you that the current model can predict whether a tune has the potential to be

an earworm with over 80% success. We are currently re-analysing our dataset to update our model and very soon we will have our first paper on this subject.

MORE NEWS! We presented our latest findings on this project at the 12th International Conference on Music Perception and Cognition (ICMPC) in July 2012 in a specially dedicated symposium run by Dr Vicky Williamson. A website for the symposium, including a link to the talk, can be found here: <http://icmpc12earworms.com/>

- **Project 2: What do people who frequently experience earworms have in common?** - Are musicians or music lovers more vulnerable? What about people with different personality types?

NEWS! We have completed the first run of this project using nearly 2000 reports of earworm tunes. We used statistical techniques to determine whether certain types of people were more likely to experience earworms. To keep you updated, we have found some fascinating relationships between personality and earworms. Our first paper on this subject has been submitted for publication and we hope to provide further details soon.

MORE NEWS! Our PhD student Georgina Floridou presented our latest findings on this project at the 12th International Conference on Music Perception and Cognition (ICMPC) in July 2012. A copy of her paper ('Contracting earworms: The roles of personality and musicality') can be found by visiting her co-author's (Dr Vicky Williamson) university website here and clicking on 'Publications': <http://www.gold.ac.uk/psychology/staff/victoria-williamson/>

- **Project 3: What causes earworms?** - Are some situations more 'high risk'? Can earworms have a purpose?

NEWS! - We have completed their analyses of over 3000 earworm reports provided by the general public using our [questionnaire](#) and 6 Music contacts. To summarise, the results of this analysis have shown that while the music in our environment has an effect on our earworm experiences, especially when we hear music repeatedly and outside of our control, this is not the only factor that leads to spontaneous musical imagery. The reports we have received highlighted the importance of spreading activation in memory (both personal memory and memory for simple knowledge and facts), as well as the effects of mood and attention states on the type of music that we hear in our heads.

MORE NEWS! Our paper on this project is now published!! You can find it in the [Psychology of Music Online first](#). Please contact [Vicky Williamson](#) if you would like a copy.

- **Project 4: What cures earworms?** - We are currently building a database of 'earworm cures', supplied by kind members of the public. Have you worked out a way to control your earworms? Have you worked out a trick for silencing the stuck tune? Do you know of a melody or sound that you can play or imagine that knocks out an earworm without itself getting stuck? If the answer to any of these questions is 'yes' then we would love to hear from you!

Please email: earwormcures - at- gmail.com

'How can I get involved?' ...

...By telling us about you and your earworm experiences at <http://earwormery.com/> . In addition, anytime that you notice an earworm you can fill in our short report form which is hosted by 6Music [here](#)- the more the merrier! You can also send us earworm cures. Please email them to: earwormcures - at- gmail.com

The Research Team at Goldsmiths

[Sebastian Finkel](#)

Georgia Floridou

[Josh Fry](#)

Rhiannon Jones

[Daniel Müllensiefen](#)

[Lauren Stewart](#)

Mike Wammes

[Vicky Williamson](#)

Please visit Vicky Williamson's [blog on music psychology](#)

Contact: Any questions and comments can be directed to us at: earwormery@gmail.com

External Links

Recent Interview on Radio 4 (Begins 7m into recording): <http://www.bbc.co.uk/programmes/b00t2xct#synopsis>

Earworm Paper 1 (Project 3) on the [British Psychological Society Blog](#):

The birthplace of our earworm hunt: http://www.bbc.co.uk/6music/shows/shaun_keaveny/

The video where the 6 Music team got Vicky in a white coat!: <http://www.youtube.com/watch?v=5SkxXzitCuU>

Tell us your earworm on Twitter: <http://twitter.com/search?q=earworms> (#earworm)

Visit our Facebook page: <http://en-gb.facebook.com/pages/Music-Mind-Brain-Goldsmiths/10150121042135716>

Learn more about our research group: <http://www.gold.ac.uk/music-mind-brain/>

Learn about our Masters in Music, Mind and Brain: <http://www.gold.ac.uk/pg/msc-music-mind-brain/>

References

[1] Liikkanen L.A. (2008) Music in everymind: Commonality of involuntary musical imagery. *Proceedings of the 10th International Conference of Music Perception and Cognition*. Sapporo, Japan.

[2] Beaman, C. P., & Williams, T. I. (2010) Earworms (“stuck song syndrome”): Towards a natural history of intrusive thoughts. *British Journal of Psychology*, 101(4), 637-653.

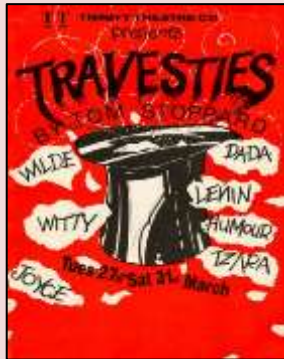
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Goldsmiths, University of London, New Cross, London, SE14 6NW, UK
Telephone: + 44 (0)20 7919 7171

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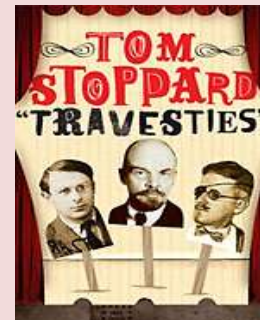
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Tristan Tzara
(Trist în Țară)



Băneasa Airport, 1960



Musical Allusions in *Finnegans Wake*.

[ALL Exemplified.](#)

FW Part One.

PART ONE

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

FW Address	FW Text	Song	Song Frequency	Song information
	FW 003			
003.09:9	mishe mishe	{Mush, Mush}	FW 003, 277, 457, 466, 505	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=251 https://www.youtube.com/watch?v=Ea0Xr9DGZKw
003.12:9	. Rot a peck of pa's malt [. . .] brewed	{Willie brewed a peck o'maut}	FW 003, 271, 354, 602	http://www.bbc.co.uk/arts/robertburns/works/willie_brewd_a_peck_o_maut/ https://www.youtube.com/watch?v=MnYmEtym2hM

003.18 – 003.20 – 003.21 <i>passim</i> .		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPiHGXYA
	FW 004			
004.04:3	mathmaster Malachus Micranes	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QQOM4W4
004.05:7	Whoyteboyce [. . .] Killykill killy:	{The Boys of Kilkenny}	FW 004	http://ingeb.org/songs/ohtheboy.html
004.09:4	bidimetoloves	{Bid me to live}	FW 004	http://www.bartleby.com/101/266.html
004.10:6	their's hayair	{There's Hair Like Wire Coming out of the Empire}	FW 004, 106, 169, 289, 328, 516	

004.18-018.36 <i>passim.</i>		{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkj8
004.29:9	tuck up your part inher.	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkj8

	FW 005			
005.01 - 005.26 <i>passim</i> .		{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkI8
005.09:1	Hootch is for husbandman handling his hoe.	{A was an Archer}	FW 005, 019, 072, 080, 226, 228, 242, 250, 293, 302, 314, 319, 404, 603	http://www.mamalisa.com/?t=hes&p=1375
005.34:8	the peeler in the coat	{The Peeler and the Goat}	FW 005, 323, 327, 347, 374, 441, 522, 589	http://en.wikipedia.org/wiki/The_Peeler_and_the_Goat https://www.youtube.com/watch?v=MHwZhuSPR1M
	FW 006			

006.01 - 006.36 <i>passim</i> .		{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkj8
006.06:10	a roof for may [. . .] suits tony	{Ring a-ring o' Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses http://www.youtube.com/watch?v=6e667TEbztC
006.07:12	wan warning Phill [. . .] shake.	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347,	https://www.youtube.com/watch?v=q6CHq9mXkj8

			351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
006.08:2	Phill	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=x_50hB3lCM
006.10:10	Mastabatoom, [. . .] all long.	{Needles and Pins}	FW 006, 131, 210, 336	
006.11:11	. For whole the world to see.	{Pretty Molly Brannigan}	FW 006, 139, 204, 336, 442, 451, 596	http://www.lyrics007.com/Unknown%20Lyrics/Molly%20Brannigan%20Lyrics.html https://www.youtube.com/watch?v=62Xdp66LlXg
006.13:5	! Macool, [. . .] diie?	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
006.13:5	! Macool, [. . .] diie?	{Pretty Molly Brannigan}	FW006, 139, 204, 336, 442, 451, 596	http://www.lyrics007.com/Unknown%20Lyrics/Molly%20Brannigan%20Lyrics.html https://www.youtube.com/watch?v=62Xdp66LJXg
006.14:1	of a trying thirstay mournin?	{Here we go round the mulberry bush}	FW 006, 176, 237, 490, 581	http://en.wikipedia.org/wiki/Here_We_Go_Round_the_Mulberry_Bush https://www.youtube.com/watch?v=lr2PUHiw8Ek
006.14:6	? Sobs they sighdid	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
006.17:4	plumbs and grumes	{Johnny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjZGo
006.17:2	. There was plumbs [. . .] cinemen too.	[Hooligan's Christmas Cake {Miss Fogarty's Christmas	FW 058, 288	http://digital.nls.uk/broadsides/broadsides.cfm/id/15043

		Cake}}]		https://www.youtube.com/watch?v=hzdKDXGIues
006.18:6	. And the all [. . .] shoviality.	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=_x50hB3lCM
006.20:6	celebration [. . .] Hanandhunigan's	{Lannigan's Ball}	FW 006, 321, 354, 377	http://en.wikipedia.org/wiki/Lanigan's_Ball https://www.youtube.com/watch?v=Gfwjp3GfEGM
006.22:8	. He's stiff [. . .] Priam Olim!	{Brian O'Linn}	FW 006, 017, 060, 070, 148, 240, 275, 328, 338, 372, 373, 507	http://chivalry.com/cantaria/lyrics/brian_olynn.html https://www.youtube.com/watch?v=RYTONIIZPT0
006.23:3	'Twas he was the dacent gaylabouring youth.	{The Bonny Labouring Boy}	FW 006	http://mainlynorfolk.info/shirley.collins/songs/thebonnylabouringboy.html https://www.youtube.com/watch?v=p7cl1s0nqTo
006.23:3	'Twas he was the dacent gaylabouring youth.	{Barnaby Finnegan}	FW 006, 380	
006.25:8	deepbrow fundigs	{De Profundis}	FW 006, 058	http://en.wikipedia.org/wiki/Psalms_130 https://www.youtube.com/watch?v=tdoafPTSQpE

006.25:12	dusty fidelios.	{Adeste Fideles}	FW 006, 058, 502	https://en.wikipedia.org/wiki/Adeste_Fideles https://www.youtube.com/watch?v=n8Vm-abwPAI
006.25:12	dusty fidelios.	{Fidelio}	FW 006	http://en.wikipedia.org/wiki/Fidelio https://www.youtube.com/watch?v=9JBUjID0tBo
006.26:2	. They laid [. . .] hoer his head.	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkI8
006.28:1	Tee the tootal [. . .] fuddled, O!	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=_x50hB3lCM

	FW 007			
007.03:6	(O carina! O carina!)	{Don Giovanni, II.3}	FW 007, 172, 462, 597	http://en.wikipedia.org/wiki/Don_Giovanni https://www.youtube.com/watch?v=tVNqNLeyExA
007.03:6	(O carina! O carina!)	{O Katharina}	FW 007, 164	http://jazzlives.wordpress.com/2010/01/20/o-katharina/ https://www.youtube.com/watch?v=Bz3dz2UIPI
007.08:8	. Grampupus is fallen down	{London Bridge is falling down}	FW 007, 058, 233, 239	http://en.wikipedia.org/wiki/London_Bridge_Is_Falling_Down http://www.youtube.com/watch?v=cd7OHbulNXU
007.09:6	. Whase on [. . .] olde Dobbelin ayle.	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
007.12:6	foamous olde Dobbelin ayle [. . .] flowerwhite	{Dobin's Flowery Vale}	FW 007	http://www.springthyme.co.uk/ah11/ah11_12.htm https://www.youtube.com/watch?v=Ucpx11Xfpbk
007.25:7	little Anny Ruiny, [. . .] ,	{Little Annie Rooney}	FW 007, 095, 105, 327,	http://monologues.co.uk/musichall/Songs-L/Little-Annie-Rooney.htm

	lovelittle Anna Rayiny,		426, 548	https://www.youtube.com/watch?v=2Xloe8san7c
007.26:4	, lovelittle	{Love Me Little, Love Me Long}	FW 007, 111, 208	http://www.poetryfoundation.org/poem/180653
007.27:4	, she ninnygoes [. . .] by.	{This is the way the ladies ride}	FW 007, 040, 102, 140, 257, 490, 554, 583	http://www.rhymes.org.uk/a102-this-is-the-way-the-ladies-ride.htm https://www.youtube.com/watch?v=2x_WjaI9jE
007.31 - 007.32		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
007.34:7	, bom, tarabom, tarabom,	{Ta Ra Ra Boom De Ay}	FW 007, 173, 247, 513	http://en.wikipedia.org/wiki/Ta-ra-ra_Boom-de-ay https://www.youtube.com/watch?v=YZlbLj_nIM

007.34:7	, bom, tarabom, tarabom,	{At Trinity Church I Met My Doom}	FW007, 071, 102-103, 135, 173, 240, 326, 498, 548, 588, 624	http://monologues.co.uk/musichall/Songs-A/At-Trinity-Church.htm http://www.britishpathe.com/video/at-trinity-church-i-met-my-doom-tom-costello
007.36:3	when the clouds roll by,	{Wait 'til the Clouds Roll By}	FW 007	http://www.lizlyle.lofgrens.org/RmOISongs/RTOS-CloudsRoll.html https://www.youtube.com/watch?v=QqvpLMc4wmw
007.36:3	when the clouds roll by,	{The Missouri Waltz}	FW 007	http://en.wikipedia.org/wiki/Missouri_Waltz https://www.youtube.com/watch?v=WtgS3_YQ5E4
	FW 008			
008.10-010.25		{The House That Jack Built}	FW 008-010, 018, 080, 106, 205, 271, 274, 369, 375, 439, 476, 511, 580	http://en.wikipedia.org/wiki/This_Is_the_House_That_Jack_Built https://www.youtube.com/watch?v=hGP8wqE0Kkg
	FW 009			

009.14:2	fairy ann,	{McGilligan's Daughter Mary Ann}	FW 009, 012, 106, 133	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=424 https://www.youtube.com/watch?v=tdmlog3PKOE
009.17:7	. Drink a sip, drankasup,	{Crosspatch, draw the latch}	FW 009, 163	http://rhymeslyrics.blogspot.ro/2008/01/cross-patch-draw-latch.html https://www.youtube.com/watch?v=MwHwS46kxEg
009.29:5	. With a nip [. . .] Tip.	{It's a Long Way to Tipperary}	FW 009, 131, 202, 228, 595	https://en.wikipedia.org/wiki/It's_a_Long_Way_to_Tipperary https://www.youtube.com/watch?v=uSQDzZ2QZWc
009.33:4	the jinnies they left behind them.	{The Girl I Left Behind Me}	FW 009, 106, 135, 184, 234, 341, 476, 510	http://en.wikipedia.org/wiki/The_Girl_I_Left_Behind https://www.youtube.com/watch?v=eIw8m9ogJKE
	FW 010			
010.01:4	, Toffeethief,	{Taffy was a Welshman}	FW 010, 014, 222, 323, 390, 433	http://en.wikipedia.org/wiki/Taffy_was_a_Welshman https://www.youtube.com/watch?v=NCvmy7ZudqA
010.28:4	. Downadown, High	{The Three Ravens}	FW 010, 011, 509	http://en.wikipedia.org/wiki/The_Three_Ravens

	Downadown.			e Ravens https://www.youtube.com/watch?v=z2HmkKc-sPI
010.30:3	awalt'zaround	{Waltz Me Around Again, Willie}	FW 010, 078, 239	http://www.heftone.com/words/waltz_me_around_again_willie.html https://www.youtube.com/watch?v=KGyZr91qxBM
010.32:4	runalittle, [. . .] , pelfalittle	{The Little Injuns}	FW 010, 588	http://en.wikipedia.org/wiki/Ten_Little_Injuns https://www.youtube.com/watch?v=W-dQzPDUKAo&playnext=1&list=PL450EA1BE1270C54E&feature=results_main
010.32:4	runalittle, [. . .] , pelfalittle	{Ten Little Niggers}	FW 010, 588	https://www.youtube.com/watch?v=wBMHPvphsUI&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DwBMHPvphsUI&has_verified=1
010.34:4	. A verytableland of bleakbardfields!	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk
010.18 – 011.28		{The Three Ravens}	FW 010, 011, 509	http://en.wikipedia.org/wiki/The_Three_Ravens https://www.youtube.com/watch?v=z2

<i>passim.</i>				HmkKc-sPI
	FW 011			
011.01:1	The three of crows	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk
011.01:1	The three of crows	{The Three Ravens}	FW 010, 011, 509	http://en.wikipedia.org/wiki/The_Three_Ravens https://www.youtube.com/watch?v=z2HmkKc-sPI
011.18:2	who goes cute goes siocur and shoos aroun	{Shule Aroon}	FW 011, 049, 180, 226, 407-408, 603	http://en.wikipedia.org/wiki/Si%C3%BAil_A_R%C3%BAn http://www.youtube.com/watch?v=RTUiXhac4XU
011.25:11	the last sigh that come fro the hart	{Ah! The Syghes that come fro' the heart}	FW 011	http://www.traditionalmusic.co.uk/song-book/song-book%20-%200103.htm#.UXpR4bXlvQo http://www.deezer.com/en/album/409454

	FW 012			
012.06:10	marriedann [. . .] mercenary.	{Mercenary Mary}	FW 012	http://archive.org/details/TheColumbiaVocalGemChorus-MercenaryMary1925
012.06:10	marriedann [. . .] mercenary.	{McGilligan's Daughter Mary Ann}	FW 009, 012, 106, 133	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=424 https://www.youtube.com/watch?v=tdmlog3PKOE
012.11:6	to piff [. . .] Poffpoff.	{Push the business on}	FW 012, 134	http://www.traditionalmusic.co.uk/traditional-games-2/traditional-games-2%20-%200187.htm#UXpTH7XlvQo
012.12 - 012.15		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXyA

012.29:6	every crowd [. . .] of its own,	{As I was going to St. Ives}	FW 012, 102, 147, 215, 252, 291, 330, 390, 523, 552, 614	http://en.wikipedia.org/wiki/As_I_was_going_to_St_Ives https://www.youtube.com/watch?v=M_Lb2KDAITII
012.34:6	, hopping round [. . .] griddle, O,	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=x_50hB3ICM
	FW 013			
013.14 - 013.15		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXyA

013.24		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
013.25:8	A shoe on a pair old wobban.	{There was an old woman who lived in a shoe}	FW 013	http://en.wikipedia.org/wiki/There_was_an_Old_Woman_Who_Lived_in_a_Shoe https://www.youtube.com/watch?v=GfwIW-G3IKc
	FW 014			
014.13:1	. Primas [. . .] decent people.	{Saint Patrick Was a Gentleman}	FW 014, 071, 222	http://martindardis.com/id283.html http://www.youtube.com/watch?v=jvb_nXIJV0H0
014.13:10	. Caddy [. . .] a farce.	{Taffy was a Welshman}	FW 010, 014, 222, 323,	http://en.wikipedia.org/wiki/Taffy wa

			390, 433	s_a_Welshman https://www.youtube.com/watch?v=N_Cvmy7ZudqA
014.14:10	. Blotty words for Dublin.	{The Rocky Road to Dublin}	FW 014, 064, 197, 244, 287, 315, 323, 328, 341, 355, 514, 555, 565, 623	http://en.wikipedia.org/wiki/Rocky_Road_to_Dublin http://www.youtube.com/watch?v=yv_vMuJ_VeX4
014.33:9	; amaid her rocking grasses	{Sean a Dhuir a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
	FW 015			
015.24:13	(isn't it the truath I'm tallin ye?) [. . .] Tim Timmycan	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			617, 621, 621, 628	
	FW 017			
017.04		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
017.10:7	him of the spumy horn, [...] Brian d' of Linn.	{Brian O'Linn}	FW 006, 017, 060, 070, 148, 240, 275, 328, 338, 372, 373, 507	http://chivalry.com/cantaria/lyrics/brian_olynn.html https://www.youtube.com/watch?v=RYTONJIZPT0
017.15:4	rutterdamrotter.	{Die Götterdämmerung}	FW 017, 068, 258	http://en.wikipedia.org/wiki/G%C3%B6tterd%C3%A4mmerung https://www.youtube.com/watch?v=-UWhK1zHcMI

017.23:4	. Let erehim ruhmuhrmuhr.	{Let Erin remember the days of old}	17, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
017.24:7	. Morthering rue.	[Moddereen Rue {The Little Red Fox}]	FW 017, 449, 558	http://www.finnegansweb.com/wiki/index.php/Morthering_rue
017.32:5	. Llarge by the smal , babylone	{How many miles to Babylon?}	FW 017, 020, 084, 236	http://en.wikipedia.org/wiki/How_Many_Miles_to_Babylon%3F https://www.youtube.com/watch?v=OzZNZNCpWw0
017.34:3	tit tit tittlehouse,	{Little Tommy Tittlemouse}	FW 017	http://www.nursery-rhymes.co/index.php/home/lyrics/little-tommy-tittlemouse https://www.youtube.com/watch?v=aax3iuGcnhY
017.36:4	leebez luv.	{Liebestod}	FW 017, 018, 040, 057, 133, 304, 388, 398, 424	http://en.wikipedia.org/wiki/Liebestod https://www.youtube.com/watch?v=_mOA8pZ_I4M
	FW 018			
018.02:2	— Meldundleize!	{Liebestod}	FW 017, 018, 040, 057, 133, 304, 388, 398, 424	http://en.wikipedia.org/wiki/Liebestod https://www.youtube.com/watch?v=_mOA8pZ_I4M

018.02:3	! By the fearse [. . .] sung.	[By the Feal's wave benighted {Desmond's Song}]	FW 018	http://www.musicanet.org/robokopp/eire/bythefea.htm
018.06:7	. O'c'stle, [. . .] Humblin!	{See saw, sacradown}	FW 018, 084, 508, 555	http://www.good-kids.net/songs/show_flash.php?flash=31708
018.24:4	. In the ignorance [. . .] existentiality.	{The House That Jack Built.	FW 008-010, 018, 080, 106, 205, 271, 274, 369, 375, 439, 476, 511, 580	http://en.wikipedia.org/wiki/This_Is_the_House_That_Jack_Built https://www.youtube.com/watch?v=hGP8wqE0Kkg
	FW 019			
019.04:5	. Right rank [. . .] rightgorong.	{Around the rugged rocks}	FW 019, 064, 416	http://www.thelyricarchive.com/song/1364088-179280/Rugged-Rock
019.04:5	. Right rank [. . .] rightgorong.	{A right down regular royal Queen}	FW 019, 108, 291, 381, 424	https://www.youtube.com/watch?v=ye38d7HJO3E
019.06:2	? Thik is [. . .] vengeance.	{A was an Archer}	FW 005, 019, 072, 080, 226, 228, 242, 250, 293, 302, 314, 319, 404, 603	http://www.mamalisa.com/?t=hes&p=1375

	FW 020			
020.10:2	. For that [. . .] in prints.	{What are little girls made of?}	FW 020, 209, 374, 513, 558	http://en.wikipedia.org/wiki/What_Are_Little_Boys_Made_Of%3F https://www.youtube.com/watch?v=lwNAzDqXdx8
020.19:1	Cry not yet!	[Fly not yet, 'tis just the hour {Planxty Kelly}]	FW 020, 334	http://www.musicanet.org/robokopp/eire/flynotye.htm https://www.youtube.com/watch?v=3N4UZhpMU1Y
020.19:4	! There's many [. . .] kindlelight.	{How many miles to Babylon?}	FW 017, 020, 084, 236	http://en.wikipedia.org/wiki/How_Many_Miles_to_Babylon%3F https://www.youtube.com/watch?v=OzZNZNCpWw0
020.19:11	sytty maids	{Mary, Mary, quite contrary}	FW 020, 204, 247, 272, 321	http://en.wikipedia.org/wiki/Mary,_Mary,_Quite_Contrary https://www.youtube.com/watch?v=u74Z_bLSV7w
020.30:4	golden youths	{Fear no more the heat o' the sun}	FW 020, 256	http://www.poemtree.com/poems/FearNoMoreTheHeat.htm https://www.youtube.com/watch?v=L_GcuFWpT0G0
	FW 021			

021.01:9	. So weenybeenyyeenyteeny.	{Eeny, meeny, miny, mo}	FW 021, 094, 261	http://en.wikipedia.org/wiki/Eeny,_meeny,_miny,_moe https://www.youtube.com/watch?v=UCWu3wQv6k8
021.06:1	when Adam [. . .] spinning	{When Adam delved}	FW 021	http://en.wikipedia.org/wiki/John_Ball_(priest)
021.23:10	come back to my earin	{Come back to Erin}	FW 021, 022, 120, 144, 232, 312, 315, 320, 421, 427, 428, 446, 510	http://www.youtube.com/watch?v=IS5QXouYQTs
	FW 022			
022.10:7	come back with my earring	{Come back to Erin}	FW 021, 022, 120, 144, 232, 312, 315, 320, 421, 427, 428, 446, 510	http://www.youtube.com/watch?v=IS5QXouYQTs
022.27:9	the valleys lay twinkling.	{[The valley lay smiling before me {The pretty girl milking her cow}]}	FW 022	http://en.wikipedia.org/wiki/A_Pretty_Girl_Milking_Her_Cow
022.31:1	the campbells acoming	{The Campbells Are Coming}	FW 022, 104	http://www.bbc.co.uk/arts/robertburns/works/the_campbells_are_coming/ https://www.youtube.com/watch?v=N

022.34:6	broadginger hat [...] allabuff [...] bandolair [...] rudd yellan gruebleen orangeman	{All Around My Hat I Wear a Tricolored Ribbon}	FW 022-023, 054, 232, 291, 370, 439, 503, 515	2mX7ZRShcw http://en.wikipedia.org/wiki/All_Around_My_Hat_(song) https://www.youtube.com/watch?v=7Gq_S06ytIM
	FW 023			
023.05:5	. And the duppy shot the shutter clup [...] And they all drank free.	{Polly, put the kettle on}	FW 023, 117, 161, 229, 236, 330, 332, 372, 585;	http://en.wikipedia.org/wiki/Polly_Put_the_Kettle_On https://www.youtube.com/watch?v=GT7T4tJzuZk
023.05:5	. And the duppy shot the shutter clup [...] And they all drank free.	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=Ml-aYNDQ05Y
	FW 024			
024.11:2	and may again [...] disembers.	{Will You Love Me in December as You Did in	FW 024, 201	http://www.sing365.com/music/lyrics/sf/Will-You-Love-Me-in-December-As-You-Do-in-May-lyrics-They-Might-Be-

		May?}		Giants/FE71FF0F8EA32C14482568B10033B47F https://www.youtube.com/watch?v=M7dYPCviRJs
024.15:1	Anam [. . .] doornail?	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkI8
024.21:10	foggy dew's	{The Foggy Dew}	FW 024, 116, 277, 367, 428	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=dSs2VIBfOUo
	FW 025			
025.13:11	every hollow holds a	{Comin' through the Rye}	FW 025, 095, 231, 329,	https://en.wikipedia.org/wiki/Comin'_

	hallow,		523, 578	Thro' the Rye https://www.youtube.com/watch?v=wY2vyx_ZZn0
025.13:11	every hollow holds a hallow,	{Every Bullet Has Its Billet}	FW 025, 190	
025.21:1	you showed our labourlasses	{Sean a Dhur a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
025.21:10	. The game old Gunne,	{My Old Howth Gun}	FW 025, 116	http://martindardis.com/me_old_howth_gub_lyrics_chords.html http://www.youtube.com/watch?v=s3FgmAd9UTs
	FW 026			
026.14:4	. And that's [. . .] born.	{You're in Kentucky}	FW 026	http://www.lyricsfreak.com/r/rosemary+clooney/youre+in+kentucky_20826539.html https://www.youtube.com/watch?v=4wmcn2o73is
026.15:10	. The loamsome roam	{Look Down, Look Down That Lonesome Road}	FW 026	http://en.wikipedia.org/wiki/The_Lonesome_Road https://www.youtube.com/watch?v=dk

				Oi4QbSjwI
	FW 027			
027.07:1	postman's knock	{Postman's Knock}	FW 027, 176	http://www.maxilyrics.com/the-albion-band-the-postman's-knock-lyrics-e253.html https://www.youtube.com/watch?v=jRqsO-1dWUs
027.07:7	if the seep [...] by his ide	[Lay his sword by his side {If all the seas were ink}]	FW 027	http://www.musicanet.org/robokopp/eire/layhissw.htm http://www.zelo.com/family/nursery/worldpaper.asp
027.14:10	. You remember Essie [...] . Were I a clerk	[You remember Ellen, our hamlet's pride {Were I a clerk}]	FW 027	http://www.irishmusicforever.com/you-remember-ellen-thomas-moore
027.21:2	. 'Twould dilate your heart to go.	{Good-bye, Dolly Gray}	FW 027, 168, 228, 246	http://en.wikipedia.org/wiki/Goodbye,_Dolly_Gray https://www.youtube.com/watch?v=Zsbwba3dA70
	FW 028			

028.13:2	Fair [...] . ribbons [...] blue	{O dear, what can the matter be?}	FW 028, 225, 275, 621	http://en.wikipedia.org/wiki/Oh_Dear!_What_Can_the_Matter_Be%3F https://www.youtube.com/watch?v=VNs6ey1Kb9U
028.15:10	. She was flirtsome then and she's fluttersome yet.	{Pelican Chorus}	FW 028	http://www.nonsenselit.org/Lear/II/pelican.html https://www.youtube.com/watch?v=qKGkaJb8dS4
	FW 029			
029.05		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXyA
029.07		{Humpty Dumpty}	FW 004, 005, 006, 015,	http://en.wikipedia.org/wiki/Humpty

			024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628, 628	Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
029.22:6	<i>, The Bey for Dybbling,</i>	{O Bay of Dublin}	FW 029, 071, 201, 266, 290, 303	
029.26:10	<i>, his shebi by his shide,</i>	{The Leprechaun}	FW 029	http://www.youtube.com/watch?v=XsrJGNLVfNo

The collage consists of eight items arranged in two rows of five. The first row contains: 1) Sheet music for 'There is A Tavern in The Town' (1928 Chorus & Cappella), 2) A poster for 'BISTO' (Gravy's Rich & Brown) with the text 'OLD SONGS REVIVED "THERE IS A TAVERN IN THE TOWN"', 3) Sheet music for 'YES! We Have No Bananas' (Moderato), 4) A poster for 'YES! we have no bananas' by Frank Silver and Irving Callaway, and 5) Sheet music for 'CHATTANOOGA CHOO CHOO'. The second row contains: 6) Sheet music for 'The Man Who Broke The Bank At Monte Carlo' (Words & Music by Fred Goetz), 7) A poster for 'THE MAN WHO BROKE THE BANK AT MONTE CARLO' featuring Joan Bennett, 8) A musical score for 'Ky-ri-e e-le-i-son. Christe e-le-i-son. Ky-ri-e e-le-i-son.', 9) Sheet music for 'TEA FOR TWO' (Moderato), and 10) The cover of 'LA FORZA DEL DESTINO' by G. Verdi, Op. 37, published by Edizioni Ricordi.

2. FW Episode TWO (18 pages, from 030 to 047)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 030			
030.13:9	under his redwoodtree	{Under the Greenwood Tree}	FW 030	http://en.wikipedia.org/wiki/Under the Greenwood Tree http://www.shakespeare-online.com/plays/asu_2_5.html https://www.youtube.com/watch?v=-i3YSjlicwA
030.14:7	Chivychas	{The Ballad of Chevy Chase}	FW 030, 245, 335	http://en.wikipedia.org/wiki/The Ballad of Chevy Chase http://www.contemplator.com/child/chevy.html

	FW 031			
031.24:2	where the paddish preties grow	{The Garden Where the Praties Grow}	FW 031	http://ingeb.org/songs/haveyoue.html https://www.youtube.com/watch?v=JS crL4bpI9c
031.28:5	! For he kinned [. . .] in the mourning.	{Do Ye Ken John Peel?}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324, 329, 333, 334, 339, 461, 485	http://en.wikipedia.org/wiki/John_Peel_(hunter)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xt15L_jfe4k
	FW 032			
032.23:11	Stop his Grog [. . .] Log	{A-Hunting We Will Go}	FW 032, 233	http://www.kiddiddles.com/lyrics/a001.html https://www.youtube.com/watch?v=2xgUm8ChuiE
032.35:3	The Bo' Girl	{The Bohemian Girl}	FW 032, 170, 246, 404	http://en.wikipedia.org/wiki/The_Bohemian_Girl https://www.youtube.com/watch?v=IoM1hYqpRSI
032.35:7	The Lily	{The Lily of Killarney}	FW 032, 246, 433, 450	http://en.wikipedia.org/wiki/The_Lily_of_Killarney

				https://www.youtube.com/watch?v=yMdlrxtfEAo
	FW 033			
033.27:6	. Hay, hay, hay! [. . .] joq.	{Little Brown Jug}	FW 033, 153, 159, 231, 341	http://en.wikipedia.org/wiki/Little_Brown_Jug_song https://www.youtube.com/watch?v=TxmZ5sabk7U
	FW 034			
034.30:11	! Ofman will toman	{The Memory of the Dead}	FW 034, 093, 125, 135, 310, 324, 413, 553	http://www.youtube.com/watch?v=xeSW-bKMuu8 http://www.bartleby.com/246/214.html
034.30:11	! Ofman will toman	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
034.33:4	lilyth, pull early! Pauline, allow!	{Lilliburlero}	FW 034, 066, 083, 102, 176, 206, 618	http://en.wikipedia.org/wiki/When_Irish_Eyes_Are_Smiling https://www.youtube.com/watch?v=WgQCPifM-p8
	FW 035			
035.32:8	Couhounin's call!	{Cuchulain's call}	FW 035, 190	http://en.wikipedia.org/wiki/C%C3%BA_Chulainn
	FW 037			
037.32:6	Lukanpukan pilzenpie	{Georgie Porgie}	FW 037, 179, 279, 327, 375	http://en.wikipedia.org/wiki/Georgie_Porgie https://www.youtube.com/watch?v=fHPBr6-sTQ8
	FW 038			

038.06:6	(though humble the bounquet 'tis a leaman's farewell)	[Though humble the banquet {Farewell, Eamon}]	FW 038	http://www.musicanet.org/robokopp/eire/thoughhu.htm http://www.libraryireland.com/Irish-Melodies/Though-humble-the-banquet-1.php
038.09:8	Maxwelton)	{Annie Laurie}	FW 038, 038, 548	http://en.wikipedia.org/wiki/Annie_Laurie https://www.youtube.com/watch?v=HrUaF5STwKA
038.21:4	annie lawrie promises	{Annie Laurie}	FW 038, 038, 548	http://en.wikipedia.org/wiki/Annie_Laurie https://www.youtube.com/watch?v=HrUaF5STwKA
038.30:7	Havvah-ban-Annah—	{Let's All Go Down the Strand and Have a Banana}	FW 038, 145	https://www.mtholyoke.edu/courses/rschwartz/hist256/STRAND2.html https://www.youtube.com/watch?v=BSBTg1VApkI
038.34:3	<i>The Secret of Her Birth</i>	{The Secret of Her Birth}	FW 038	
	FW 039			
039.22:12	the colleenbawl,	{The Colleen Bawn}	FW 039, 101, 224, 384,	http://en.wikipedia.org/wiki/The_Colleen_Bawn

			385, 397, 438	https://www.youtube.com/watch?v=auXLf24uKeo
039.34:7	creeping jenny,	{Creeping Jane}	FW 039	http://mudcat.org/@displaysong.cfm?SongID=1382 https://www.youtube.com/watch?v=I3YYAiMDSEA
	FW 040			
040 – 047 <i>passim.</i>		{The Ballad of Persse O'Reilly}	FW 040-047, 175, 211, 273, 371, 491, 493, 586	http://en.wikipedia.org/wiki/The_Ballad_of_Persse_O'Reilly https://www.youtube.com/watch?v=nc15EGkIXQ0
040.01:10	, the Cup and the Stirrup,	{The Stirrup Cup}	FW 040, 245, 462	http://en.wikipedia.org/wiki/Stirrup_cup http://www.recmusic.org/lieder/get_text.html?TextId=34373
040.03:2	Abide With Oneanother	{Abide with Me}	FW 040, 546	http://en.wikipedia.org/wiki/Abide_with_Me https://www.youtube.com/watch?v=9bqrRNowfIQ
040.06:4	<i>I come, my horse delayed,</i>	{The moon hath raised her lamp above}	FW 040, 338, 411, 450	https://www.youtube.com/watch?v=Fd7uCiGQF4I

040.06:4	<i>I come, my horse delayed,</i>	{Come, O come, my life's delight}	FW 040	http://www.recmusic.org/lieder/get_text.html?TextId=3542 https://www.youtube.com/watch?v=9NpvI556z1U
040.06:9	<i>, nom num,</i>	{This is the way the ladies ride}	FW 007, 040, 102, 140, 257, 490, 554, 583	http://www.rhymes.org.uk/a102-this-is-the-way-the-ladies-ride.htm https://www.youtube.com/watch?v=2x_WjjaI9jE
040.10:6	<i>martas</i>	{Martha}	FW 040, 180, 241	http://en.wikipedia.org/wiki/Martha_(opera) http://www.youtube.com/watch?v=KU6F3_XMU_w
040.13:2	<i>fight niggers with whilde roarses)</i>	{Ride a cock horse}	FW 040, 102, 104, 121, 348-349, 363	http://en.wikipedia.org/wiki/Ride_a_cock_horse_to_Banbury_Cross https://www.youtube.com/watch?v=tQt4aFacEG0
040.13:7	<i>oft in the chilly night</i>	{Oft in the stilly night}	FW 040, 136, 192, 235	http://www.poemhunter.com/poem/oft-in-the-stilly-night/ https://www.youtube.com/watch?v=ea2SgqvK-6o
040.17:6	<i>Mildew Lisa</i>	{Liebestod}	FW 017, 018, 040, 057, 133, 304, 388, 398, 424	http://en.wikipedia.org/wiki/Liebestod https://www.youtube.com/watch?v=_mOA8pZ_I4M

	FW 041			
041.02:4	by his cocklehat,	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=Mi-aYNDQ05Y
041.10:5	meed of anthems here we pant!	{Maid of Athens}	FW 041, 202, 436	http://en.wikipedia.org/wiki/Maid_of_Athens_ere_we_part_(George_Byron) https://www.youtube.com/watch?v=xacdIoJsruI
041.17:8	The Barrel, [...] hamlet	{Cockles and Mussels}	FW 041, 116, 538	http://en.wikipedia.org/wiki/Molly_Malone http://www.youtube.com/watch?v=ruNdU6bGE5E
041.28:5	Messiagh of roaratorios,	{The Messiah}	FW 041, 168	http://en.wikipedia.org/wiki/Messiah_(Handel) https://www.youtube.com/watch?v=4uJWDUdhCzc
	FW 042			
042.01:5	whackfolthediddlers	{Whack Fol the Diddle}	FW 042, 332, 360	http://www.kinglaoghare.com/site/lyrics/song_446.html https://www.youtube.com/watch?v=m

				gYYFXH2YmE
042.11:8	(seinn fion, seinn fion's araun.)	{Sinn Fein, Sinn Fein Amhain}	FW 042, 074, 279, 311, 324, 593, 614, 623	http://en.wikipedia.org/wiki/Sinn_F%C3%A9in (Wikipedia does not mention a corresponding song, but we trust <i>Hodgart & Worthington</i> that a corresponding song must necessarily exist. Alternatively, they might assign the chanting of this political slogan the full status of a song...)
042.20:3	! Spare, woodmann, spare!	{Woodman, Spare That Tree}	FW 042, 077	http://www.bartleby.com/248/131.html http://www.youtube.com/watch?v=MjyD5wZjZ-U
042.27:5	halted cockney car	{The Irish Jaunting Car}	FW 042, 053, 055, 059, 210, 312	http://en.wikipedia.org/wiki/Jaunting_car https://www.youtube.com/watch?v=_nmQrjI4E4E
	FW 043			
043.17:9	, a jolly postoboy thinking off three flagons and one,	{The Jolly Young Waterman}	FW 043, 112, 447	http://www.contemplator.com/sea/waterman.html https://www.youtube.com/watch?v=t5SVFus1pZk

043.21:9	(a nation wants a gaze)	{A Nation Once Again}	FW 043, 614	http://en.wikipedia.org/wiki/A_Nation_Once_Again https://www.youtube.com/watch?v=6dU8mGjrjlk
043.31:3	! To the added strains ([. . .] flute,	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluter%27s_Ball http://www.youtube.com/watch?v=x50hB3lCM
	FW 044			
044-047 <i>passim.</i>		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXyA

044-047		{The Ballad of Persse O'Reilly} (The opening phrase resembles that of <i>La bruna gondoledda</i> in Benedict's <i>Carnevale di Venezia</i>)	FW 040-047, 175, 211, 273, 371, 491, 493, 586	http://en.wikipedia.org/wiki/The_Ballad_of_Persse_O'Reilly https://www.youtube.com/watch?v=nc15EGkIXQ0
044.01:1	snowycrested curl	{The Snowy Breasted Pearl}	FW 044, 462	http://www.maxilyrics.com/wolfe-tones-snowy-breasted-pearl-lyrics-9ce5.html https://www.youtube.com/watch?v=prDizlPxOQ
044.01:6	wild and moulting hair,	{A Wild Mountain Air}	FW 044	
044.07:1	And around the lawn the rann it rann and this is the rann [. . .], the rann, the king of all ranns.	{The Wren, the Wren, the king of all birds}	FW 044, 045, 046, 105, 256, 340, 348, 355, 363, 376, 430, 431, 504	http://www.musicanet.org/robokopp/scottish/thewren.htm https://www.youtube.com/watch?v=hX7icoFY0U0
	FW 045			
045.27:1	Rhyme the rann, the king	{The Wren, the Wren, the king of all birds}	FW 044, 045, 046, 105, 256, 340, 348, 355, 363,	http://www.musicanet.org/robokopp/scottish/thewren.htm

	of all ranns!		376, 430, 431, 504	https://www.youtube.com/watch?v=hX7icoFY0U0
	FW 046			
046.12:1	Sweet bad luck [. . .] bar.	[The Blackbird {O Blarney Castle, My Darling}]	FW 046, 285, 381	http://www.fresnostate.edu/folklore/ballads/CrPS144.html
046.25:11	the rann, the rhyming rann!	{The Wren, the Wren, the king of all birds}	FW 044, 045, 046, 105, 256, 340, 348, 355, 363, 376, 430, 431, 504	http://www.musicanet.org/robokopp/scottish/thewren.htm https://www.youtube.com/watch?v=hX7icoFY0U0

Latin 18th Century **Adeste Fideles** John F. Wade

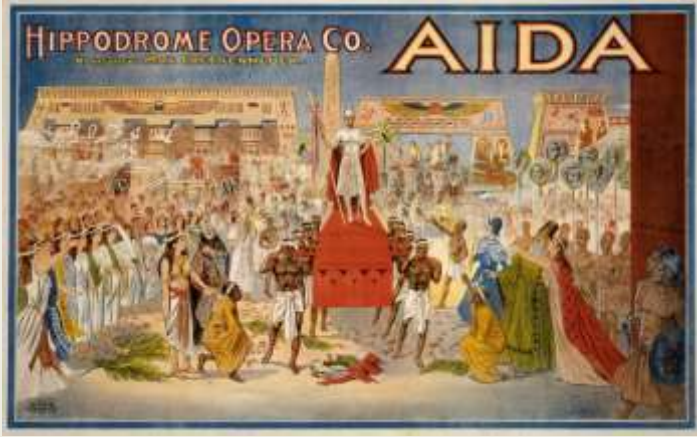




'O SOLE MIO







Il Barbiere di Siviglia
La calunnia G. Rossini



La Donna E Mobile
Rigoletto Giuseppe Verdi 1813 - 1901



Tenace
E. Innoce in odio G. Paisiello



3. FW Episode Three (27 pages, from 048 to 074)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 048			
048.03:7	Shanvocht!	{The Shan Van Vocht}	FW 048, 054, 077, 323, 364, 372, 435, 465, 479	http://www.finnegansweb.com/wiki/index.php/The_Shan_Van_Vocht
	FW 049			
049.06:2	, alohned in crowds to warnder on like Shuley Luney,	[Alone in crowds to wonder on {Shule Aroon}]	FW 011, 049, 180, 226, 407-408, 603	http://en.wikipedia.org/wiki/Si%C3%BAil_A_R%C3%BAn http://www.youtube.com/watch?v=RTUiXhac4XU
049.09:9	marble halls	{I dreamt that I dwelt in marble halls}	FW 049, 064, 264, 449, 549	http://en.wikipedia.org/wiki/I_Dreamt_I_Dwelt_in_Marble_Halls

				https://www.youtube.com/watch?v=0hFJ_xnJmM
	FW 051			
051.01:5	, whereas sallow has long daze faded, [. . .] Slypatrick,	[Has sorrow thy young days shaded? {Sly Patrick}]	FW 051	http://www.roisinoreilly.com/index.php/love-so-kindly-song-listing/64-has-sorrow-thy-young-days-shaded https://www.youtube.com/watch?v=ru-mYrO5DFU
051.08:9	, the llad in the llane	{Baa, baa, black sheep}	FW 051, 133, 148, 279, 300, 301	http://en.wikipedia.org/wiki/Baa,_Baa,_Black_Sheep https://www.youtube.com/watch?v=g3xtMZvG2WI
051.24:12	a native of the sisterisle — Meathman or Meccan? —	{Harp or Lion?}	FW 051	
051.33:5	, dannyboy! [. . .] Apple by her blossom	[Danny Boy {Would that I were a tender apple blossom}]	FW 051, 303	http://en.wikipedia.org/wiki/Danny_Boy https://www.youtube.com/watch?v=mzL-eGDYIJA
	FW 053			

053.07:4	, jauntyjogging, on an Irish visavis,	{The Irish Jaunting Car}	FW 042, 053, 055, 059, 210, 312	http://en.wikipedia.org/wiki/Jaunting_car https://www.youtube.com/watch?v=_n_mQrjI4E4E
053.07:9	, insteadily with shoulder to shoulder	{The Boys of the Old Brigade}	FW 053, 161	http://en.wikipedia.org/wiki/The_Boys_of_the_Old_Brigade http://www.youtube.com/watch?v=FoQBxgbVVT4
053.12:10	beltry your tyrs and close your noes	{Close your eyes and open your mouth}	FW 053, 165	
053.12:10	beltry your tyrs and close your noes	{O dry Those Tears}	FW 053	https://www.youtube.com/watch?v=yQQ9f2eS54s
053.13:9	. Follow we up	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvECtIJQ4dU
053.19:7	as midnight was striking the hours	{When Mid-night Is Striking the Hour}	FW 053	
053.19:7	as midnight was striking the hours	{The Bridge}	FW 053	
053.22:9	a topping swank cheroot,	{On the Road to Mandalay}	FW 053, 449, 577	http://www.metrolyrics.com/on-the-road-to-mandalay-lyrics-frank-sinatra.html

				https://www.youtube.com/watch?v=ahU2IUUKBC4
	FW 054			
054.01:1	Downaboo!	{O'Donnell Abu}	FW 054, 087, 464	http://ingeb.org/songs/proudlyn.html https://www.youtube.com/watch?v=rY9jRmuVMYy
054.04:3	Poolaulwoman [. . .] Ann van Vogt.	{The Shan Van Vocht}	FW 048, 054, 077, 323, 364, 372, 435, 465, 479	http://www.finnegansweb.com/wiki/index.php/The_Shan_Van_Vocht
054.31:2	tricoloured boater,	{All Around My Hat I Wear a Tricolored Ribbon}	FW 022-023, 054, 232, 291, 370, 439, 503, 515	http://en.wikipedia.org/wiki/All_Around_My_Hat_song https://www.youtube.com/watch?v=7Gq_S06ytIM
	FW 055			
055.04:3	averging on blight	[Avenging and Bright {Crooghan a Venee}]	FW 055	http://www.poemhunter.com/poem/avenging-and-bright/ https://www.youtube.com/watch?v=Ex8nUDeIFl4

055.05:3	deeds bounds going arise again.	{These Bones Gwine to Rise Again}	FW 055	https://www.youtube.com/watch?v=ApmZl_HaKc0
055.24:5	their airish chaunting car,	{The Irish Jaunting Car}	FW 042, 053, 055, 059, 210, 312	http://en.wikipedia.org/wiki/Jaunting_car https://www.youtube.com/watch?v=nmQrjI4E4E
055.28:4	, phoenix in our woodlessness,	{Here we sit like birds in the wilderness}	FW 055, 455	http://www.scoutsongs.com/lyrics/herewesit.html
055.29:5	whose roots they be ashes with lustres of peins.	{When We Two Parted}	FW 055, 272	http://www.bartleby.com/101/597.html
	FW 056			
056.17:7	, as a young man's drown o'er the fate of his waters may gloat,	[The Young Man's Dream {As a beam o'er the face of the waters may glow}]	FW 056, 458	http://mudcat.org/@displaysong.cfm?SongID=8226 https://www.youtube.com/watch?v=dc9CM_qmf58
056.27:3	wine width woman wordth warbling:	{Wine, Women, and Song}	FW 056, 177, 351, 610	http://en.wikipedia.org/wiki/Wine,_women_and_song https://www.youtube.com/watch?v=rT-YXwN2Mdg

056.32:7	O'Breen's not his name nor the brown one his maid.	[O breathe not his name {The Brown Maid}]	FW 056, 272, 420	http://www.bartleby.com/297/523.htm l
	FW 057			
057.03:3	plicyman, plansiman, plousiman, plab.	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker, T ailor
057.03:7	. Tsin tsin tsin tsin!	{Chin Chin Chinaman}	FW 057, 058, 075, 082, 106, 131, 272, 304, 336, 465, 485, 608, 611, 615	https://www.youtube.com/watch?v=ku AfeBPZZKc
057.07:10	; Hear the four of them! Hark torroar of them!	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
057.27:9	mild dewed	{Liebestod}	FW 017, 018, 040, 057, 133, 304, 388, 398, 424	http://en.wikipedia.org/wiki/Liebestod https://www.youtube.com/watch?v= mOA8pZ_I4M
	FW 058			

058.05:1	As hollyday [. . .] , ivy conquered.	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421, 465, 468, 502, 505, 556, 588, 616	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy https://www.youtube.com/watch?v=FxH60hIb9TM
058.06:8	! They have waved his green boughs o'er him	{Wrap the Green Flag Round Me, Boys}	FW 058	http://celtic-lyrics.com/lyrics/132.html https://www.youtube.com/watch?v=9lO7Oo7s0D0
058.09:6	, depfound	{De Profundis}	FW 006, 058	http://en.wikipedia.org/wiki/Psalms_130 https://www.youtube.com/watch?v=tdoafPTSQpE
058.10:4	! Longtong's breach is fallen down	{London Bridge is falling down}	FW 007, 058, 233, 239	http://en.wikipedia.org/wiki/London_Bridge_Is_Falling_Down http://www.youtube.com/watch?v=cd7OHbulNXU
058.11:5	. Ahdostay, feedailyones,	{Adeste Fideles}	FW 006, 058, 502	https://en.wikipedia.org/wiki/Adeste_Fideles https://www.youtube.com/watch?v=n8Vm-abwPAI
058.11:7	, and feel the Flucher's bawls [. . .] his fettle, O!	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=_x50hB3lCM

058.13:9	! Chin, chin! Chin, chin!	{Chin Chin Chinaman}	FW 057, 058, 075, 082, 106, 131, 272, 304, 336, 465, 485, 608, 611, 615	https://www.youtube.com/watch?v=kuAfeBPZZKc
058.14:1	And of course [. . .] boiviality.	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluter%27s_Ball http://www.youtube.com/watch?v=_x50hB3lCM
058.14:11	. Swiping rums and beaunes	{Johnny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjZGo
058.14:11	. Swiping rums [. . .] citronnades too.	[Hooligan's Christmas Cake {Miss Fogarty's Christmas Cake}]	FW 058, 288	http://digital.nls.uk/broadsides/broadsides.cfm/id/15043 https://www.youtube.com/watch?v=hzdKDXGlues
058.23:1	Tap and pat and tapatagain, [. . .] ! Peingpeong!	{Patapan}	FW 058	http://en.wikipedia.org/wiki/Patapan https://www.youtube.com/watch?v=NHGXOs2g49U
058.24:5	three tommix, [. . .] <i>je vous en prie, eh?</i>	{We be soldiers three}	FW 058	http://www.lizlyle.lofgrens.org/RmOISngs/RTOS-Soldiers3.html https://www.youtube.com/watch?v=05d7QlstkAY

	FW 059			
059.08:6	orange and lemonsized orchids	{Oranges and Lemons}	FW 059	http://en.wikipedia.org/wiki/Oranges_and_Lemons https://www.youtube.com/watch?v=9Y1dttyp8LI
059.09:1	hollegs and ether,	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421, 465, 468, 502, 505, 556, 588, 616	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy https://www.youtube.com/watch?v=FxH60hb9TM
059.25:6	jauntingly hosing his runabout,	{The Irish Jaunting Car}	FW 042, 053, 055, 059, 210, 312	http://en.wikipedia.org/wiki/Jaunting_car https://www.youtube.com/watch?v=n_mQrjI4E4E
	FW 060			
060.09:1	Kitty Tyrrel [. . .] (O blame gnot the board!)	[O blame not the bard {Kitty Tyrrel}]	FW 060	http://www.musicanet.org/robokopp/eire/ohblamen.htm
060.11:5	! Brian Lynsky,	{Brian O'Linn}	FW 006, 017, 060, 070,	http://chivalry.com/cantaria/lyrics/brian_olynn.html

			148, 240, 275, 328, 338, 372, 373, 507	https://www.youtube.com/watch?v=RYTQNJIZPT0
060.19:10	under the mysttetry,	{Under the Bamboo Tree}	FW 060	http://lyricsplayground.com/alpha/songs/u/underthebambootree.shtml https://www.youtube.com/watch?v=dXkeBI0ZDYQ
060.26:8	Mr Danl Magrath,	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QQOM4W4
060.31:3	, meet too ourly, matadear!	{Call Me Early, Mother Dear}	FW 060, 208, 360	http://www.oocities.org/unclesamsfarm/songs/mayqueen.htm
	FW 061			
061.11:2	. Jarley Jilke began to silke	{Jack and Jill}	FW 061, 141, 211, 290, 318, 462, 589	http://en.wikipedia.org/wiki/Jack_and_Jill_nursery_rhyme https://www.youtube.com/watch?v=lsbFYSK26E
061.11:7	for he couldn't get home to Jelsey	[We Won't Go Home until Morning {Malbrouk s'en va}]	FW 073	http://www.stephen-foster-songs.de/amsong52.htm https://www.youtube.com/watch?v=g5MU-eU1HjA https://www.youtube.com/watch?v=DEHJLd8QRz8

061.16:3	Questa and Puella,	{Questa o quella}	FW 061, 183, 360, 419	http://www.aria-database.com/translations/rig02_questo.txt https://www.youtube.com/watch?v=VQRRopSru8E
061.29:4	? Is now all seenheard then forgotten?	{Dixie}	FW 061, 130	http://en.wikipedia.org/wiki/Dixie_(song) https://www.youtube.com/watch?v=zz_eLoa1gwCU
	FW 063			
063.16:7	One Life One Suit	{One Life, One Love}	FW 063, 324	
063.22:2	o'gloriously a'lot [. . .] to drink	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
063.27:9	fillthefluthered	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=_x_50hB3lCM
	FW 064			

064.01:8	the wastes a'sleep	{The West's Awake}	FW 064, 321, 383, 424, 449, 469, 473, 496	http://celtic-lyrics.com/lyrics/114.html https://www.youtube.com/watch?v=vIEyKwGmRCw
064.03:5	on the raglar rock to Duly,	{The Rocky Road to Dublin}	FW 014, 064, 197, 244, 287, 315, 323, 328, 341, 355, 514, 555, 565, 623	http://en.wikipedia.org/wiki/Rocky_Road_to_Dublin http://www.youtube.com/watch?v=yvYMuJ_VeX4
064.03:5	on the raglar rock to Duly,	{Around the rugged rocks}	FW 019, 064, 416	http://www.thelyricarchive.com/song/1364088-179280/Rugged-Rock
064.04:7	he dreamed that he'd wealthes in mormon halls	{I dreamt that I dwelt in marble halls}	FW 049, 064, 264, 449, 549	http://en.wikipedia.org/wiki/I_Dreamt_I_Dwelt_in_Marble_Halls https://www.youtube.com/watch?v=0hFI_xnJmM
064.06:3	while hickstrey's maws [...] pandywhank [...] puddywhackback	[While History's muse {Paddy Whack}]	FW 064, 086, 289, 346, 353, 378, 596	http://www.litscape.com/author/Thomas_Moore/While_Historys_Muse_The_Memorial_Was_Keeping.html http://www.lyrics007.com/Paddy%20Kelly%20Lyrics/Knick-Knack-Paddy-Wack%20Lyrics.html https://www.youtube.com/watch?v=raId3MOU2Es
064.06:3	while [...] grazing in the	[While grazing on the moon's	FW 064	http://www.musicanet.org/robokopp/eire/whilgazi.htm

	moonlight [. . .] (oonagh! oonagh!)	light {Oonagh}}		
064.12:4	rouse him out o' slumber deep	{The West's Awake}	FW 064, 321, 383, 424, 449, 469, 473, 496	http://celtic-lyrics.com/lyrics/114.html https://www.youtube.com/watch?v=IEyKwGmRCw
064.13:6	martiallawsey mares	{La Marseillaise}	FW 064	http://en.wikipedia.org/wiki/La_Marseillaise https://www.youtube.com/watch?v=4K1q9Ntr5g
064.25:1	puddywhackback to Pamintul.	{Mademoiselle from Armentières}	FW 064, 075, 230, 276	http://en.wikipedia.org/wiki/Mademoiselle_from_Armenti%C3%A8res https://www.youtube.com/watch?v=hzb7yMOW5OA
064.25:4	. And roll away [. . .] , the reel world!	{Weel May the Keel Row}	FW 064, 095, 329, 427	http://en.wikipedia.org/wiki/The_Keel_Row https://www.youtube.com/watch?v=kV5JbDIXwyM
064.28:4	! Filons, [. . .] ! Fammfamm!	{La Marseillaise}	FW 064	http://en.wikipedia.org/wiki/La_Marseillaise https://www.youtube.com/watch?v=4K1q9Ntr5g
064.34:8	. Now her fat's falling fast.	{Excelsior}	FW 064, 158, 411	http://en.wikipedia.org/wiki/Excelsior_(Longfellow) https://www.youtube.com/watch?v=W

				fkZvm77UTA
064.36:2	blossomtime's	{Blossom Time}	FW 064	http://en.wikipedia.org/wiki/[I'll_Be_With_You]_In_Apple_Blossom_Time https://www.youtube.com/watch?v=1RT3hNXGC5k
	FW 065			
065.07:3	vows her to be his own honeylamb,	{Alexander's Ragtime Band}	FW 065	http://en.wikipedia.org/wiki/Alexander's_Ragtime_Band https://www.youtube.com/watch?v=qPTbgvzgMZU
065.08:10	way down west in a guaranteed happy lovenest	{Let the Rest of the World Go By}	FW 065	http://www.metrolyrics.com/let-the-rest-of-the-world-go-by-lyrics-ringo-starr.html https://www.youtube.com/watch?v=AXNCLOjHans
065.09:4	when May moon she shines	{When the Moon Shines Brightly}	FW 065, 436	http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/moon_shines_bright.htm https://www.youtube.com/watch?v=qmbEBcVla8s
065.09:4	when May moon she shines	{The Young May Moon}	FW 065, 099, 201, 245, 267, 318, 436	http://www.bartleby.com/101/582.html

				https://www.youtube.com/watch?v=H7a6Y5iDk4A
065.30:5	two by two [...] , missymissy for me	{Tea for Two}	FW 065, 119, 145, 246, 260, 332, 384, 457, 584, 603, 620	http://en.wikipedia.org/wiki/Tea_for_Two_(song) http://www.youtube.com/watch?v=y0zc7x434Aw
065.31:1	a tofftoff for thee, [...] for Farber,	{Ring a-ring o'Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses https://www.youtube.com/watch?v=hn73kuMFfqQ
065.32:2	, in his tippy, [...] canoodle,	{My Little Canoe}	FW 065	http://archive.org/details/littlecanoe
	FW 066			
066.21:9	? Will it bright [...] so it light.	{Are Ye Right There, Michael, Are Ye Right?}	FW 066, 296, 378	http://en.wikipedia.org/wiki/Are_You_Right_There_Michael https://www.youtube.com/watch?v=w7eH6IuL50
066.29:5	handharp [...] jubabe from jubule	{O Had I Jubal's Lyre}	FW 066, 466	http://imslp.org/wiki/Joshua_HWV_64_(Handel,_George_Frideric)

				https://www.youtube.com/watch?v=zKShHT6TWb4
066.36:12	lily boleros	{Lilliburlero}	FW 034, 066, 083, 102, 176, 206, 618	http://en.wikipedia.org/wiki/Lillibullero https://www.youtube.com/watch?v=SoYR3HCQ_6U
	FW 067			
067.02:10	and by jingo when they do!	{We Don't Want to Fight but, by Jingo, if We Do}	FW 067, 238	http://en.wikipedia.org/wiki/By_Jingo https://www.youtube.com/watch?v=sHqanal52Gk
067.32:8	! Because it is [. . .] to day	{I've a terrible lot to do today}	FW 067, 111, 257, 381	
	FW 068			
068.14:1	dotter of a dearmud,	{Die Götterdämmerung}	FW 017, 068, 258	http://en.wikipedia.org/wiki/G%C3%B6tterd%C3%A4mmerung https://www.youtube.com/watch?v=-UWhK1zHcMI
068.15:5	valkirry	{Die Walküre}	FW 068, 220	http://en.wikipedia.org/wiki/Die_Walk%C3%BCre

				https://www.youtube.com/watch?v=LQO94pYBA-0
	FW 069			
069.03:11	wilde erthe blothoms	{Lilly Dale}	FW 069	https://www.youtube.com/watch?v=wTeL8Q9M4dw
069.05:1	Now by memory inspired,	{By Memory Inspired}	FW 069	http://www.bartleby.com/250/47.html https://www.youtube.com/watch?v=srAv8S3ywzs
069.30:5	, lets wee brag of praties, it ought to be always remembered	{The Recessional}	FW 069, 364, 576	http://www.poetryfoundation.org/poem/176152
	FW 070			
070.02:10	in the first deal of Yuly	{The Twelve Days of Christmas}	FW 070, 277, 291	http://en.wikipedia.org/wiki/The_Twelve_Days_of_Christmas_(song) https://www.youtube.com/watch?v=DJXqRFwtjKQ
070.07:1	the Lynn O'Brien, a meltomed lammswolle,	{Brian O'Linn}	FW 006, 017, 060, 070, 148, 240, 275, 328, 338,	http://chivalry.com/cantaria/lyrics/brian_olynn.html

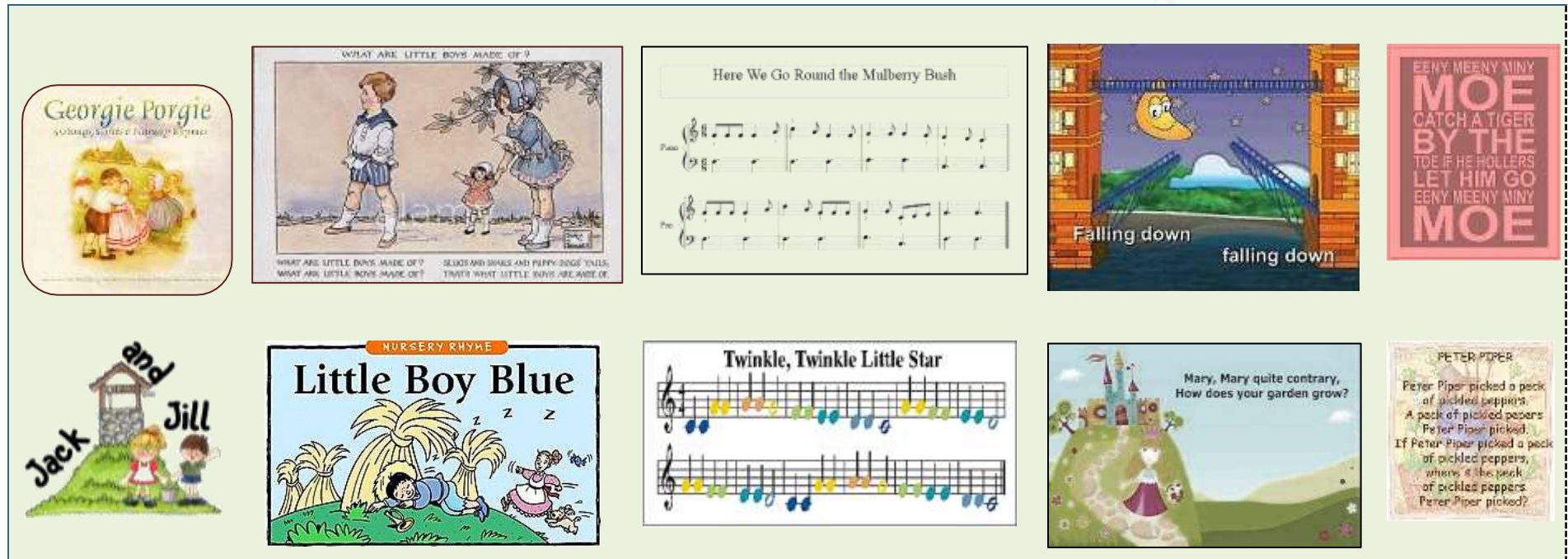
			372, 373, 507	https://www.youtube.com/watch?v=RYTQNIJZPT0
	FW 071			
071.11:6	<i>, Yass We've Had His Badannas,</i>	{Yes, We Have No Bananas}	FW 071, 145, 170	http://en.wikipedia.org/wiki/Yes!_We_Have_No_Bananas https://www.youtube.com/watch?v=BJNeuYyZAdU
071.12:2	<i>, York's Porker,</i>	{Hokey Pokey}	FW 071, 078, 234, 254, 256, 315, 368, 542, 558	http://en.wikipedia.org/wiki/Hokey_cockey https://www.youtube.com/watch?v=okEBfQk6SXI
071.12:5	<i>, At Baggotty's Bend He Bumped,</i>	{At Trinity Church I Met My Doom}	FW 007, 071, 102-103, 135, 173, 240, 326, 498, 548, 588, 624	http://lyricsplayground.com/alpha/songs/a/attrinitychurch.shtml
071.19:6	<i>, Gibbering Bayamouth of Dublin,</i>	{O Bay of Dublin}	FW 029, 071, 201, 266, 290, 303	
071.20:1	<i>His Farther [. . .] in a Growler,</i>	{Saint Patrick Was a Gentelman}	FW 014, 071, 222	http://martindardis.com/id283.html http://www.youtube.com/watch?v=jvb_nXlIV0H0
071.25:6	<i>Delights to Kiss the Man</i>	{The Man That Broke the	FW 071, 090, 232, 274,	http://en.wikipedia.org/wiki/The_Man_Who_Broke_the_Bank_at_Monte_Carlo

	<i>behind the Borrel,</i>	Bank at Monte Carlo}	514, 538	_song] https://www.youtube.com/watch?v=Gx1SWS1MFbU
071.30:9	<i>, Barebarean,</i>	{Barbara Allen}	FW 071	http://en.wikipedia.org/wiki/Barbara Allen {song} https://www.youtube.com/watch?v=pmoGNjOWhNY
071.32:2	<i>, Flunkey Beadle [. . .] Loney,</i>	{Yankee Doodle}	FW 071, 258, 329, 376, 404, 418, 464, 622	http://en.wikipedia.org/wiki/Yankee Doodle https://www.youtube.com/watch?v=IzRhFH5OyHo
	FW 072			
072.02:3	<i>, Twitchbratschballs,</i>	[One Meat Ball { The Lone Fish Ball}]	FW 072, 317	http://en.wikipedia.org/wiki/George Martin Lane http://www.youtube.com/watch?v=li0qPwn4U8Y
072.09:1	<i>Plowp Goes his Whastle,</i>	{Pop! Goes the Weasel}	FW 072, 215, 223, 341, 465, 540	http://en.wikipedia.org/wiki/Pop Goes the Weasel https://www.youtube.com/watch?v=sfYoNPJcN30
072.10:2	<i>, Vee was a Vindner,</i>	{A was an Archer}	FW 005, 019, 072, 080,	http://www.mamalisa.com/?t=hes&p=1375

			226, 228, 242, 250, 293, 302, 314, 319, 404, 603	
	FW 073			
073.13:7	Malbruk,	[Malbruk s'en va {We Won't Go Home until Morning}]	FW 073	http://www.stephen-foster-songs.de/amsong52.htm https://www.youtube.com/watch?v=g5MU-eUIHjA https://www.youtube.com/watch?v=DEHJLd8QRz8
073.16:8	goodbyte to their thumb	{Good-bye, Summer}	FW 073, 309, 453, 455	
073.16:13	, his bandol eer [. . .] in the morning,	{Off to Philadelphia in the Morning}	FW 073, 093, 320, 324, 330, 378, 436-437, 530	http://www.traditionalmusic.co.uk/folk-song-lyrics/Off_to_Philadelphia.htm https://www.youtube.com/watch?v=TnJuEsvNPKw
073.23:5	rochelly [. . .] siegings	{My love and cottage near Rochelle}	FW 073, 179, 466	https://urresearch.rochester.edu/institutionalPublicationPublicView.action;jsessionid=D6FAF697CAAEB7BCDD86E0125D9F9573?institutionalItemVersionId=15757
	FW 074			

074.01:2	some Finn, some Finn avant!,	{Sinn Fein, Sinn Fein Amahain!}	FW 042, 074, 279, 311, 324, 593, 614, 623	http://en.wikipedia.org/wiki/Sinn_F%C3%A9in (Wikipedia does not mention a corresponding song, but we trust <i>Hodgart & Worthington</i> that a corresponding song must necessarily exist. Alternatively, they might assign the chanting of this political slogan the full status of a song...)
074.02:11	Green man's Rise O,	{Dead Man's Rise-O}	FW 074	
074.03:10	and o'er dun and dale [. . .] his mighty horn skall roll,	{Blow, Bugle, Blow}	FW 074, 427, 475-476	http://www.bartleby.com/101/704.html https://www.youtube.com/watch?v=ZINfeijlgec
074.05:1	roll, orland, roll.	{Roll, Jordan, Roll}	FW 074	http://www.lyricsfreak.com/c/crossroads/roll+jordan+roll_20982239.html https://www.youtube.com/watch?v=hvaelXuEdVs
074.08:5	. <i>Animadiabolum, mene credidisti mortuum?</i>	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
074.09:1	Silence was in thy faustive halls, O Truiga, when thy green woods	[Silence is in our festal halls {The Green Woods of Truiga}]	FW 074, 602	http://www.musicanet.org/robokopp/ eire/silencei.htm
074.10:5	there will be sounds [. . .] on his boots.	[There are sounds of mirth in the night air ringing {The priest in his boots}]	FW 074, 176	http://www.musicanet.org/robokopp/ eire/thereare.htm



4. FW Episode Four (29 pages, from 075 to 103)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 075			
075.02:3	Ariuz [. . .] Arioun	{The Coster's Serenade}	FW 075	http://www.fromoldbooks.org/Farmer-MusaPedestris/the-costers-serenade.html
075.03:1	Marmarazalles from Marmeniere?	{Mademoiselle from Armentières}	FW 064, 075, 230, 276	http://en.wikipedia.org/wiki/Mademoiselle_from_Armenti%C3%A8res https://www.youtube.com/watch?v=hzb7yMOW5OA
075.08:4	! Zijnzijn Zijnzijn!	{Chin Chin Chinaman}	FW 057, 058, 075, 082, 106, 131, 272, 304, 336, 465, 485, 608, 611, 615	https://www.youtube.com/watch?v=kuAfeBPZZKc
075.08:4	! Zijnzijn Zijnzijn!	{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500-501, 552 and <i>passim</i>	

075.17:7	a peer saft eyballds!	{Take a pair of sparkling eyes}	FW 075, 396, 451, 462	http://www.leoslyrics.com/gilbert-and-sullivan/take-a-pair-of-sparkling-eyes-lyrics/ https://www.youtube.com/watch?v=rvin9lIfQRZU
	FW 076			
076.28:6	to the tickle of his rod	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil the Fluther%27s Ball http://www.youtube.com/watch?v=_x50hB3ICM
076.32:9	treubleu Donawhu.	{The Blue Danube}	FW 076, 435, 578	http://en.wikipedia.org/wiki/The Blue Danube https://www.youtube.com/watch?v=IDaJ7rFg66A
	FW 077			
077.14:3	Ryan vogt	{The Shan Van Vocht}	FW 048, 054, 077, 323, 364, 372, 435, 465, 479	http://www.finnegansweb.com/wiki/index.php/The Shan Van Vocht

077.14:3	Ryan vogt	{Molly Bawn and Brian Oge}	FW 077	http://www.traditionalmusic.co.uk/song-midis/Brian_Og_and_Molly_Bawn.htm#.UXvel7XIvQo
077.16:10	wouldmanspare!	{Woodman, Spare That Tree!}	FW 042, 077	http://www.bartleby.com/248/131.html http://www.youtube.com/watch?v=MjyD5wZjZ-U
	FW 078			
078.12:8	pots and pans and pokers and puns	{The King of the Cannibal Isles}	FW 078, 254, 315, 600	https://www.youtube.com/watch?v=ErFuLu_YS88
078.12:8	pots and pans and pokers and puns	{Hokey Pokey Whiskey Thum}	FW 071, 078, 234, 254, 256, 315, 368, 542, 558	http://en.wikipedia.org/wiki/Hokey_coke https://www.youtube.com/watch?v=okEBfQk6SXI
078.21:7	ramp, ramp, ramp, the boys are parching.	{Tramp, Tramp, Tramp, the Boys Are Marching}	FW 078, 093, 246, 340, 343, 534	http://en.wikipedia.org/wiki/Tramp!_Tramp!_Tramp! https://www.youtube.com/watch?v=gvaILDAXN4
078.31:9	Black Bottom	{Black Bottom}	FW 078	http://en.wikipedia.org/wiki/Black_Bottom_(dance) https://www.youtube.com/watch?v=R

				WYlgRL1lyw http://www.heftone.com/words/waltz_me_around_again_willie.html https://www.youtube.com/watch?v=KGyZr91qxBM
078.32:2	, once Woolwhite's Waltz	{Waltz Me Around Again, Willie}	FW 010, 078, 239	
	FW 079			
079.17:2	where indeeth we shall calm decline, our legacy unknown.	[When in death I shall calmly recline {The Bard's legacy} (unknown)]	FW 079	http://www.musicanet.org/robokopp/eire/wheninde.htm
079.23:11	Wells she'd woo [...] where she'd marry!	{I Know Where I'm Going}	FW 079	http://en.wikipedia.org/wiki/I_Know_Where_I'm_Going_(song) https://www.youtube.com/watch?v=toTxKrVICdM
079.25:2	! Arbour, bucketroom, [...], dungcart?	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker, Tailor
079.33:6	, as her weaker had turned him to the wall	{Old Uncle Ned}	FW 079, 082, 273, 595	http://www.songofamerica.net/cgi-bin/iowa/song/806.html https://www.youtube.com/watch?v=-y4JMnV-uo
079.35:1	from good King	{When good King Arthur	FW 079	http://www.mamalisa.com/?t=hes&p=1533

	Hamlaugh's gulden dayne	ruled this land}		
079.35:1	from good King Hamlaugh's gulden dayne	{The Vicar or Bray}	FW 079, 555	http://www.mamalisa.com/?t=hes&p=1375 https://www.youtube.com/watch?v=viw5JXopin0
	FW 080			
080.09:8	ah for archer	{A was an Archer}	FW 005, 019, 072, 080, 226, 228, 242, 250, 293, 302, 314, 319, 404, 603	http://www.mamalisa.com/?t=hes&p=1375
080.18:2	hume sweet hume.	{Home, Sweet Home}	FW 080, 138, 173, 358, 398, 443, 465, 494, 533, 609	http://en.wikipedia.org/wiki/Home!_Sweet_Home! https://www.youtube.com/watch?v=7SBV1PeMfKY
080.18:8	! And no more of it!	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
080.27:3	, the ward of the wind [. . .] that Jove bolt,	{The House That Jack Built}	FW 008-010, 018, 080, 106, 205, 271, 274, 369, 375, 439, 476, 511, 580	http://en.wikipedia.org/wiki/This_Is_the_House_That_Jack_Built https://www.youtube.com/watch?v=hGP8wqE0Kkg

080.34:10	, with their sashes [. . .] pirlypettes!	{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ
	FW 081			
081.11:1	scallop your hat.	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=Ml-aYNDQ05Y
	FW 082			
082.09:9	! I hardly knew ye.	{Johnny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjZGo
082.12:7	chew-chin-grin:	{Chin Chin Chinaman}	FW 057, 058, 075, 082, 106, 131, 272, 304, 336,	https://www.youtube.com/watch?v=kuAfeBPZZKc

			465, 485, 608, 611, 615	
082.17:4	our old friend Ned	{Old Uncle Ned}	FW 079, 082, 273, 595	http://www.songofamerica.net/cgi-bin/iowa/song/806.html https://www.youtube.com/watch?v=-y4JMnV_-uo
082.20:7	light young charm,	{Believe me, if all those endearing young charms}	FW 082, 092, 519	http://en.wikipedia.org/wiki/Believe Me, if All Those Endearing Young Charms https://www.youtube.com/watch?v=UxERpGTbKPA
	FW 083			
083.34:1	hillelulia, killelulia, allenalaw,	{Lilliburlero}	FW 034, 066, 083, 102, 176, 206, 618	http://en.wikipedia.org/wiki/Lillibullero https://www.youtube.com/watch?v=SoYR3HCQ_6U
	FW 084			
084.31:2	so many miles from bank and Dublin stone	{See saw, sacradown}	FW 018, 084, 508, 555	http://www.good-kids.net/songs/show_flash.php?flash=31708

084.31:2	so many miles from bank and Dublin stone	{How many miles to Babylon?}	FW 017, 020, 084, 236	http://en.wikipedia.org/wiki/How_Many_Miles_to_Babylon%3F https://www.youtube.com/watch?v=OzZNZNCpWw0
	FW 085			
085.01:1	in the bottol of the river [. . .] locked in the burral of the seas!	{Rocked in the Cradle of the Deep}	FW 085, 463	http://www.bartleby.com/248/52.html https://www.youtube.com/watch?v=ZHWwHUrW3j8
085.01:1	in the bottol of the river [. . .] locked in the burral of the seas!	{Down Went McGinty}	FW 085, 231, 316, 366	http://www.traditionalmusic.co.uk/son-gster/24-down-went-mcginty.htm#.UXaZy7XIVQo https://www.youtube.com/watch?v=lzomNUuP82U
085.11:8	his alpenstuck in his redhand,	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=MI-aYNDQ05Y
	FW 086			

086.17:2	paddlewicking	{Paddy Whack}	FW 064, 086, 289, 346, 353, 378, 596	http://www.litscape.com/author/Thomas_Moore/While_Historys_Muse_The_Memorial_Was_Keeping.html http://www.lyrics007.com/Paddy%20Kelly%20Lyrics/Knick-Knack-Paddy-Wack%20Lyrics.html https://www.youtube.com/watch?v=raId3MOU2Es
	FW 087			
087.01:7	a onebumper at parting from Mrs Molroe in the morning	[One bumper at parting {Moll Roe in the morning}]	FW 087, 468	http://www.litscape.com/author/Thomas_Moore/One_Bumper_At_Parting.html
087.04:7	remember the filth of November,	{Guy Fawkes}	FW 087, 177, 364	http://www.jackolanterns.net/guyfawkesverse1.htm
087.06:1	dates of ould lanxiety,	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg

087.26:2	, kings of mud and tory,	{Land of Hope and Glory}	FW 087	http://en.wikipedia.org/wiki/Land_of_Hope_and_Glory https://www.youtube.com/watch?v=po dh1wht9RY
087.32:2	O'Donner. Ay! [. . .] ! Bu!	{O'Donnell Abu}	FW 054, 087, 464	http://ingeb.org/songs/proudlyn.html https://www.youtube.com/watch?v=rY 9jRmuVMYy
087.33:10	Deadman's Dark Scenery	[Deadman's Dark Scenery {or Coat}]	FW 087	
	FW 088			
088.08:6	, living, loving, breathing and sleeping	{The Rakes of Mallow}	FW 088, 095, 106, 199, 553	http://en.wikipedia.org/wiki/Rakes_of_Mallow https://www.youtube.com/watch?v=T5 PZt4oB6Ng
088.14:10	. Szerday's Son?	{Monday's Child}	FW 088, 117, 487	http://en.wikipedia.org/wiki/Monday's_Child https://www.youtube.com/watch?v=36 t_CRDz4Ac
088.28:5	, Cumbilum	{Cummilium}	FW 088, 295, 624	
088.30:1	founts of bounty playing	{Then you'll remember me}	FW 088, 135, 170, 235, 245, 276, 360, FW 460,	http://www.aria-database.com/search.php?individualAri a=897

			461, 508, 628	https://www.youtube.com/watch?v=VaA4eK3PxsI
088.30:5	there — is — a — pain — a leland in Long's gourgl ing barral? [...] gargling bubbles	{Gougane Barra}	FW 088, 093	http://www.gouganebarra.com/jjcallan.htm
	FW 089			
089.10:7	Crosscann Lorne,	{The Cruiskeen Lawn}	FW 089, 186, 587	http://www.metrolyrics.com/cruiskeen-lawn-lyrics-clancy-brothers.html https://www.youtube.com/watch?v=y6RxxTQ-riQ
089.11:1	It was corso in cursu on coarser again.	{Father O'Flynn}	FW 089, 095, 101, 183, 237, 257, 265, 279, 338, 350, 408, 419, 439, 454, 512, 562	http://www.ireland-information.com/irishmusic/fatheroflynn.shtml https://www.youtube.com/watch?v=0g1bBvTg1bU
089.12:1	we not doubt [...] on the forx [...], O'Dowd me not!	{O! doubt me not {Yellow Wat and the Fox}}	FW 089, 439	http://www.litscape.com/author/Thomas_Moore/Oh_Doubt_Me_Not.html

089.30:11	up Finn, threehatted ladder?	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkJ8
	FW 090			
090.17:8	Saturn's mountain fort?	{Slattery's Mounted Foot}	FW 090, 137, 181, 405, 581	http://en.wikipedia.org/wiki/Slattery's Mounted Foot https://www.youtube.com/watch?v=0pOwNXJkd7E
090.24:1	Like the crack that bruck the bank in Multifarnham.	{The Man That Broke the Bank at Monte Carlo}	FW 071, 090, 232, 274, 514, 538	http://en.wikipedia.org/wiki/The_Man Who Broke the Bank at Monte Carlo [song] https://www.youtube.com/watch?v=Gx1SWS1MFbU

	FW 091			
091.13:5	they might talk about Markarthy	{The British Grenadiers}	FW 091, 358	http://en.wikipedia.org/wiki/The_British_Grenadiers https://www.youtube.com/watch?v=XsW4FoRzhQw
091.22:5	coddling doom,	{Croodlin Doo}	FW 091	http://www.litscape.com/author/Eugene_Field/Croodlin_Doo.html
091.23:9	to parish by the market steak before the dorming of the mawn,	[The Dawning of the Morn {The Market Stake}]	FW 091	http://en.wikipedia.org/wiki/The_Dawning_of_the_Day https://www.youtube.com/watch?v=FtAXRTGX3ss
	FW 092			
092.15:8	, the captivating youth,	[Sweet Innisfallen, fare thee well {The captivating youth}]	FW 092, 469	http://www.musicanet.org/robokopp/eire/sweetinn.htm
092.18:4	Oirisher Rose	{My Wild Irish Rose}	FW 092	http://www.elyrics.net/read/i/irish-tenors-lyrics/my-wild-irish-rose-lyrics.html https://www.youtube.com/watch?v=HLovdrIMOqw

092.20:1	woolywags,	{Waltzing Matilda}	FW 092	http://en.wikipedia.org/wiki/Waltzing_Matilda https://www.youtube.com/watch?v=VEVKUE_ma00
092.20:4	dindy dandy sugar de candy	{Handy Spandy}	FW 092, 279, 535	http://www.mamalisa.com/?t=hes&p=1487 https://www.youtube.com/watch?v=7Aw96wDk7Ag
092.20:4	dindy dandy sugar de candy	{I shall say to a young man gay}	FW 092	
092.20:9	mechree	{Mother Machree}	FW 092, 200, 397, 426, 452, 542	http://www.traditionalmusic.co.uk/folk-song-lyrics/Mother_Machree.htm https://www.youtube.com/watch?v=VG1Bem1ajtA
092.20:9	mechree	{Widow Machree}	FW 092, 399, 456	http://www.traditionalmusic.co.uk/songster/04-widow-machree.htm#.UXwOPbXIVQo
092.21:1	postheen flowns	{Paustheen Fionn}	FW 092, 095, 100, 273, 412	http://abcnotation.com/tunePage?a=trillian.mit.edu/~jc/music/book/OFPC/ofpc_volume3.txt/0031 https://www.youtube.com/watch?v=QWgp2Rg-WsY
092.21:5	belive them of all his untiring young dames	{Believe me, if all those endearing young charms}	FW 082, 092, 519	http://en.wikipedia.org/wiki/Believe_Me,_if_All_Those_Endearing_Young_Charms

				https://www.youtube.com/watch?v=UxERpGTbKPA
092.25:5	, all all lonely,	{All Alone}	FW 092	
092.29:8	{youthsy, beautsy, hee's her chap and shey'll tell memmas when she gays whom [. . .] shayshaun.	{Youth's the Season}	FW 092	http://www.recmusic.org/lieder/get_text.html?TextId=5966 https://www.youtube.com/watch?v=idXPatFzIk
092.30:4	shey'll tell memmas when she gays whom	{Go Home and Tell Your Mother}	FW 092	https://www.youtube.com/watch?v=81oMYri_Rlw
	FW 093			
093.17:2	true venuson Esau	{Poor Old Robinson Crusoe}	FW 093, 619	http://www.rhymes.org.uk/a69-poor-old-robinson-crusoe.htm
093.27:2	. From dark Rosa Lane a sigh and a weep,	{My Dark Rosaleen}	FW 093, 351, 365, 476,	http://www.bartleby.com/101/664.html https://www.youtube.com/watch?v=hE04wYivfI0
093.27:11	, from Lesbia Looshe the beam in her eye,	[Lesbia hath a beaming eye {Nora Creina}]	FW 093, 348, 376, 512	http://www.musicanet.org/robokopp/eire/lesbiaha.htm

093.28:9	Coogan Barry	{Gougane Barra}	FW 088, 093	http://www.gouganebarra.com/jicallan.htm
093.28:9	Coogan Barry	{Kevin Barry}	FW 093, 555, 601	http://en.wikipedia.org/wiki/Kevin_Barry_(song) https://www.youtube.com/watch?v=PE8rsDLHb98
093.28:11	his arrow of song,	{The Arrow and the Song}	FW 093	http://www.poemhunter.com/poem/arrow-and-the-song-the/ https://www.youtube.com/watch?v=WwnLEkYuZLI
093.29:4	Sean Kelly's	{Kelly, the Boy from Killann}	FW 093	http://en.wikipedia.org/wiki/John_Kelly_of_Killanne https://www.youtube.com/watch?v=yWh1hPVMKP4
093.29:4	Sean [. . .] anagrim	{Sean a Dhuir a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
093.29:7	a blush at the name,	{The Memory of the Dead}	FW 034, 093, 125, 135, 310, 324, 413, 553	http://www.youtube.com/watch?v=xeSW-bKMuu8 http://www.bartleby.com/246/214.html
093.30:1	I am the Sullivan	{Are You the O'Reilly That Keeps This Hotel?}	FW 093, 578	
093.30:6	trumpeting tramp,	{Tramp, Tramp, Tramp, the Boys are Marching}	FW 078, 093, 246, 340, 343, 534	http://en.wikipedia.org/wiki/Tramp!_Tramp!_Tramp!

				https://www.youtube.com/watch?v=gV-aILDAXN4
093.30:8	, from Suffering Dufferin the Sit of her Style,	[The Lament of the Irish Emigrant {I'm sitting on the stile, Mary}]	FW 093, 147, 190-191, 250, 437, 441, 445, 493	http://www.bartleby.com/101/691.html https://www.youtube.com/watch?v=Gd1g0wjvxQk
093.31:7	, from Kathleen May Vernon her Mebbe fair efforts,	{Kathleen Mavourneen}	FW 093	http://en.wikipedia.org/wiki/Kathleen_Mavourneen https://www.youtube.com/watch?v=B3Ntc_62xKg
093.32:3	, from Fillthepot Curran his scotchlove machreether,	{Acushla Machree}	FW 093, 345	
093.33:6	Phil Adolphos the weary O, the leery, O,	{Off to Philadelphia in the Morning}	FW 073, 093, 320, 324, 330, 378, 436-437, 530	http://www.traditionalmusic.co.uk/folk-song-lyrics/Off_to_Philadelphia.htm https://www.youtube.com/watch?v=TnJuEsvNPKw
093.33:6	Phil Adolphos the weary O, the leery, O,	{The Weary Pund o'Tow}	FW 093	http://www.robertburns.org/works/364.shtml https://www.youtube.com/watch?v=YHp7x1RmS1Q
093.35:5	that bored saunter by,	{The Bowld Sojer Boy}	FW 093, 336, 380	http://mariah.stonemarche.org/livhis/bowldsojer.htm
093.35:10	Timm Finn again's weak	{Finnegan's Wake}	FW 004, 005, 006, 015,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
093.36:10	the wedding on the greene,	{The Wearing of the Green}	FW 093-094, 273, 321, 341, 345, 408, 411, 464, 516	http://en.wikipedia.org/wiki/The_Wearing_of_the_Green http://www.youtube.com/watch?v=BKnmNl1AbM
093.36:11	wedding on the greene, agirlies, the gretnass of joyboys,	{The Bridal of Malahide}	FW 093-094, 566, 583	http://digital.nls.uk/special-collections-of-printed-music/pageturner.cfm?id=91466761
	FW 094			
094.01:9	, from Pat Mullen, [...]	[Uncle Tom Cobleigh and All {Widdicombe Fair}]	FW 094	http://en.wikipedia.org/wiki/Uncle_Tom_Cobleigh

	Maldon			https://www.youtube.com/watch?v=eLaBM_3KIPg
094.05:11	. Wind broke it [. . .] plight pledged peace.	{A was an Apple Pie}	FW 094	http://en.wikipedia.org/wiki/Apple_Pie_ABC https://www.youtube.com/watch?v=Gg20ythmwW8
094.14:9	! Ena milo [. . .] woe is we!	{Eeny, meeny, miny, mo}	FW 021, 094, 261	http://en.wikipedia.org/wiki/Eeny,_meeny,_miny,_moe https://www.youtube.com/watch?v=UCWu3wQv6k8
094.23:1	So there you are now there they were, [. . .] , the four with them, [. . .] . The four of them and thank court now there were no more of them.	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
094.32:13	. Be it soon.	{If Anyone Here Wants to Treat Me to Beer}	FW 094	
	FW 095			

095.06:6	! Gone over the bays!	{Old Black Joe}	FW 095, 387	http://en.wikipedia.org/wiki/Old_Black_Joe https://www.youtube.com/watch?v=H6Tvq_0tkyw
095.06:7	over the bays!	{Over the Waves}	FW 095	https://www.youtube.com/watch?v=RW-E86ZOrAM
095.07:1	ginabawdy meadabawdy!	{Comin' through the Rye}	FW 025, 095, 231, 329, 523, 578	https://en.wikipedia.org/wiki/Comin'_Thro'_the_Rye https://www.youtube.com/watch?v=wY2vyx_ZZn0
095.10:6	jonnies to be her jo?	{John Anderson, My Jo}	FW 095, 105, 215, 318, 413	http://www.robertburns.org/works/268.shtml https://www.youtube.com/watch?v=vLuKGirgIs
095.10:7	to be her jo?	{Little Annie Rooney}	FW 007, 095, 105, 327, 426, 548	http://monologues.co.uk/musichall/Songs-L/Little-Annie-Rooney.htm https://www.youtube.com/watch?v=2Xloe8san7c
095.13:14	, heaving up the Kay Wall	{Weel May the Keel Row}	FW 064, 095, 329, 427	http://en.wikipedia.org/wiki/The_Keel_Row https://www.youtube.com/watch?v=kV5JbDJXwyM
095.17:12	pawsdeen fiunn!	{Paustheen Fionn}	FW 092, 095, 100, 273, 412	http://abcnotation.com/tunePage?a=trillian.mit.edu/~jc/music/book/OFC/ofpc_volume3.txt/0031

				https://www.youtube.com/watch?v=QWgp2Rg-WsY
095.25:2	pure mountain dew	{The Mountain Dew}	FW 095, 136, 277, 372	http://en.wikipedia.org/wiki/Good_Old_Mountain_Dew https://www.youtube.com/watch?v=ug8p5pVsj9U
095.27:11	, unguam and nunguam and lunguam again,	{Father O'Flynn}	FW 089, 095, 101, 183, 237, 257, 265, 279, 338, 350, 408, 419, 439, 454, 512, 562	http://www.ireland-information.com/irishmusic/fatheroflynn.shtml https://www.youtube.com/watch?v=0g1bBvTg1bU
095.35:5	living and lying and rating and riding	{The Rakes of Mallow}	FW 088, 095, 106, 199, 553	http://en.wikipedia.org/wiki/Rakes_of_Mallow https://www.youtube.com/watch?v=T5PZt4oB6Ng
095.36:3	. And all the buds in the bush.	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
	FW 096			
096.01:3	. Harik! [. . .] in the parik!	{Cock a Doodle Doo}	FW 096, 244, 461, 584,	http://en.wikipedia.org/wiki/Cock_a_doodle_doo

			595	https://www.youtube.com/watch?v=mgruLV66qyo
096.13:6	<i>, a drahereen o machree!,</i>	{Draherin O Machree}	FW 096	http://www.bartleby.com/250/40.html
096.13:11	(peep!) [. . .] (peepette!)	{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ
096.14:1	meeting waters	{The Meeting of the Waters}	FW 096, 159, 203, 305, 345, 446, 466, 471-472, 505, 587, 605	http://www.traditionalmusic.co.uk/song-midis/Meeting_of_the_Waters_(Original).htm#.UXVsBbXlvQo https://www.youtube.com/watch?v=XVcwToW6chk
096.19:12	. Pool loll Lolly!	{Pov' Lil Lolo}	FW 096	
096.22:3	her kindness pet and the shape of OOOOOOOOO Ourang's time.	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg

	FW 097			
097.36:2	with houx and epheus and measured with missiles too	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421, 465, 468, 502, 505, 556, 588, 616	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy https://www.youtube.com/watch?v=FxH60hIb9TM
	FW 098			
098.03:5	. The noase or the loal had dreven him blem,	{Do Ye Ken John Peel?}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324, 329, 333, 334, 339, 461, 485	http://en.wikipedia.org/wiki/John_Peel_(huntsman)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xtl5L_jfe4k
098.11:3	(first house all flattyy: the king, eleven sharps)	{God Save the King}	FW 098, 240, 350-351, 498, 499	http://www.songlyrics.com/john-wesley-harding/god-save-the-king-lyrics/ https://www.youtube.com/watch?v=bdgt54DziH4
098.22:6	buoyant waters,	{Boyne Water}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	http://en.wikipedia.org/wiki/The_Boyne_Water

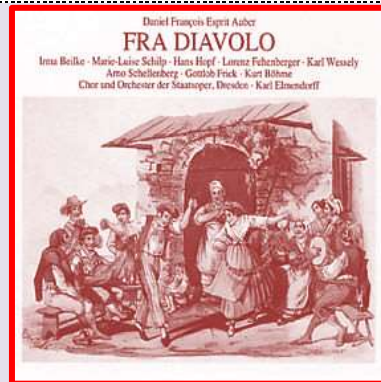
				https://www.youtube.com/watch?v=at7OAhJmzuE
	FW 099			
099.01:6	glowworm gleam.	{The Young May Moon}	FW 065, 099, 201, 245, 267, 318, 436	http://www.bartleby.com/101/582.html https://www.youtube.com/watch?v=H7a6Y5iDk4A
099.20:2	. Mumpty! Mike room for Rumpty!	{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXyA
	FW 100			

100.02:7	! Shall their hope then be silent or Macfarlane lack of lamentation?	[Shall the harp then be silent? {Macfarlane's Lamentation}]	FW 100, 454	http://www.musicanet.org/robokopp/eire/shallthe.htm
100.06:4	Paisdinernes [...] Fiounnisgehaven.	{Paustheen Fionn}	FW 092, 095, 100, 273, 412	http://abcnotation.com/tunePage?a=trillian.mit.edu/~jc/music/book/OFFPC/ofpc_volume3.txt/0031 https://www.youtube.com/watch?v=QWgp2Rg-WsY
100.07:6	Ballyhooly	{The Ballyhooly Blue Ribbon Army}	FW 100, 219, 555, 608	http://digital.nls.uk/broadsides/broadsides.cfm/id/15075
100.21:1	swinglowswaying	{Swing Low, Sweet Chariot}	FW 100, 279, 359	http://en.wikipedia.org/wiki/Swing_Low,_Sweet_Chariot https://www.youtube.com/watch?v=GSb273c9tm4
	FW 101			
101.09:4	? Toemaas, mark oom for yor ounckel!	{Tommy, Make Room for Your Uncle}	FW 101	http://www.traditionalmusic.co.uk/songster/08-tommy-make-room-for-your-uncle.htm#.UXwtl7XIVQo
101.17:5	colleen bawl	{The Colleen Bawn}	FW 039, 101, 224, 384,	http://en.wikipedia.org/wiki/The_Colleen_Bawn

			385, 397, 438	https://www.youtube.com/watch?v=auXLF24uKeo
101.34:9	till one one and one ten and one hundred again,	{Father O'Flynn}	FW 089, 095, 101, 183, 237, 257, 265, 279, 338, 350, 408, 419, 439, 454, 512, 562	http://www.ireland-information.com/irishmusic/fatheroflynn.shtml https://www.youtube.com/watch?v=0g1bBvTg1bU
	FW 102			
102.11:1	little bolero boa	{Lilliburlero}	FW 034, 066, 083, 102, 176, 206, 618	http://en.wikipedia.org/wiki/When_Irish_Eyes_Are_Smiling https://www.youtube.com/watch?v=WgOCPifM-p8
102.12:2	, specks on her yeux, [. . .] Parisienne's cockneze,	{Ride a cock horse}	FW 040, 102, 104, 121, 348-349, 363	http://en.wikipedia.org/wiki/Ride_a_cock_horse_to_Banbury_Cross https://www.youtube.com/watch?v=tQt4aFacEG0
102.12:2	, specks on her yeux, [. . .] Parisienne's cockneze,	{I've Got Rings on My Fingers}	FW102, 104, 348-349	http://en.wikipedia.org/wiki/I've_Got_Rings_On_My_Fingers https://www.youtube.com/watch?v=iWog0KzfWNM
102.13:6	, a vaunt her straddle from	{This is the way the ladies	FW 007, 040, 102, 140,	http://www.rhymes.org.uk/a102-this-is-the-way-the-ladies-ride.htm

	Equerry Egon,	ride}	257, 490, 554, 583	https://www.youtube.com/watch?v=2x_WjiaI9jE
102.22:12	! But there's a little lady waiting	{There's a Mother Always Waiting}	FW 102	http://www.metrolyrics.com/theres-a-mother-always-waiting-at-home-lyrics-johnny-cash.html https://www.youtube.com/watch?v=WgsURpf1HhY
102.24:4	. For her holden [. . .] back.	{Her Golden Hair Was Hanging Down Her Back}	FW 102	http://www.traditionalmusic.co.uk/sonoster/44-and-her-golden-hair-was-hanging-down-her-back.htm#.UXwu4rXIvQo https://www.youtube.com/watch?v=wOCA6vm6oGs
102.26:6	. And ilk a those dames had her rainbow huemoures	{As I was going to St. Ives}	FW 012, 102, 147, 215, 252, 291, 330, 390, 523, 552, 614	http://en.wikipedia.org/wiki/As_I_was_going_to_St_Ives https://www.youtube.com/watch?v=MLb2KDAITII
	FW 103			
103.01:1	At Island Bridge she met her tide.	{The Croppy Boy}	FW 103, 229, 516	http://en.wikipedia.org/wiki/The_Croppy_Boy http://www.youtube.com/watch?v=QMx1IXgUKc

103.09:13	we have hanged our hearts in her trees;	{There Is a Tavern in the Town}	FW 103, 311, 599	http://www.ezfolk.com/lyrics/qrst/t/t/here-is-a-tavern-in-the-town/there-is-a-tavern-in-the-town.html http://www.youtube.com/watch?v=CnVkj41ybnE
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5. FW Episode FIVE (22 pages, from 104 to 125)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 104			
104.06:7	<i>, Rockabill Booby in the Wave Trough,</i>	{Rockabye, baby}	FW 104, 211, 248, 278, 294, 331, 420, 472, 546, 582	http://en.wikipedia.org/wiki/Rock-a-bye_Baby https://www.youtube.com/watch?v=yVLDi-FFjVo
104.07:6	<i>, Here's to the Relicts of All Decencies,</i>	{The Hat Me Father Wore}	FW 104, 340	http://www.traditionalmusic.co.uk/songster/14-the-hat-me-father-wore.htm#UXzn27XIvQo https://www.youtube.com/watch?v=KH7E5rCgS3k
104.13:5	<i>, Arcs [. . .] on the Flur,</i>	{Ride a cock horse}	FW 040, 102, 104, 121, 348-349, 363	http://en.wikipedia.org/wiki/Ride_a_cock_horse_to_Banbury_Cross https://www.youtube.com/watch?v=tQ

				t4aFacEG0
104.13:5	, <i>Arcs</i> [...] <i>on the Flur,</i>	{I've Got Rings on My Fingers}	FW102, 104, 348-349	http://en.wikipedia.org/wiki/I've_Got_Rings_On_My_Fingers https://www.youtube.com/watch?v=iWog0KzfWNM
104.15:2	, <i>Peter Peopler</i> [...] <i>Poppolin,</i>	{Peter Piper}	FW 104, 112, 346, 616	http://en.wikipedia.org/wiki/Peter_Piper https://www.youtube.com/watch?v=6CMHrDDWado
104.18:2	<i>My Hoonsbood</i> [...] <i>Has the Hour)</i>	[Ne'er ask the hour, what it is to us {My husband's a journey to Portugal gone}]	FW 104	http://www.musicanet.org/robokopp/eire/neeraskt.htm
104.21:3	<i>the Coombing of the Cammmels</i>	{The Campbells Are Coming}	FW 022, 104	http://www.bbc.co.uk/arts/robertburns/works/the_campbells_are_coming/ https://www.youtube.com/watch?v=N2mX7ZRShcw
104.24:7	; <i>Gettle Nettie,</i>	{Gentle Annie}	FW 104	http://en.wikipedia.org/wiki/Gentle_Annie_(song) https://www.youtube.com/watch?v=LeotNeLasag
104.24:9	, <i>Thrust him not,</i>	{The Gipsy's Warning}	FW 104	http://www.lizlyle.lofgrens.org/RmOISngs/RTOS-GypsyWarning.html https://www.youtube.com/watch?v=kF78JmPa6vg

104.24:12 – 105.01	<i>, When the Myrtles [. . .] Bloccus's Line,</i>	{Anacreon in Heaven}	FW 104, 279	http://en.wikipedia.org/wiki/To_Anacreon_in_Heaven https://www.youtube.com/watch?v=31-n64NWHs4
	FW 105			
105.06:7	<i>O'Jerusalem</i>	{The Holy City}	FW 105, 355, 406	http://en.wikipedia.org/wiki/The_Holy_City_(song) https://www.youtube.com/watch?v=28LIXGF2d1o
105.06:5	<i>, He's my O'Jerusalem and I'm his Po,</i>	{Little Annie Rooney}	FW 007, 095, 105, 327, 426, 548	http://monologues.co.uk/musichall/Songs-L/Little-Annie-Rooney.htm https://www.youtube.com/watch?v=2Xloe8san7c
105.06:5	<i>, He's my O'Jerusalem and I'm his Po,</i>	{John Anderson, My Jo}	FW 095, 105, 215, 318, 413	http://www.robertburns.org/works/268.shtml https://www.youtube.com/watch?v=vLuKGirgIs
105.11:1	<i>Orel Orel the King of Orlbrdsz,</i>	{The Wren, the Wren, the king of all birds}	FW 044, 045, 046, 105, 256, 340, 348, 355, 363, 376, 430, 431, 504	http://www.musicanet.org/robokopp/scottish/thewren.htm https://www.youtube.com/watch?v=hX7icoFY0U0
105.12:3	<i>, Drink to Him, My Juckey,</i>	{Drink to her who long	FW 105	http://www.musicanet.org/robokopp/

		{Heigh ho! My Jackey!}}		eire/drinktoh.htm
105.12:9	<i>Dhoult Bemine Thy Winnowing Sheet,</i>	[If thou'lt be mine, the treasures of air {The winnowing sheet}]	FW 105	http://www.famous-love-poems.com/if-thoult-be-mine-by-thomas-moore/ https://www.youtube.com/watch?v=7LEKDNjxCIE
105.15:1	<i>Da's a Daisy so Guimea your Handsel too,</i>	[A Bicycle built for Two {Daisy Bell}]	FW 105, 450	http://en.wikipedia.org/wiki/Daisy_Bell https://www.youtube.com/watch?v=78MKBHR3NbU
105.18:6	<i>, My Old Dansh,</i>	{My Old Dutch}	FW 105, 364, 459	http://en.wikipedia.org/wiki/My_Old_Dutch_song https://www.youtube.com/watch?v=q2tsp5gNO3U
105.19:9	<i>He Calls Me his Dual of Ayessha,</i>	{The Jewel of Asia}	FW 105	http://archive.org/details/jewelofasianewmu00engla
105.21:1	<i>Lapps for Finns This Funnycoon's Week,</i>	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
105.27:5	<i>Lift in the Lude,</i>	{The Rift within the Lute}	FW 105	http://www.poemtree.com/poems/AllinAll.htm
105.29:10	<i>, Inn the Gleam of Waherlow,</i>	{In the Glen of Aherlow}	FW 105	http://en.wikipedia.org/wiki/Glen_of_Aherlow_(song) https://www.youtube.com/watch?v=5QV8PAQVUUM
	FW 106			
106.01:5	<i>, Of all the Wide Torsos in all the Wild Glen,</i>	{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA

106.01:5	<i>, Of all the Wide Torsos in all the Wild Glen, O'Donogh, White Donogh,</i>	[Of all the fair months that round the sun {Song of O'donohue's Mistress} {The great and little mountain}]	FW 106	http://www.musicanet.org/robokopp/eire/ofallthe.htm
106.02:9	<i>, I'm the Stitch [. . .] Without Mom,</i>	{You're the Cream in My Coffee}	FW 106	http://en.wikipedia.org/wiki/You're_the_Cream_in_My_Coffee https://www.youtube.com/watch?v=cL1Sr7wxqag
106.06:4	<i>, A Boob [. . .] was Reaping,</i>	{The Angel's Whisper}	FW 106	http://www.traditionalmusic.co.uk/songster/01-the-angels-whisper.htm#.UX0ArLXIvQo
106.14:9	<i>, As Lo Our Sleep,</i>	[As slow our ship {The Girl I Left Behind Me}]	FW 106, 383	http://www.poemhunter.com/poem/as-slow-our-ship/
106.16:9	<i>Wet Week Welikin's Douchka Marianne,</i>	{McGilligan's Daughter Mary Ann}	FW 009, 012, 106, 133	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=424 https://www.youtube.com/watch?v=tdmlog3PKOE
106.16:9	<i>Wet Week Welikin's Douchka Marianne,</i>	{Villikins and His Dinah}	FW 106, 250	http://mudcat.org/@displaysong.cfm?SongID=7542 https://www.youtube.com/watch?v=GnY8zf2Trbw
106.19:5	<i>, Chee Chee Cheels on their China Miction,</i>	{Chin Chin Chinaman}	FW 057, 058, 075, 082, 106, 131, 272, 304, 336,	https://www.youtube.com/watch?v=kuAfeBPZZKc

			465, 485, 608, 611, 615	
106.20:3	<i>, Lumptytumptumpty had a Big Fall,</i>	{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
106.26:2	<i>, Exat Delvin Renter Life,</i>	{The Rakes of Mallow}	FW 088, 095, 106, 199, 553	http://en.wikipedia.org/wiki/Rakes_of_Mallow https://www.youtube.com/watch?v=T5PZt4oB6Ng
106.26:6	<i>, The Flash [. . .] Hair On Fire,</i>	{The time I've lost in wooing}	FW 106, 509, 602-603	http://www.bartleby.com/337/1009.html
106.26:6	<i>, The Flash [. . .] Hair On Fire,</i>	{There's Hair Like Wire}	FW 004, 106, 169, 289, 328, 516	
106.27:8	<i>, His is the House that</i>	{The House That Jack Built}	FW 008-010, 018, 080,	http://en.wikipedia.org/wiki/This_Is_the_House_That_Jack_Built

	<i>Malt Made,</i>		106, 205, 271, 274, 369, 375, 439, 476, 511, 580	https://www.youtube.com/watch?v=hGP8wqE0Kkg
	FW 107			
107.17:4	with guns like drums	{Johnny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjiZGo
	FW 108			
108.05:11	, by a rightdown regular racer	{A right down regular royal Queen}	FW 019, 108, 291, 381, 424	https://www.youtube.com/watch?v=ye38d7HJO3E
	FW 110			
110.24:1	life's old sahat song,	{Love's Old Sweet Song}	FW 110, 161, 231, 398	http://en.wikipedia.org/wiki/Love's_Old_Sweet_Song http://www.incallander.co.uk/scottishsongs/song28.htm

				https://www.youtube.com/watch?v=r0ROJEeZof0
	FW 111			
111.02:7	, a dual a duel to die to day,	{I've a terrible lot to do today}	FW 067, 111, 257, 381	
111.33:5	lookmelittle likemelong	{Love Me Little, Love Me Long}	FW 007, 111, 208	http://www.poetryfoundation.org/poem/180653
	FW 112			
112.08:2	pick a peck	{Peter Piper}	FW 104, 112, 346, 616	http://en.wikipedia.org/wiki/Peter_Piper https://www.youtube.com/watch?v=6CMHrDDWado
112.08:2	pick a peck of kindlings yet from the sack of auld hensyne.	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aL

				AAHs1ohxg
112.09:1	Lead, kindly fowl!	{Lead, Kindly Light}	FW 112, 179, 594, 595	http://en.wikipedia.org/wiki/Lead,_Kindly_Light https://www.youtube.com/watch?v=DZzKLZITZ0Y
112.32:1	jotty young watermark:	{The Jolly Young Waterman}	FW 043, 112, 447	http://www.contemplator.com/sea/waterman.html https://www.youtube.com/watch?v=t5SVFus1pZk
	FW 113			
113.35:5	when Christmas comes his once a year.	{Christmas Comes but Once a Year}	FW 113	https://www.youtube.com/watch?v=aMULvzkBHus
	FW 114			
114.36:3	the Battle of the Boyne	{Boyne Water}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	http://en.wikipedia.org/wiki/The_Boyne_Water https://www.youtube.com/watch?v=at7QAhImzuE
114.36:3	the Battle of the Boyne	{The Battle of the Boyne}	FW 098, 114, 130, 137,	https://www.youtube.com/watch?v=o1KggmYgHKY

			337, 341, 361, 372, 538	
	FW 115			
115.06:5	, your lark in clear air.	{The Lark in the Clear Air}	FW 115, 381, 624	http://www.ireland-information.com/irishmusic/thelarkintheclearair.shtml https://www.youtube.com/watch?v=Iu12vcbjGHA
	FW 116			
116.11:3	. We are not corknered yet, dead hand!	{Thou Art not Conquered Yet, Dear Land}	FW 116	
116.12:6	, the froggy jew,	{The Foggy Dew}	FW 024, 116, 277, 367, 428	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=dSs2VIBfOUo
116.13:4	in Dumbil's fair city	{Cockles and Mussels}	FW 041, 116, 538	http://en.wikipedia.org/wiki/Molly_Malone http://www.youtube.com/watch?v=ruNdU6bGE5E

116.15:6	the oldowth guns	{My Old Howth Gun}	FW 025, 116	http://martindardis.com/me_old_howth_gub_lyrics_chords.html http://www.youtube.com/watch?v=s3FgmAd9UTs
116.16:1	the bold O' Dwyer.	{Sean a Dhui a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
116.16:1	the bold O' Dwyer.	{Bold O'Dwyer}	FW 116	
	FW 117			
117.01:2	. Thief us the night, [. . .] mine!	{Stille wie die Nacht}	FW 117, 236	http://www.recmusic.org/lieder/get_text.html?TextId=1530 https://www.youtube.com/watch?v=Zr0yY99FDMk
117.05:3	menday's daughter;	{Monday's Child}	FW 088, 117, 487	http://en.wikipedia.org/wiki/Monday's_Child https://www.youtube.com/watch?v=36t_CRDz4Ac
117.06:10	lose and win again, [. . .] grown in again.	{Old Michael Finnegan}	FW 117, 121, 272, 358, 580	http://en.wikipedia.org/wiki/Michael_Finnegan_(song) https://www.youtube.com/watch?v=j1qlOaxdy9s
117.10:12	! The olold stoliolum!	{Tell Me the Old Old Story}	FW 117	http://cyberhymnal.org/htm/t/e/tellmooos.htm

				https://www.youtube.com/watch?v=2jWAPyxnfFE
117.16:3	nozy Nanette	{No, No, Nanette}	FW 117, 567	http://en.wikipedia.org/wiki/No,_No,_Nanette https://www.youtube.com/watch?v=KM4f8AXstrY
117.17:13	the souffsouff blows her peaties up and a claypot wet for thee,	{Polly, put the kettle on}	FW 023, 117, 161, 229, 236, 330, 332, 372, 585	http://en.wikipedia.org/wiki/Polly_Put_the_Kettle_On https://www.youtube.com/watch?v=GT7T4tJzuZk
117.23:6	three jeers for the grape, vine and brew	[Columbia, the Gem of the Ocean {Three Cheers for the Red, White, and Blue}]	FW 117	http://en.wikipedia.org/wiki/Columbia,_the_Gem_of_the_Ocean https://www.youtube.com/watch?v=siHfQGN3JTs
	FW 119			
119.30:6	, a tea anyway for a tryst someday,	{Tea for Two}	FW 065, 119, 145, 246, 260, 332, 384, 457, 584, 603, 620	http://en.wikipedia.org/wiki/Tea_for_Two_(song) http://www.youtube.com/watch?v=y0zc7x434Aw
	FW 120			

120.20:10	back to Athens:	{Come Back to Erin}	FW 021, 022, 120, 144, 232, 312, 315, 320, 421, 427, 428, 446, 510	http://www.youtube.com/watch?v=IS5QXouYQTs
	FW 121			
121.14:10	(here keen again [. . .] sensesound kin again)	{Old Michael Finnegan}	FW 117, 121, 272, 358, 580	http://en.wikipedia.org/wiki/Michael_Finnegan_(song) https://www.youtube.com/watch?v=j1qlOaxdy9s
121.22:6	to see [. . .] a corkhorse,	{Ride a cock horse}	FW 040, 102, 104, 121, 348-349, 363	http://en.wikipedia.org/wiki/Ride_a_cock_horse_to_Banbury_Cross https://www.youtube.com/watch?v=tQt4aFacEG0
	FW 123			
123.02:3	(why, O why, O why?):	{Why Did I Kiss That Girl?}	FW 123, 203	https://www.youtube.com/watch?v=X-S1n6KLL_A
	FW 124			

124.32:11	sailor [. . .] to the fill.	{Requiem}	FW 124	http://en.wikipedia.org/wiki/Requiem http://www.bartleby.com/103/15.html https://www.youtube.com/watch?v=FXxgAQnW6YU
	FW 125			
125.11:5	Totty Askinses.	{Tommy Atkins}	FW 125, 241, 281, 350, 436, 588	http://www.halhkmusic.com/gaietygirl/agg11.html
125.16:12	he could have, [. . .] as Essex bridge.	{The Memory of the Dead}	FW 034, 093, 125, 135, 310, 324, 413, 553	http://www.youtube.com/watch?v=xESW-bKMuu8 http://www.bartleby.com/246/214.html



6. FW Episode Six (43 pages, from 126 to 168)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 127			
127.06:2	she hung him out billbailey;	{Bill Bailey, Won't You Please Come Home?}	FW 127, 177, 317, 448, 480	http://en.wikipedia.org/wiki/Won't_You_Come_Home_Bill_Bailey https://www.youtube.com/watch?v=OthWvIBBDhg
127.26:9	, oxhide on Iren;	{The Exile of Erin}	FW 127, 148-149, 168, 392	http://www.traditionalmusic.co.uk/songster/32-the-exile-of-erin.htm#.UX0hLrXlvQo https://www.youtube.com/watch?v=UlgBZTe3E6g
	FW 128			

128.25:7	; can dance the O'Bruin's polerpasse	{You Should See Me Dance the Polka}	FW 128, 341, 513	https://www.youtube.com/watch?v=T_CQOpzNhLg
	FW 129			
129.01:3	drinkthedregs kink;	{The Thirty-two Counties}	FW 129, 343	https://www.youtube.com/watch?v=ct6fxHtOSvk
129.07:15	sing a song a sylble;	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvyfduZecVk
129.11:5	; Roderick, Roderick, Roderick, O,	{Roderick O'Dwyer}	FW 129	http://www.musicnotes.com/sheetmusic/mtdFPE.asp?ppn=MN0019671&ref=google
129.14:7	sollyeye airly blew ye;	{Johnny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjZGo
129.18:2	dump your hump;	{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093,	http://en.wikipedia.org/wiki/Humpty_Dumpty

			105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=h1fiPIhGXYA
129.26:3	; we saw thy farm at Useful Prine, Domhnall, Domhnall;	[I saw thy form in youthful prime {Domnhall}]	FW 129	http://www.kalliope.org/en/digt.pl?longdid=moore2000082941
129.30:3	Giroflee Giroflaa;	{Girofle, Girofla}	FW 129	http://comptines.tv/girofl%C3%A9,_girofla https://www.youtube.com/watch?v=yWQbyG4qQOI
	FW 130			
130.02:4	browbenders	{Brow Bender}	FW 130	http://www.mamalisa.com/?t=hes&p=2072

130.03:3	youlasses and yeladst	{Come, lasses and lads}	FW 130, 272, 290, 341	http://www.folk-lyrics.co.uk/Lyrics/ComeLassesAndLads https://www.youtube.com/watch?v=2j-Ai4pQ4f0
130.03:5	yeladst glimse of Even;	[Though the last glimpse of Erin with sorrow I see {The Coolin}]	FW 130, 130, 392, 394, 408, 447	http://www.irishmusicforever.com/though-the-last-glimpse-of-erin-with-sorrow-poem http://www.youtube.com/watch?v=TFu2mggRpiU
130.10:2	; Gone Where Glory Waits Him(	[Gone where glory waits thee {The Maid of the Valley}]	FW 130, 526	http://www.poetry-love-poems.com/moore/go-where-glory-waits-thee.php https://www.youtube.com/watch?v=zG0MuQIoxXg&playnext=1&list=PL4E5B99AA6B477A2F&feature=results_main
130.13:4	the buttle of the bawn;	{The Battle of the Boyne}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	https://www.youtube.com/watch?v=o1KggmYgHKY
130.23:12	the viled ville of Barnehulme has dust turned to brown;	{The Wild Man from Borneo Has Just Come to Town}	FW 130, 331, 345, 358, 382, 415, 481, 482, 502	http://www.sing365.com/music/lyrics/nsf/Wild-Man-From-Borneo-lyrics-Kinky-Friedman/1CF8E030DC980CD748256AB500267DA7 https://www.youtube.com/watch?v=wpvC7U42rlo
130.26:1	long gunn but not for	{Dixie}	FW 061, 130	http://en.wikipedia.org/wiki/Dixie_(song)

	cotton;			ongl https://www.youtube.com/watch?v=zeLoa1gwCU
130.33:2	last trade overseas; [. . .] Glintylook, [. . .]; Elin's flee	[Though the last glimpse of Erin {The Coolin}]	FW 130, 130, 392, 394, 408, 447	http://www.irishmusicforever.com/though-the-last-glimpse-of-erin-with-sorrow-poem http://www.youtube.com/watch?v=TFu2mzgRpiU
	FW 131			
131.05:10	topperairy;	{It's a Long Way to Tipperary}	FW 009, 131, 202, 228, 595	https://en.wikipedia.org/wiki/It's_a_Long_Way_to_Tipperary https://www.youtube.com/watch?v=uSODzZ2QZWc
131.14:11	; married [. . .]; till he was buried howhappy was he	{When We Are Married}	FW 131	http://www.traditionalmusic.co.uk/songster/61-when-we-are-married.htm#UX1mmbXIvQo
131.14:11	; married [. . .]; till he was buried howhappy was he	{Needles and Pins}	FW 006, 131, 210, 336	
131.20:1	a lover of arbuties;	{My Love's an Arbutus}	FW 131	http://www.joe-offer.com/folkinfo/songs/71.html https://www.youtube.com/watch?v=l5

				X75ti1ChM
131.34:6	chinchin	{Chin Chin Chinaman}	FW 057, 058, 075, 082, 106, 131, 272, 304, 336, 465, 485, 608, 611, 615	https://www.youtube.com/watch?v=kuAfeBPZZKc
	FW 132			
132.17:4	; harrier, marrier, terrier, tav;	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker_Tailor
	FW 133			
133.07:5	Roseoogreedy (mite's) little hose;	{Sweet Rosie O'Grady}	FW 133, 445	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=348 https://www.youtube.com/watch?v=nKsU6K4RCUc
133.08:12	Liebsterpet	{Liebestod}	FW 017, 018, 040, 057, 133, 304, 388, 398, 424	http://en.wikipedia.org/wiki/Liebestod https://www.youtube.com/watch?v=_mOA8pZ_I4M
133.25:3	baabaa blacksheep	{Baa, baa, black sheep}	FW 051, 133, 148, 279,	http://en.wikipedia.org/wiki/Baa,_Baa,_Black_Sheep

			300, 301	https://www.youtube.com/watch?v=g3xtMZvG2WI
133.26:4	Mac Milligan's daughter	{McGilligan's Daughter Mary Ann}	FW 009, 012, 106, 133	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=424 https://www.youtube.com/watch?v=tdmlog3PKOE
133.27:11	,the boys of wetford	{The Boys of Wexford}	FW 133	http://en.wikipedia.org/wiki/The_Boys_of_Wexford https://www.youtube.com/watch?v=SmbTjeowz4k
	FW 134			
134.04:7	hush the buckers up;	{Push the business on}	FW 012, 134	http://www.traditionalmusic.co.uk/traditional-games-2/traditional-games-2%20-%200187.htm#_UXpTH7XlvQo
134.36:9	; the king [. . .] gun they goes;	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk

	FW 135			
135.06:5	, washes his fleet in annacrwater; [...] missed a porter	{The Sun Shines Bright on Mrs. Porter}	FW 135, 560	http://greatwarfiction.wordpress.com/2007/03/28/mrs-porter/ https://www.youtube.com/watch?v=IOWcu-8AGOs
135.06:10	; whou missed a porter [...] stand for Sue?;	{O Mister Porter, Whatever Shall I Do?}	FW 135, 222, 257, 335, 493, 560, 571	http://www.musicmiles.com/oh_mr_porter!.htm https://www.youtube.com/watch?v=e-RpyLmIn3k
135.08:10	; Dutchlord, Dutchlord, overawes us;	{Deutschland über Alles}	FW 135	https://en.wikipedia.org/wiki/Deutschlandlied https://www.youtube.com/watch?v=pEdoLKknCi0&bpctr=1367158323
135.12:11	trinity left	{At Trinity Church I Met My Doom}	FW 007, 071, 102-103, 135, 173, 240, 326, 498, 548, 588, 624	http://lyricsplayground.com/alpha/songs/a/attrinitychurch.shtml
135.12:11	trinity left	{Waiting at the Church}	FW 135, 249	http://en.wikipedia.org/wiki/Waiting_at_the_Church https://www.youtube.com/watch?v=AtAEWmiwb8
135.12:8	while he has trinity left behind him	{The Girl I Left Behind Me}	FW 009, 106, 135, 184, 234, 341, 476, 510	http://en.wikipedia.org/wiki/The_Girl_I_Left_Behind

				https://www.youtube.com/watch?v=eIw8m9ogIKE
135.24:8	, are plenty here today;	{The Memory of the Dead}	FW 034, 093, 125, 135, 310, 324, 413, 553	http://www.youtube.com/watch?v=xesW-bKMuu8 http://www.bartleby.com/246/214.html
135.32:7	; when older links [...] resemble she;	{Then you'll remember me}	FW 088, 135, 170, 235, 245, 276, 360, 460, 461, 508, 628	http://www.aria-database.com/search.php?individualAria=897 https://www.youtube.com/watch?v=VaA4eK3PxsI
	FW 136			
136.20:5	; the light of other days,	{Oft in the stilly night}	FW 040, 136, 192, 235	http://www.poemhunter.com/poem/oft-in-the-stilly-night/ https://www.youtube.com/watch?v=ea2SgqvK-6o
136.26		{Caller Herring}	FW 136, 394	http://www.rampantscotland.com/songs/blsongs_herring.htm https://www.youtube.com/watch?v=oFtXrT5sxRk
136.36:7	moontaen view,	{The Mountain Dew}	FW 095, 136, 277, 372	http://en.wikipedia.org/wiki/Good_Old_Mountain_Dew

				https://www.youtube.com/watch?v=ug8p5pVsj9U
	FW 137			
137.01:7	boinyn water;	{Boyne Water}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	http://en.wikipedia.org/wiki/The_Boyne_Water https://www.youtube.com/watch?v=at7OAhJmzuE
137.09:5	sadurn's mounted foot;	{Slattery's Mounted Foot}	FW 090, 137, 181, 405, 581	http://en.wikipedia.org/wiki/Slattery's_Mounted_Foot https://www.youtube.com/watch?v=0pOwNXJkdZE
137.31:2	his stacks a'rye;	{Stack o' Barley}	FW 137, 472	https://www.youtube.com/watch?v=vOdBjyonUZ0
	FW 138			
138.30:5	whome sweetwhome;	{Home, sweet Home}	FW 080, 138, 173, 358, 398, 443, 465, 494, 533, 609	http://en.wikipedia.org/wiki/Home!_Sweet_Home! https://www.youtube.com/watch?v=7SBV1PeMfKY

	FW 139			
139.16 ff.		{The Bells of Shandon} (parody)	FW 139, 140-141, 257, 393, 431, 445, 483, 557- 558	http://www.bartleby.com/250/83.html https://www.youtube.com/watch?v=GTUv9UGKem8
139.19 ff.		{ Pretty Molly Brannigan} (parody)	FW 006, 139, 204, 336, 442, 451, 596	http://www.lyrics007.com/Unknown%20Lyrics/Molly%20Brannigan%20Lyrics.html https://www.youtube.com/watch?v=62Xdp66LJXg
	FW 140			
140.18:11	<i>we'll go riding acope- acurly,</i>	{This is the way the ladies ride}	FW 007, 040, 102, 140, 257, 490, 554, 583	http://www.rhymes.org.uk/a102-this-is-the-way-the-ladies-ride.htm https://www.youtube.com/watch?v=2x_WjjaI9jE
140-141 <i>passim.</i>		{The Bells of Shandon} (parody)	FW 139, 140-141, 257, 393, 431, 445, 483, 557- 558	http://www.bartleby.com/250/83.html https://www.youtube.com/watch?v=GTUv9UGKem8

	FW 141			
141.04 – 141.07		{The Bells of Shandon}	FW 139, 140-141, 257, 393, 431, 445, 483, 557- 558	http://www.bartleby.com/250/83.html https://www.youtube.com/watch?v=GTUv9UGKem8
141.09:8	jackinjills	{Jack and Jill}	FW 061, 141, 211, 290, 318, 462, 589	http://en.wikipedia.org/wiki/Jack_and_Jill_(nursery_rhyme) https://www.youtube.com/watch?v=lsbFIYSK26E
141.27:2	: Pore ole Joe!	{Poor Ole Joe}	FW 141	http://www.maxilyrics.com/bzn-poor-old-joe-lyrics-13fa.html http://www.youtube.com/watch?v=IUh68Ycmhto
141.28:7	Summon In The Housesweep Dinah?	{Someone's in the House with Dinah}	FW 141, 175	http://en.wikipedia.org/wiki/I've_Been_Working_on_the_Railroad https://www.youtube.com/watch?v=2zdTxrCJ1mc
141.32:9	if me ask and can could speak	{If Those Lips Could Only Speak}	FW 141	http://www.maxilyrics.com/foster-%26-allen-if-those-lips-could-only-speak-lyrics-5f88.html https://www.youtube.com/watch?v=pFYq_Fgn9dE

141.33:10	. I am your honey honeysugger [. . .] tha Bay	{You Are the Honeysuckle, I Am the Bee}	FW 141	http://lyricsplayground.com/alpha/songs/t/thehoneysuckleandthebee.shtml https://www.youtube.com/watch?v=1D0ZDjHBZ1A
	FW 143			
143.01:8	, coach and four, Sweet Peck-	{The Lowbacked Car}	FW 143, 223	http://www.james-joyce-music.com/song15_lyrics.html https://www.youtube.com/watch?v=vplO-dWQIVg
143.02:1	Peck-at my-Heart	{Peg o' My Heart}	FW 143, 290, 577	http://en.wikipedia.org/wiki/Peg_o'_My_Heart https://www.youtube.com/watch?v=mWODupYEMDI
143.05:4	, having plenxty [. . .] sleepish feet	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499,	https://www.youtube.com/watch?v=q6CHq9mXkj8

			503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
143.16:5	comeliewithhers	{Come live with me and be my love}	FW 143, 446	http://www.poeticterminology.net/romantic-poetry/07-come-live-with-me-and-be-my-love-by-christopher-marlowe.htm https://www.youtube.com/watch?v=Tarim2pXJPU
143.21:2	wrestless [. . .] ,O	{Green Grow the Rashes, O}	FW 143, 328, 441	http://www.bbc.co.uk/arts/robertburns/works/green_grow_the_rashes/ https://www.youtube.com/watch?v=Io-n-WIcj_M
143.29:2	.What bitter's love but yurning,	{Who Goes with Fergus?}	FW 143	http://allpoetry.com/poem/8453637-Who-Goes-With-Fergus--by-William-Butler-Yeats
143.31		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ

	FW 144			
144.17		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ
144.18:10	! Come big to Iran.	{Come Back to Erin}	FW 021, 022, 120, 144, 232, 312, 315, 320, 421, 427, 428, 446, 510	http://www.youtube.com/watch?v=IS5QXouYQTs
144.25:9	look what the fool bought cabbage head	{Coming Home the Other Night}	FW 144	
144.30:1	the rubberend Mr Polkingtone,	{The Reverend Mr. Pilkington}	FW 144, 184	
144.31:1	Mother Browne [. . .] her mug of October (a pots on it!),	{Brown October Ale}	FW 144	https://www.youtube.com/watch?v=xi6CI406jdo
144.33:7	. Airman, waterwag,	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker_Tailor

	terrier, blazer!			
	FW 145			
145.05:11	:Tay for thee?	{Tea for Two}	FW 065, 119, 145, 246, 260, 332, 384, 457, 584, 603, 620	http://en.wikipedia.org/wiki/Tea_for_Two_(song) http://www.youtube.com/watch?v=y0zc7x434Aw
145.19:9	, spell me stark and spill me swooning.	{Tell Me One Thing, Tell Me Truly}	FW 145	
145.22:7	, Magrath	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QQOM4W4
145.34:4	I'll beat any sonnamonk to love.	{The Sheik of Araby}	FW 145, 147	http://en.wikipedia.org/wiki/The_Sheik_of_Araby https://www.youtube.com/watch?v=wDy7BihCag4
145.35:9	your halve a bannan	{Yes, We Have No Bananas}	FW 071, 145, 170	http://en.wikipedia.org/wiki/Yes!_We_Have_No_Bananas https://www.youtube.com/watch?v=BJNeuYyZAdU
145.35:9	your halve a bannan	{Let's All Go Down the Strand and Have a Banana}	FW 038, 145	https://www.mtholyoke.edu/courses/rschwartz/hist256/STRAND2.html

				https://www.youtube.com/watch?v=BSBTg1VApkI
	FW 146			
146.07:5	,my trysting of the tulipies,	{Tiptoe through the Tulips}	FW 146	http://en.wikipedia.org/wiki/Tiptoe_Through_the_Tulips https://www.youtube.com/watch?v=6_EAnFlv70
146.33:4	! Buybuy! I'm fly!	{Baby bye, see the fly}	FW 146	http://bussongs.com/songs/baby-bye.php https://www.youtube.com/watch?v=JlSINElepec
	FW 147			
147.07:4	! And my waiting twenty classbirds, sitting on their stiles!	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk
147.07:9	, sitting on their stiles!	[The Lament of the Irish	FW 093, 147, 190-191,	http://www.bartleby.com/101/691.html

		Emigrant {I'm sitting on the stile, Mary}}	250, 437, 441, 445, 493	https://www.youtube.com/watch?v=G D1g0wivxQk
147.10:4	. And all the holly. And some the mistle and it Saint Yves.	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421, 465, 468, 502, 505, 556, 588, 616	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy https://www.youtube.com/watch?v=FxH60hIb9TM
147.10:14	Saint Yves.	{As I was going to St. Ives}	FW 012, 102, 147, 215, 252, 291, 330, 390, 523, 552, 614	http://en.wikipedia.org/wiki/As_I_was_going_to_St_Ives https://www.youtube.com/watch?v=MLb2KDAITII
147.15:2	. And Mee!	[The Queen's Maries {Mary Hamilton}]	FW 147	http://www.kinglaoghare.com/site/lyrics/song_348.html https://www.youtube.com/watch?v=c-Gx7EwN3VY
147.18:2	. When their bride [...] tinging.	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk
147.18:2	. When their bride [...] tinging.	{It was a lover and his lass}	FW 147	http://www.bartleby.com/101/137.html https://www.youtube.com/watch?v=rPOz01Ckxvo

147.19:1	A ring a ring a rosaring!	{Ring a-ring o' Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses http://www.youtube.com/watch?v=6e667TEbztc
147.24:9	chasta dieva.	{Casta Diva}	FW 147, 202	http://en.wikipedia.org/wiki/Norma_(opera) https://www.youtube.com/watch?v=yiGpm56Bi8s
147.25:3	. In th' amourlight, O my darling!	{In the Gloaming}	FW 147, 158, 226, 232, 318	http://www.elyrics.net/read/s/story-lyrics/in-the-gloaming-lyrics.html https://www.youtube.com/watch?v=v4hkF4iUrvk
147.29 ff.		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ
147.31:9	, with the proof of love, [...], when you learned me the linguo to melt.	{The Sheik of Araby}	FW 145, 147	http://en.wikipedia.org/wiki/The_Sheik_of_Araby https://www.youtube.com/watch?v=wDy7BihCag4

	FW 148			
148.01:5	divinely delusious?	{It's De-Lovely}	FW 148	http://en.wikipedia.org/wiki/It's_De-Lovely http://www.stlyrics.com/lyrics/anythinggoes/itsde-lovely.htm https://www.youtube.com/watch?v=iHa21Ln_dGk
148.10:7	! Why, the boy in sheeps' lane	{Baa, baa, black sheep}	FW 051, 133, 148, 279, 300, 301	http://en.wikipedia.org/wiki/Baa,_Baa,_Black_Sheep https://www.youtube.com/watch?v=g3xtMZvG2WI
148.31:5	! Till always, thou lovest! [...] Laughs!	{Love Laughs at Locksmiths}	FW 148, 197	http://imslp.org/wiki/Love_Laughs_at_Locksmiths_(Kelly,_Michael)
148.33:2	. If you met on the binge	[I saw from the beach, when the morning was shining {Miss Molly}]	FW 148, 168, 360	http://www.litscape.com/author/Thomas_Moore/I_Saw_From_The_Beach.html https://www.youtube.com/watch?v=d05K1d4ncuk https://www.youtube.com/watch?v=kfBdHfg1Gpg

148.33:2	. If you met on the binge a poor acheseyeld from Ailing,	{The Exile of Erin} (and long parody to 149.10)	FW 127, 148-149, 168, 392	http://www.traditionalmusic.co.uk/songster/32-the-exile-of-erin.htm#.UX0hLrXlvQo https://www.youtube.com/watch?v=UlgBZTe3E6g
148.36:2	Lyon O'Lynn;	{Brian O'Linn}	FW 006, 017, 060, 070, 148, 240, 275, 328, 338, 372, 373, 507	http://chivalry.com/cantaria/lyrics/brian_olynn.html https://www.youtube.com/watch?v=RYTONIIZPT0
	FW 150			
150.03:6	à la sourdine:	{En sourdine}	FW 150	http://www3.cpdll.org/wiki/index.php/En_Sourdine_(Claude_Debussy) https://www.youtube.com/watch?v=KUWix1m60ME https://www.youtube.com/watch?v=KMoos40OKaw
	FW 151			
151.24:2	! When Mullocky won the	{Let Erin remember the day		https://www.youtube.com/watch?v=R5lCgDAqQc

	couple of colds,	of old}		
	FW 152			
152.03:3	there's holly in his ives.	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421, 465, 468, 502, 505, 556, 588, 616	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy https://www.youtube.com/watch?v=FxH60hIb9TM
152.20:4	a Mookse he would [. . .] Romeo) [. . .] gammon and spittish,	{A Frog he would a-wooing go}	FW 152, 310, 484	http://en.wikisource.org/wiki/Frog_Went_A-Courting http://www.youtube.com/watch?v=dQO8xGV-9So
152.31:6	his father's sword, [. . .] , he was girded on,	{The Minstrel Boy}	FW 152, 455, 528, 602	http://en.wikipedia.org/wiki/The_Minstrel_Boy https://www.youtube.com/watch?v=w8LPiUQShvM
	FW 153			
153.05:4	little [. . .] brown [. . .] : My, my, my! Me and me!	{Little Brown Jug}	FW 033, 153, 159, 231, 341	http://en.wikipedia.org/wiki/Little_Brown_Jug_(song)

	<i>Little down dream don't I love thee!</i>			https://www.youtube.com/watch?v=IxmZ5sabk7U
	FW 157			
157.13:7	! She was alone.	{I'm alone}	FW 157, 450	
157.13:9	alone. All her nubied companions were asleeping	{'Tis the last rose of summer {The Groves of Blarney}}	FW 157, 371, 433	http://www.bartleby.com/41/487.html https://www.youtube.com/watch?v=UUpG_mIU1dM http://www.bartleby.com/333/135.html
	FW 158			
158.01:8	, sweet madonine,	{Sweet Adeline}	FW 158	http://en.wikipedia.org/wiki/Sweet_Adeline_(song) https://www.youtube.com/watch?v=hHPKNUQxuog
158.01:8	, sweet madonine'	{Madoline}	FW 158, 164	
158.07:1	the ver grose O arundo	{The green grass grew all	FW 158	https://en.wikipedia.org/wiki/And_the_Green_Grass_Grew_All_Around

		around}		https://www.youtube.com/watch?v=izsFt76fNfw
158.07:13	: and shades began to glidder along the banks,	{Excelsior}	FW 064, 158, 411	http://en.wikipedia.org/wiki/Excelsior_(Longfellow) https://www.youtube.com/watch?v=WfkZvm7ZUTA
158.09:4	it was as glooming as gloaming	{In the Gloaming}	FW 147, 158, 226, 232, 318	http://www.elyrics.net/read/s/story-lyrics/in-the-gloaming-lyrics.html https://www.youtube.com/watch?v=v4hkE4iUrvk
158.09:4	it was as glooming as gloaming	{Roamin' in the Gloamin'}	FW 158, 226	https://en.wikipedia.org/wiki/Roamin'_In_The_Gloamin' https://www.youtube.com/watch?v=F2ZMNRVvkL4
	FW 159			
159.12:7	her muddied name was Missisliffi)	{Mississippi Mud}	FW 159	http://en.wikipedia.org/wiki/Mississippi_Mud https://www.youtube.com/watch?v=bNSekQ4Bp_s
159.17:7	: Why, why, why! [. . .] no canna stay!	{Little Brown Jug}	FW 033, 153, 159, 231, 341	http://en.wikipedia.org/wiki/Little_Brown_Jug_(song)

				https://www.youtube.com/watch?v=TxmZ5sabbk7U
159.32:1	charge of the night brigade	{The Charge of the Light Brigade}	FW 159	http://en.wikipedia.org/wiki/The_Charge_of_the_Light_Brigade_(poem) https://www.youtube.com/watch?v=u1nHdiMpts
159.34:2	(The meeting of mahoganies, be the waves,	{The Meeting of the Waters}	FW 096, 159, 203, 305, 345, 446, 466, 471, 472, 505, 587, 605	http://www.traditionalmusic.co.uk/song-midis/Meeting_of_the_Waters_(Original).htm#.UXVsBbXIvQo https://www.youtube.com/watch?v=XVcwToW6chk
	FW 160			
160.08:5	where the deodarty	{Under the Deodar}	FW 160	http://en.wikipedia.org/wiki/A_Count_ry_Girl
	FW 161			
161.13:4	, selldear to soldthere,	{The Boys of the Old Brigade}	FW 053, 161	http://en.wikipedia.org/wiki/The_Boys_of_the_Old_Brigade http://www.youtube.com/watch?v=FoQBxgbVVT4

161.13:7	, once in the dairy days	{Love's Old Sweet Song}	FW 110, 161, 231, 398	http://en.wikipedia.org/wiki/Love's Old Sweet Song http://www.incallander.co.uk/scottishsongs/song28.htm https://www.youtube.com/watch?v=r0ROIEeZof0
161.14:4	buy and buy.	{In the Sweet Bye and Bye}	FW 161, 295	http://en.wikipedia.org/wiki/In the Sweet Bye-and-Bye https://www.youtube.com/watch?v=biXZRUqskcs
161.23:11	Duddy shut the shopper op	{Polly, put the kettle on}	FW 023, 117, 161, 229, 236, 330, 332, 372, 585	http://en.wikipedia.org/wiki/Polly Put the Kettle On https://www.youtube.com/watch?v=GT7T4tIzuZk
161.24:6	Mutti, poor Mutti! brought us our poor suppy,	{Old Mother Hubbard}	FW 161, 388	http://en.wikipedia.org/wiki/Old Mother Hubbard https://www.youtube.com/watch?v=6c4eARM7OOU
161.28:7	Sprig of Thyme	{The Sprig of Thyme}	FW 161, 269, 334	http://mainlynorfolk.info/joseph.taylor/songs/sprigofthyme.html https://www.youtube.com/watch?v=RPftoCiTc24
161.30		{Greensleeves}	FW 161	http://en.wikipedia.org/wiki/Greensleeves

				https://www.youtube.com/watch?v=twix9KfES9Y
	FW 162			
162.02:8	the farce of dustiny	{La Forza del Destino}	FW 162, 413	http://en.wikipedia.org/wiki/La_forza_del_destino https://www.youtube.com/watch?v=C060Wc40Phw
162.35:14	cheery ripe	{Cherry Ripe}	FW 162, 291, 508	http://en.wikipedia.org/wiki/Cherry_Ripe_(song) https://www.youtube.com/watch?v=TkX3IS3A9cs
	FW 163			
163.02:8	. Eat ye up, heat ye up!	{Crosspatch, draw the latch}	FW 009, 163	http://www.rhymes.org.uk/a18-cross-patch.htm https://www.youtube.com/watch?v=MwHwS46kxEg
163.05:10	: <i>Der Haensli</i> [...] ! <i>Ja!</i>	{Appenzellerlied} (Also <i>Johnny is a —, Yah! yah! yah!</i> , children's game with	FW 163, 586	http://ingeb.org/Lieder/MiVateri.html https://www.youtube.com/watch?v=dHE2ckvvv6o

		analogues in other languages)		
163.27:1	eggs will fall cheapened all over the walled	{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA
	FW 164			
164.14:1	Margareen [...] I cream for thee, Sweet Margareen, [...] O Margareena! O Margareena!	{Margie}	FW 164	http://en.wikipedia.org/wiki/Margie_(song) https://www.youtube.com/watch?v=znMU88cKwc
164.14:1	Margareen [...] I cream for thee, Sweet Margareen,	{Sweet Genevieve}	FW 164, 266	https://www.youtube.com/watch?v=ZcPZ_xRoAds

	[...] <i>O Margareena! O Margareena!</i>			
164.14:1	Margareen [...] <i>I cream for thee, Sweet Margareen, [...] O Margareena! O Margareena!</i>	{Madoline}	FW 158, 164	
164.14:1	Margareen [...] <i>I cream for thee, Sweet Margareen, [...] O Margareena! O Margareena!</i>	{O Katharina}	FW 007, 164	http://jazzlives.wordpress.com/2010/01/20/o-katharina/ https://www.youtube.com/watch?v=Bz3dz2UIPI
164.14:1	Margareen [...] <i>I cream for thee, Sweet Margareen, [...] O Margareena! O Margareena!</i>	{O Margarita}	FW 164	
	FW 165			
165.04:12	cluse her eyes and aiopen	{Close your eyes and open	FW 053, 165	

	her oath	your mouth}		
	FW 167			
167.06:10	Tantum ergons [. . .] quantum urge	{Tantum ergo}	FW 167, 234	http://en.wikipedia.org/wiki/Tantum_Ergo https://www.youtube.com/watch?v=YxyiUB1LOs
167.16:3	psing his psalmen	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk
	FW 168			
168.02:8	his hope's in his highlows from whisking his woe,	{My heart's in the highlands}	FW 168	http://www.bbc.co.uk/arts/robertburns/works/my_hearts_in_the_highlands/ https://www.youtube.com/watch?v=bZhvN1vqgkI
168.03:4	, if he came to my preach,	[I saw from the beach, when	FW 148, 168, 360	http://www.litscape.com/author/Thomas_Moore/I_Saw_From_The_Beach.htm

		the morning was shining {Miss Molly}}		ml https://www.youtube.com/watch?v=d05K1d4ncuk https://www.youtube.com/watch?v=kfBdHfg1Gpg
168.03:4	, if he came to my preach, a proud pursebroken ranger,	{The Exile of Erin}	FW 127, 148-149, 168, 392	http://www.traditionalmusic.co.uk/songster/32-the-exile-of-erin.htm# UX0hLrXlvQo https://www.youtube.com/watch?v=UlgBZTe3E6g
168.04:3	the heavens were welling	{The Messiah}	FW 041, 168	http://en.wikipedia.org/wiki/Messiah_[Handel] https://www.youtube.com/watch?v=4uJWDUdhCzc
168.11:10	, though it broke my heart to pray it, still I'd fear I'd hate to say!	{Good-bye, Dolly Gray}	FW 027, 168, 228, 246	http://en.wikipedia.org/wiki/Goodbye_,_Dolly_Gray https://www.youtube.com/watch?v=Zsbwba3dA70



7. Episode Seven (27 pages, from 169 to 195)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 169			
169.04:6	Hairwire	{There's Hair Like Wire Coming out of the Empire}	FW 004, 106, 169, 289, 328, 516	
	FW 170			
170.05:2	, when is a man not a man?	{When Is a Man Less than a Man?}	FW 170	
170.10:4	when Bohemeand lips,	{Then you'll remember me}	FW 088, 135, 170, 235, 245, 276, 360, 460, 461, 508, 628	http://www.aria-database.com/search.php?individualAria=897

				https://www.youtube.com/watch?v=VaA4eK3PxsI
170.15:6	, when papa papared the harbour,	{When Papa Papared the Parlour}	FW 170, 332	http://en.wikipedia.org/wiki/When_Father_Papared_the_Parlour https://www.youtube.com/watch?v=OrfMe0QENPw
170.20:3	yea, he hath no mananas,	{Yes, We Have No Bananas}	FW 071, 145, 170	http://en.wikipedia.org/wiki/Yes!_We_Have_No_Bananas https://www.youtube.com/watch?v=BJNeuYyZAdU
	FW 171			
171.01:8	! Rosbif of Old Zealand!	{The Roast Beef of Old England}	FW 171	http://en.wikipedia.org/wiki/The_Roast_Beef_of_Old_England https://www.youtube.com/watch?v=v5lhjYzbfco
	FW 172			
172.23:2	leporello?	{Don Giovanni}	FW 007, 172, 462, 597	http://en.wikipedia.org/wiki/Don_Giovanni https://www.youtube.com/watch?v=t

				VNqNLeyExA
	FW 173			
173.21:8	tarabooming	{Ta Ra Ra Boom De Ay}	FW 007, 173, 247, 513	http://en.wikipedia.org/wiki/Ta-ra-ra_Boom-de-ay https://www.youtube.com/watch?v=YZlLj_nlJM
173.21:8	tarabooming	{At Trinity Church I Met My Doom}	FW 007, 071, 102-103, 135, 173, 240, 326, 498, 548, 588, 624	http://lyricsplayground.com/alpha/songs/a/attrinitychurch.shtml
173.29:5	how howmely howme could be,	{Home, Sweet Home}	FW 080, 138, 173, 358, 398, 443, 465, 494, 533, 609	http://en.wikipedia.org/wiki/Home!_Sweet_Home! https://www.youtube.com/watch?v=7SBV1PeMfKY
	FW 175			
175.17 - 175.19		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314,	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA

			317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
175.27 - 175.28		{Ballad of Persse O'Reilly}	FW 040-047, 175, 211, 273, 371, 491, 493, 586	http://en.wikipedia.org/wiki/The_Ballad_of_Persse_O'Reilly https://www.youtube.com/watch?v=nc15EGkIXQ0
175.33:6	piccaninnies play all day,	{The Old Kentucky Home}	FW 175, 240, 436, 615	http://en.wikipedia.org/wiki/My_Old_Kentucky_Home http://freepages.music.rootsweb.ancestry.com/~edgmon/stkentuckyhome.htm https://www.youtube.com/watch?v=Dn_ZbX60Oa4
175.35:2	we used to play with Dinah and old Joe [...] old Joe	{Someone's in the House with Dinah}	FW 141, 175	http://en.wikipedia.org/wiki/I've_Been_Working_on_the_Railroad https://www.youtube.com/watch?v=2zdTxrCJlmc
175.35:2	we used to play with Dina and old Joe [...] old Joe	{Old Joe}	FW 175	http://en.wikipedia.org/wiki/Old_Joe

175.35:2	we used to play with Dina and old Joe [. . .] old Joe	{Dine and Joe}	FW 175	http://www.loc.gov/item/sm1849.451080
175.35:2	we used to play with Dina and old Joe [. . .] old Joe	{Dinah}		http://en.wikipedia.org/wiki/Dinah_(song) http://www.youtube.com/watch?v=UPLXNsz4GA
	FW 176			
176.01:3	<i>Thom Thom the Thonderman,</i>	{Tom, Tom, the Piper's son}	FW 176, 277, 371, 385	http://en.wikipedia.org/wiki/Tom,_Tom,_the_Piper's_Son https://www.youtube.com/watch?v=27gT8eAVuyE
176.04:3		{Names of street games as in text}		
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to</i>	{Adam and Ell}	FW 176	

	<i>Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes,</i>	{Humble Bumble}	FW 176	

	<i>American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
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176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...]</i> <i>Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the</i>	{Moggies on the Wall}	FW 176	
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	<i>Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in</i>	{Twos and Threes}	FW 176	

	<i>the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman,</i>	{American Jump}	FW 176	

	<i>Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...]</i>	{Fox come out of your Den}	FW 176	

	<i>Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to</i>	{Broken Bottles}	FW 176	

	<i>Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes,</i>	{Writing a Letter to Punch}	FW 176	

	<i>American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
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176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the</i>	{Tiptop is a Sweetstore}	FW 176	
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	<i>Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in</i>	{Postman's Knock}	FW 027, 176	http://www.maxilyrics.com/the-albion-band-the-postman's-knock-lyrics-e253.html https://www.youtube.com/watch?v=jRqsO-1dWUs

	<i>the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman,</i>	{Solomon Silent reading}	FW 176	

	<i>Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...]</i>	{Apple tree, Pear tree}	FW 176	

	<i>Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to</i>	{I know a Washerwoman}	FW 176	

	<i>Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...]</i> <i>Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes,</i>	{Hospitals}	FW 176	

	<i>American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] [...] Postman's Knock, [...] [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
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176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...]</i> <i>Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the</i>	{As I Was Walking}	FW 176	
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	<i>Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in</i>	{Battle of Waterloo}	FW 176	http://en.wikipedia.org/wiki/Battle_of_Waterloo

	<i>the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] [...] Postman's Knock, [...] [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman,</i>	{Colours}	FW 176	

	<i>Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...]</i>	{Eggs in the Bush}	FW 176	

	<i>Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to</i>	{Haberdasher Isher}	FW 176	

	<i>Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...]</i> <i>Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes,</i>	{Telling your Dreams}	FW 176	

	<i>American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
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176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the</i>	{What's the Time}	FW 176	
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	<i>Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in</i>	{Nap}	FW 176	

	<i>the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...] Solomon Silent reading, Appletree Bearstone, I know a Washerwoman,</i>	{Ducking Mummy}	FW 176	

	<i>Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.04:3	<i>Adam and Ell, Humble Bumble, Moggie's on the Wall, Twos and Threes, American Jump, Fox come out of your Den, Broken Bottles, Writing a Letter to Punch, Tiptop is a Sweetstore, [...] Postman's Knock, [...]</i>	{Last Man Standing}	FW 176	

	<i>Solomon Silent reading, Appletree Bearstone, I know a Washerwoman, Hospitals, As I Was Walking, [...] Battle of Waterloo, Colours, Eggs in the Bush, Haberdasherisher, Telling your Dreams, What's the Time, Nap, Ducking Mammy, Last Man Standing,</i>			
176.14:11	<i>, Zip Cooney Candy,</i>	{Old Zip Coon}	FW 176	https://www.youtube.com/watch?v=dMK45nYx4oc
176.15		{Turkey in the Straw}	FW 176	http://en.wikipedia.org/wiki/Turkey_in_the_Straw https://www.youtube.com/watch?v=5_OOWX6sPzU
176.15:5	<i>, This is the Way we sow the Seed of a long and lusty</i>	{Here we go round the mulberry bush}	FW 006, 176, 237, 490, 581	http://en.wikipedia.org/wiki/Here_We_Go_Round_the_Mulberry_Bush https://www.youtube.com/watch?v=lr

	<i>Morning,</i>			2PUHiw8Ek
176.15:5	<i>, This is the Way we sow the Seed of a long and lusty Morning,</i>	{Here we go gathering nuts in May}	FW 176, 226, 285, 490	http://bussongs.com/songs/here-we-go-gathering-nuts-in-may.php https://www.youtube.com/watch?v=x55Mtvea9n8
176.16:3	<i>, Hops of Fun at Miliken's Make,</i>	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	https://www.youtube.com/watch?v=q6CHq9mXkI8
176.17:5	<i>, Here's the Fat to graze the Priest's Boots,</i>	{The Priest in His Boots}	FW 074, 176	http://www.musicanet.org/robokopp/eire/thereare.htm
176.22:4	and Irish eyes of welcome were smiling	{When Irish Eyes Are Smiling}	FW 176, 433, 555	http://en.wikipedia.org/wiki/When_Irish_Eyes_Are_Smiling https://www.youtube.com/watch?v=WgQCPifM-p8
176.36:5	lullobow's	{Lilliburlero}	FW 034, 066, 083, 102,	http://en.wikipedia.org/wiki/When_Irish_Eyes_Are_Smiling

			176, 206, 618	ish Eyes Are Smiling https://www.youtube.com/watch?v=WgQCPfM-p8
	FW 177			
177.27:9	, Bully, his Ballade	{Bill Bailey, Won't You Please Come Home?}	FW 127, 177, 317, 448, 480	http://en.wikipedia.org/wiki/Won't_You_Come_Home_Bill_Bailey https://www.youtube.com/watch?v=OthWvIBBDhg
177.28:7	Wine, Woman and Waterclocks,	{Wine, Women, and Song}	FW 056, 177, 351, 610	http://en.wikipedia.org/wiki/Wine_women_and_song https://www.youtube.com/watch?v=rT-YXwN2Mdg
	FW 178			
178.02:4	ruvidubb	{Rub-a-dub-dub}	FW 178, 239, 290, 351	http://en.wikipedia.org/wiki/Rub-a-dub-dub http://www.youtube.com/watch?v=x2vZ6Z_gG0E

178.17:5	<i>O pura e pia bella!</i>	{Morir! Si pura e bella!}	FW 178, 180, 224, 243, 518, 610	http://opera.stanford.edu/Verdi/Aida/libretto.html https://www.youtube.com/watch?v=xPKHLcv9bU
	FW 179			
179.25:6	amid the inspissated grime	{Lead, Kindly Light}	FW 179, 594, 595	http://en.wikipedia.org/wiki/Lead,_Kindly_Light https://www.youtube.com/watch?v=DZzKLZITZ0Y
179.32:6	, a roseschelle cottage by the sea	{My love and cottage near Rochelle}	FW 073, 179, 466	https://urresearch.rochester.edu/institutionalPublicationPublicView.action;jsessionid=D6FAF697CAAEB7BCDD86E0125D9F9573?institutionalItemVersionId=15757
179.34:6	brancomongepadenopie	{Georgie Porgie}	FW 037, 179, 279, 327, 375	http://en.wikipedia.org/wiki/Georgie_Porgie https://www.youtube.com/watch?v=fHPBr6-sTQ8
	FW 180			

180.05:10	<i>Deal Lil Shemlockup Yellin</i>	{The Dear Little Shamrock}	FW 180	http://mudcat.org/@displaysong.cfm?songID=6154 https://www.youtube.com/watch?v=zmvKE8gbN_A
180.06:9	! soap ewer!	{M'appari}	FW 180	http://en.wikipedia.org/wiki/Martha_(opera) http://www.youtube.com/watch?v=KU6F3_XMU_w
180.06:9	! soap ewer!	{Morir! Si pura e bella!}	FW 178, 180, 224, 243, 518, 610	http://opera.stanford.edu/Verdi/Aida/libretto.html https://www.youtube.com/watch?v=xPKHLcv9bU
180.10:6	amarellous	{Amaryllis}	FW 180, 184, 268, 609	
180.25:4	suil,	{Shule Aroon}	FW 011, 049, 180, 226, 407-408, 603	http://en.wikipedia.org/wiki/Si%20C3%BAil_A_R%C3%BAn http://www.youtube.com/watch?v=RTUiXhac4XU
181.17:8	Sluttery's Mowlted Futt,	{Slattery's Mounted Foot}	FW 090, 137, 181, 405, 581	http://en.wikipedia.org/wiki/Slattery's_Mounted_Foot https://www.youtube.com/watch?v=0pOwNXlkd7E
	FW 183			

183.05:11	? Niggs, niggs and niggs again.	{Father O'Flynn}	FW 089, 095, 101, 183, 237, 257, 265, 279, 338, 350, 408, 419, 439, 454, 512, 562	http://www.ireland-information.com/irishmusic/fatheroflynn.shtml https://www.youtube.com/watch?v=0g1bBvTg1bU
183.07:6	, Angles aftanon browsing there thought not Edam reeked more rare.	{Killarney}	FW 183, 427	http://www.traditionalmusic.co.uk/folk-song-lyrics/Killarney.htm https://www.youtube.com/watch?v=MAqmmul4XGg
183.20:9	, twisted quills,	{Questa o quella}	FW 061, 183, 360, 419	http://www.aria-database.com/translations/rig02_questo.txt https://www.youtube.com/watch?v=VQRROPsru8E
	FW 184			
184.13 - 184.14		{Humpty Dumpty}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347,	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA

			351, 357, 358, 375, 379, 415, 453, 496-497, 499, 503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
184.15:1	moromelodious jigsmith,	{The Harmonious Blacksmith}	FW 184	http://en.wikipedia.org/wiki/The_Harmonious_Blacksmith http://www.youtube.com/watch?v=6rS_i0sXcCs
184.16:7	lallaryrook	{Lalla Rookh, a cantata}	FW 184	http://en.wikipedia.org/wiki/Lalla-Rookh https://www.youtube.com/watch?v=XK2sgHyHPso
184.20:2	Amarilla,	{Amaryllis}	FW 180, 184, 268, 609	
184.23:2	Pinkington's	{The Reverend Mr. Pilkington}	FW 144, 184	
184.23		{Stardust}	FW 184	http://en.wikipedia.org/wiki/Stardust_(song) https://www.youtube.com/watch?v=DjU6ZjrQulc
184.25:2	the legs he left behind	{The Girl I Left Behind Me}	FW 106, 383	http://en.wikipedia.org/wiki/The_Girl_I_Left_Behind https://www.youtube.com/watch?v=eI

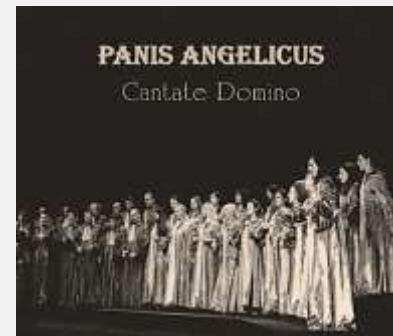
				w8m9ogJKE
184.25:2	the legs he left behind	{Johnny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjiZGo
184.25:2	the legs he left behind	{Mrs McGrath}	FW 184, 204	http://en.wikipedia.org/wiki/Mrs._McGrath https://www.youtube.com/watch?v=6Qwnt4wcEM4
	FW 185			
185.08:5	Sam Hill,	{Sam Hall}	FW 185	http://en.wikipedia.org/wiki/Sam_Hall_(song) https://www.youtube.com/watch?v=VEVuCSy8EM4
	FW 186			
186.19:6	Kruis-Kroon-Kraal	{The Cruiskeen Lawn}	FW 089, 186, 587	http://www.metrolyrics.com/cruiskeen-lawn-lyrics-clancy-brothers.html https://www.youtube.com/watch?v=y6RxxTQ-riQ

	FW 187			
187.24 - 187.27		{Bad Sir Brian Botany}	FW 187	http://bestuff.com/stuff/bad-sir-brian-botany-aamilne
187.27:1	I'm the boy to bruise and braise.	{We are the boys who make no noise}	FW 187	http://en.wikipedia.org/wiki/She_Stoops_to_Conquer (Tony (singing), "We are the boys who make no noise where the thundering cannons roar")
	FW 190			
190.28:4	your bullet and your billet,	{Every Bullet Has Its Billet}	FW 025, 190	
190.29:6	(but he combed the grass against his stride)	{Where is the slave so lowly?}	FW 190, 209, 250, 316, 457	http://www.musicanet.org/robokopp/eire/ohwheres.htm
190.30:5	sing us a song of alibi,	{Sing a song of sixpence}	FW 010, 011, 129, 134-135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk

190.30:5	sing us a song of alibi,	{I'll Sing Thee Songs of Araby}	FW 190, 215, 442	http://www.james-joyce-music.com/song05_lyrics.html https://www.youtube.com/watch?v=YkDSVmr_HNw
190.30:11	(the cuthone call	{A Clarion Call}	FW 190, 474	http://www.sing365.com/music/lyric.nsf/The-Clarion-Call-lyrics-Falconer/5255057988AC5FA048256C59002ADBA0
190.30:11	(the cuthone call	{Cuchulain's Call}	FW 035, 190	http://en.wikipedia.org/wiki/C%C3%BA_Chulainn
190.36:2	, an Irish emigrant the wrong way out, sitting on your crooked sixpenny stile,	[Lament of the Irish Emigrant {I'm sitting on the stile, Mary}]	FW 093, 147, 190-191, 250, 437, 441, 445, 493	http://www.bartleby.com/101/691.html https://www.youtube.com/watch?v=GD1g0wjvxOk
190.36:2	, an Irish emigrant the wrong way out, sitting on your crooked sixpenny stile,	{There was a crooked man}	FW 190-191	http://en.wikipedia.org/wiki/There_Was_a_Crooked_Man https://www.youtube.com/watch?v=44UDzffI3so
	FW 191			
191.29:7	one fine May morning in	{One Fine Day in the Middle	FW 191, 346, 347, 556,	https://www.youtube.com/watch?v=Y7DTaGMUpYU

	the Meddle of your Might,	of the Night}	624	
191.29:7	one fine May morning in the Meddle of your Might,	{One May Morning in the Middle of July}	FW 191	
	FW 192			
192.23:11	! Oft in the smelly night	{Oft in the stilly night}	FW 040, 136, 192, 235	http://www.poemhunter.com/poem/oft-in-the-stilly-night/ https://www.youtube.com/watch?v=ea2SgqvK-6o
192.24:5	they wallow for a clutch of the famished hand,	{Break, Break, Break}	FW 192	http://en.wikipedia.org/wiki/Break,_Break,_Break
	FW 193			
193.25:15	rock anchor through the ages	{Rock of Ages}	FW 193, 505	http://en.wikipedia.org/wiki/Rock_of_Ages_(Christian_hymn) https://www.youtube.com/watch?v=5Xognn1RQLY

	FW 194			
194.15:10	, clothed upon with the metuor and shimmering like the hoescens [. . .] to me unseen blusher in an obscene coalhole, the cubilum of your secret sigh,	[Fairest! put on awhile these pinions of light I bring thee {air, Cummilium}]	FW 194, 498	http://www.litscape.com/author/Thomas Moore/Fairest Put On Awhile.html
194.22:3	turbrown mummy	{Coal Black Mammie}	FW 194, 294	https://www.youtube.com/watch?v=xH-Sp8thxY



8. FW Episode Eight (21 pages, from 196 to 218)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 197			
197.11:1	Who blocksmitt her saft anvil or yelled lep to her pail?	{Love Laughs at Locksmiths}	FW 148, 197	http://imslp.org/wiki/Love_Laughs_at_Locksmiths_(Kelly,_Michael)
197.15:10	She can show [. . .] eye may!	{I had a little hobby horse}	FW 197, 225	http://www.rhymes.org.uk/a33-i-had-a-little-hobby-horse.htm https://www.youtube.com/watch?v=0aSiJzaoOgs
197.21:7	, Sabrina asthore,	{Eileen Alannah}	FW 197, 377	http://www.myspace.com/johnmccormack/music/songs/eileen-alanna-79528141 https://www.youtube.com/watch?v=b

				Ulg6xues78
197.26:11	, the quaggy waag for stumbling.	{The Rocky Road to Dublin}	FW 014, 064, 197, 244, 287, 315, 323, 328, 341, 355, 514, 555, 565, 623	http://en.wikipedia.org/wiki/Rocky_Road_to_Dublin http://www.youtube.com/watch?v=yvMuJ_VeX4
197.36:2	And the whale's away with the grayling!	{The Deil's awa' wi' the excise man}	FW 197	http://www.robertburns.org/works/374.shtml https://www.youtube.com/watch?v=6ZkoigIWR0c
	FW 198			
198.34:9	, drammen and drommen,	{Drimmen Down Deelish}	FW 198, 320	
	FW 199			
199.14:5	dubber Dan.	{Dapper Dan}	FW 199, 464, 466	
199.27 - 199.28		{The heart bowed down}	FW 199, 457	https://www.youtube.com/watch?v=nkocv8l_a6M
199.28:3	<i>The Rakes of Mallow</i>	{The Rakes of Mallow}	FW 088, 095, 106, 199, 553	http://en.wikipedia.org/wiki/Rakes_of_Mallow https://www.youtube.com/watch?v=T

				5PZt4oB6Ng
199.28: 10	La Calunnia è un Vermicelli	{La Calunnia è un venticello}	FW 199	http://www.fioredargento.com/2uomienieunagatta/v2/exstras/calunnia.htm https://www.youtube.com/watch?v=rQaSvxnBZ3w
	FW 200			
200.03:9	smother MacCabe.	{Mother Machree}	FW 092, 200, 397, 426, 452, 542	http://www.traditionalmusic.co.uk/folk-song-lyrics/Mother_Machree.htm https://www.youtube.com/watch?v=VG1Bem1ajtA
200.10:5	Phoebe, dearest, tell, O tell me	{Phoebe Dearest}	FW 200, 583	http://imslp.org/wiki/Phoebe_Dearest_Tell, Oh! Tell Me (Hatton, John Liptr ot)
	FW 201			
201.10:2	, my maymoon's honey, my fool to the last Decemberer,	{The Young May Moon}	FW 065, 099, 201, 245, 267, 318, 436	http://www.bartleby.com/101/582.html https://www.youtube.com/watch?v=H7a6Y5iDk4A
201.10:2	, my maymoon's honey,	{By the Light of the Silvery}	FW 201, 202, 385, 399	http://en.wikipedia.org/wiki/By_the_Light_of_the_Silvery_Moon_(song)

	my fool to the last Decemberer,	Moon}		https://www.youtube.com/watch?v=oggq3LaE1iQ
201.10:2	, my maymoon's honey, my fool to the last Decemberer,	{Will You Love Me in December as You Did in May?}	FW 024, 201	http://www.sing365.com/music/lyric.nsf/Will-You-Love-Me-in-December-As-You-Do-in-May-lyrics-They-Might-Be-Giants/FE71FF0F8EA32C14482568B10033B47F https://www.youtube.com/watch?v=M7dYPCviRIs
201.19:10	<i>troublin bay</i>	{O Bay of Dublin}	FW 029, 071, 201, 266, 290, 303	
201.33:5	, the cane for Kund and abbles for Eyolf and ayther nayther for Yakov Yea.	{Ring a-ring o'Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses http://www.youtube.com/watch?v=6e667TEbztC
201.35:8	O loreley!	{Die Lorelei}	FW 201, 223, 548	http://ingeb.org/Lieder/ichweiss.html https://www.youtube.com/watch?v=UJweIV8OqT8
	FW 202			

202.06:11	, so aimai moe, that's agapo!	{Maid of Athens}	FW 041, 202, 436	http://en.wikipedia.org/wiki/Maid_of_Athens_ere_we_part_(George_Byron) https://www.youtube.com/watch?v=xacdIoIsruI
202.08:8	diveline? Casting	{Casta Diva}	FW 147, 202	http://en.wikipedia.org/wiki/Norma_(opera) https://www.youtube.com/watch?v=yiGpm56Bi8s
202.14:5	Tinker, tilar, souldrer, salor, Pieman Peace or Polistaman.	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker_Tailor
202.14:5	Tinker, tilar, souldrer, salor, Pieman Peace or Polistaman.	{Simple Simon}	FW 202, 408	http://en.wikipedia.org/wiki/Simple_Simon_(nursery_rhyme) https://www.youtube.com/watch?v=SZyDVx26yLs
202.22:2	Tez thelon langlo, walking weary!	{It's a Long Way to Tipperary}	FW 009, 131, 202, 228, 595	https://en.wikipedia.org/wiki/It's_a_Long_Way_to_Tipperary https://www.youtube.com/watch?v=uSQDzZ2QZWc
202.22:10	waybashwards	{On the Banks of the Wabash}	FW 202, 210, 615	http://en.wikipedia.org/wiki/On_the_Banks_of_the_Wabash_Far_Away https://www.youtube.com/watch?v=9

				qVjOIq9IXQ
202.28:3	silvamoonlyake	{By the Light of the Silvery Moon}	FW 201, 202, 385, 399	http://en.wikipedia.org/wiki/By_the_Light_of_the_Silvery_Moon_(song) https://www.youtube.com/watch?v=oggq3LaEliQ
	FW 203			
203.15:1	Ovoca?	{The Meeting of the Waters}	FW 096, 159, 203, 305, 345, 446, 466, 471, 472, 505, 587, 605	http://www.traditionalmusic.co.uk/song-midis/Meeting_of_the_Waters_(Original).htm#.UXVsBbXivQo https://www.youtube.com/watch?v=XVcwToW6chk
203.16:7	Dell me where, the fairy ferse time! [. . .] Luggelaw?	[No, not more welcome, the fairy numbers {air, Luggelaw}]	FW 203, 305, 553	http://www.litscape.com/author/Thomas_Moore/No_Not_More_Welcome_To_The_Fairy_Numbers.html
203.20:4	, oso sweet and so cool and so limber she looked,	{Have you seen but a white lily grow?}	FW 203, 293	http://www.boysoloist.com/lyrics.asp?TrackID=24367&AlbumID=4533&ArtistID=2479 https://www.youtube.com/watch?v=Nooa0wnlrYQ
203.26:7	By that Vale Vowclose's	{By that lake, whose gloomy	FW 203, 433, 600, 601	http://www.musicanet.org/robokopp/eire/bythatla.htm

	lucydlac,	shore}		
203.29:6	Why a why?	{Why Did I Kiss That Girl?}	FW 123, 203	https://www.youtube.com/watch?v=X-S1n6KLL_A
	FW 204			
204.10:4	, leada, laida, all unraidy,	{Mary, Mary, quite contrary}	FW 020, 204, 247, 272, 321	http://en.wikipedia.org/wiki/Mary,_Mary,_Quite_Contrary https://www.youtube.com/watch?v=u74Z_bLSV7w
204.10:12	the fairest rider,	{Ferryboat Serenade}	FW 204	http://www.metrolyrics.com/ferry-boat-serenade-lyrics-the-andrews-sisters.html http://www.youtube.com/watch?v=sHy-ji5hDNQ
204.13:6	the hill [. . .] , in birdsong and shearingtime,	{Bird Song at Eventide}	FW 204	http://www.recmusic.org/lieder/get_text.html?TextId=2392 https://www.youtube.com/watch?v=lq3HptVvQ-c
204.13:6	the hill [. . .] , in birdsong and shearingtime,	{Down by the hillside I was shearing}	FW 204	
204.15:7	the Devil's glen	{Pretty Molly Brannigan}	FW 006, 139, 204, 336, 442, 451, 596	http://www.lyrics007.com/Unknown%20Lyrics/Molly%20Brannigan%20Lyrics.html

				https://www.youtube.com/watch?v=62Xdp66LJXg
204.34		{Mrs McGrath}	FW 184, 204	http://en.wikipedia.org/wiki/Mrs. McGrath https://www.youtube.com/watch?v=6Qwnt4wcEM4
	FW 205			
205. 06:6	What hoo, they band! And what hoa, they buck!	{What Ho, She Bumps!}	FW 205, 547, 618	
205.34:12	This is the Hausman [. . .] hennad his Egg.	{The House That Jack Built}	FW 008-010, 018, 080, 106, 205, 271, 274, 369, 375, 439, 476, 511, 580	http://en.wikipedia.org/wiki/This_Is_the_House_That_Jack_Built https://www.youtube.com/watch?v=hGP8wqE0Kkg
	FW 206			
206.06:2	! Lilt a bolero, bulling a law!	{Lilliburlero}	FW 034, 066, 083, 102, 176, 206, 618	http://en.wikipedia.org/wiki/When_Irish_Eyes_Are_Smiling https://www.youtube.com/watch?v=WgQCPifM-p8

	FW 207			
207.06:7	, richmond and rehr, [. . .] shellmarble bangles.	{Rich and rare were the gems she wore}	FW 207, 441	http://www.musicanet.org/robokopp/eire/richandr.htm
207.06:7	, richmond and rehr, [. . .] shellmarble bangles.	{Richard of Taunton Dene}	FW 207	http://www.contemplator.com/england/taunton.html
207.15:10	The cock striking mine, the stalls bridely sign, there's Zambosy waiting for Me!	{Somebody's Waiting for You}	FW 207	https://www.youtube.com/watch?v=2fbUjpbqFmfs
207.29:7	Moppa	{Mopsa}	FW 207, 550, 614	
	FW 208			
208.01:12	the bicker she lives the slicker she grows.	{Little Nancy Etticoat}	FW 208	http://www.mamalisa.com/?t=hes&p=1636 https://www.youtube.com/watch?v=lp7fNS2_BsM

208.05:1	Liviam Liddle did Loveme Long.	{Love Me Little, Love Me Long}	FW 007, 111, 208	http://www.poetryfoundation.org/poem/180653
208.33:1	And they crowned her their chariton queen, all the maids. Of the may?	{Call Me Early, Mother Dear}	FW 060, 208, 360	http://www.oocities.org/unclesamsfarm/songs/mayqueen.htm
	FW 209			
209.10:1	But what was the game [. . .] Saas and taas and specis bizaas.	{What are little girls made of?}	FW 020, 209, 374, 513, 558	http://en.wikipedia.org/wiki/What_Are_Little_Boys_Made_Of%3F https://www.youtube.com/watch?v=lwNAzDqXdx8
209.13:1	Fore the battle or efter the ball?	{Just before the Battle, Mother}	FW 209, 469	http://en.wikipedia.org/wiki/Just_Before_the_Battle_Mother https://www.youtube.com/watch?v=fBHkKsxpduY
209.13:1	Fore the battle or efter the ball?	{After the Ball}	FW 209, 589	http://en.wikipedia.org/wiki/After_the_Ball_(song) https://www.youtube.com/watch?v=vtwYVvtOIuM
209.18:1	Well, arundgironde [. . .]	{Ring a-ring o'Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239,	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses

	aringarouma		245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://www.youtube.com/watch?v=6e667TEbztc
209.20:2	the diliskydrear on our drier side and the vilde vetchvine agin us,	{Where is the slave so lowly?}	FW 190, 209, 250, 316, 457	http://www.musicanet.org/robokopp/eire/ohwheres.htm
209.22:7	making chattahoochee	{Chattanooga Choo Choo}	FW 209	http://en.wikipedia.org/wiki/Chattanooga_Choo_Choo https://www.youtube.com/watch?v=FrYYUuT07Q
209.22:7	making chattahoochee	{Making Whoopee}	FW 209	http://en.wikipedia.org/wiki/Makin'_Whoopie https://www.youtube.com/watch?v=v9PZNGRgmB0
	FW 210			
210.01:11	wabbash	{On the Banks of the Wabash}	FW 202, 210, 615	http://en.wikipedia.org/wiki/On_the_Banks_of_the_Wabash_Far_Away https://www.youtube.com/watch?v=9qVjOq9IXQ
210.03:8	aringarung,	{Ring a-ring o'Roses}	FW 006, 065, 147, 201,	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses

			209, 210, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://www.youtube.com/watch?v=6e667TEbztc
210.11:5	needles and pins and blankets and shins	{Needles and Pins}	FW 006, 131, 210, 336	
210.19:1	Skibbereen;	{Old Skibbereen}	FW 210, 302, 315	http://en.wikipedia.org/wiki/Skibbereen_(song) http://www.youtube.com/watch?v=DP8PB3viZck
210.19:2	a jauntingcar for Larry Doolin,	{The Irish Jaunting Car}	FW 042, 053, 055, 059, 210, 312	http://en.wikipedia.org/wiki/Jaunting_car https://www.youtube.com/watch?v=_nmQrjI4E4E
210.28:1	a reiz every morning for Standfast Dick and a drop every minute for Stumblestone Davy	{Medical Dick and Medical Davy}	FW 210	http://www.bachlund.org/Song_of_Medical_Dick_and_Medical_Davy.htm
210.28:1	; a reiz every morning for Standfast Dick and a drop every minute for	{Ring a-ring o'Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239, 245, 246, 314, 330, 448,	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses http://www.youtube.com/watch?v=6e667TEbztc

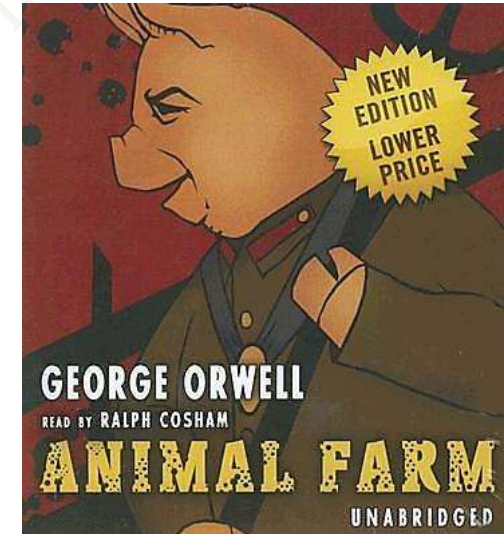
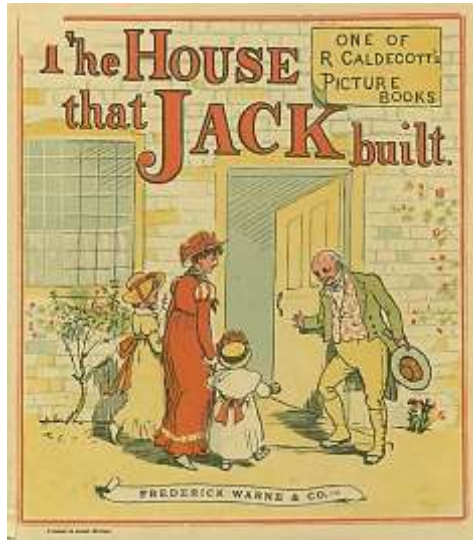
	Stumblestone Davy;		453, 459, 462, 494, 510, 552, 614	
210.31:10	Eileen Aruna	{Eileen Aroon}	FW 210, 355, 620	http://www.bartleby.com/101/663.html https://www.youtube.com/watch?v=wOs0Kv7H4BA
210.33:4	; for Kitty Coleraine of Buttermen's Lane a penny wise for her foolish pitcher;	{Kitty of Coleraine}	FW 210, 328	https://www.youtube.com/watch?v=7jqnWTQFVyU
	FW 211			
211.06:11	Brian the Bravo;	[Remember the glories of Brian the Brave {Molly MacAlpin}]	FW 211, 338	http://www.musicanet.org/robokopp/eire/remember.htm
211.15:4	; Jill, the spoon of a girl, for Jack, the broth of a boy;	{Jack and Jill}	FW 061, 141, 211, 290, 318, 462, 589	http://en.wikipedia.org/wiki/Jack_and_Jill_(nursery_rhyme) https://www.youtube.com/watch?v=lsbFIYSK26E
211.19:8	; a hole in the ballad	{Your Laughter I'll Try to	FW 211, 253	http://books.google.ro/books?id=VWQLAAAAAYAAI&pg=PA130&lpg=PA130

		Provoke}		&dq=Your+Laughter+I%E2%80%99I+Try+to+Provoke&source=bl&ots=HL1oh3MK1A&sig=I9SGgL5KAQr8LIFSQ3tfGJMSDs4&hl=en&sa=X&ei=_w6EUZ6pMsrltQa1g4GwAw&redir_esc=y#v=onepage&q=Your%20Laughter%20I%E2%80%99I%20Try%20to%20Provoke&f=false
211.19: 11	the ballad for Hosty;	{The Ballad of Persse O'Reilly}	FW 040-047, 175, 211, 273, 371, 491, 493, 586	http://en.wikipedia.org/wiki/The_Ballad_of_Persse_O'Reilly https://www.youtube.com/watch?v=nc15EGkIXQ0
211.27:3	Reuben Redbreast	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMfo
211.27:3	Reuben Redbreast	{Reuben, Reuben}	FW 211	http://en.wikipedia.org/wiki/Reuben_and_Rachel https://www.youtube.com/watch?v=GfmlLYSHvW0
211.27:9	Brennan on the Moor;	{Brennan on the Moor}	FW 211, 276	http://martindardis.com/id400.html https://www.youtube.com/watch?v=WhCiS7IP4Aw
211.35:3	Ida Ida	{Ida, Sweet as Apple Cider}	FW 211, 276	https://www.youtube.com/watch?v=mtkv9Zigbgg
211.35:3	Ida Ida	{Ida Lee}	FW 211, 276	https://www.youtube.com/watch?v=7CrhYGDJLGU

211.35:6	a hushaby rocker,	{Rockabye, baby}	FW 104, 211, 248, 278, 294, 331, 420, 472, 546, 582	http://en.wikipedia.org/wiki/Rock-a-bye_Baby https://www.youtube.com/watch?v=yVLDi-FFjVo
211.35:11	Who-is-silvier — Where-is-he?;	{Who Is Sylvia?}	FW 211, 256	http://www.poemtree.com/poems/WhoIsSylvia.htm https://www.youtube.com/watch?v=YCVid-GgZ0o
	FW 212			
212.03:7	Master McGrath	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QQOM4W4
	FW 213			
213.19:10	Wring out the clothes! Wring in the dew!	{Ring out, Wild Bells}	FW 213	http://en.wikipedia.org/wiki/Ring_Out_Wild_Bells https://www.youtube.com/watch?v=T7Svwo7nsV0
	FW 214			

214.35:1	thank all, the four of them,	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
	FW 215			
215.02:7	glow [...] Garry come	{Garryowen}	FW 215, 372, 526, 588	http://www.lcda.org/Garryowen.htm https://www.youtube.com/watch?v=pZuGOIVfisk
215.04:4	Die eve,	{Good-bye-ee}	FW 215	http://en.wikipedia.org/wiki/Goodbye_ee https://www.youtube.com/watch?v=jVavtX80m3Q
215.04:9	We see that wonder in your eye.	{I'll Sing Thee Songs of Araby}	FW 190, 215, 442	http://www.james-joyce-music.com/song05_lyrics.html https://www.youtube.com/watch?v=YkDSVmr_HNw
215.05:3	We'll meet again, we'll part once more.	{Black-eyed Susan}	FW 215, 327	http://en.wikipedia.org/wiki/Black-eyed_Susan
215.07:3	Forgivemequick,	{Pop! Goes the Weasel}	FW 072, 215, 223, 341, 465, 540	http://en.wikipedia.org/wiki/Pop_Goes_the_Weasel

				https://www.youtube.com/watch?v=sfYoNPJcN30
215.07:6	Bubye!	{Good-bye-ee}	FW 215	http://en.wikipedia.org/wiki/Goodbye_ee https://www.youtube.com/watch?v=jVavtX80m3Q
215.08:7	So save to jurna's end!	{O Mistress Mine}	FW 215, 540, 567	http://www.poets.org/viewmedia.php/prmMID/20239 https://www.youtube.com/watch?v=ff7lkZt9EeA
215.15:7	Hadn't he seven dams [. . .] had a differing cry.	{As I was going to St. Ives}	FW 012, 102, 147, 215, 252, 291, 330, 390, 523, 552, 614	http://en.wikipedia.org/wiki/As_I_was_going_to_St_Ives https://www.youtube.com/watch?v=MLb2KDAITII
215.17:12	Sudds for me and supper for you and the doctor's bill for Joe John.	{Ring a-ring o'Roses}	FW 006, 065, 147, 201, 209, 210, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses http://www.youtube.com/watch?v=6e667TEbztC
215.17:12	Sudds for me and supper for you and the doctor's bill for Joe John.	{John Anderson, My Jo}	FW 095, 105, 215, 318, 413	http://www.robertburns.org/works/268.shtml https://www.youtube.com/watch?v=vLuKGirgqIs



Appendix One

Ole Vinding

James Joyce in Copenhagen

1936



<http://editura.mttl.ro>

București 2013

James Joyce was the kind of person who, aging early, remains youthful long after youth has passed. Thus the years play with us, compensating somewhat for past injustices. He had a student's body, long-limbed and skinny. He also had the long nape of a student but carried his head in the up-tilted way of the blind. His movements were boyish, his hands and feet very small, like those of a doll. But his face was aged and his sight that of a very old man. He saw the world, literally and tragically, only with half or quarter of an eye. His glasses had one lense of window-glass and one like a magnifying glass, the window-glass for the blind eye, the magnifying glass for the half-eye.

He behaved with a carefree gaiety; yet something about that gaiety made one doubt that he ever enjoyed himself. One always had the feeling that he was perhaps not really paying attention to his surroundings. His work seemed to be gnawing at him inwardly.

Joyce originally planned to stay three weeks in Copenhagen, but he could not last that long.¹ After the first day his enthusiasm gradually decreased. The language, the food, everything was wrong.

An old dream had failed to come true. For sixteen years he had been longing to come to Denmark² and had become convinced that he had Danish blood in his veins – Viking blood. Nothing less would do, but how much of it is left today even in the natives? Did his realization that it was a minimum contribute to his dissatisfaction with his stay?

He had begun to learn Danish when he was eighteen years old, and now in his fifty-fourth year he had to speak it.

That was in September 1936.

Since he would not permit journalists near him, I assumed an incognito, presenting myself as the painter Ole Vinkaer. I kept most of the letters from my real name, I did dabble a little in painting, and I love wine [*Vinkaer* means “wine lover” in Danish], so the truth wasn’t stretched too much. My idea was to offer to show Joyce the town and the area around it, to write down everything he said, and then, when his stay was over, to ask him for permission to publish the conversations.

The ruse worked better than I expected, and for three days I accompanied Joyce and his wife Nora like a shadow, but by the fourth day I had had enough; in spite of my admiration for him, I found him exhausting. He sucked energy from his surroundings and was untiring in spite of his frailty and obvious physical weakness. His knowledge was broad, his questioning constant and of inquisitorial precision.

Everything appeared to interest him, buttermilk, the soft “d” in the word “gud” (god), the difference between “a” and “o” – for instance in the sentence: “Toget holder i tagen” (The train stands in the fog) – the folk type in Denmark, Icelandic sweaters, etc.

I was far from able to satisfy his endless curiosity. Constantly restless, his small body performed miracles of endurance. He wanted to go everywhere, on foot, by tramway, as quickly as possible, as far as possible. He seldom used a car, partly because he wanted to see other people than his wife and me and partly because he was thrifty. Mrs Nora Joyce followed, patiently as a cow, without the slightest activity, as if her endurance depended upon her passivity. It was a long-standing arrangement and it had its cold fronts. She must have heard his stories thousands of times; his impulses never surprised her, and she ignored his periods of grumpiness. In this latter mood he answered everything with a "hm" and turned his head away just like the camel in Kipling's story "How the Camel Got its Hump." Occasionally she desired something for herself, for instance an Icelandic sweater, but she always was denied immediately. He bought it for himself, period! He had become accustomed to everything turning on him, and she passively indulged this habit. He was like a spoiled boy with his quiet, eternally permissive mother.

We started our conversation in English, but it did not last more than five minutes before he suddenly said in clear Danish:

"Take me out and show me the city, Mr Vinkaer!" My surprise over his ability pleased him, and he explained:

"I taught myself Danish in order to read Ibsen in his own language, so all I can speak is Ibsen language, which is no longer spoken in his own country.³ I have not been able to master Norwegian spoken today, but with my Danish I have read both Ibsen and

Gunnar Heiberg.⁴ Now I hope I can get enough practice while here to be able to speak fluently, really fluently. I have often wished to be able to do that, but I have never been able to find travel companions. Now I have made the jump, and today I sent my son a wire in verse about my arrival. I re-wrote an old Irish immigration song, called 'I Go Down to Philadelphia in the Morning' [*sic*—in English], which he, as a singer, is fond of, and I put something about Copenhagen and Denmark into it as homage to Denmark.⁵ Ireland was originally Danish, and cities like Dublin and Cork owe their origin to Danish Vikings. No doubt I, also, have Danish blood in my veins! But I can't figure out if the Danes are a dark or a light people. What do you think?"

"That we are primarily light."

"In Ireland we speak about 'dovegalls' and 'fingalls.' The former were the dark, they were the Danes; the latter, the light, were the Norwegians. I don't seem to see many light people here in town; would that be because there are so many foreign tourists? I can't see the national type."

"Yes, but it is Sunday today and good weather, Mr Joyce, so the people are out of town."

"Good, it is perhaps also because it is Sunday that I saw only two ships in the harbour? That seems to me hardly enough for a sea-faring nation!" He chuckled.

On our first trip we went down to Gammel Strand and through the Bibliotheksgarden. To get an impression of the places, Joyce constantly shaded his seeing eye with his hand.

"So this is the old part of town? I wouldn't mind living here," he said. "My plan is to get a furnished apartment and stay here for a while."

In front of one shop hung some Icelandic sweaters that delighted the author of *Ulysses*. He bought one for himself. His wife also wanted one but he refused decisively: "No, and certainly not for George, whose elegant American wife has always been scornful of our simple, 'primitive' taste. But I shall have mine to write in during the winter. Must one wear a shirt underneath it?"

After the purchase was wrapped Joyce said, "I'm not much interested in souvenirs, but I have a five-year-old grandson, and he certainly must have a toy as a reminder of H.C. Andersen. He is Denmark's greatest writer; there's no one like him in the world. No one will ever manage to tell stories for children as well as he did. He is unique."

A little later: "Do you often have thunderstorms here in Copenhagen and Denmark?"

"The summer has been cool this year and thunderstorms have been rare."

"Thank god! I am horrified by thunderstorms. I panic just at the mere thought of them. You must not even tell me stories about thunderstorms if you have any. I think everything is nice here now. The air is wonderful, it is peaceful. I also believe Danish food will suit me very well, at least the bread is wonderful and the butter and the milk; that is already a lot. And the beer! I remember the name: Carlsberg. Hmmm, that doesn't sound particularly Danish, does it?"

Of course, during these conversations I had to avoid revealing any special interest in

literature or Joyce's work so that the idea of an interview would not occur to him. As far as possible I just answered his questions. The second day of their stay I left the couple alone but met them again on Tuesday at 3:30 at the Tourist Hotel where they were staying. Mrs Joyce was in the same dress as on the first day, but Joyce had changed his thin, grey-striped suit and his even thinner chevrau-shoes for a suit of dark flannel and a pair of more sturdy walking shoes. He kept a worn-out raincoat over his shoulders.

"Today we are going out to Frederiksberg!" he declared in Danish, almost without an accent.

In the garden of the Garden Society he stated that he didn't care for flowers but only grass and trees. Nevertheless, he was enthusiastic about the pretty beds in the little fairy-tale garden, which glowed in rich autumn colours.

It began to rain and Joyce complained to his wife that she had not brought along an umbrella, to which she remarked that she found umbrellas comical. This led him to tell of a friend in Paris, a young nobleman from Cambodia,⁶ whose title gave him the right to carry no less than six umbrellas, one above the other, and whose father, the old nobleman, had the right to seven. "Umbrellas are not so comical," he said, "but very distinguished implements, Nora."⁷

Mrs Joyce did not listen at all but commented excitedly on the changing light. She could not recall having seen a more beautiful effect any place outside Denmark. This led the conversation to the art of painting, "my" area, and Joyce carried it on to his daughter:

"She is a painter herself and has just illustrated a medieval poem by the monk

Gregorius, which Geoffrey Chaucer translated. It is called 'ABC' because it has as many verses as there are letters in the alphabet, each verse beginning with its own letter.⁸ I hope to receive a copy of the book soon. My friend Louis Gillet has written a charming foreword to it. When it comes I will show it to you."

This same French friend once said about Joyce: "He stands outside time—like a man cleaning his nails!"⁸ He must have felt as I did that Joyce really was never aware of his surroundings, or had only one will: a will that centred on Joyce and apparently reduced the world around him to something just to be used, something that served as nourishment, for example, but was not interesting in itself.

Now enjoying the conversation, Joyce continued, "I know nothing of the mania for collecting. I have a couple of pictures by the Irish painter Yeats, and a perfect likeness of Georg Brandes, drawn by your country-man Ivan Opffer. He drew me also, but I don't like it nearly as well."

I could insert here that Georg Brandes became very angry over Opffer's drawing and that the drawing of Joyce was perfect, but neither of the two famous men apparently wanted to be perceived in Opffer's way. However, at the time I did not say anything for fear of making "Mr. Vinkaer" appear too knowledgeable about famous men; furthermore, it was impossible to stop Joyce.

"Do you know Augustus John?" he asked. "He is England's greatest living painter, a Derain if you will. I have a funny story about Augustus John!" he said.

"It is much too long, Jim," interrupted Mrs. Joyce, but he waved her aside

impatiently.

“I’ll be brief, Nora!”

He turned towards me: “John wanted to paint or draw me and had made an appointment with me in Paris. While he was working we were surprised by a press photographer. That is the only time in my life I gave in to the press. I did it only so as not to offend John. We were photographed and the picture appeared in the newspapers.⁹ A short time thereafter I was phoned by a Mr Nelson, whose accent wasn’t English at all. He turned out to be a Norwegian named Nilsson. We spoke Norwegian together so it was probably true. He said he was a friend of Augustus John and asked if I would come to dinner at his hotel. I went because I didn’t want to deny a friend of Augustus John. My host offered me champagne and expensive cigars in vain. I prefer to smoke the cheap ‘Voltiguer,’ and I never drink champagne, especially at a light lunch, not so much because I am temperate or virtuous as simply because I can’t stand it. My moderation saved me. The hotel porter arrived at my place a few days later and asked if I weren’t a school friend of Mr. Nelson. I denied that, but he did not believe me, and it now became clear that my friendly host was a hotel rat. He not only had borrowed from the hotel owner, the porter, and even the chamber maid, but also had stolen towels, bedclothes, and soap and had disappeared with all bills unpaid. He had left only two suitcases. They proved to be full of –*potatoes*! Isn’t that funny?” Joyce laughed and continued, “But it is still funnier that an honest man never can cheat his hotel of even a centime!”

“Mr Nelson apparently took advantage of your name. Does that happen often?”

"You mean blackmail?"

"No, not that alone, but also regarding political questions, for example."

"It has been tried, both by the right and the left, but without success. I don't want anything to do with politics."

"The example of Gide in France, though, shows that it can be difficult for a famous author to stand outside."

"Yes, unfortunately, but I have succeeded. By the way, I have a funny story about Gide. He has dallied with communism, of course, and one day a young man by the name of Armand Petitjean came to him. Let me add here that at the age of sixteen this M. Petitjean started writing a big volume about my book 'Work in Progress,' long before it was finished. Well, this enthusiastic admirer of mine went to Gide to ask him what they should do with me if communism won. Gide thought it over for some time and then answered: 'We'll let him be!' "

Joyce chuckled, "Then I could feel relieved, if I ever had been worried. By the way, I love two of Gide's books: *La Symphonie Pastorale*, which is a masterpiece, and *Les Caves du Vatican*, which is funny."

We walked up Frederiksberg hill; as soon as the rain stopped, Joyce wanted to go to the zoo.

"You said Sunday that you weren't welcome in Dublin. Is that for political reasons?"

"No, it's because of my books."

"Dubliners?"

"Among others."

"Do you ever miss Ireland?"

"I didn't live there very long, but every day I get papers and other news from home. I am not sure I would care to go back. *Ulysses* is coming out this month in England;¹⁰ let us see how the Irish take it. Furthermore, I am afraid to go back to Ireland. You see, when one is almost blind and can't see whom one is talking to, then one becomes suspicious. Recently an Irish friend asked me to join the Irish Academy,¹¹ but they are just out after my name so I am not interested. The day they become interested in my work that will be another matter. But let us change the subject!"

"What is wrong with your eyesight?"

"I've had green starling, gray starling and all kinds of starlings.¹² A very complicated case but I think it was originally caused by some kind of rheumatism in the eye."

"Your endurance is admirable; the poor eyesight must have delayed your work considerably."

"Yes, of course, and I can manage to read only what I need for my books, but of course I have read everything about Denmark I could get my hands on, even the text on the tramway tickets. And how sad it is to discover that after many years of trying I still can't understand what people say around here. I can make myself understandable when I speak slowly, but I can't understand what others say. I have read Danish since I was

nineteen and have taken lessons everywhere I found Danes, in Danish churches, or homes for seamen, or in private homes. One man I studied with is still around; he was something in a large department store, but I can't remember his name. (Joyce's Danish teacher proved to be Mr Max, owner of "Interior" in the Kannevorff Building.) To read Danish, to understand it, has been a passion with me. I was seventeen when Ibsen's last drama *When We Dead Awaken* was published. I was still in school but immediately wrote a long article about it and sent it to the most prestigious journal in England, *The Fortnightly Review*, which to my surprise accepted it.¹³ I was even more surprised when, one day while sitting in the swing in the garden, I was brought a letter from Ibsen (*Letters II* 7). It wasn't written with his own hand but by his translator William Archer, but still! The master thanked me and I threw myself into Danish."

"Did you have further contacts with Ibsen?"

"For his birthday I wrote him a letter which must have made him fall under the table with laughter—it was in Swedish! My Swedish!¹⁵ But the article was my literary debut—I started at the top!"

"Do you still admire him as much now as you did then?"

"Yes, he towers head and shoulders above everyone else, even Shakespeare. Ibsen will not become dated; he will renew himself for every generation because his problems always will be seen from a new side as time goes on. He has been called a feminist in *Hedda Gabler*, but he is no more a feminist than I am an archbishop.

"He is the greatest dramatist I know. No one can construct a piece as he can. There

is not an extraneous word in his work. It was wonderful to see what Lugné-Poë did as Old Ekdal in *The Wild Duck*, with Ludmilla Piteoff, a little fifty-year-old woman with ten or fifteen children, playing Hedvig. I am sorry that I never have seen *Little Eyolf*. The first act is a pure wonder. By the way, are there any famous actors in Denmark?"

"The most famous abroad is Mr. Poul Reumert."

"Yes, I saw him play 'Tartuffe' in Paris and perform in another piece, *Galgemanden*¹⁶ I believe it was called. That's a scary play."

"Do you like the plays of O'Neill?"

"I have seen only a few of them."

We reached the zoo, and Joyce declared that he didn't care much for the animals; only cats and goats appealed to him. But in front of the cage of the Siberian tiger he remarked comically:

"That is a terrible, restless animal, and look how petty his face is. The lion is much more majestic!"

The goats entertained him highly with their pranks; through association with the pictures of antelopes in Hemingway's *Green Hills of Africa*, Joyce said:

"We were together with Hemingway just before he left for Africa; he promised us a living lion, but fortunately we escaped that. We would rather have his book. He writes well, he writes as he is, we like him. He is large and wonderful and robust like a buffalo, athletic, created to live the life that he describes and that he could not describe without his physique, but such giants as he are bashful. Beneath the surface, Hemingway is more

intensely 'Hemingway' than has been assumed."¹⁷

On Thursday the joy over Denmark had decreased. Joyce and his wife were disappointed over the food, which was served in too large quantities to appear aesthetic, and they felt the service was the worst of any place in Europe.

It surprised Joyce that we, who have good fish, good milk, good butter and bread, could not come up with anything but an unappetizing mish-mash. The language gave him trouble and irritated him more and more. He was grumpy and turned his head like Kipling's camel and said "hm" to almost everything. However, he had not yet completely given up the plans about coming again and living in a furnished apartment.

In a landau we drove that day past the Hermitage [an old hunting castle, now a tourist attraction], which he did not care for, and on to Lyngby to see a working farm, which interested him greatly. In the Frilandsmuseum [an open air museum of old buildings from various parts of Denmark], he signed the guest book and looked around absent-mindedly while talking all the time about Italy:

"For many years we lived in Trieste, where both my children were born. At home we speak mostly in Italian."

"What do you think about d'Annunzio?"

"Magnificent."¹⁸

"And about Italy, now?"

"I love it, now as ever! Not to love it because of Mussolini would be as absurd as hating England because of Henry the Eighth."

"Is the edition of *Ulysses* which is now coming out in England just a new printing?"

"No, the first printing in England. The real first printing came in Paris. I wonder how it is going; the publisher must take all the risk. I insist that every little line must be included. I've done the same at Martin's Publishing Company.¹⁹ If they do not obey that rule, everything is off. Tonight I shall look at the galleys."

After that the conversation switched to language and the art of singing. He did not care for Stravinsky or for contemporary music in general.

Mrs. Joyce wanted a cup of tea but was categorically denied. Joyce had had buttermilk in Lyngby and was satisfied with that.

The following Saturday was our last meeting. He finally spoke about his new work:

"I haven't lived a normal life since 1922, when I began 'Work in Progress.' It demands an enormous amount of concentration. I want to describe the night itself. *Ulysses* is related to this book as the day is to the night. Otherwise there is no connection between the two books. *Ulysses* did not require the same amount of concentration. Since 1922 my book has become more real to me than reality, and everything has led to it; all other things have been insurmountable difficulties, even the smallest realities such as, for instance, to shave in the morning. There are, so to say, no individual people in the book – it is as in a dream, the style gliding and unreal as is the way in dreams. If one were to speak of a person in the book, it would have to be of an old man, but even his relationship to reality is doubtful. Now I will soon be through with it; about one-fourth remains to be written, but that will go faster now. The book has already had a strange fate, a fate which

I would say corresponds to the nature of the book. Fragments of it have appeared in transition, an English journal published in Paris, and in *La Nouvelle Revue Francaise*. The small piece [the French version of *Anna Livia Plurabelle*] which appeared in the latter took three months to translate, and I even had five helpers for it. That was hard work. If *Ulysses* should be published by Martin's, which has asked first and therefore has priority, they must have more than one man for the job, but I am a little worried. The representative for the publisher told me that Jack London was the most popular author in Denmark. I haven't anything against him, but I dare say we are rather different!"

"Is 'Work in Progress' constantly going forward?"

"Yes, still in progress, but slowly because of my sight."

"Are you writing while you are here?"

"I am always writing."

He smiled, "It pleases me very much."

"Why is the new, unfinished book so intensely commented on already?"

"Yes, you may well ask that question. It is a mystery to me, too.²⁰ My book has been judged and conclusions drawn from it long before I have finished with it or drawn any conclusions myself."

"You write rather slowly, don't you?"

"Yes, extremely slowly."

"You must be rich in order to allow yourself that?"

"Rich? Me?" He laughed. "Why in the world do you believe that?"

"Because you take your time and because you must know in advance that your work is written for a minority – without any guarantee or support from the snobs."

"Yes, I was aware of that from the beginning, but it went along anyway. Yes, you are probably right, it was probably something of a miracle that it could be done. It is strange that doesn't even occur to one at the time. One works and will finish what one has set out to do."

"Where did you write *Ulysses*?"

"In Trieste, Zürich, and Paris."

We sat down for a glass of buttermilk at "Josty," and Joyce wanted to tell about the hell he always raised at parties. He said he had invented his own dance, and Mrs. Joyce remarked dryly: "If you can call flinging your legs over your neck and kicking the furniture to pieces 'to dance'!"

"Well, Nora, I *do* dance! I know the rules of dancing and request that the floor be cleared – that's the least I can do. I once went to a New Year's party with some friends and won first prize for my costume of a beggar, a real *clochard*. I dressed up in a diplomat's coat that was old and way too short; underneath I wore a blue shirt and, naturally, I wore yellow gloves. In this getup, I was introduced to a very solemn young man. He greeted me somewhat ceremoniously, but I was in the middle of a dance, so I cut a little caper and answered hastily, '*enchanté*', whereupon I forgot the new acquaintance, whose name I didn't even catch. That was M. Armand Petitjean, my energetic commentator! He was the oldest in the party, age-old. The hostess wasn't particularly

happy with my behavior and the next day called on the old-young man to hear what impression I had made on him. He answered laconically: 'Yes, as usual, Mr. Joyce had more interest in the expression than in the impression!' "

"After I have worked all day, the thought of eating at home becomes unbearable. I want to see people, I want to get away from the work and loaf with a 'Voltiguer'! For the same reason I abhor literature after dinner; I must escape my work. I eat out, smoke my 'Voltiguer,' look at people and what else? Why in the world should I take a position on deep literary and philosophical questions? Why should I decide if this or that author is great or small? I become a convinced materialist, and only in that way can the night be separated from the day; the exertion of the work is forgotten for a time. One is free. It is wonderful to let go, to chat away without reservations and say all the stupid things one wants to!"

He sat for a while and then added:

"There is also the other miracle that I still can see at all. Six years ago I was completely blind,²¹ but a Swiss surgeon has brought back a little of my sight in the left eye, just enough so I can see to write when I put an extra magnifying glass on. It is not known if the other can be saved by an operation; the operation is considered very risky."

"Can't you dictate?"

"No, impossible."

"Is it the style of your books which makes it impossible?"

"I can only write alone, more and more alone. It has developed that way, like my

style, which has developed and changed so that what I write simply cannot be expressed in any other way than like dream talk. With day-time talk, such as I used in my youth, I would not achieve anything."

And this fourth meeting became the last. When he had left I sent him a telegram asking permission to publish what I had written in my notebook while he was here, and received a refusal. To the regret of my editor I obeyed and turned a deaf ear to his eternal quote from the megalomaniac Lord Northcliffe, "Everything counts, nothing matters!"

NOTES

1. Joyce departed for Copenhagen on 18 August, and on 13 September wrote to Budgen, "Just back from Denmark" (II 703 and *Letters III* 388). Even allowing for several days' layover on the way to and from Denmark, he would have had a full three weeks there.

2. Actually for longer than that. In 1906 he wrote his brother from Rome, "I wish I could go to Denmark." At the time he was taking his first lessons in Danish and also reading Ferrero's *Young Europe*, where he found Stockholm, Abo, and Copenhagen identified as "the finest cities in Europe" (*Letters III* 201). In 1927 he told Michael Healy, "I would like to go to Denmark but it's a long, long way to Copenhagen and the fare's right dear" (*Letters* 1257). Eight years later he wrote to Giorgio, "I yearn to go to Denmark

because the Danes massacred so many of my ancestors,” but a plan to make the trip then fell through, to his great disappointment (*Letters III* 359 and *I* 373).

3. A nationalist movement early in the century led to radical changes in spoken Norwegian.

4. Heiberg (1857-1929) was a Norwegian dramatist, author of *Aunt Ulrikke* (1884), *King Midas* (1890), *The Balcony* (1894), and *The Tragedy of Love* (1904).

5. This wire apparently has not survived. The Percy French song “Off to Philadelphia in the Morning” is alluded to a number of times in *Finnegans Wake*.

6. In a letter to Lucia, Joyce reminded her of Prince Norindett Norodum Doum Doum, who was “entitled to hoist seven umbrellas over his bald head because he is of kingly race” (*Letters I* 382). This prince, whose name Herbert Gorman gives as Norrindett-Norrodun, accompanied Joyce on several trips outside Paris to hear John Sullivan sing. He also had a royal cousin in Paris who had changed his name to René Ulysse in honor of Joyce’s book and who “used to send his visiting card under his new style to his adopted literary father [i.e. Joyce] on the first day of every Annamite year” (*James Joyce* [1940; rpt. New York: Octagon Books, 1974], p. 326).

7. Bloom also had trouble getting Molly to carry an umbrella (U687).

8. Lucia had a talent for drawing small illuminated letters or “lettrines.” In one of many attempts at helping his unfortunate daughter, Joyce arranged the publication of an edition of Chaucer’s ABC, illustrated with her letters (see especially *Letters III* 266 and 385). The edition appeared after many delays and difficulties in July 1936 on Lucia’s

twenty-ninth birthday. The ABC is a translation of a prayer by the French monk Guillaume Deguillerville.

9. This echoes Stephen Dedalus' remark, "The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails" (P215).

10. This picture can be seen in *Letters III*, following p. 224.

11. This edition of *Ulysses* by John Lane/The Bodley Head appeared on 3 October 1936, marking the end to a long series of negotiations and delays over the book's publication in England.

12. The friend was William Butler Yeats. For the invitation see *Letters* 1325, and for Joyce's reply, *Letters III* 258-59.

13. In Danish the terms for glaucoma and cataract are "*grøn stær*" and "*grå stær*." "*Stær*" also means "starling."

14. Joyce's article on *When We Dead Awaken*, "Ibsen's New Drama" (CW 48-67), appeared on 1 April 1900.

15. This letter (*Letters* 151-52) would have been written in Danish.

16. The *Gallows Men* by the Finno-Swedish writer Runar Schildt (1888-1925).

17. In *Green Hills of Africa* (New York: Charles Scribner's Sons, 1935), p. 71, Hemingway mentions his evening with the Joyces prior to leaving for Africa. There are other evidences of Joyce's regard for Hemingway, beside his remarks to Vinding. He encouraged Nino Frank to publish some of Hemingway's work (*Memoire Brisée* [Paris:

Caiman-Levy, 1963], p. 34). And Arthur Power recalls him saying of Hemingway, "He has reduced the veil between literature and life, which is what every writer strives to do ... ["A Clean Well Lighted Place"] is masterly ... It is one of the best short stories ever written; there is bite there" (*Conversations with James Joyce* [London: Millington, 1974], p. 107).

18. In the typescript this reads, "He *was* a magnificent poet." As a young man Joyce admired d'Annunzio nearly as much as he did Ibsen (see JJ 60-61).

19. Joyce had heard that Mrs Kastor Hansen was going to translate the book. According to Tom Kristensen, who accompanied him to Martin's, he walked up to Mrs Kastor Hansen and said, "I am James Joyce. I understand that you are to translate *Ulysses*, and I have come from Paris to tell you not to alter a single word" (JJ 705). Mrs Kastor Hansen turned out to be too busy to undertake the job. Martin's finally published a translation of *Ulysses* in 1949.

20. Joyce could hardly have been mystified at the many articles on *Finnegans Wake* since he personally encouraged and directed a number of them, but he preferred to keep his part in this critical activity to himself.

21. More accurately, he was in danger of being completely blind. The Swiss surgeon referred to later in the sentence is Alfred Vogt.



Appendix Two

Roman Jakobson

**Coup d'oeil sur le développement
de la sémiotique**

Roman Jakobson: 'Coup d'oeil sur le développement de la sémiotique'.
Opening address, in Seymour Chatman, Umberto Eco, Jean M Klinkenberg:
A Semiotic Landscape. Panorama sémiotique Proceedings of the First
Congress of the International Association for Semiotic Studies, Milan June
1974 / Actes du premier congrès de l'association Internationale de
Sémiotique, Milan juin 1974. De Gruyter, 1979.

1. Emile Benveniste que je viens de voir à Paris m'a prié de transmettre au Premier Congrès de l'Association Internationale de Sémiotique ses souhaits de réussite, et c'est à la belle étude de notre illustre confrère "Coup d'oeil sur le développement de la linguistique" (1963) que j'emprunte l'en-tête de mon exposé. Benveniste commence "par observer que la linguistique a un double objet, elle est science du langage et science de langues. (. . .) C'est des langues que s'occupe le linguiste, et la linguistique est d'abord la théorie des langues. Mais (. . .) les problèmes infiniment divers des langues ont ceci de commun qu'à un certain degré de généralité ils mettent toujours en question le langage: il s'agit du langage en tant qu'invariant universel par rapport aux langues locales, variées et variables dans le temps et dans l'espace. Dans le même ordre d'idées la sémiotique est appelée à étudier les divers systèmes de signes et à mettre en valeur le problème qui se dégage d'une comparaison méthodique de ces systèmes, c'est à dire le problème général du *signe*: signe comme notion générique par rapport aux classes particulières des signes.

La question du signe et des signes fut abordée à plusieurs reprises par les penseurs de l'Antiquité, du Moyen Age et de la Renaissance. Vers la fin du dix-septième siècle le célèbre *Essay* de John Locke, dans le chapitre final consacré à la division tripartite des sciences, promut ce problème complexe au rang de la dernière des "three great provinces of the intellectual world" et proposa de l'appeler "σημειωτική or, the 'doctrine of signs,' the most usual whereof being words", étant donné que "to communicate our thoughts to one another, as well as record them for our own use, signs of our ideas are also necessary. Those which men have found most convenient, and therefore generally make use of, are articulate sounds" (Livre IV, Chap. XXI, Section IV). C'est aux mots, conçus comme "les grands instruments de la cognition", à leur emploi et à leur relation avec les idées que Locke consacre le troisième livre de son *Essay Concerning Human Understanding*.

2. Dès le début de ses activités scientifiques, Jean-Henri Lambert prit connaissance de l'*Essay* et au cours de son travail sur le *Neues Organon*, qui occupe une place de choix dans le développement de la pensée phénoménologique, il se vit profondément influencé par les idées de Locke, tout en gardant une position critique vis-à-vis de la doctrine sensualiste du philosophe anglais (cf. Eisenring 1942: 7, 12, 48 sq., 82). Chacun de ses deux volumes du *Neues Organon* se divise en deux parties et parmi ces quatre parties, la troisième – *Semiotik oder Lehre von der Bezeichnung des Gedanken und Dinge*, suivie par la *Phänomenologie* (pp. 3-214) – doit à la thèse de Locke (voir ci-dessus) le terme 'sémiotique' ainsi que le thème de la recherche: "die Untersuchung der Notwendigkeit der symbolischen Erkenntnis überhaupt,

und der Sprache besonders" (§ 6), étant donné que cette reconnaissance symbolique "uns ein unentbehrliches Hilfsmittel zum Denken ist" (§ 12).

Dans la préface à son oeuvre, Lambert nous avertit qu'il s'occupe de la langue dans neuf chapitres de la *Semiotik* (2-10) mais n'accorde qu'un seul chapitre aux autres espèces de signes, "da die Sprache nicht nur an sich notwendig, und ungemein weitläufig ist, sondern bei jeden andern Arten von Zeichen enbenfalls vorkommt." L'auteur désire se consacrer à la langue, "um ihre Struktur näher kennen zu lernen" (§ 70) et pour aborder "die allgemeine Sprachlehre, *Grammatica universalis*, welche man (. . .) noch erst sucht." Il rappelle instamment "dass in unseren Sprachen das Willkürliche, Natürliche und Notwendige mit einander vermengt ist. Die allgemeine Sprachlehre müsste nun vornehmlich das Natürliche und Notwendige in der Sprache zum Gegenstande nehmen, und das Willkürliche, so viel immer möglich ist, theils wegschaffen, theils mit dem Natürlichen und Notwendigen in engere Verbindung setzen" (§ 71). D'après Lambert, la différence entre ces trois éléments qu'on trouve dans les signes révèle un rapport étroit avec le fait décisif "dass die ersten Ursachen der Sprache an sich schon in der menschlichen Natur sind", et par conséquent ce problème exige un examen méticuleux (§ 3). Le problème de l'algèbre et des autres systèmes des langues artificielles de la science par rapport au langage ordinaire (*wirkliche Sprachen*) est traité chez Lambert (§ 56 sqq.) comme une sorte de traduction ("gedoppelte Uebersetzung").

Le livre étudie la différence dans l'emploi des signes naturels et arbitraires (§ 47, 48) et ce sont les signes naturels des affects (*natürliche Zeichen von Affekten*) qui attirent en

premier lieu son attention (§ 19). Lambert tient compte du rôle significatif que jouent par exemple les gestes, “um den Begriff, der dunkel in der Seele ist, (. . .) aufzuklären, oder wenigstens, uns selbst oder andern anzudeuten” (§ 7), et il entrevoit la portée sémiotique des simulacres’ (qui réapparaissent au bout d’un siècle dans la liste de Peirce sous l’étiquette des *icons* or *likenesses*: 1,558). Lambert soulève la question des signes dont la structure interne se fonde sur des rapports de similarité (*Aehnlichkeiten*) et en interprétant les signes d’ordre métaphorique, il évoque les effets de la synesthésie (§ 18). Malgré le caractère sommaire des remarques sur la communication non-verbale, ni la musique, ni la chorégraphie, ni le blason, ni les emblèmes, ni les cérémonies n’échappent à l’attention du chercheur. Les transformations des signes (*Verwandlungen*) et les règles de leur combinaison (*Verbindungskunst der Zeichen*) sont mises à l’ordre du jour.

3. C’est grâce à l’initiative créatrice de Locke et de Lambert que l’idée et le nom de la sémiotique réapparaissent au début du dix-neuvième siècle. Dans ses premières années, le jeune Joseph-Marie Hoene-Wroński, familiarisé avec l’oeuvre de Locke, esquissa parmi quelques autres essais spéculatifs une *Philosophie du langage* qui ne fut publiée qu’en 1879. L’auteur, que son adepte J. Braun (1969) rapproche de la phénoménologie husserlienne et qu’il croit avoir été “le plus grand des penseurs polonais”, examine “la faculté de signation (*facultas signatrix*)”. La nature des signes (voir p. 38) doit être étudiée premièrement par rapport aux catégories d’existence, c’est à dire la *modalité* (signes propres/impropres) et la *qualité* (signes déterminés/indéterminés), et, deuxièmement, par rapport aux catégories de

production, c'est à dire la *quantité* (signes simples/composés), la *relation* (signes naturels/artificiels) et l'*union* (signes médiats/immédiats). Suivant le programme de Hoene-Wroński, c'est la "perfection des signes" (*perfection of language* dans les termes de Locke, *Volikommenheit der Zeichen* d'après Lambert) qui forme "L'objet de la Séméiotique" (p. 41)' Notons que cette théorie réduit le domaine de la 'signation' aux actes de la cognition: "Cette signation est possible, soit pour la forme sensible, soit pour le contenu, sensible ou intelligible, des objets de notre savoir", tandis que la "signation des actes de la volonté et des sentiments" paraît être "impossible" (p. 38 sq.).

4. Le philosophe pragois Bernard Bolzano réserve dans son oeuvre capitale, *Wissenschaftslehre* (1837), et surtout dans les deux derniers des quatre volumes, une large place à la sémiotique. L'auteur cite fréquemment l'*Essay* de Locke et le *Neues Organon* et découvre dans les écrits de Lambert "über die Semiotik (. . .) viele, sehr schätzenswerthe Bemerkungen", bien qu'ils soient peu utilisables "pour le développement des règles les plus générales du discours scientifique", l'un des buts que se propose Bolzano (§ 698).

Le même chapitre de la *Wissenschaftslehre* figure sous deux titres dont l'un — "Semiotik" — apparaît dans la table des matières (IV, p. XVI) et l'autre — "Zeichenlehre" — marque le début du texte (p. 500); le § 637 qui suit identifie les deux désignations. "Zeichenlehre oder Semiotik". Si dans ce chapitre et dans quelques autres parties de l'oeuvre l'attention de l'auteur est fixée avant tout sur l'épreuve de la perfection relative des signes (*Vollkommenheit oder Zweckmassigkeit*) et particulièrement des signes desservant

la pensée logique, c'est déjà au début du troisième volume que Bolzano cherche à introduire le lecteur aux notions fondamentales de la théorie des signes, tout au long du § 285 (pp. 67-84) qui regorge d'idées et s'intitule "Bezeichnung unserer Vorstellungen".

Ce paragraphe commence par une définition bilatérale du signe: "Ein Gegenstand, (. . .) durch dessen Vorstellung wir eine andere in einem denkenden Wesen mit ihr verknüpfte Vorstellung erneuert wissen wollen, heisst uns ein *Zeichen*." Suit toute une chaîne de concepts géminés, dont les uns sont très neufs et les autres, tout en remontant aux sources antérieures, se trouvent à nouveau précisés et approfondis. Ainsi les réflexions sémiotiques de Bolzano font ressortir la différence entre l'acception (*Bedeutung*) d'un signe tel quel et le sens (*Sinn*) que ce signe reçoit dans le contexte de la circonstance présente, puis la différence entre le signe (1) produit par le destinataire (*Urheber*) et (2) perçu par le destinataire qui, lui, oscille entre la compréhension et le malentendu (*Verstehen* et *Missverstehen*). L'auteur fait une distinction entre l'interprétation pensée ou exprimée du signe (*gedachte und sprachliche Auslegung*), entre signes universels et particuliers, entre signes naturels et accidentels (*natürlich und zufällig*), arbitraires et spontanés (*willkürlich und unwillkürlich*), auditifs et visuels (*hörbar und sichtbar*), simples (*einzelne*) et composés (*zusammengesetzt*, ce qui veut dire "ein Ganzes, dessen Theile selbst Zeichen sind"), entre signes univoques et polysémiques, primaires et dérivés, fixes et imprécis, propres et figurés, métonymiques et métaphoriques, médiats et immédiats, et à ce classement il ajoute des notes lucides sur l'importante distinction à faire entre les signes (*Zeichen*) et les indices (*Kennzeichen*), dépourvus de destinataire, ou enfin sur un autre thème pressant: la question

du rapport entre la communication inter-personnelle (*an Andere*) et interne (*Sprechen mit sich selbst*).

5. L'étude du jeune Edmund Husserl, "Zur Logik der Zeichen (Semiotik)", écrite en 1890, mais restée inédite jusqu'en 1970, est une tentative pour classer les catégories des signes et de répondre à la question de savoir dans quel sens la langue, c'est-à-dire le plus important des systèmes de signes que nous possédons, "das Denken fördert und andererseits wiederum hemmt" (1970 *b*). La critique des signes et leur perfectionnement sont conçus comme une tâche urgente qui confronte *la logique*: "Die tiefere Einsicht in das Wesen der Zeichen und Zeichenkünste wird sie vielmehr befähigen, auch solche symbolische Verfahrensweisen, auf die der menschliche Geist noch nicht verfallen ist, zu ersinnen bzw. die Regeln für deren Erfindung festzusetzen" (p. 373). Le manuscrit de 1890 est pourvu d'une référence au chapitre "Semiotik" de la *Wissenschaftslehre*, qualifié de 'wichtig' (p. 530); dans la double visée de son essai, structurale d'une part et régulatrice de l'autre, Husserl suit effectivement l'exemple de Bolzano qu'il nommera plus tard l'un des plus grands logiciens "aller Zeiten". Aussi dans les pensées sémiotiques des *Logische Untersuchungen* retrouve-t-on, selon l'aveu du phénoménologue, "entscheidende Anstösse von Bolzano", et le second volume de ces *Recherches* avec son traité capital de sémiotique générale érigée en système exerça une profonde influence sur les débuts de la linguistique structurale. Comme nous l'indique Elmar Holenstein, Husserl a fait plusieurs notes en marge du § 386 dans son exemplaire de la *Wissenschaftslehre*, III de Bolzano et il a souligné le terme

‘sémiotique’ et sa définition dans la traduction allemande de l’*Essay* de Locke — *Über den menschlichen Verstand* (Leipzig, 1897).

6. Pour Charles Sanders Peirce (1839-1914) ‘la nature des signes’ est toujours restée le thème d’études favori depuis l’année 1863 (cf. V, 488, et VIII, 376) et surtout depuis sa magnifique profession de foi — “On a new list of categories” — publiée en 1867 par l’Académie Américaine des Arts et Sciences (I, 545-559) et suivie de deux contributions ingénieuses au *Journal of Speculative Philosophy* de l’année suivante (V, 213-317) et jusqu’aux matériaux réunis en 1909-1910 pour son volume inachevé *Essays on Meaning* (II, 230-232; VIII, 300; Lieb, 40). On notera qu’à travers toute la vie du savant, la conception qui sous-tend ses efforts continus pour établir la science des signes gagne en profondeur et en largeur et garde en même temps son caractère ferme et intègre. Quant au terme ‘semiotic’, ‘semeiotic’ ou ‘semeotic’ il ne surgit dans les manuscrits de Peirce qu’à la limite des deux siècles: c’est à cette époque que la théorie “of the essential nature and fundamental varieties of possible semiosis” saisit de plus en plus le grand chercheur (I, 444; V, 488). Son insertion de la graphie grecque *σημειωτική* ainsi que la définition succincte — “doctrine of signs” (II, § 227) — nous met sur la piste de Locke, dont le “celebrated *Essay*” fut souvent évoqué et cité par le partisan de la doctrine. Malgré la merveilleuse profusion des trouvailles originales dans la sémiotique de Peirce, celui-ci reste néanmoins nettement lié avec les précurseurs — Lambert, “the greatest formal logician of those days” (II, § 346), dont il cite le *Neues Organon* (IV, 353), et Bolzano qu’il connaît par sa “contribution de

valeur à la clarté des conceptions humaines” et par son “ouvrage de logique en quatre volumes” (IV, 651).

Cependant c’est à bon droit que Peirce a déclaré: “I am, as far as I know, a pioneer, or rather a backwoodsman, in the work of clearing and opening up what I call *semiotic*, (. . .) and I find the field too vast, the labor too great, for a first-comer” (V, 488). C’est lui, “le plus inventif et le plus universel parmi les penseurs américains” (cf. Jakobson 1965: 346), qui a su tirer les arguments concluants et déblayer le terrain afin de dresser à ses risques et périls la charpente de la science anticipée et entrevue par la pensée philosophique européenne de deux siècles.

L’édifice sémiotique de Peirce englobe toute la multiplicité des phénomènes significatifs, fût-ce un coup à la porte, une empreinte de pas, un cri spontané, un tableau ou une pièce de musique, un entretien, une méditation silencieuse, un écrit, un syllogisme, une équation algébrique, un diagramme géométrique, une girouette ou un simple signet. L’étude comparée des divers systèmes de signes poursuivie par le chercheur a révélé des convergences et des divergences foncières mais jusqu’alors inaperçues. Les oeuvres de Peirce font preuve d’une perspicacité particulière quand il traite le caractère catégoriel de la langue dans l’aspect phonique, grammatical et lexical des mots aussi bien que dans leur arrangement à l’intérieur des propositions et dans l’agencement de ces dernières par rapport à l’énoncé. En même temps, l’auteur se rend compte que ses études “must extend over the whole of general Semeiotic”, et met en garde son interlocutrice épistolaire, Lady Welby: “Perhaps you are in danger of falling into some error in consequence of limiting

your studies so much to Language" (Lieb 1953: 39).

Malheureusement la plupart des écrits sémiotiques de Peirce ne furent publiés qu'au cours de la troisième décennie de notre siècle, c'est-à-dire environ deux dizaines d'années après la mort de l'auteur. Et il a fallu près d'un siècle pour qu'on imprime certains de ses textes; ainsi le fragment stupéfiant d'un cours donné par Peirce en 1866-1867 — "Consciousness and language" — ne parut qu'en 1958 (VII, 579-596); signalons en outre qu'il reste encore de larges pans inédits dans l'héritage de Peirce. L'apparition tardive de ses travaux, fragmentés et dispersés dans le dédale des huit volumes des *Collected Papers of Charles Sanders Peirce*, entrava pour longtemps la compréhension exacte et complète de ses préceptes et, malheureusement, retarda leur influence efficace sur la science du langage et le développement harmonieux de la sémiotique.

Les lectures et commentateurs de ces ouvrages se sont souvent mépris même sur les termes fondamentaux introduits par Peirce bien que ceux-ci soient indispensables pour comprendre sa théorie des signes et que ces termes, même s'ils sont parfois forcés, reçoivent néanmoins une définition toujours nette dans le texte de l'auteur. Ainsi les désignations *interpreter* et *interpretant* ont donné lieu à des confusions fâcheuses en dépit de la distinction faite par Peirce entre le terme *interpreter* qui désigne le récepteur et décodeur du message, et *interpretant*, c'est à dire le clef dont se sert le récepteur du message pour le comprendre. Selon les vulgarisateurs, le seul rôle attribué à l' *interpretant* dans la doctrine de Peirce consiste à mettre au clair chaque signe par l'intermédiaire de son contexte, tandis qu'en fait le vaillant 'défricheur' de la sémiotique demande au contraire "to distinguish, in

the first place, the Immediate Interpretant, which is the interpretant as it is revealed in the right understanding of the Sign itself, and is ordinarily called the *meaning* of the sign" (IV, 536). Autrement dit, c'est "tout ce qu'il y a d'explicite dans le signe lui-même, abstraction faite de son contexte et des circonstances de l'énonciation" (V, 473); toute signification n'est qu'une traduction d'un signe dans un autre système de signes" (IV, 127). Peirce met en lumière la faculté de tout signe d'être traduisible en une série infinie d'autres signes qui à certains égards se trouvent mutuellement équivalents (II, 293).

D'après cette théorie le signe n'exige rien d'autre que la possibilité d'être appréhendé même en l'absence d'un destinataire. Par conséquent les symptômes des maladies sont également considérés comme signes (VIII, 185, 335) et à un certain point la séméiologie médicale confine à la sémiotique, science des signes.

Malgré toutes les différences dans les détails de la présentation, la bipartition du signe en deux faces conjointes, et en particulier la tradition stoïcienne qui conçoit le signe (*σημειον*) comme un renvoi de la part du signifiant (*σημαινον*) au signifié (*δημιανδμενον*), reste en vigueur dans la doctrine de Peirce. Conformément à sa trichotomie des modes sémiotiques et aux noms assez vagues qu'il leur donne, (1) l'index est un renvoi du signifiant au signifié en vertu d'une contiguïté effective; (2) L'icône est un renvoi du signifiant au signifié en vertu d'une similarité effective; (3) le 'symbole' est un renvoi du signifiant au signifié en vertu d'une contiguïté assignée (*imputed*), conventionnelle, habituelle. Suivant cet enseignement (cf. en particulier II, 249, 292, sq., 201, et IV, 447 sq., 537) "the mode of being the symbol is different from that of the icon and from that of the

index.” A l’opposé de ces deux catégories, le symbole comme tel n’est pas un objet; ce n’est rien qu’un pur règlement qu’on doit nettement distinguer de sa mise en oeuvre sous forme de ‘répliques’ ou ‘exemples’ (*replicas, instances*), comme Peirce essaye de les désigner. L’élucidation du caractère générique propre aux signifiants ainsi qu’aux signifiés dans le code de la langue (chacun de ces aspects “is a kind and not a single thing”) a ouvert de nouvelles perspectives à l’étude sémiotique du langage.

Or la trichotomie en question a aussi donné lieu à des vues erronées. On a voulu attribuer à Peirce l’idée de la division de tous les signes humains en trois classes rigoureusement séparées, alors que l’auteur n’envisage que trois modes dont celui qui prédomine (“is predominant over the other”) dans un système donné se trouve néanmoins maintes fois réuni avec l’un ou les deux autres modes. Par exemple, “a symbol may have an icon or an index incorporated into it”(IV, 447). “It is frequently desirable that a representamen should exercise one of those three functions to the exclusion of the other two, or two of them to the exclusion of the third; but the most perfect of signs are those in which the iconic, indicative, and symbolic characters are blended as equally as possible” (IV, 448). “It would be difficult if not impossible, to instance an absolutely pure index, or to find any sign absolutely devoid of the indexical quality”(II, 306). “A diagram, though it will ordinarily have Symbolic Features, as well as features approaching the nature of Indices, is nevertheless in the main an Icon”(IV, 531). Dans ses tentatives successives pour établir une classification complète des phénomènes sémiotiques, Peirce a fini par esquisser une table comportant 66 divisions et subdivisions (v. Lieb 1953: 51-55), qui cherche à

embrasser l'action "of almost any kind of sign" connue sous le nom antique de σημειωσις. Le langage ordinaire et les diverses espèces des langues formalisées trouvent leur place dans la sémiotique de Peirce qui met en relief non seulement la primauté du rapport symbolique entre le signifiant et le signifié dans les données linguistiques en même temps la coprésence du rapport iconique et indiciel.

7. La contribution apportée par Ferdinand de Saussure au progrès des études sémiotiques est évidemment plus modeste et plus restreinte. Son attitude envers la "science des signes" et le nom 'sémiologie' (ou sporadiquement 'signologie'; cf. 1974: 47 sq.) que, d'emblée, il lui imposa restent manifestement extérieurs au grand courant marqué par les noms de Locke, Lambert, Bolzano, Peirce et Husserl. On peut douter qu'il ait même connu leurs recherches sémiotiques. Quoiqu'il en soit, dans ses leçons, il se demande: "Pourquoi la sémiologie n'a-t-elle pas existé jusqu'ici? (1967: 52). La question du précédent qui a pu inspirer le programme dressé par Saussure reste en suspens. Ses idées sur la science des signes ne nous sont parvenues que dans quelques notes éparses, dont les plus anciennes remontent aux années quatre-vingt-dix (Godel 1957: 275), et dans les deux derniers de ses trois cours de linguistique générale (Saussure 1967: 33, 45-52, 153-155, 170 sq.).

Depuis la fin du siècle, Saussure chercha à prendre, selon ses propres termes, "une juste idée de ce qu'est un système sémiologique (Godel 1957: 49) et à découvrir les traits "de la langue, comme de tout système sémiologique en général" (Saussure 1954: 71), en

pensant avant tout aux systèmes de ‘signes conventionnels’. Les plus anciennes parmi les remarques de Saussure sur la théorie des signes cherchent à appliquer celle-ci au niveau phonique du langage, et, avec une netteté supérieure à la façon dont la même matière est traitée dans son enseignement ultérieur, ces thèses font ressortir “le rapport entre le son et l’idée, la valeur sémiologique du phonème [qui] peut et doit s’étudier en dehors de toute préoccupation historique, [puisque] l’étude sur le même plan d’un état de langue est parfaitement justifiée (et même nécessaire quoique négligée et méconnue) quand il s’agit de faits sémiologiques”(Jakobson 1973a: 294). L’équation “Phonème = Valeur sémiologique” est placée en tête de la ‘phonétique sémiologique’, nouvelle discipline envisagée par Saussure au début de ses activités à l’Université de Genève (*ibid.* 202 et 294).

La seule mention des idées sémiologiques de Saussure parue pendant sa vie est un très bref sommaire qu’en a fait son parent et collègue Ad. Naville dans un livre de 1901 (ch. V). Le texte du *Cours de linguistique générale*, publié en 1916 par Charles Bally et Albert Sechehaye à partir des notes prises par les auditeurs de Saussure, est tellement remanié et retouché par les rédacteurs qu’il cause pas mal de bévues sur l’enseignement du maître. Or à présent, grâce à la belle édition critique de Rudolf Engler (Saussure 1967), nous sommes en mesure de comparer les témoignages directs des étudiants de Saussure et de nous faire une idée beaucoup plus précise et véridique du texte original de ses leçons.

Contrairement à Peirce et à Husserl, tous deux conscients d’avoir jeté les fondements de la sémiotique, Saussure ne parle de la sémiologie qu’au futur. Suivant les notes des cours professés par Saussure de 1908 à 1911 et recueillis par plusieurs étudiants

(1967, p. XI), la langue est pour lui avant tout un système de signes, et par conséquent il faut la classer dans la science des signes qui n'est guère encore développée (*ibid.* p. 47). Saussure propose de l'appeler 'sémiologie' (du grec *σημειον* 'signe'). On ne peut dire ce que sera cette science des signes, mais il nous appartient de dire qu'elle est digne d'exister et que la linguistique occupera le compartiment principal de cette science; "ce sera un cas particulier du grand fait sémiologique" (p. 48). Ce sera aux linguistes de distinguer les caractères sémiologiques de la langue pour trouver sa place parmi les systèmes de signes (p. 49); la tâche de la nouvelle science sera, quant à elle, de marquer les différences entre ces divers systèmes ainsi que leurs caractères communs. Il y aura des lois générales de la sémiologie" (p.47).

Saussure souligne alors que la langue est loin d'être le seul système de signes. Il en existe beaucoup d'autres: l'écriture, les signaux maritimes visuels et ceux des trompettes militaires, les gestes de politesse, les cérémonies et les ensembles des rites (p. 46 sq); et aux yeux de Saussure, "les coutumes ont un caractère sémiologique" (p. 154)... Les lois de transformation de ces systèmes de signes auront des analogies tout à fait topiques avec les lois de transformation de la langue et, d'autre part, elles nous révéleront des différences énormes (pp. 45, 49). Saussure envisage ensuite certaines dissemblances dans la nature des signes divers et dans leur valeur social: le facteur personnel ou impersonnel, l'acte réfléchi ou inconscient, la dépendance ou l'indépendance vis-à-vis de la volonté individuelle ou sociale, l'ubiquité ou la modicité. Si l'on compare les divers systèmes de signes avec la langue, on verra apparaître, selon Saussure, des aspects que l'on n'avait pas soupçonnés,

en étudiant les rites ou tout autre système séparément, et l'on verra que tous ces systèmes rentrent dans une étude commune, celle de la vie particulière des signes, la sémiologie (p. 51). D'après la thèse soutenue par Saussure, depuis ses préparatifs de 1894 pour une étude inachevée sur William Dwight Whitney (citée par Jakobson 1973a: 279 sq.), "le langage n'est rien de plus qu'un *cas particulier* de la Théorie des Signes" et "ce sera la réaction capitale de l'étude du langage dans la théorie des signes, ce sera l'horizon à jamais nouveau qu'elle aura ouvert, que de lui avoir appris et révélé *tout un côté nouveau du signe*, à savoir que celui-ci ne commence à être réellement connu que quand on a vu qu'il est une chose non seulement transmissible, mais de sa nature *destinée à être transmis*" (donc, dans les termes de Peirce, exigeant la participation d'un '*interpreter*').

Or Saussure oppose en même temps la "complexe nature de la sémiologie particulière dite langage" (*loc. cit'*) aux autres institutions sémiologiques. Selon la doctrine saussurienne, celles-ci emploient des signes qui ont au moins un rudiment de lien évocateur entre le signifié et le signifiant, 'icônes' dans la nonenclature de Peirce, 'symboles', comme les désigneront plus tard les *Cours* de Saussure: "Le symbole est un signe, mais jamais tout à fait arbitraire" (1967: 155). Au contraire, le langage est "un système de symboles indépendants". C'est ainsi qu'en 1894 Saussure nommait les signes purement conventionnels et dans ce sens 'arbitraires': ceux que Peirce appelait 'symboles'(ou *legisigns*). Les 'symboles indépendants', nous dit Saussure dans ses anciennes notes, "ont ce caractère capital de n'avoir aucune espèce de lien visible avec l'objet à désigner". Il en résulte "que quiconque pose le pied sur le terrain de la *langue* peut

se dire qu'il est abandonné par toutes les analogies du ciel et de la terre" (1954: 279 sq).

Bien que Saussure soit enclin à voir dans les "systèmes arbitraires" le ressort premier de la sémiologie, cette science — déclare-t-il — verra son domaine s'étendre toujours davantage, et il est difficile de dire d'avance où elle s'arrêtera (*ibid.* 153 sq.). La 'grammaire' du jeu d'échecs avec la valeur respective de ses pièces autorise Saussure à comparer le jeu et la langue et à conclure que dans ces systèmes sémiologiques "la notion d'identité se confond avec celle de valeur et réciproquement" (*ibid.* 249).

Ce sont précisément les questions conjointes des identités et des valeurs qui, d'après une note acérée prise par Saussure au début du siècle, s'avèrent décisives pour les études du mythe, comme pour "le domaine parent de la linguistique": sur le plan de la sémiologie "toutes les incongruités de la pensée proviennent d'une insuffisante réflexion sur ce qu'est l'identité ou les caractères de l'identité, lorsqu'il s'agit d'un être inexistant, comme le *mot*, ou la *personne mythique*, ou une *lettre de l'alphabet*, qui ne sont que différentes formes du *signe*, au sens philosophique" (Saussure 1972: 275). "Ces symboles, sans qu'ils s'en doutent, sont soumis aux mêmes vicissitudes et aux mêmes lois que toutes les autres séries de symboles (...) — Ils font tous partie de la *sémiologie*" (Starobinski 1972: 15). L'idée de l'être sémiologique qui n'existe *en soi* "à nul moment" (1972: 277) est reprise par Saussure dans son cours de 1908-1909 où il proclame "la détermination réciproque des valeurs par leur coexistence", en ajoutant qu'il n'y a pas d'êtres sémiologiques isolés (1967: 50) et que cette détermination n'a lieu que sur le plan synchronique, "car un système de valeurs ne peut être à cheval sur une succession d'époques" (p. 304).

Les principes sémiotiques de Saussure au cours des vingt dernières années de sa vie font preuve d'une constance frappante. Ses ébauches de 1894, citées ci-dessus, s'ouvrent sur une assertion inflexible: "L'objet qui sert de signe n'est jamais '*le même*' deux fois: il faut dès le premier moment un examen ou une convention initiale pour savoir au nom de quoi [et] dans quelles limites nous avons le droit de l'appeler le même; là est la fondamentale différence avec un objet quelconque" (p. 280). Ces notes insistent sur le rôle décisif du "plexus de différences éternellement négatives", le principe ultime de la non-coïncidence dans le monde des valeurs sémiologiques. En abordant les systèmes sémiologiques, Saussure cherche à "faire abstraction de ce qui a précédé", et dès 1894 il recourt volontiers aux comparaisons entre les états synchroniques dans la langue et sur l'échiquier. La question "du caractère antihistorique du langage" (p. 282) et, pourrait-on ajouter, à toutes ses délibérations sur l'aspect sémiologique de la langue. Ce sont ces deux principes entrelacés de la linguistique Saussurienne – "L'arbitraire du signe" et la conception obstinément 'statique' du système – qui ont failli entraver le développement de la 'sémiologie générale' anticipée et souhaitée par le maître (cf. 1967: 170 sq.).

Or l'idée vitale de l'invariance sémiologique, qui reste en vigueur à travers toutes les variations circonstancielles et individuelles, est mise en lumière par Saussure à l'aide d'une heureuse **comparaison de la langue à une symphonie**: l'oeuvre musicale est une réalité existant indépendamment de la variété des exécutions qui en sont faites: "elles n'atteignent pas l'oeuvre elle-même." "L'exécution du signe n'en est pas le caractère essentiel," comme nous le fait remarquer Saussure; "l'exécution d'une sonate de Beethoven

n'est pas la sonate elle-même" (1967: 50, 53 sq.). On retrouve ici le rapport entre la 'langue' et la 'parole' et la relation analogue entre l'uniformité de l'oeuvre et la multiplicité de ses interprétations individuelles. C'est à tort que dans le texte arrangé par Bally et Séchehayé ces dernières sont traitées comme des "fautes que peuvent commettre" les exécutants.

Saussure a dû croire que dans la sémiologie les signes 'arbitraires' allaient occuper une place fondamentale, mais c'est en vain qu'on chercherait dans les notes de ses étudiants l'assertion que lui prête le texte de Bally et Séchehayé, à savoir que "les signes entièrement arbitraires réalisent mieux que les autres l'idéal du procédé sémiologique" (*ibid.* p. 154).

Dans sa vue expansionniste de la science en devenir Saussure va même jusqu'à admettre que "tout ce qui comprend des formes doit entrer dans la sémiologie" (*loc. cit.*) Cette suggestion semble anticiper l'idée actuelle du topologue René Thom, qui se demande s'il ne faut pas, d'emblée, chercher à développer une "théorie générale des formes indépendante de la nature spécifique de l'espace substrat" (1974: 244 sq.).

8. Le rapport de la science du langage et des langues à celle du signe et des signes divers a été brièvement et explicitement défini par le philosophe Ernst Cassirer dans son allocution au Cercle Linguistique de New York: "Linguistics is a part of semiotics" (1945: 155).

Il n'y a aucun doute que les signes appartiennent à un domaine qui se distingue à certains égards de tous les autres faits de notre entourage. Tous les secteurs de ce domaine

demandent à être explorés en tenant compte de leurs caractères génériques et des convergences et divergences entre les diverses variétés de signes. Toute tentative pour restreindre les limites des recherches sémiotiques et en exclure certains types de signes menace de dédoubler la science des signes en deux disciplines homonymes, notamment la 'sémiotique' dans la plus large acception du mot et une autre province du même nom mais cette fois pros dans son acception restreinte. Par exemple, on voudrait promouvoir en une science particulière l'étude des signes dits 'arbitraires', tels que le sont, à ce que l'on enseigne, ceux de la langue (bien que les symboles linguistiques, comme Peirce l'a fait voir, se trouvent aisément apparentés à l'icône ou à l'index).

Ceux qui considèrent le système des signes de la langue comme le seul ensemble digne d'être l'objet de la science des signes commettent une pétition de principe: l'égoïsme des linguistes qui tiennent à exclure de la sphère sémiotique les signes organisés de façon différente que ne le sont ceux de la langue réduit en fait la sémiotique à un simple synonyme de la linguistique. Mais les tentatives pour restreindre l'étendue de la sémiotique vont parfois encore plus loin.

A tous les niveaux et sous tous les aspects du langage le rapport réciproque entre les deux faces du signe, le signifiant et le signifié, reste en vigueur, mais il est évident que le caractère du signifié et la structuration du signifiant changent suivant le niveau du phénomène linguistique. Le rôle privilégié de l'oreille droite (et celui de l'hémisphère gauche du cerveau) dans la perception des sons du langage est une manifestation primaire de leur valeur sémiotique, et toutes les composantes phoniques (que ce soient des traits

distinctifs, démarcatifs ou stylistiques ou même des éléments strictement redondants) fonctionnent comme signes pertinents, munis chacun de son propre signifié. Chaque niveau supérieur apporte de nouvelles particularités de signifiante: elles changent substantiellement en montant l'échelle qui mène du phonème au morphème et de là aux mots (avec toute leur hiérarchie grammaticale et lexicale) pour passer ensuite par divers niveaux de structures syntaxiques jusqu'à la phrase, puis au groupement des phrases dans l'énoncé et finalement à la séquence des énoncés dans le dialogue. *Chacune* de ces étapes successives est caractérisée par ses propriétés nettes et spécifiques et par le degré de sa soumission aux règles du code et aux exigences du contexte. En même temps chacune de ses parties prend dans la mesure de possible part à la signification du tout. La question de savoir ce que signifie un morphème, un mot, une phrase ou un énoncé donné est également valable pour toutes ces unités. La complexité relative de signes tels qu'une période syntaxique, un monologue ou un entretien ne change rien au fait que, nécessairement et dans n'importe quel phénomène du langage, tout est signe. Du trait distinctif jusqu'au tout du discours, les entités linguistiques, malgré leurs différences de structure, de fonction et d'envergure, restent toutes soumises à une science commune et unique, celle des signes.

C'est également à la sémiotique qu'appartient l'étude comparée du langage ordinaire et des langues formalisées, et avant tout celles de la logique et des mathématiques. Ici l'analyse des divers rapports entre le code et le contexte nous ont déjà ouvert de vastes perspectives. D'autre part la confrontation de la langue avec 'les structures modelantes

secondaires' et particulièrement avec la mythologie nous a déjà valu une riche moisson et appelle les esprits hardis à entreprendre un travail analogue qui embrasserait toute la sémiotique de la culture.

Dans les recherches sémiotiques qui abordent les questions de langage on devra prendre garde à ne pas attribuer imprudemment des caractères spéciaux de la langue aux autres **systèmes** sémiotiques. En même temps, on se gardera d'ôter à la sémiotique l'étude des systèmes de signes qui ont peu de ressemblance avec la langue et de poursuivre cette action d'ostracisme jusqu'à déceler une couche prétendument 'non-sémiotique' dans le langage même.

9. L'art a longtemps échappé à l'analyse sémiotique. Il est cependant hors de doute que tous les arts, qu'ils soient essentiellement temporels comme la musique et la poésie, ou foncièrement spatiaux comme la peinture et la sculpture, ou encore synchrétiques, spatio-temporels, comme le sont les spectacles de théâtre, de cirque ou de cinéma, ont tous trait au signe. Parler de la 'grammaire' d'un art n'est pas faire usage d'une métaphore oiseuse: c'est que tout art implique une organisation des catégories polaires et signifiantes fondées sur une opposition de termes marqués et non-marqués. Tout art est lié à un ensemble de conventions artistiques. Les unes sont générales; tel est par le nombre des coordonnées qui sert de base aux arts plastiques et crée une distinction grosse de conséquences entre le tableau et la statue. D'autres conventions, importantes ou même obligatoires pour l'artiste et pour les destinataires immédiats de son œuvre, sont imposées par le style du pays et de

l'époque. L'originalité de l'œuvre se trouve restreinte par le code artistique qui domine à l'époque donnée et dans la société donnée. La révolte de l'artiste, autant que la fidélité envers certaines règles requises, est conçue par les contemporains en fonction du code que le novateur entend ébranler.

Les tentatives pour confronter les arts au langage sont susceptibles d'échouer si cette étude comparée recourt à la langue ordinaire et non directement à l'art verbal qui en est un système transformé.

Les signes d'un art donné peuvent porter l'empreinte de chacun des trois modes sémiotiques décrits par Peirce; ainsi ils peuvent s'approcher du 'symbole', de l' 'icône' et de l' 'index', mais c'est avant tout sur leur caractère artistique que se fonde, cela va de soi, leur propre signifiante (σημειωσις). En quoi consiste ce caractère particulier? La réponse la plus nette à cette question fut donnée en 1865 par un jeune collégien Gerard Manley Hopkins: "The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of parallelism. The structure of poetry is that of continuous parallelism" (p. 84).

L' 'artifice' vient s'ajouter à la triade des modes sémiotiques établie par Peirce. Cette triade se fonde sur deux oppositions binaires: contigu/similaire et effectif/ imposé (*imputed*). La contiguïté des deux composantes du signe est effective dans l' 'index' mais imposée dans le 'symbole'. Or la similitude effective qui est propre à l' 'icône' trouve son corrélatif logiquement prévisible dans la similitude imposée qui spécifie l' 'artifice' et c'est à juste titre que ce dernier prend place dans l'ensemble désormais quaternaire des modes

sémiotiques.

Tout signe est un *renvoi* (suivant la fameuse formule *aliquid stat pro aliquo*). Le parallélisme, évoqué par un maître et théoricien de la poésie tel que Hopkins, est un renvoi d'un signe à un autre similaire dans sa totalité ou au moins dans l'une de deux faces (le signifiant ou le signifié). L'un des deux signes 'correspectifs', ainsi que les désigne Saussure (Starobinski 1971: 34), renvoie à un autre, présent dans le même contexte ou sous-entendu, comme nous le révèlent les cas de métaphore où seul le 'vehicule' est *in praesentia*. Le seul écrit accompli de Saussure au cours de son professorat genevois, un travail clairvoyant sur "le souci de la répétition" dans les littératures anciennes, aurait pu innover la science mondiale de la poétique mais il fut indûment dissimulé et même aujourd'hui les cent quarante cahiers de cette œuvre fouillée, vieille de sept dizaines d'années, ne nous sont connus que par les citations fascinantes de Jean Starobinski. Cet ouvrage fait ressortir "la couplaison", c'est-à-dire la répétition en nombre pair" dans la poésie indo-européenne, qui se livre à l'analyse de "la substance phonique des mots, soit pour en faire des séries acoustiques (par exemple, une voyelle qui exige sa 'contre-voyelle'), soit pour en faire des séries significatives" (*ibid.* 21 et 31 sqq.). En s'évertuant à coupler des signes qui "se trouvent naturellement s'appeler l'un l'autre" (p. 55), les poètes ont dû maîtriser le 'squelette du code' traditionnel et maîtriser d'abord les règles sévères de la similitude convenue, y compris les licences admises (ou, comme le formule Saussure, la 'transaction' sur certaines variables), ensuite les lois de répartition paire des unités correspondantes tout au long du texte, puis enfin l'ordre ('consécutivité' ou 'non-consécutivité') imposé aux

éléments réitératifs par rapport à la marche du temps (p. 47).

Le ‘parallélisme’ en tant que trait caractéristique de tout artifice est le renvoi d’un fait sémiotique à un fait équivalent à l’intérieur du même contexte, y compris les cas où le dessein du renvoi n’est qu’un sous-entendu elliptique. Cette appartenance infaillible des deux parallèles au même contexte nous permet de compléter le système des temps dont Peirce munit sa triade sémiotique: “An icon has such being as belongs to past experience (...) An index has the being of present experience. The being of a symbol (...) is *esse in futuro* (IV, 447; II, 148). L’artifice garde l’inter-connection *intemporelle* des deux parallèles à l’intérieur de leur contexte commun.

Stravinsky ne se lassait pas de répéter que “la musique est dominée par le principe de la similarité”. Dans l’art musical **les correspondances des éléments reconnus** dans une convention donnée comme mutuellement équivalents ou comme opposés constituent la principale, sinon la seule valeur sémiotique “*intramusical embodied meaning*”, selon la description qu’en fait le musicologue Leonard Meyer: “Within the context of a particular musical style one tone or group of tones indicates – leads the practiced listener to expect – that another tone or group of tones will be forthcoming at some more or less specified point in the musical continuum” (1967: 6 sq.). **Le renvoi à ce qui suit est senti par les compositeurs comme l’essence du signe musical.** Aux yeux d’Arnold Schönberg, “komponieren heisst einen Blick in die Sukunft des Themas werfen” (s. j. Maegaard). Les trois opérations fondamentales de l’‘artifice’ musical – l’anticipation, la rétrospection et l’intégration – nous rappellent que c’est l’étude d’une phrase mélodique entreprise en

1890 par Ehrenfels qui lui suggéra la notion de 'Gestalt' et une introduction précise à l'analyse des signes musicaux: "Bei zeitlichen Gestaltqualitäten kann folgerichtig höchstens *ein* Element in Wahrnehmungsvorstellungen gegeben sein, während die übrigen als Erinnerungs- (oder als auf die Zukunft gerichtete Erwartungs-) Bilder vorliegen" (p. 263 sq.).

Si dans la musique les questions de rapports intrinsèques prévalent sur les tendances d'ordre iconique et sont à même de les réduire à néant, la fonction représentative prend en revanche aisément le dessus dans l'histoire des arts visuels, nécessairement spatiaux (cf. Jakobson 1973a: 164 sqq.). Néanmoins l'existence et les grandes réussites de la peinture abstraite sont un fait péremptoire. Les 'responsions' entre les diverses catégories chromatiques et géométriques qui, cela va sans dire, jouent aussi un rôle imprescriptible dans la peinture représentative, deviennent la seule valeur sémiotique de l'art abstrait. Les lois d'opposition et d'équivalence qui gouvernent le système des catégories spatiales mis en oeuvre dans la peinture offrent l'exemple éloquent des similitudes imposées par le code de l'école, de l'époque, du pays. Or évidemment, comme c'est le cas dans tous les systèmes sémiotiques, la convention se fonde sur l'emploi et le choix des potentialités perceptives universelles.

Au lieu de la succession temporelle qui inspire à l'auditeur de phrases musicales ses anticipations et ses rétropections, la peinture abstraite nous fait voir une simultanéité des 'correspectifs' conjugués et entrelacés. **Le renvoi musical qui nous conduit du ton présent au ton attendu ou gardé dans la mémoire** se trouve remplacé dans la

peinture abstraite par un renvoi réciproque des facteurs en jeu. Ici le rapport des parties et du tout acquiert une signifiante particulière, bien que l'idée de l'oeuvre intégrale se trouve mise en relief dans tous les arts. La manière d'être des parties révèle leur solidarité avec le tout et c'est en fonction de cet ensemble qu'apparaît chacune de ses composantes. Cette interdépendance entre le tout et ses parties crée un renvoi patent des parties au tout et vice versa. On pourrait reconnaître dans ce renvoi réciproque un procédé synecdochique, suivant les définitions traditionnelles de ce trope, comme celle d'Isidorus Hispalensis: "synecdoche est conceptio, cum a parte totum vel a toto pars intellegitur" (Lausberg 1960: § 572). Bref la signifiante demeure sous-jacente à toutes les manifestations de l' 'artifice'.

10. A titre de résumé, on pourrait proposer une formule tautologique: la sémiotique ou, autrement dit, la science du signe et des signes, *science of signs*, *Zeichenlehre*, a le droit et le devoir d'étudier la structure de tous les types et systèmes de signes et d'éclaircir leurs divers rapports hiérarchiques, le réseau de leurs fonctions et les propriétés communes ou divergentes de *tous* les systèmes en question. La diversité des rapports entre le code et le message ou entre le signifiant et le signifié ne justifie nullement les tentatives individuelles et arbitraires pour exclure de l'étude sémiotique certaines classes de signes, tels que les signes non-arbitraires et ceux qui, ayant évité "l'épreuve de la socialization", restent individuel à un certain degré. La sémiotique, du fait même qu'elle est la science des signes, est appelée à englober *toutes* les variétés du *signum*.

Appendix Three

EU had become “a bureaucratic monstrosity” from which the UK

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Roland Watson Political Editor
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Lord Lawson, Margaret Thatcher's longest serving Chancellor, calls today for Britain to leave the European Union. The peer, writing in *The Times*, says that the economic gains from a British exit "would substantially outweigh the costs". The EU had become "a bureaucratic monstrosity" from which the UK should break free. After an association with Brussels of 40 years, he said: "The case for exit is clear." Lord Lawson's intervention will electrify a Tory party reeling from last week's surge from the Eurosceptic UKIP and is likely to change the dynamic of the party's inner wranglings over the EU. Coming from a towering party figure most closely associated with the Thatcher economic legacy, it will embolden many Tory Eurosceptics to follow suit and call for Britain to leave. But it will be hugely unwelcome in No 10, from where David Cameron is hoping to persuade voters...



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Queen cancels trip to summit

In a rare admission that the Queen is feeling the effect of her advancing age, Buckingham Palace said today that she is to miss the Commonwealth Heads of Government meeting in Sri Lanka. Instead the Queen, who as Head of the Commonwealth has

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