

Joyce Lexicography
Volume Twenty-Three

Edited by
C. George Sandulescu
Redacted by
Lidia Vianu

București 2013
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Musical Allusions in *Finnegans Wake*

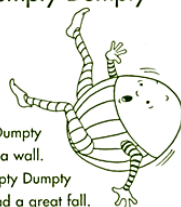
ALL Exemplified

FW Parts Three and Four



Constantin Brancusi:
Beginning of the World
1916

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

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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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 PERSE O'REILLY."

Have you heard of one Hump-ty Dump-ty how he
fell with a roll and a ram-ble and curled up like Lord O-le-fa
Crum-ple by the butt of the Mag-a-rine Wall of the
Mag-a-rine Wall Hump-hel-met and all Da Gaps

Humpty Dumpty sat on a wall. Humpty Dumpty had a great fall.
All the King's horses and all the King's men Couldn't put Humpty to
Dumpty - ty - he - geth - er - a - gain.

FW 044

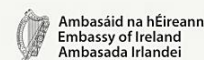


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N.B. The content of Column Four is aimed as both Cross Reference and Statistic Evidence.

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:

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

Joyce Lexicography
Volume Twenty-Three

Musical Allusions in *Finnegans Wake*

[ALL Exemplified](#)

FW Parts Three and Four

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Table of Contents

C. George Sandulescu	Le signe est un renvoi.	p. 8
	The Sign is a <i>Renvoi</i>.	
	Musical Allusions in <i>Finnegans Wake</i>.	65
	FW Parts Three and Four.	
	Episode Thirteen	66
	Episode Fourteen	87
	Episode Fifteen	130
	Episode Sixteen	183
	Episode Seventeen	210
Appendix One	Ole Vinding: 'James Joyce in Copenhagen.'	245
Appendix Two	Roman Jakobson: 'Coup d'oeil sur le développement de la sémiotique.'	268
Appendix Three	The Times of London, Tuesday May 7 2013 (first page)	297



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Volume:	Title:	Number of Pages:	Launched on:
Vol. 1.	The Romanian Lexicon of <i>Finnegans Wake</i> . http://editura.mttlc.ro/sandulescu.lexicon-of-romanian-in-FW.html	455pp	11 November 2011
Vol. 2.	Helmut Bonheim's German Lexicon of <i>Finnegans Wake</i> . http://editura.mttlc.ro/Helmut.Bonheim-Lexicon-of-the-German-in-FW.html	217pp	7 December 2011
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- Vol. **8.** **UnEnglish English** in *Finnegans Wake*. The Second Hundred Pages. Pages 104 to 216. 280pp 14 May 2012

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- Vol. **9.** **UnEnglish English** in *Finnegans Wake*. Part Two of the Book. 516pp 7 June 2012
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- Vol. **10.** **UnEnglish English** in *Finnegans Wake*. The Last Two 563pp 7 July 2012
Hundred Pages. Parts Three and Four of *Finnegans Wake*.
From FW page 403 to FW page 628.
<http://editura.mttlc.ro/sandulescu-unenglish-fw-volume-four.html>
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Three and Four.
<http://editura.mttlc.ro/sandulescu-third-census-three-four.html>
- Vol. **21.** **Musical Allusions** in *Finnegans Wake*. FW Part One. All 333pp 10 May 2013

Exemplified.

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295pp

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București 2013

'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

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[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.

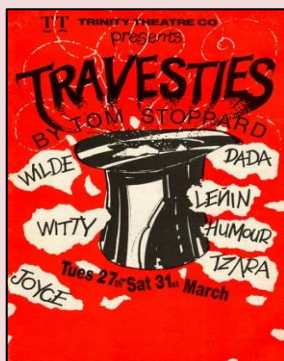
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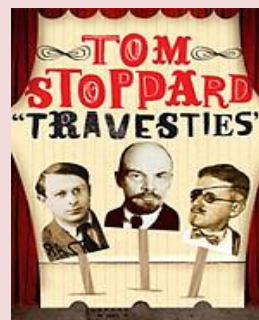
ends



Tristan Tzara
(Trist în Țară)



Băneasa Airport, 1960



Musical Allusions in *Finnegans Wake*.

[ALL Exemplified.](#)

FW Parts Three and Four



PART THREE

13. Episode Thirteen (26 pages, from 403 to 428)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 404			
404.03:6	as I was [...] dawdling	{Ballynure Ballad}	FW 390, 404, 445	http://mudcat.org/@displaysong.cfm?SongID=4 https://www.youtube.com/watch?v=9g--bDePirA
404.26:9	boheem	{The Bohemian Girl}	FW 032, 170, 246, 404	http://en.wikipedia.org/wiki/The_Bohemian_Girl https://www.youtube.com/watch?v=IoM1hYqpRSI
404.27:7	a starspangled zephyr	{The Star-spangled Banner}	FW 404, 599	http://en.wikipedia.org/wiki/The_Star-spangled_Banner

				Spangled Banner https://www.youtube.com/watch?v=9ETrr-XHBjE
404.28:5	crincklydoodle	{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
404.30:2	Or for royal, Am for Mail	{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 405			
405.19:11	fourale to the lees of Traroe.	{The Rose of Tralee}	FW 405	http://en.wikipedia.org/wiki/The_Rose_of_Tralee_(song) https://www.youtube.com/watch?v=886LdyQh6fs
405.20:7	The heart of the rool!	{The Heart of the Roll Is Dicey Riley}	FW 405, 406	https://www.youtube.com/watch?v=kF8vgBwHREk
405.29:5	knives of hearts	{The King of Hearts}	FW 405	
405.30:7	spadefuls of mounded food	{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=0pOwNXIkd7E
405.36:1	the batblack night o'erflown	{Come into the Garden, Maud}	FW 253, 328, 405, 446	http://www.bartleby.com/246/390.html http://www.victorianweb.org/mt/parlorsongs/8.html
	FW 406			
406.05:7	the roastery who lives on the hill	{The Owl and the Pussy Cat}	FW 406	
406.21:2	Drily thankful.	{The Heart of the Roll Is Dicey Riley}	FW 405, 406	https://www.youtube.com/watch?v=kF8vgBwHREk
406.27:3	Ever of thee, Anne Lynch, he's deeply draiming!	{Ever of Thee I'm Fondly Dreaming}	FW 406, 468	http://digital.library.temple.edu/cdm/collection/p15037coll1/id/1296/rec/18 https://www.youtube.com/watch?v=sZAg3t5s-5w
406.28:1	Houseanna! Tea is the Highest!	{The Holy City}	FW 105, 355, 406	http://en.wikipedia.org/wiki/The_Holy_City_(song) https://www.youtube.com/watch?v=28LIXGF2d1o
406.28:6	For auld lang Ayternitay!	{Auld Lang Syne}	FW 087, 096, 112, 238,	http://en.wikipedia.org/wiki/Auld_Lang_Syne

			305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg
406.28:6	For auld lang Ayternitay!	{For All Eternity}	FW 406	http://www.recmusic.org/lieder/get_text.html?TextId=42880 https://www.youtube.com/watch?v=5yAqPAc8GF0
	FW 407			
407.15:2	panagelical	{Panis Angelicus}	FW 407, 430, 498	http://en.wikipedia.org/wiki/Panis_Angelicus https://www.youtube.com/watch?v=o3EZoDr6kqM
407.18:7	from Icchigeela call the way	{From Inchigela all the way}	FW 407	
407.27:1	Alo, alass, aladdin, amobus!	{Amo, Amas, I Love a Lass}	FW 270, 407	http://www.horntip.com/mp3/1600s/1600s--1958ca_tavern_songs_the_deller_consort_(LP)/11_amo_amas_i_love_a_lass.htm https://www.youtube.com/watch?v=OVIPOXVpKB0

407.29:4	pigeons-in-a-pie	{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
407.31:7	with the memories of the past	{There is a flower that bloometh}	FW 407	http://www3.cpdll.org/wiki/index.php/There_is_a_flower_that_bloometh_(William_Vincent_Wallace) https://www.youtube.com/watch?v=MjJLkcO4CUM
407.33:4	Miccheruni's band	{MacNamara's band}	FW 407	http://en.wikipedia.org/wiki/McNamara's_Band https://www.youtube.com/watch?v=9mPtOsvm7j8
407.36:5	to dye his paddycoats to morn his hesternmost earning	{Shule Aroon}	FW 011, 049, 407-408, 603	http://en.wikipedia.org/wiki/Si%C3%BAil_A_R%C3%BAn http://www.youtube.com/watch?v=RTUiXhac4XU
	FW 408			
408.20:1	Those sembal pumpkel	{Simple Simon}	FW 202, 408	http://en.wikipedia.org/wiki/Simple_Simon_(nursery_rhyme)

	pieman yers!			https://www.youtube.com/watch?v=S_ZyDVx26yLs
408.23:3	Tune in, tune on, old Tighe	{Turn on, old time}	FW 408, 426, 469, 517	http://trove.nla.gov.au/work/23353464
408.23:8	Tighe, high, high, high	{Hi-tiddley-hi-ti}	FW 305, 408, 607	http://www.traditionalmusic.co.uk/for-mby-song-book/hi_tiddley_hi_ti_island-1937.htm https://www.youtube.com/watch?v=2MS_pJvIV58
408.25:5	that other of mine.	{Mother of Mine}	FW 295, 340, 408, 426	http://www.lyricsfreak.com/n/neil+reid/mother+of+mine_20877027.html https://www.youtube.com/watch?v=7W3xSDhxL_Q
408.25:9	Fish hands Macsorley!	{MacSorley's Twins}	FW 408	
408.30:4	How is your napper, Handy, and hownow does she stand?	{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=BKnmNlI1AbM
408.33:12	Shaunti and shaunti and shaunti 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
408.34:3	shaun [...] moons	{The Rising of the Moon}	FW 382, 408, 516	http://en.wikipedia.org/wiki/The_Rising_of_the_Moon

				https://www.youtube.com/watch?v=0CsEfbRwaaQ
408.34:7	And twelve coolinder moons!	[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
	FW 409			
409.01:8	I heard the man Shee shinging in the pantry bay.	{Mary of Argyle}	FW 409, 468	http://www.metrolyrics.com/mary-of-argyle-lyrics-john-mcdermott.html https://www.youtube.com/watch?v=7rX3PZsaCW0
409.02:1	the man Shee shinging	{The Banshee}	FW 409	http://en.wikipedia.org/wiki/Banshee http://www.elyrics.net/read/b/ballydo-wse-lyrics/the-banshee-song-lyrics.html https://www.youtube.com/watch?v=UZpCUer5qvI
409.02:7	pantry bay.	{Bantry Bay}	FW 409, 466, 601	http://www.elyrics.net/read/i/irish-tenors-lyrics/bantry-bay-lyrics.html https://www.youtube.com/watch?v=dFUOwH1xaCA

409.02:9	Down among the dustbins let him lie!	[Here's a Health unto His Majesty {Down among the Dead Men}]	FW 409, 569	http://en.wikipedia.org/wiki/Here's_a_Health_unto_His_Majesty https://www.youtube.com/watch?v=zWreTFYSUiA https://www.youtube.com/watch?v=dnkuVuzkiUg
409.12:3	echo rightdainty	{Ecco ridente in cielo}	FW 409, 468	http://en.wikipedia.org/wiki/Ecco_ridente_in_cielo https://www.youtube.com/watch?v=2fELfkU7JkM
	FW 410			
410.13:9	coolcellar	{In Cellar Cool}	FW 410	http://www.musicofyesterday.com/shetmusic/I/In_Cellar_Cool.php https://www.youtube.com/watch?v=eVID8-624sg
410.30:8	Whimper and we shall.	{Whisper and I Shall Hear}	FW 410	http://www.recmusic.org/lieder/get_text.html?TextId=94087 https://www.youtube.com/watch?v=ca4g5w9HtI4
410.30:8	Whimper and we shall.	{Whistle, and I'll come to ye, my lad}	FW 410	http://www.robertburns.org/works/424.shtml

				https://www.youtube.com/watch?v=K6C8PxQ5Jt0
	FW 411			
411.05		{Excelsior}	FW 064, 158, 411	http://en.wikipedia.org/wiki/Excelsior_(Longfellow) https://www.youtube.com/watch?v=WfkZvm77UTA
411.24:6	a wearing greenridinghue. – O murder mere, how did you hear?	{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
411.27:14	The gloom hath rays, her lump is love.	{The moon hath raised her lamp above}	FW 040, 338, 411, 450	https://www.youtube.com/watch?v=Fd7uCiGQF4I
411.31:7	striding on the vampire	{Stride la vampa}	FW 411, 473	http://classicalmusic.about.com/od/classicalmusictips/qt/Stride-La-Vampa-Lyrics-And-English-Text-Translation.htm https://www.youtube.com/watch?v=esv3kn1Fxbx
	FW 412			

412.09:7	O plausdheen phewn	{Paustheen Fion}	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
412.23:8	gay receiver ever	{O Miss Bailey!}	FW 412	http://www.oldielyrics.com/lyrics/the-kingston-trio/the-unfortunate-miss-bailey.html https://www.youtube.com/watch?v=gBEu_yTobIE
	FW 413			
413.01:3	force of destiny	{La Forza del Destino}	FW 162, 413	http://en.wikipedia.org/wiki/La_forza_del_destino https://www.youtube.com/watch?v=C060Wc40Phw
413.03:5	The Memory of Disgrace	{The Memory of the Dead}	FW 034, 093, 125, 135, 310, 324, 413, 553	http://www.workersliberty.org/story/2008/07/01/memory-dead https://www.youtube.com/watch?v=xesW-bKMuu8
413.14:2	standing in a corner of	{Standing on the Corner of the Street}	FW 413, 516	http://monologues.co.uk/musichall/Songs-S/Standing-At-The-Corner-Of-The-Street.htm

	sweet			https://www.youtube.com/watch?v=YuwbljeuIFR0
413.14:7	sweet Standerson my ski.	{John Anderson, My Jo}	FW 095, 105, 215, 318, 413	http://www.robertburns.org/works/268.shtml https://www.youtube.com/watch?v=vLuKGirqgls
413.19:5	what squaton a toffette	{Little Miss Muffet}	FW 413	http://en.wikipedia.org/wiki/Little_Miss_Muffet https://www.youtube.com/watch?v=drvcUsDg-7o
413.24		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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 414			
414.01:3	rhino,rhine, O joyoust rhine	{Die Wacht am Rhein}	FW 414	http://en.wikipedia.org/wiki/Die_Wacht_am_Rhein https://www.youtube.com/watch?v=zi

414.03:1	she woor her wraith of ruins the night she lost I left.	{She Wore a Wreath of Roses the Night That First We Met}	FW 414, 556	kcHnimsxk http://www.bartleby.com/246/162.html
	FW 415			
415.08:3	the Boubou from Bourneum has thus come to taon!	{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/lyric.nsf/Wild-Man-From-Borneo-lyrics-Kinky-Friedman/1CF8E030DC980CD748256AB500267DA7 https://www.youtube.com/watch?v=wpvC7U42rlo
415.21:10	O'Cronione lags acrumbling in his sands but his sunsunsuns still tumble on.	{John Brown's Body}	FW 271, 276, 304, 364, 415, 594	http://en.wikipedia.org/wiki/John_Brown's_Body https://www.youtube.com/watch?v=js01YRQnpCI
	FW 416			
416.04:11	sair sair sullemn	{Sir, Sir Solomon}	FW 416	

416.36:4	ragnowrock rignewreck	{Around the rugged rocks}	FW 019, 064, 416	http://www.thelyricarchive.com/song/1364088-179280/Rugged-Rock
	FW 417			
417.19:8	cosy fund tutties	{Cosi Fan Tutte}	FW 417	http://en.wikipedia.org/wiki/Cos%C3%AC_fan_tutte https://www.youtube.com/watch?v=H4YB-4Y8KVM
	FW 418			
418.02:9	Flunkey Footle furloughed foul, writing off his phoney	{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
418.31:6	Bruneyes come blue.	{Brown Eyes, Why Are You Blue?}	FW 344, 418	https://www.youtube.com/watch?v=5vf8tkJK1pY
418.31:6	Bruneyes come blue.	{Eyes of Blue, Eyes of Brown}	FW 344, 418	https://www.youtube.com/watch?v=5vf8tkJK1pY
	FW 419			

419.13:6	O foibler, O flip [. . .] in old Corneywall!	{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
419.21:3	quistoquill	{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 420				
420.04:3	O breed not his same!	[O breathe not his name {The Brown Maid}]	FW 056, 272, 420	http://www.bartleby.com/297/523.html
420.07		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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

420.10:9	Betty Famm [. . .] Pike.	{Sweet Betsy from Pike}	FW 420	http://en.wikipedia.org/wiki/Sweet_Betsy_from_Pike https://www.youtube.com/watch?v=m_r03En-8fH8
420.12:2	With balsinbal bimbies swarming tiltop.	{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=y_VLDi-FFjVo
	FW 421			
421.06:6	All reddy berried. Hollow and eavy.	{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
421.14:3	Came Baked to Auld Aireen.	{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 423			

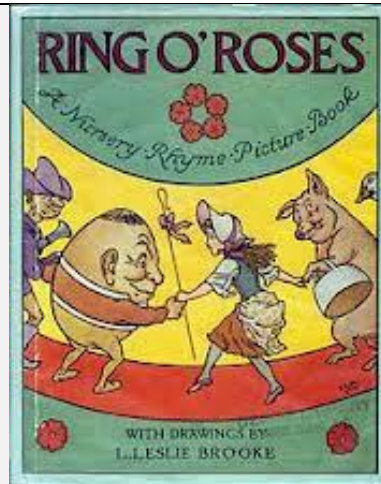
423.28:1	middayevil down to his vegetable soul.	{Am I alone and unobserved?}	FW 423	http://en.wikisource.org/wiki/Patience_(comic_opera) https://www.youtube.com/watch?v=EFVSQQRGVmA
	FW 424			
424.11:1	Go o'er the sea, haythen, from me	{Come o'er the sea, maiden, with me}	FW 424	http://www.musicanet.org/robokopp/eire/comeoert.htm
424.28:6	Mildbut likesome!	{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
424.29:13	the rests asleep.	{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=vJ_EyKwGmRCw
424.35:10	rightdown lowbrown schisthematic robblemint!	{A right down regular royal Queen}	FW 019, 108, 291, 381, 424	https://www.youtube.com/watch?v=ye38d7HJO3E
424.36:6	As he was rising [. . .] Like yup.	{As I was going up one pair of stairs}	FW 251-252, 424-425	
	FW 426			

426.03:9	annyma roner	{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
426.04:2	mother of mine	{Mother of Mine}	FW 295, 340, 408, 426	http://www.lyricsfreak.com/n/neil+reid/mother+of+mine_20877027.html https://www.youtube.com/watch?v=7W3xSDhxL_Q
426.04:2	mother of mine	{That Old Irish Mother of Mine}	FW 426	http://www.irishsongs.com/lyrics.php?Action=view&Song_id=351 https://www.youtube.com/watch?v=IUJkcFU6D-c
426.09:6	love of the tearsilver that he twined through her hair	{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
426.26:3	the mansions of the blest turning on old times	{Alas, those chimes so sweetly stealing}	FW 426	http://lcweb2.loc.gov/diglib/ihas/loc.music.sm1853.531010/default.html
426.26:3	the mansions of the blest turning on old times	{Turn on, old time}	FW 408, 426, 469, 517	http://trove.nla.gov.au/work/23353464

	FW 427			
427.01:7	by Killesther's lapses and falls	{Killarney}	FW 183, 427	http://www.traditionalmusic.co.uk/folk-song-lyrics/Killarney.htm https://www.youtube.com/watch?v=MAqmmul4XGg
427.03:4	keelrow	{Weel May the Keel Row}	FW 064, 095, 329, 427	http://en.wikipedia.org/wiki/The_Keel_Row https://www.youtube.com/watch?v=kV5IbDIXwyM
427.10:1	And the stellas were shining.	{E lucevan le stelle}	FW 427	
427.15:1	And the lamp went out [...] for it couldn't stay alight.	{Casey Jones}	FW 231-232, 349-350, 368, 427	https://www.youtube.com/watch?v=w8qTKyb0EcY
427.17:2	, (how dire do we thee hours when thylike fades!) [...] a twisking of the robe	[How dear to me the hours {The twisting of the rope}]	FW 427	http://www.readbookonline.net/readOnline/2123/ http://lyricsfly.com/search/view.php?c0977fd937&view=439312 https://www.youtube.com/watch?v=cfYhxs8gTU
427.19:11	ere the morning of light	[In the morning of life {The	FW 427	http://www.litscape.com/author/Thom

	calms our hardest throes	little harvest Rose}}		as Moore/In The Morning Of Life.html
427.21:7	undfamiliar faces	{Old Familiar Faces}	FW 427	http://www.poetryfoundation.org/poem/173784
427.21:10	the inds of Tuskland	{Blow, Bugle, Blow}	FW 074, 427, 475-476	http://www.bartleby.com/101/704.html https://www.youtube.com/watch?v=ZINfeijlgec
427.28:8	tootoo too	{Too Too Tootsie, Good-bye}	FW 427	http://www.stlyrics.com/lyrics/illseeyouinmydreams/tootootootsiegoodbye.htm https://www.youtube.com/watch?v=XF6383U8xD0
427.34:2	poor twelve o'clock scholars	{A dillar, a dollar}	FW 288, 427	
427.35:7	becoming back to us [. . .] we miss your smile.	{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 428			
428.08:5	Slyly mamourneen's	{Eily Mavourneen, I see thee before me}	FW 247, 428	http://www.traditionalmusic.co.uk/songster/23-eily-mavourneen.htm#.UYPocLXIvQo

428.08:5	Slyly mamourneen's	{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
428.10-14	yougander [...] 'Tis well we know you were loth to leave us	['Tis sweet to think that, where'er we rove {Thady, you gander}]	FW 428	http://www.musicanet.org/robokopp/eire/tissweet.htm https://www.youtube.com/watch?v=ZPwM73QRmk
428.11:8	foggy dews	{The Foggy Dew}	FW 024, 116, 277, 367, 428	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=dSs2VJBfOUo
428.13:4	the barley wind [...] glow	{The Wind That Shakes the Barley}	FW 362, 428	http://en.wikipedia.org/wiki/The_Wind_That_Shakes_the_Barley https://www.youtube.com/watch?v=k7DiNTzzJzg



Ring a Ring o' Roses

—Maidborough (H. S. May).

—Yorkshire (H. Hardy).

Or,

—Spofe (Miss Matthews).

Ballin' The Jack

Words by JIM BURRIS

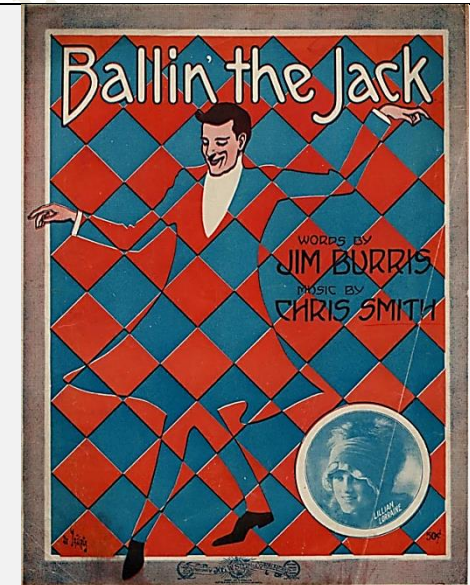
Music by CHRIS SMITH

Moderato

Folks in Geor - gia's
It's being done at

Piano

'bout to go in-sane Since that new dance down in Georgia came,
all the Ca-bar-ets, All so - cie - ty now has got the craze,



What shall we do
with the drunken sailor?

SOLO

1. What shall we do with the drunken sail - or, What shall we do with the drunken sail - or,

2. What shall we do with the drunk-en sail-or Eat-ly in the more-ing?

CHORUS

Hoo - ry and up she ri - ses, Hoo - ry and up she ri - ses,

Hoo - ry and up she ri - ses Eat - ly in the more - ing.

142 POPULAR SONGS.

BARBARA ALLAN

It fell about the Martimese day,
When the green leaves were falling,
Sir James the Graham in the west country,
Fell in love with Barbara Allan.

She was a fair and comely maid,
And a maid high to his dwelling,
Which made him to waste the more,
The beauty of Barbara Allan.

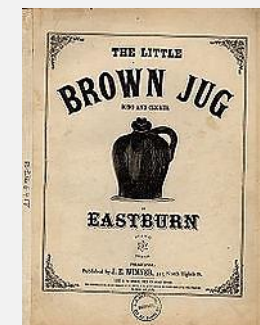
In Cellar Cool

Slowly

1. In cel-lar cool I sit me here, Up - on a pipe at lei - sure, And with a cheer - ful
2. Poor me a thirst - y demon plagues But I shall sure - ly fright him, And with my wine-glass

mind I or - der Wine in right good measure; The top - ster draws a migh - ty glass When
up and brave - ly fight him; The whole world seems a ro - sy red and

he be-holds me wink-ing I hold my cup high in the air, When I'm drinking, drinking, drinking,
ev - er to my thinking I'd do no harm to an - y man When I'm drinking, drinking, drinking,



Little Miss Muffet.
She sat on a tuffet,
Eating of curds and whey;
There came a great spider:
Who sat down beside her,
And frightened Miss
Muffet away

14. Episode Fourteen (45 pages, from 429 to 473)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 430			
430.06:10	the bear, the boer [. . .] the moors!	{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
430.28:8	angelic [. . .] breadcrumbs	{Panis Angelicus}	FW 407, 430, 498	http://en.wikipedia.org/wiki/Panis_Angelicus https://www.youtube.com/watch?v=o3EZoDr6kqM
430.33:7	Jaun [. . .] hillo	{Johnny Come Down from Hilo}	FW 430, 480	http://ingeb.org/songs/ineverse.html https://www.youtube.com/watch?v=TQw6pdAa1fQ

	FW 431			
431.11:12	all up and down the whole creation	{Old Folks at Home}	FW 289, 316, 390, 431, 455, 512, 581, 599, 600	http://en.wikipedia.org/wiki/Old_Folks_at_Home http://www.youtube.com/watch?v=oN0eFxf_Vk
431.13:4	the King of all Wrenns	{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
431.15:8	he knew his love [. . .] of blabushing	{I Know My Love by His Way of Walking}	FW 431	http://www.soniabrock.ca/Subsets/Iknow.html https://www.youtube.com/watch?v=p5m0BCIjpy8
431.19:11	Sweet heart could buy	{Good-bye, Sweetheart, Good-bye}	FW 431, 454	https://www.youtube.com/watch?v=60M-i-heMOg
431.24:1	with deep affection	{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
431.32:5	daddyho	{The rantin' dog, the daddy o't}	FW 276, 431, 446	http://www.bbc.co.uk/arts/robertburns/works/the_rantin_dog_the_daddie_ot/

				https://www.youtube.com/watch?v=E_VqT7QFTdwY
	FW 432			
432.16:1	old buckling time as flying	{Gather ye rosebuds while ye may}	FW 432	http://www.bartleby.com/101/248.html https://www.youtube.com/watch?v=llSZ8iRmQLA
432.21:2	Comeallyedimseldamsels	{Come all ye}	FW 284, 295, 339, 432, 585, 585, etc.	https://en.wikipedia.org/wiki/Adeste_Fideles https://www.youtube.com/watch?v=RwogLAZaSkY https://www.youtube.com/watch?v=n8Vm-abwPAI
	FW 433			
433.06:2	Gloamy Gwenn du Lake	[By that lake, whose gloomy shore {The Brown Irish Girl}]	FW 203, 433, 600, 601	http://www.musicanet.org/robokopp/eire/bythatla.htm
433.10:4	lostsomewhere [...] butrose	['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=U

				UpG_mIU1dM http://www.bartleby.com/333/135.html
433.13:4	linen of Killiney.	{The Lily of Killarney}	FW 032, 246, 433, 450	http://en.wikipedia.org/wiki/The_Lily_of_Killarney https://www.youtube.com/watch?v=yMdlrxtlEAo
433.14:5	Never lose your heart away	{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
433.18:9	White limbs they never stop teasing	{White Wings, They Never Grow Weary}	FW 433	http://campblaisdell.com/2011/08/06/white-wings/ https://www.youtube.com/watch?v=qBH4pLOhXe8
433.19:6	Minxy was a Manxmaid when Murry wor a man.	{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
	FW 434			
434.05:3	Give back those stolen	{Give back those stolen	FW 434	

	kisses	kisses}		
434.05:3	Give back those stolen kisses	{Stolen Kisses}	FW 434	
434.14:3	Remember the biter's bitters I shed	{They told me, Heraclitus}	FW 434	http://www.bartleby.com/101/759.html
434.21:6	limenick's disgrace.	{Limerick's Pride}	FW 434	
434.23:5	Lola's lingery longer?	{Linger Longer, Loo}	FW 434	http://www.traditionalmusic.co.uk/songster/45-linger-longer-loo.htm#.UYUvR7XlvQo
434.27:7	Jonas in the Dolphin's Barncar	{Jonah and the Whale}	FW 228, 245, 323, 434, 463, 536	http://christianity.about.com/od/bible/storysummaries/a/Jonah-And-The-Whale.htm http://kids-songs.tv/who_did_swallow_jonah https://www.youtube.com/watch?v=VFMMUF441Q
	FW 435			
435.03:7	in a very low bearded voice [...] little tony way	{Riding down from Bangor}	FW 435	http://www.telelib.com/authors/O/OsborneLouisShreve/verse/misc/bangor.html

				https://www.youtube.com/watch?v=1ktCRHUVemc
435.15:8	Blue Danuboyes!	{The Blue Danube}	FW 076, 435, 578	http://en.wikipedia.org/wiki/The_Blue_Danube https://www.youtube.com/watch?v=IDaJ7rFg66A
435.25:7	See little poupeep she's firsht ashleep.	{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
435.29:2	The Sully van vultures	{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 436			
436.06:9	Ragazza ladra!	{La Gazza Ladra}	FW 436	http://en.wikipedia.org/wiki/La_gazza_ladra https://www.youtube.com/watch?v=1kpqrUTKGQU
436.11:8	Tom, atkings	{Tommy Atkins}	FW 125, 241, 281, 350,	http://www.halhkmusic.com/gaietygirl/agg11.html

			436, 588	
436.27:9	When the night is in May and the moon shines might.	{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
436.27:9	When the night is in May and the moon shines might.	{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
436.27:9	When the night is in May and the moon shines might.	{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
436.27:9	When the night is in May and the moon shines might.	{Keep Your Head Down, Fritzi Boy}	FW 385, 436, 556	http://www.amazon.com/Keep-Your-Head-Down-Fritzi/dp/B004H047HG https://www.youtube.com/watch?v=ZhIw72eMWuU
436.32:4	Mades of ashens [. . .] his shirt!	{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=xacdJoIsrul

436.33:5	Lay your lilylike [. . .] till its borning.	{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
	FW 437			
437.01:2	Let the love ladleliked at the eye	[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
	FW 438			
438.33:10	collion boys to colleen bawns	{The Colleen Bawn}	FW 039, 101, 224, 384, 385, 397, 438	http://en.wikipedia.org/wiki/The_Colleen_Bawn https://www.youtube.com/watch?v=auxLF24uKeo
	FW 439			

439.15:11	all abound me breadth!	{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
439.18:2	If my jaws must brass away like the due drops on my lay	{When the Sunset Turns the Ocean Blue to Gold}	FW 439	http://www.davefredrickson.net/where_the_sunset_turns_the_ocean_blue_to_gold.htm https://www.youtube.com/watch?v=WneTL6C3aXo
439.20:4	Daddy O'Dowd.	{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
439.20:4	Daddy O'Dowd.	{O! doubt me not}	FW 89, 439	http://www.litscape.com/author/Thomas_Moore/Oh_Doubt_Me_Not.html
439.34:1	. I'd burn the books that grieve you [...] Perousse	{I'd mourn the hopes that leave me {The Rose Tree}}	FW 304, 439	http://www.litscape.com/author/Thomas_Moore/I_Would_Mourn_The_Hopes_That_Leave_Me.html
	FW 440			
440.18:7	Mary Liddlelambe's flitsy	{Mary had a little lamb}	FW 250, 440	http://en.wikipedia.org/wiki/Mary_Had_a_Little_Lamb

	tales			https://www.youtube.com/watch?v=vR-c0pQtIcM
440.24:2	Forfet not the palsied.	{Forget not the field, where they perished}	FW 340, 440	http://www.musicanet.org/robokopp/eire/forgetno.htm
440.30:3	the lass that toffs a tailor.	{The Lass That Loves a Sailor}	FW 297, 324, 440	http://www.james-joyce-music.com/extras/lasslovesailor.html http://www.youtube.com/watch?v=jjz3nnQ2q3E
	FW 441			
441.03:2	! For the race is to the rashest of, the romping, jomping rushes of.	{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
441.03:2	! For the race is to the rashest of, the romping, jomping rushes of.	{Green Grow the Rushes}	FW 441	http://en.wikipedia.org/wiki/Green_Grow_the_Rushes,_O http://www.youtube.com/watch?v=YRQq5SYRXVE
441.16:2	for the wish is on her rose marine and the lunchlight in her eye	[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=G D1g0wjvxQk

441.16:8	rose marine	{Rose Marie}	FW 264, 441	http://en.wikipedia.org/wiki/Rose_Marie_(song) https://www.youtube.com/watch?v=3ytG3wB9c7I
441.18:1	Guard that gem, Sissy, rich and rare, ses he.	[Rich and rare were the gems she wore {The summer is coming}]	FW 207, 441	http://www.musicanet.org/robokopp/eire/richandr.htm
441.32:2	who talks to you [. . .] goattanned saxopeeler	{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 442				
442.24:7	bringthee balm of Gaylad	{There Is a Balm in Gilead}	FW 442	http://en.wikipedia.org/wiki/There_Is_a_Balm_in_Gilead https://www.youtube.com/watch?v=okl2XbTM7xM
442.25:1	singthee songs of Arupee	{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
442.27:3	Ohibow, if I was	{Pretty Molly Brannigan}	FW 006, 139, 204, 336,	http://www.lyrics007.com/Unknown%20Lyrics/Molly%20Brannigan%20Lyrics

	Blonderboss I'd gooandfrighthisdualman!		442, 451, 596	.html https://www.youtube.com/watch?v=62Xdp66LIXg
442.31:10	You'll hear him calling you	{I Hear You Calling Me}	FW 442	http://www.lyrics007.com/O'connell%20Maura%20Lyrics/I%20Hear%20You%20Calling%20Me%20Lyrics.html https://www.youtube.com/watch?v=R5VVoD-allg
	FW 443			
443.18:6	Charley you're my darling	{Charley Is My Darling}	FW 252, 443, 504	http://en.wikipedia.org/wiki/Charlie_Is_My_Darling_(song) https://www.youtube.com/watch?v=g44VNQ_7Sto
443.19:4	Home Surgeon 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
	FW 444			

444.02:11	dash of railwaybrain	{The Shawl of Galway Gray}	FW 444	http://lyricsplayground.com/alpha/songs/t/theshawlofgalwaygrey.shtml https://www.youtube.com/watch?v=p2BwAv17bkc
444.08:7	Phil fluther's [. . .] the swaddled, 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
444.24:4	The pleasures of love [. . .] a lieftime.	{Plaisir d'Amour}	FW 444	http://en.wikipedia.org/wiki/Plaisir_d'amour https://www.youtube.com/watch?v=YkvjWlgrcU8
444.32:3	You'll ging naemaer wi'Wolf the Ganger.	{We'll go no more a-roving}	FW 444	http://www.bartleby.com/101/599.html https://www.youtube.com/watch?v=IjqigdfR0e0
444.32:3	You'll ging naemaer wi'Wolf the Ganger.	{In Amsterdam there lived a maid}	FW 444, 480, 551, 565	http://chivalry.com/cantaria/lyrics/amstmaid.html https://www.youtube.com/watch?v=YFE2-4S4Y0k
	FW 445			

445.02:2	walk upon the railway	{Wukkin' on de Railroad}	FW 445, 476	http://en.wikipedia.org/wiki/I've_Been_Working_on_the_Railroad https://www.youtube.com/watch?v=UQAaWPqXgwM
445.09:4	my rodeo gell.	{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
445.18:3	calorrubordolor	{Rubber Dolly}	FW 445	http://www.sing365.com/music/lyric.nsf/Rubber-Dolly-lyrics-Ray-Price/5243D19B6B5B20E448256E61000A6F9C https://www.youtube.com/watch?v=IQ7zPoAUFHo
445.24:3	bullin heifer, for 'tis I that have the peer of arrams	{Ballynure Ballad}	FW 390, 404, 445	http://mudcat.org/@displaysong.cfm?SongID=4 https://www.youtube.com/watch?v=9g--bDePirA
445.27:4	How [...] times out of oft [...] shall we think with deepest of love and recollection by rintrospection of thee	{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

445.30:7	all through the empties	{All Through the Night}	FW 445	
445.33:2	You're sitting on me stile, maybe, whereoft I helped your ore.	[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.htm https://www.youtube.com/watch?v=GD1g0wjvxQk
	FW 446			
446.08:3	U.M.I. hearts	{You Are My Heart's Delight}	FW 446, 450	http://en.wikipedia.org/wiki/Franz_Leh%C3%A1r https://www.youtube.com/watch?v=nVCi2HehEuw
446.13:1	rantandog and daddyoak	{The rantin' dog, the daddy o't}	FW 276, 431, 446	http://www.bbc.co.uk/arts/robertburns/works/the_rantin_dog_the_daddie_ot/ https://www.youtube.com/watch?v=EVqT7QFTdwY
446.14:2	the mingling of our 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
446.21:4	come back to Ealing	{Come Back to Erin}	FW 021, 022, 120, 144,	http://www.youtube.com/watch?v=IS5

			232, 312, 315, 320, 421, 427, 428, 446, 510	QXouYQTs
446.21:1	when cherries next come back to Ealing as come they must	{Wenn die Schwalben heimwärts ziehn}	FW 446	http://www.golyr.de/hubert-urach-und-die-fidelen-lavanttaller/songtext-wenn-die-schwalben-heimwaerts-ziehn-456494.html https://www.youtube.com/watch?v=7cTHiFjnkOo
446.25:2	suirland and noreland	{Your Land and My Land}	FW 446	https://www.library.yorku.ca/find/Record/2963187 https://www.youtube.com/watch?v=wxMrvDbq3s
446.25:9	with my ropes of pearls for gamey girls the way ye'll hardly. Knowme.	{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
446.27:3	come slum with me	{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
446.34:3	Come into the garden guild and be free of the	{Come into the Garden, Maud}	FW 253, 328, 405, 446	http://www.bartleby.com/246/390.html http://www.victorianweb.org/mt/parl

	gape athome!			orsongs/8.html
	FW 447			
447.11:7	jolly young watermen.	{The Jolly Young Waterman}	FW 043, 112, 447	http://www.contemplator.com/sea/waterman.html https://www.youtube.com/watch?v=t5SVFus1pZk
447.16:8	till the first glimpse of Wales	[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
	FW 448			
448.18:9	bait the Bull Bailey	{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
448.21:7	. Oil for meed [. . .] Job Loos.	{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

			245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	https://www.youtube.com/watch?v=hn73kuMFfqQ
448.25:1	sport of oak.	{Hearts of Oak}	FW 306, 448, 545, 577	http://en.wikipedia.org/wiki/Heart_of_Oak http://www.youtube.com/watch?v=4NXFCDgyanA
	FW 449			
449.17:6	I'll dreamt [. . .] my sigh hiehied	{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_xnIjmM
449.21:2	maurdering row, the fox!	{Moddereen Rue {The Little Red Fox}}	FW 017, 449, 558	http://www.finnegansweb.com/wiki/index.php/Morthering_rue
449.28:2	laughing lazy at the sheep's	{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
449.31		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276,	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=O

			413, 420, 435, 449, 459, 478, 478, 500, 500, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	gm9F-HviKQ
449.35:6	westasleep	{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=J_EyKwGmRCw
	FW 450			
450.12:4	their heart's deelight	{You Are My Heart's Delight}	FW 446, 450	http://en.wikipedia.org/wiki/Franz_Leh%C3%A1r https://www.youtube.com/watch?v=nVCi2HehEuw
450.12:4	their heart's deelight	{The moon hath raised her lamp above}	FW 040, 338, 411, 450	https://www.youtube.com/watch?v=Fd7uCiGQF4I
450.16:5	O twined me abower	{O Twine Me a Bower}	FW 450	http://www.james-joyce-music.com/songb_02_lyrics.html
450.16:10	L'Alouette's	{Alouette}	FW 359, 450	https://www.youtube.com/watch?v=L_hFw_cWg9U
450.17:2	Adelaide's	{Adelaide}	FW 450	http://en.wikipedia.org/wiki/Adelaide_(opera)
450.18:2	my twittynice Dorian	{Sing a song of sixpence}	FW 010, 011, 129, 134,	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence

	blackbudds [...] singasongapiccolo		135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	https://www.youtube.com/watch?v=gvfduZecVk
450.24:7	I've a voicical lilt too true.	{A Bicycle Built for Two}	FW 105, 450	http://en.wikipedia.org/wiki/Daisy_Bell https://www.youtube.com/watch?v=78MKBHR3NbU
450.28:8	I'm athlone	{I'm alone}	FW 157, 450	
450.29:1	lillabilling of killarnies.	{The Lily of Killarney}	FW 032, 246, 433, 450	http://en.wikipedia.org/wiki/The_Lily_of_Killarney https://www.youtube.com/watch?v=yMdlrxtlEAo
	FW 451			
451.01:1	dolly farting	{Dolly Varden}	FW 451, 600	http://en.wikipedia.org/wiki/Dolly_Varden_(character)#Characters
451.08:7	magic fluke	{The Magic Flute}	FW 360, 451, 513, 553	http://en.wikipedia.org/wiki/The_Magic_Flute https://www.youtube.com/watch?v=fHHCAfXIb1I
451.16:2	How's that for scats, mine	{Schatz, mein Schatz}	FW 451	http://ingeb.org/Lieder/schatzme.html

	shatz, for a lovebird?			
451.20:6	rolling you over [...] in my tons of red clover	{Roll Me Over, in the Clover}	FW 372, 451, 597	http://www.horntip.com/mp3/1990s/1995_bang_bang_lulu_padmini_records_(CD)/03_roll_me_over_in_the_clover.htm https://www.youtube.com/watch?v=hRSjdBb3-pl
451.22:2	, fiehigh and fiehigher and fiehighest of all [...] shake	{Fi Hi Hi, The Black Shakers Song and Polka}	FW 236, 451, 588	http://www.thehackley.org/gsdcl/cgi-bin/library?e=d-000-00---0dplhacsm--00-0-0-0prompt-10---4---Document---0-11--1-en-50---20-about---001-011-1-0utfZz-8-0&a=d&ccl=CL6.2&d=HASH353367e4a6f9a736365f1e http://www.pdmusic.org/1800s/51fhh.txt
451.24:13	shake a pale of sparkling ice	{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=rvn9lIfQRZU
451.25:10	Not a spot [...] scanagain!	{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

	FW 452			
452.15:4	and my brow that's all forehead	{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
452.16:4	the tune the old plow tied off [. . .] of the dead	{The Tune the Old Cow Died On}	FW 452, 486	http://maxhunter.missouristate.edu/songinformation.aspx?ID=598 https://www.youtube.com/watch?v=LECc38i3AbE
452.16:4	the tune the old plow tied off [. . .] of the dead	[O! ye Dead! O! ye Dead! {Plough Tune}]	FW 452	http://www.james-joyce-music.com/songb_05_lyrics.html
	FW 453			
453.06:5	impudent barney, braggart of blarney	{Impudent Barney O'Hea}	FW 453	http://digital.nls.uk/english-ballads/pageturner.cfm?id=74894146&mode=transcription
453.09:11	areekeransy round	{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 https://www.youtube.com/watch?v=h

			453, 459, 462, 494, 510, 552, 614	n73kuMFfqQ
453.15:3	Ole Clo [. . .] Shep	{Chloe}	FW 236, 453	http://en.wikipedia.org/wiki/Chloe_(Song_of_the_Swamp) https://www.youtube.com/watch?v=8nYYtgi0IA
453.15:3	Ole Clo [. . .] Shep	{Old Shep}	FW 453	http://en.wikipedia.org/wiki/Old_Sheep https://www.youtube.com/watch?v=NiwKmEfaYBQ
453.16:8	Goodboy Sommers	{Good-bye, Summer}	FW 073, 309, 453, 455	
	FW 454			
454.01:1	sole and myopper	{O Sole Mio}	FW 340, 454	http://en.wikipedia.org/wiki/%E2%80%99O_sole_mio https://www.youtube.com/watch?v=ERD4CbBDNI0
454.03:1	This dime doth [. . .] goodbye!	{Good-bye, Sweetheart, Good-bye}	FW 431, 454	https://www.youtube.com/watch?v=60M-i-heMOg
454.16:10	, O, (Thou pure!	{M'appari}	FW 180	http://en.wikipedia.org/wiki/Martha_(opera)

				https://www.youtube.com/watch?v=KU6F3_XMU_w
454.16:11	, (Thou pure! [. . .] thou well	{Thou Swell}	FW 454	http://en.wikipedia.org/wiki/Thou_Swell https://www.youtube.com/watch?v=hGuLsNaOxYw
454.23:10	Till first he sighed [. . .] and finally he replied	{The Foggy, Foggy Dew}	FW 389, 454	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=tzyteR2_nOU
454.26:6	A word apparting	{A Bumper at Parting}	FW 454, 468	http://www.kalliope.org/da/digt.pl?longdid=moore2000082951
454.26:10	shall the heart's tone be silent.	[Shall the harp then be silent? {Macfarlane's Lamentation}]	FW 100, 454	http://www.musicanet.org/robokopp/eire/shallthe.htm
454.27:9	! Fare thee well, fairy well!	{Polly Wolly Doodle}	FW 240, 250, 328, 346, 379, 454, 486, 508	http://en.wikipedia.org/wiki/Polly_Wolly_Doodle https://www.youtube.com/watch?v=8COB4_i5rcA
454.27:9	! Fare thee well, fairy well!	{Good-bye, Little Girl, Good-bye}	FW 454	https://www.youtube.com/watch?v=ReUD27yhkqI
454.33:5	). Shunt us! shunt us! shunt us!	{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 455			
455.09:6	the whole flock's at home.	{Old Folks at Home}	FW 289, 316, 390, 431, 455, 512, 581, 599, 600	http://en.wikipedia.org/wiki/Old_Folks_at_Home http://www.youtube.com/watch?v=oN0eFJxf_Vk
455.14:6	howdiedow	{Minnie the Moocher}	FW 340, 455	http://en.wikipedia.org/wiki/Minnie_the_Moocher https://www.youtube.com/watch?v=rC6JUA8cjoY
455.15:6	his stinkers stank behind him	{The Minstrel Boy}	FW 152, 455, 528, 602	http://en.wikipedia.org/wiki/The_Minstrel_Boy https://www.youtube.com/watch?v=w8LPiUQShvM
455.18:2	Here we moult in Moy Kain and flop on the seemy side	{Here we sit like birds in the wilderness}	FW 055, 455	http://www.scoutsongs.com/lyrics/herewesit.html
455.22:6	to aye forever	{Good-bye, Summer}	FW 073, 309, 453, 455	
455.25:6	. Hereweareagain	{Here We Are Again}	FW 455, 532	
	FW 456			

456.11:8	! But if you'll buy me [. . .] awn mee.	{Soldier, soldier, won't you marry me?}	FW 225, 456	http://www.musicanet.org/robokopp/english/osoldier.htm https://www.youtube.com/watch?v=RFaBq_G8jBo
456.35:1	window machree!	{Widow Machree}	FW 092, 399, 456	http://www.traditionalmusic.co.uk/songster/04-widow-machree.htm#.UXwOPbXlvQo
	FW 457			
457.05:9	leave you biddies till my stave is a bar	{Beat Me, Daddy, Eight to the Bar}	FW 457	(This song was released in 1940!) http://en.wikipedia.org/wiki/Beat_Me_Daddy_Eight_to_the_Bar https://www.youtube.com/watch?v=s7p6f_5VPfc
457.07:2	. Me hunger's weighed [. . .] Me anger's suaged!	{The Anchor's Weighed}	FW 373, 457	http://ingeb.org/songs/thetearf.html
457.17:7	! Bruise your bulge below the belt till I blewblack beside you.	{Where is the slave so lowly?}	FW 190, 209, 250, 316, 457	http://www.musicanet.org/robokopp/eire/ohwheres.htm
457.19:4	. Someday duly, oneday	{The Man I Love}	FW 457	http://en.wikipedia.org/wiki/The_Man_I_Love_(song)

	truly, twosday newly, till whensday.			https://www.youtube.com/watch?v=ySszeu4H4QI
457.20:3	. Look for me always at my west and I will think to dine.	{Drink to me only with thine eyes}	FW 457	http://en.wikipedia.org/wiki/Drink_to_Me_Only_with_Thine_Eyes https://www.youtube.com/watch?v=D86kp0oymrg
457.21:3	. A tear or two in time	{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
457.25:1	Meesh, meesh	{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
457.34:4	memento [...] allathome I with grief can call my own	{The heart bowed down}	FW 199, 457	https://www.youtube.com/watch?v=nkocv8l_a6M
	FW 458			
458.16:3	on the face of the waters	[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=d

				c9CM_qmf58
	FW 459			
459.02:3	ringarosary	{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
459.05:1	poor old dutch	{My Old Dutch}	FW 105, 364, 459	http://en.wikipedia.org/wiki/My_Old_Dutch_(song) https://www.youtube.com/watch?v=q2tsp5gNQ3U
459.25		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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 460			

460.15:4	The Dargle shall run dry	{The Dargle Run Dry}	FW 327, 460	
460.28:8	Twick twick, twinkle twings	{Twinkle, twinkle, little star}	FW 295, 460	http://en.wikipedia.org/wiki/Twinkle_Twinkle_Little_Star https://www.youtube.com/watch?v=03alr9k5tjU
460.34:4	till you'll resemble me	{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=VaA4eK3Pxsl
	FW 461			
461.17:10	golden [...] wetting	{De Golden Wedding}	FW 461, 619	http://www.pdmusic.org/1800s/80dgw.txt https://www.youtube.com/watch?v=kA3TL58herU
461.22:9	thy gape to my gazing I'll bind and makeleash	{My Grief on the Sea}	FW 461	http://www.bartleby.com/101/858.html https://www.youtube.com/watch?v=0aZYPz6Mr0U
461.25:5	your name of Shane [...] 	{Harrigan, That's Me}	FW 461, 622	http://en.wikipedia.org/wiki/Harrigan_(song)

	shamefaced			https://www.youtube.com/watch?v=q-NApwT6WGk
461.26:4	whesen with other liph	{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
461.27:3	when just woken by his toccatootletoo my first morning.	{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
461.27:8	toccatootletoo	{Cock a Doodle Doo}	FW 096, 244, 461, 584, 595	http://en.wikipedia.org/wiki/Cock_a_doodle_doo https://www.youtube.com/watch?v=mgruLV66qvo
	FW 462			
462.05:6	! A stiff one for Staffetta mullified with creams of hourmony, the coupe	{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,	http://en.wikipedia.org/wiki/Ring_a_Ring_o'_Roses https://www.youtube.com/watch?v=hn73kuMFfqQ

	that's chill for jackless jill and a filiform dhouche on Doris!		552, 614	
462.06:10	jackless jill	{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
462.08:9	stir up [...] cup	{The Stirrup Cup}	FW 040, 245, 462	http://en.wikipedia.org/wiki/Stirrup_cup http://www.recmusic.org/lieder/get_text.html?TextId=34373
462.08:11	love's young fizz	{Love's Young Dream}	FW 398, 462	http://www.litscape.com/author/Thomas_Moore/Loves_Young_Dream.html https://www.youtube.com/watch?v=3cRxJ9CTq7s
462.0:2	I tilt with this bridle's cup champagne, dimming douce from her peepair of hideseeks [...] sparkling	{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=rvin9IIfQRZU
462.10:8	snowybrusted [...] pearlies	{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=prDizIPxOQ
462.18:2	and a dear old pal of mine	{Dear Old Pal of Mine}	FW 462	http://lyricsplayground.com/alpha/songs/d/dearoldpalofmine.shtml https://www.youtube.com/watch?v=ADO6D1HjWAE
462.18:2	and a dear old pal of mine	{Dear Old Pals}	FW 462	http://en.wikisource.org/wiki/Dear_Old_Pals
462.22:9	me O treasauro,	{Il mio tesoro}	FW 462	http://en.wikipedia.org/wiki/Don_Giovanni http://www.youtube.com/watch?v=4htTs-s5pxc
462.32:4	coming home to mourn mountains	{Home to Our Mountains}	FW 338, 462	https://www.youtube.com/watch?v=Vj5IGD79NiM
462.32:4	coming home to mourn mountains	{The Mountains of Mourne}	FW 247, 277, 462, 623	http://en.wikipedia.org/wiki/The_Mountains_of_Mourne https://www.youtube.com/watch?v=I4M_0Bvk10Q
	FW 463			
463.31:10	Jonas wrocked in the belly	{Jonah and the Whale}	FW 228, 245, 323, 434, 463, 536	http://christianity.about.com/od/bible/storysummaries/a/Jonah-And-The-Whale.htm

	of the whaves,			http://kids-songs.tv/who_did_swallow_jonah https://www.youtube.com/watch?v=VFMMUF441Q
463.31:10	Jonas wrocked in the belly of the whaves,	{Rocked in the Cradle of the Deep}	FW 85, 463	http://www.bartleby.com/248/52.html https://www.youtube.com/watch?v=ZHWwHUrW3j8
	FW 464			
464.07:2	a Brazel aboo!	{O'Donnell Abu}	FW 054, 087, 464	http://ingeb.org/songs/proudlyn.html https://www.youtube.com/watch?v=rY9jRmuVMyY
464.21:11	yunker doodler [...] phoney.	{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
464.24:5	! I met with dapper dandy [...] hamd.	{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
464.24:8	dapper dandy	{Dapper Dan}	FW 199, 464, 466	

	FW 465			
465.04:1	Jackot the Horner who boxed in his corner	{Little Jack Horner}	FW 465, 623	http://en.wikipedia.org/wiki/Little_Jack_Horner https://www.youtube.com/watch?v=p2f5qYQAVVo
465.08:4	the shamewaugh!	{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
465.13:7	. Let us be holy and evil and let her be peace on the bough [...] mistletouch	{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
465.22:10	! Take her out of poor tuppeny luck	{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
465.28:1	. Chink chink.	{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
465.34:2	. No martyr where [...]	{Home, Sweet Home}	FW 080, 138, 173, 358, 398, 443, 465, 494, 533,	http://en.wikipedia.org/wiki/Home!_Sweet_Home!

	like rome.		609	https://www.youtube.com/watch?v=7SBV1PeMfkY
	FW 466			
466.02:4	. All folly me yap to Curlew!	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvECtlJQ4dU
466.12:8	mishmash mastufractured on europe you can read off the tail of his.	{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
466.18:4	jubalharp	{Oh 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
466.19:3	. Rota rota ran the pagoda [...] priesty pagoda Rota ran.	{Rhoda and Her Pagoda}	FW 466, 478	http://www.halhkmusic.com/santoy/st15.html
466.20:10	Dauber Dan	{Dapper Dan}	FW 199, 464, 466	
466.24:7	fra! [...] .Diavoloh!	{Fra Diavolo}	FW 466, 553	http://en.wikipedia.org/wiki/Fra_Diavolo_(opera) https://www.youtube.com/watch?v=9c

				--knGAn98
466.25:4	. My loaf and pottage neaheahear Rochelle.	{My Love and Cottage Near Rochelle}	FW 073, 179, 466	https://urresearch.rochester.edu/institutionalPublicationPublicView.action;jsessionid=D6FAF697CAAEB7BCDD86E0125D9F9573?institutionalItemVersionId=15757
466.28:11	. Bitrial bay	{Bantry Bay}	FW 409, 466, 601	http://www.elyrics.net/read/i/irish-tenors-lyrics/bantry-bay-lyrics.html https://www.youtube.com/watch?v=dFUOwH1xaCA
466.29:3	betrayal buy jury.	{Trial by Jury}	FW 242, 466	http://en.wikipedia.org/wiki/Trial_by_Jury https://www.youtube.com/watch?v=sgeg82I_37o
466.35:6	! Sweet fellow ovocal,	{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 467			
467.22:3	down on the river airy	{Ain't Gwine Study War No Mo'}	FW 467	http://en.wikipedia.org/wiki/Down_by_the_Riverside

				http://www.youtube.com/watch?v=xNUF7QGJZwA
	FW 468			
468.10:7	. Hammisandivis	{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
468.11:8	. So pick your stops with fondness snow.	{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
468.20:1	# Echo, read ending!	{Ecco ridente in cielo}	FW 409, 468	http://en.wikipedia.org/wiki/Ecco,_ridente_in_cielo https://www.youtube.com/watch?v=2fELfkU7IkM
468.27:5	a bulper at parting	[A bumper at parting {Moll Roe in the morning}]	FW 454, 468	http://www.kalliope.org/da/digt.pl?longdid=moore2000082951
468.28:2	! Farewell but whenever,	{Farewell, but whenever you	FW 468, 521	http://www.contemplator.com/ireland/farewelc.html

		welcome the hour}		
468.34:7	. I'm dreaming of ye, azores.	{Ben Bolt}	FW 468	http://www.bartleby.com/248/380.html https://www.youtube.com/watch?v=wMYEKIVkxd8
468.34:7	. I'm dreaming of ye, azores.	{Ever of Thee I'm Fondly Dreaming}	FW 406, 468	http://digital.library.temple.edu/cdm/compoundobject/collection/p15037coll1/id/1296/rec/18 https://www.youtube.com/watch?v=sZAg3t5s-5w
468.36:1	! 'Bansheeba peeling	{How oft has the Banshee cried}	FW 316, 468	http://www.bartleby.com/250/124.html
468.36:1	! 'Bansheeba peeling	{Mary of Argyle}	FW 409, 468	http://www.metrolyrics.com/mary-of-argyle-lyrics-john-mcdermott.html https://www.youtube.com/watch?v=7rX3PZsaCW0
	FW 469			
469.03:8	! The earth's atrot! [. . .] The water's great!	{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
469.10:9	I'll travel the void world	{Turn on, old time}	FW 408, 426, 469, 517	http://trove.nla.gov.au/work/23353464

	over.			
469.21:2	! Solo, solone, solong!	{So Long, Oolong}	FW 469	http://lyricsplayground.com/alpha/songs/s/solongoolong.shtml https://www.youtube.com/watch?v=X3M954Q9oUA
469.21:5	! Lood Erynnana, ware thee wail!	{Sweet Innisfallen, fare thee well}	FW 092, 469	http://www.musicanet.org/robokopp/eire/sweetinn.htm
469.22:1	! With me singame soarem o'erem!	{The Soldier's Song}	FW 330, 350, 354, 469, 510	http://en.wikipedia.org/wiki/Amhr%C3%A1n_na_bhFiann https://www.youtube.com/watch?v=QfgnVMFtd7E
469.26:5	# After wage-of-battle bother I am thinking most. Fik yew!	{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
	FW 470			
470.09:9	prettly prattly pollylogue	{Pretty Little Polly Perkins from Paddington Green}	FW 235, 241, 337, 470, 508	http://en.wikipedia.org/wiki/Pretty_Polly_Perkins_of_Paddington_Green https://www.youtube.com/watch?v=7fttPV0auKY

470.35:5	handacross the sea	{Hands across the Sea}	FW 470	http://en.wikipedia.org/wiki/Hands_Across_the_Sea https://www.youtube.com/watch?v=WwLdTRF_7yI
	FW 471			
471.28:2	lost to sight [. . .] though without a doubt he was all the more on that same head to memory dear	{Though Lost to Sight, to Memory Dear}	FW 471	http://poetrymoment.blogspot.ro/2008/02/though-lost-to-sight-to-memory-dear-by.html
471.36:11	sweet wail of evoker	{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
	FW 472			
472.02:6	suckabolly	{Stack o' Barley}	FW 137, 472	https://www.youtube.com/watch?v=vOdBjyonUZ0

472.02:9	rockabeddy	{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
472.06:6	! Come to disdoon blarmey and walk our groves so charming.	['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=UpG_mlU1dM http://www.bartleby.com/333/135.html
	FW 473			
473.03:1	Janyouare [...] comes marching ahome	{When Johnny Comes Marching Home}	FW 276, 473	http://en.wikipedia.org/wiki/When_Johnny_Comes_Marching_Home https://www.youtube.com/watch?v=4tIsXLyZcWI
473.07:10	ere Molochy wars	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R_5lCgDAqQc
473.19:3	stride the rampante flambe.	{Stride la vampa}	FW 411, 473	http://classicalmusic.about.com/od/classicalmusic/tips/qt/Stride-La-Vampa-Lyrics-And-English-Text-Translation.htm https://www.youtube.com/watch?v=es

473.22:8	. The west shall shake the east awake.	{The West's Awake}	FW 064, 321, 383, 424, 449, 469, 473, 496	v3kn1Fxbs http://celtic-lyrics.com/lyrics/114.html https://www.youtube.com/watch?v=vJ_EyKwGmRCw
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15. Episode Fifteen (81 pages, from 474 to 554)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 474			
474.16:9	keeping the home fires burning	{Keep the Home Fires Burning}	FW 244, 474	http://en.wikipedia.org/wiki/Keep_the_Home_Fires_Burning_(1914_song) https://www.youtube.com/watch?v=qCyESeXq3Q4
474.17:6	the churring call	{A Clarion Call}	FW 190, 474	http://www.sing365.com/music/lyric.nsf/The-Clarion-Call-lyrics-Falconer/5255057988AC5FA048256C59002ADBA0
	FW 475			
475.09:6	daffydowndillies	{Daffydowndilly}	FW 475, 530	http://www.rhymes.org.uk/a21-daffy-down-dilly.htm

				https://www.youtube.com/watch?v=g_s6fvWz3whk
475.35:7	the harp in the air	{'Tis the harp in the air}	FW 475, 624	https://jscholarship.library.jhu.edu/handle/1774.2/18664
475.36:12	the bugle dianablowing [. .] wild as wild	{Blow, Bugle, Blow}	FW 074, 427, 475, 476	http://www.bartleby.com/101/704.html https://www.youtube.com/watch?v=ZINfeij1gec
	FW 476			
476.01:1	dianablowing	{Wukkin' on de Railroad}	FW 445, 476	http://en.wikipedia.org/wiki/I've_Been_Working_on_the_Railroad https://www.youtube.com/watch?v=UQAaWPqXgwM
476.01:5	the mockingbird	{Listen to the Mocking Bird}	FW 251, 476	http://en.wikipedia.org/wiki/Listen_to_the_Mocking_Bird https://www.youtube.com/watch?v=Gyr3lboxi1a0
476.02:5	the bulbul	{Abdul the Bulbul Ameer}	FW 355, 360, 365, 476, 597	http://en.wikipedia.org/wiki/Abdul_Abulbul_Amir https://www.youtube.com/watch?v=1Gt0PRpnShQ
476.02:2	so 'tis said	{Where are you going, my	FW 273, 336, 357, 476,	http://www.rhymes.org.uk/a112-

		pretty maid?}	512	where-are-you-going-my-pretty- maid.htm https://www.youtube.com/watch?v=ZTtkM60LY0
476.27:4	the ass that lurked 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=eIw8m9ogJKE
476.28:1	Hossaleen. #	{My Dark Rosaleen}	FW 093, 351, 365, 476	http://www.bartleby.com/101/664.html https://www.youtube.com/watch?v=hE04wYivfI0
	FW 477			
477.06		{Ned of the Hill}	FW 221, 477	http://www.celticlyricscorner.net/ryan/ned.htm https://www.youtube.com/watch?v=dUltGp-UeqM
477.33:1	Ecko! How sweet thee answer makes!	{How sweet the answer echo makes}	FW 477, 604	http://www.musicanet.org/robokopp/eire/howsweet2.htm

	FW 478			
478.03		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
478.13:4	rheda Rhoda	{Rhoda and Her Pagoda}	FW 466, 478	http://www.halhkmusic.com/santoy/st15.html
478.27		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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 479			
479.01:6	overthere	{Over There}	FW 479	http://en.wikipedia.org/wiki/Over_There

				https://www.youtube.com/watch?v=6k9XZB6O26w
479.05:8	! Follow me up Tucurlugh!	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvECtlJQ4dU
479.28:6	, knowest thout the kind? [. . .] Weissduwasland.	{Know'st thou the land?}	FW 479	http://www.poetryatlas.com/poetry/poem/2945/mignon.html https://www.youtube.com/watch?v=zK51c-si3CE
479.30:8	. The Frenchman, I say, was an orangeboat.	{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
479.36:11	! Conning two lay payees.	{Connais-tu le pays}	FW 479	http://www.poetryatlas.com/poetry/poem/2945/mignon.html https://www.youtube.com/watch?v=0-rwdlcZUik
	FW 480			
480.03:7	! Say, call that girl with the tan tress awn!	{Johnny Come Down from Hilo}	FW 430, 480	http://ingeb.org/songs/ineverse.html https://www.youtube.com/watch?v=TQw6pdAa1fQ
480.08:2	far away from those green hills	{There Is a Green Hill Far Away}	FW 480	http://www.oremus.org/hymnal/t/t435.html https://www.youtube.com/watch?v=e

				pZe1NXyhUo
480.08:2	far away from those green hills [...] Ireton	{The Fair Hills of Eire, O}	FW 338, 480	http://www.irishmusicforever.com/the-fair-hills-of-eire-o
480.10:5	. From Daneland sailed the oxeyed man, now mark well what I say.	{In Amsterdam there lived a maid}	FW 444, 480, 551, 565	http://chivalry.com/cantaria/lyrics/amstmaid.html https://www.youtube.com/watch?v=YFE2-4S4Y0k
480.18:4	, Bill of old Bailey!	{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
480.20:4	. It's his lost chance, Emania. Ware him well.	{It's Your Last Voyage, Titanic, Fare You Well}	FW 242, 379, 480	
	FW 481			
481.05:5	Dies Eirae	{Dies Irae}	FW 226-227, 340, 481	http://en.wikipedia.org/wiki/Dies_Irae https://www.youtube.com/watch?v=Dlr90NLDp-0
481.33:8	the brodar of [...] the	{The Wild Man from Borneo}	FW 130, 331, 345, 358,	http://www.sing365.com/music/lyrics-nsf/Wild-Man-From-Borneo-lyrics-

	furst man in Ranelagh	Has Just Come to Town}	382, 415, 481, 482, 502	Kinky-Friedman/1CF8E030DC980CD748256AB500267DA7 https://www.youtube.com/watch?v=wpvC7U42rlo
	FW 482			
482.10:3	! I would go near identifying [. . .] weslarias [. . .] yokohahat.	{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
482.12:8	the worst curst of Ireland	{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
	FW 483			
483.06:3	. 'Tis the bells of scandal	{The Bells of Shandon}	FW 139, 140, 141, 257,	http://www.bartleby.com/250/83.html

	that gave tune to grumble over him and someone between me and thee.		393, 431, 445, 483, 557- 558	https://www.youtube.com/watch?v=GTUv9UGKem8
	FW 484			
484.19:5	, ap rince, ap rowler, ap rancer, ap rowdey!	{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
484.19:5	, ap rince, ap rowler, ap rancer, ap rowdey!	{The Night before Christmas}	FW 484, 606	http://www.carols.org.uk/twas_the_night_before_christmas.htm https://www.youtube.com/watch?v=oAGCBZh2UkY
	FW 485			
485.15:7	? Come back, baddy wrily [. . .] with me!	{Come Back, Paddy Reilly, to Ballyjamesduff}	FW 342, 485	https://www.youtube.com/watch?v=WGmrpMT0-yo
485.22:4	and the hohallo to his	{Do Ye Ken John Peel?}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324,	http://en.wikipedia.org/wiki/John_Peel_(hunterman)#Lyrics_of_D.27ye_ken_John_Peel

	dullaphone		329, 333, 334, 339, 461, 485	http://www.youtube.com/watch?v=xtl5L_jfe4k
485.26:8	with his drums and bones and hums in drones your innereer'd heerdly heer he.	{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
485.28:3	. Ho ha hi he hung! Tsing tsing!	{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
485.28:8	! Tsing tsing!	[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 500, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm
485.36:7	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 486			
486.06:6	. Too the toone your owldfrow lied of.	{The Tune the Old Cow Died On}	FW 452, 486	http://maxhunter.missouristate.edu/songinformation.aspx?ID=598 https://www.youtube.com/watch?v=LECc38i3AbE

486.30:1	— I ahear of a hopper behidin the door slappin his feet in a pool of bran.	{Polly Wolly Doodle}	FW 240, 250, 328, 346, 379, 454, 486, 508	http://en.wikipedia.org/wiki/Polly_Wolly_Doodle https://www.youtube.com/watch?v=8COB4_i5rcA
	FW 487			
487.34:3	, Freeday's child in loving and thieving.	{Monday's Child}	FW 088, 117, 487	http://en.wikipedia.org/wiki/Monday's_Child https://www.youtube.com/watch?v=36t_CRDz4Ac
	FW 488			
488.36:3	. The heart that wast our Graw McGree!	[The Harp that once through Tara's Halls {Gramachree}]	FW 488	http://www.bartleby.com/41/488.html https://www.youtube.com/watch?v=ATva_4NHr7Q
	FW 489			
489.02:8	. His fuches up the staires	{For there's nae luck about	FW 489	http://www.poemhunter.com/poem/there-s-nae-luck-about-the-house/

	and the ladgers in his haire,	the house}		https://www.youtube.com/watch?v=4nXEtIEAO84
	FW 490			
490.27:4	! This is the way we. Of a redtetterday morning.	{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
490.27:4	! This is the way we. Of a redtetterday morning.	{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
490.27:4	! This is the way we. Of a redtetterday morning.	{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
	FW 491			
491.23:9	sallies to the allies	{Sally of the Alley}	FW 272, 491, 556	http://www.bartleby.com/101/444.html

				https://www.youtube.com/watch?v=Kbuhn6T50CM
491.28:3	! Who you know me musselman. [. . .] He loves a drary lane.	{Do you know the Muffin Man?}	FW 491	http://www.scoutsongs.com/lyrics/muffinman.html https://www.youtube.com/watch?v=lMOd8WADZZM
491.36:5	the bold bhuoys of Iran	{The Bold Boys of Erin}	FW 491	
	FW 493			
493.03:7	vallad of Erill Pearcey O	{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
493.08:5	with the so light's hope on his ruddycheeks	[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
493.27:1	— Let Eivin bemember for Gates of Gold for their fadeless suns berayed her.	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
493.35:2	! They know not my heart,	[They know not my heart	FW 394, 493	http://www.poemhunter.com/poem/they-know-not-my-heart/

	O coolun dearast!	{Coolin Das}}		
493.36:7	, dear Mr Preacher,	{O Mister Porter, Whatever Shall I Do?}	FW 135, 222, 257, 335, 493, 560, 571	http://www.musicsmiles.com/oh_mr_porter!.htm https://www.youtube.com/watch?v=e-RpyLmIn3k
	FW 494			
494.02:5	chrome sweet home,	{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
494.22:11	! Her sheik to Slave [. . .] to Guygas.	{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
	FW 496			
496.15:1	— All ears did wag, old	{The West's Awake}	FW 064, 321, 383, 424,	http://celtic-lyrics.com/lyrics/114.html

	Eire wake		449, 469, 473, 496	https://www.youtube.com/watch?v=vJ-EyKwGmRCw
496.18:9	. This liggy piggy [. . .] lucky puckers	{This little piggy went to market}	FW 368, 496	
	FW 498			
498.06:6	: Horsibus, keep your tailyup,	{Horsey, Keep Your Tail Up}	FW 233, 315, 498, 531	http://lyricsplayground.com/alpha/songs/h/horseykeepyourtailup.shtml https://www.youtube.com/watch?v=L2k4U1d8zp0
498.19:6	pani's annagolorum	{Panis Angelicus}	FW 407, 430, 498	http://en.wikipedia.org/wiki/Panis_Angelicus https://www.youtube.com/watch?v=o3EZoDr6kqM
498.19:8	at Kennedy's kiln [. . .] for me, buns!	{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
498.30:4	cummilium	[Fairest! put on awhile {air, Cummilium}]	FW 194, 498	http://www.litscape.com/author/Thomas_Moore/Fairest_Put_On_Awhile.html
498.34:8	with his buttend up	{My mother had a turkey and she thought it was a duck}	FW 233, 315, 316, 340, 498	http://lyricsplayground.com/alpha/songs/h/horseykeepyourtailup.shtml

				https://www.youtube.com/watch?v=L2k4U1d8zp0
498.36:1	bulgy and blowrious, bunged to ignorious	{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=b_dgt54DziH4
	FW 499			
499.14:3	. Lung lift the keying! # — God save you king! [. . .] — God serf your kingly,	{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=b_dgt54DziH4
499.33:5	Donnerbruck Fire?	{Donnybrook Fair}	FW 323, 499, 537, 563	http://en.wikipedia.org/wiki/Donnybrook_Fair https://www.youtube.com/watch?v=b73AMrLBEIA
	FW 500			
500.05		[Sing, sing, music was given	FW 390, 485, 500, 500,	http://www.musicanet.org/robokopp/eire/singsing.htm

		{The Humors of Ballamaguiry}}	500, 500, 500, 500, 501, 501	
500.05		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
500.09		[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm
500.09		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
500.20		[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm
500.20		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
500.23		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 500,	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ

			502, 508, 540, 563, 571, 588, 590, 601, 614, 624	
500.25		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
500.26		[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 500, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm
500.26		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
500.29		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
500.31		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
500.31		[Sing, sing, music was given	FW 390, 485, 500, 500,	http://www.musicanet.org/robokopp/

		{The Humors of Ballamaguiry}}	500, 500, 500, 500, 501, 501	eire/singsing.htm
500.32		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
500.34		[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm
500.34		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
	FW 501			
501.01		[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm

501.01		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
501.04		{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 500, 500, 500, 500, 500, 501, 501, 552 and <i>passim</i>	
501.04		[Sing, sing, music was given {The Humors of Ballamaguiry}]	FW 390, 485, 500, 500, 500, 500, 500, 501, 501, 501, 501	http://www.musicanet.org/robokopp/eire/singsing.htm
501.32:9	lady of the valley?	{Lily of the Valley}	FW 501	http://en.wikipedia.org/wiki/The_Lily_of_the_Valley https://www.youtube.com/watch?v=8v4Emivg4w
	FW 502			
502.02:6	littlewinter [...] jesse? [...] jusse as they rose and sprungen?	{Es ist ein Ros entsprungen}	FW 502	http://en.wikipedia.org/wiki/Es_ist_ein_Ros_entsprungen https://www.youtube.com/watch?v=xA4pBDNZDx0
502.02:8	holy-as-ivory [...] hilly-	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421,	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy

	and-even		465, 468, 502, 505, 556, 588, 616	https://www.youtube.com/watch?v=FxH60hIb9TM
502.09:7	. Pipep! [. . .] lambskip.	{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
502.10:1	Lieto galumphantes!	{Adeste Fideles}	FW 006, 058, 502	https://en.wikipedia.org/wiki/Adeste_Fideles https://www.youtube.com/watch?v=n8Vm-abwPAI
502.12:4	highlucky nact	{Stille Nacht, Heilige Nacht}	FW 502, 556	http://german.about.com/od/christmas/a/StilleNacht.htm https://www.youtube.com/watch?v=i1v9SXvW0zs
502.26:2	. And the firmness of the formous of the famous of the fumous of the first fog in Maidanvale?	{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/1CF8E030DC980CD748256AB 500267DA7 https://www.youtube.com/watch?v=w pvC7U42rIo

	FW 503			
503.24:1	A tricolour ribbon	{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_S06ytJM
	FW 504			
504.01:8	The cran, the cran the king of all crans.	{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
504.22:6	woody babies	{Babes in the Wood}	FW 336, 504, 551, 619	https://www.youtube.com/watch?v=O9t15cBRPwI
504.28:5	charlotte darlings	{Charley Is My Darling}	FW 252, 443, 504	http://en.wikipedia.org/wiki/Charlie_Is_My_Darling_(song) https://www.youtube.com/watch?v=ga4VNO_7Sto
	FW 505			

505.03:1	hollow mid ivy	{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
505.17:9	! But rocked of agues, clifed for aye!	{Rock of Ages}	FW 193, 505	http://en.wikipedia.org/wiki/Rock_of_Ages_(Christian_hymn) https://www.youtube.com/watch?v=SXognn1RQLY
505.20:1	– Mushe, mushe	{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
505.30:4	the weeping of the daughters?	{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 506			
506.11:1	– Were you there [..] ramble, ramble.	{Were You There When They Crucified My Lord}	FW 506, 588	http://www.metrolyrics.com/were-you-there-when-they-crucified-my-lord-lyrics-johnny-cash.html

				https://www.youtube.com/watch?v=niNyTdjNjlc
506.11:1	– Were you there [. . .] ramble, ramble.	{O Didn't He Ramble!}	FW 355, 506	http://www.sing365.com/music/lyric.nsf/Oh-Didn't-He-Ramble-lyrics-Louis-Armstrong/73F210B028730D37482569700016E539 https://www.youtube.com/watch?v=RDN5wjUBHq4
506.21:3	a lidging house far far astray	{There Is a Boarding House}	FW 506	http://bancroft.berkeley.edu/Exhibits/mtatplay/musictheater/oldtimesongs.html
506.26:3	hates to leaven this socried isle. Now, thornyborn,	[O! haste and leave this sacred isle {The Brown Thorn}]	FW 506	http://www.musicanet.org/robokopp/eire/onhastea.htm
	FW 507			
507.06:3	with the coat on him skinside out	{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=RYTQNJIZPT0
	FW 508			

508.05:3	, Yule Remember,	{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
508.19:3	pollywollies	{Polly Wolly Doodle}	FW 240, 250, 328, 346, 379, 454, 486, 508	http://en.wikipedia.org/wiki/Polly_Wolly_Doodle https://www.youtube.com/watch?v=8COB4_i5rcA
508.19:3	pollywollies	{Pretty Little Polly Perkins from Paddington Green}	FW 235, 241, 337, 470, 508	http://en.wikipedia.org/wiki/Pretty_Polly_Perkins_of_Paddington_Green https://www.youtube.com/watch?v=7fttPV0auKY
508.23:6	cherierapest	{Cherry Ripe}	FW 162, 291, 508	http://en.wikipedia.org/wiki/Cherry_Ripe_(song) https://www.youtube.com/watch?v=TKX3JS3A9cs
508.27:7	seesaw shallshee	{She sells sea shells}	FW 508	http://www.fun-with-words.com/tong_example.html https://www.youtube.com/watch?v=yFKX2oLElhw
508.27		{See saw, Margery Daw}	FW 508, 535	http://en.wikipedia.org/wiki/See_Saw_Margery_Daw https://www.youtube.com/watch?v=4

				2eq7yblrLI
508.27		{See saw, sacradown}	FW 018, 084, 508, 555	http://www.zelo.com/family/nursery/sacradown.asp
508.27		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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 509			
509.01:1	– Where did you get that wash?	{Where Did You Get That Hat?}	FW 509	http://en.wikipedia.org/wiki/Where_Did_You_Get_That_Hat%3F https://www.youtube.com/watch?v=7-guPpHQeBE
509.26:1	– That tare and this mole, your tear and our smile.	{Erin, the tear and the smile in thine eyes}	FW 509	http://www.musicanet.org/robokopp/eire/erinthet.htm https://www.youtube.com/watch?v=MDUpz5v75eQ
509.26:11	. ‘Tis life that lies if woman’s eyes have been	{The time I’ve lost in wooing}	FW 106, 509, 602, 603	http://www.bartleby.com/337/1009.html

	our old undoing.			
509.34:5	downadowns	{The Three Ravens}	FW 010, 011, 509	http://en.wikipedia.org/wiki/The_Three_Ravens https://www.youtube.com/watch?v=z2HmkKc-sPI
	FW 510			
510.09:5	. With a hoh frohim and heh fraher.	{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
510.14:1	. Come to the ballay at the Tailors' Hall.	{The Night of the Ragman's Ball}	FW 510, 516	http://www.maxilyrics.com/the-dubliners-the-ragman's-ball-lyrics-9ad5.html https://www.youtube.com/watch?v=hF77yGo5tQ
510.27:6	comeback for e'er a one	{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
510.32:2	. They came from all lands	{They came from a land	FW 510	http://www.musicanet.org/robokopp/eire/theycame.htm

	beyond the wave for songs of Inishfeel [. . .] Hopsinbond	beyond the sea {Song of Innisfail}}		
510.32:2	. They came from all lands beyond the wave for songs of Inishfeel [. . .] Hopsinbond	{Peggy Bawn}	FW 510	https://www.youtube.com/watch?v=UA_t-oY6PIY
510.32:2	. They came from all lands beyond the wave for songs of Inishfeel [. . .] Hopsinbond	{The Soldier's Song}	FW 330, 350, 354, 469, 510	http://en.wikipedia.org/wiki/Amhr%C3%A1n_na_bhFiann https://www.youtube.com/watch?v=QfgnVMFtd7E
510.35:6	bride eleft	{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 511			
511.14:7	! While she laylylaw was	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093,	https://www.youtube.com/watch?v=q6CHq9mXkj8

	all their rage.		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	
511.18:4	resting on a pigs of cheeses	{Safe in the Arms of Jesus}	FW 511, 612	http://cyberhymnal.org/htm/s/a/f/safearms.htm https://www.youtube.com/watch?v=YdF45XII3g
511.23:2	. 'Twas womans' too woman with mans' throw man.	{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, 628	https://www.youtube.com/watch?v=q6CHq9mXkj8

511.32:1	– So this was the dope [. . .] joke bilked.	{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 512			
512.01:6	! All upsydown her whole creation?	{Old Folks at Home}	FW 289, 316, 390, 431, 455, 512, 581, 599, 600	http://en.wikipedia.org/wiki/Old_Folks_at_Home http://www.youtube.com/watch?v=oN0eFjxf_Vk
512.09:4	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
512.09:9	? That musked bell of this masked ball!	{The Masked Ball}	FW 512, 622	http://en.wikipedia.org/wiki/A_Masked_Ball https://www.youtube.com/watch?v=p-LVoU9oYI
512.26:6	like a Dublin bar in the moarning.	{Christmas Day in the Morning}	FW 512	http://www.carols.org.uk/i_saw_three_ships.htm https://www.youtube.com/watch?v=baP3EP_GD0I
512.26:6	like a Dublin bar in the moarning.	{Crossing the Bar}	FW 512	http://en.wikipedia.org/wiki/Crossing_the_Bar

				https://www.youtube.com/watch?v=FcTylaYLQqo
512.28:11	shekleton's [. . .] Flatter O'Ford	{Good morning, Father Francis, Good morning, Mrs. Sheckleton}	FW 512	http://ingeb.org/songs/goodmorn.html
512.29:1	my fortune?	{Where are you going, my pretty maid?}	FW 273, 336, 357, 476, 512	http://www.rhymes.org.uk/a112-where-are-you-going-my-pretty-maid.htm https://www.youtube.com/watch?v=ZTtkM60LY0
512.30:5	? You're soft a say with ye, Flatter O'Ford,	{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
512.31:4	honey, I hurdley chew you.	{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 513			
513.07:2	crazyheaded Jor	{Crazy-headed John}	FW 513	http://www.classicalarchives.com/work/88578.html

513.12:7	! Taranta boontoday!	{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_nlIM
513.12:9	You should pree him [. . .] skirp a	{You Should See Me Dance the Polka}	FW 128, 341, 513	https://www.youtube.com/watch?v=T_CQOpzNhLg
513.20:4	Poppagenua,	{The Magic Flute}	FW 360, 451, 513, 553	http://en.wikipedia.org/wiki/The_Magic_Flute https://www.youtube.com/watch?v=fHHCAfXlb1I
513.23:6	! They may reel at his likes but it's Noeh Bonum's shin do.	[They may rail at this life {Noch bonin shin doe}]	FW 513	http://www.musicanet.org/robokopp/eire/theymayr.htm
513.25:1	– And whit what was Lillibil [. . .] trinies and traines.	{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=IwNAzDqXdx8
513.27:1	– A take back to the virgin page, darm it! #	[Turn back the virgin page {Dermott}]	FW 270, 513	
	FW 514			

514.05:1	– All our stakes [...] at Annie's courting.	{When McCarthy took the flute at Inniscorthy}	FW 514	
514.05:1	– All our stakes [...] at Annie's courting.	{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
514.05:9	ranky roars assumbling	{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
	FW 515			
515.30:6	. 'Tis all around me bebattersbid hat.	{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_S06vtJM
	FW 516			

516.07:1	ragamufflers	{The Night of the Ragman's Ball}	FW 510, 516	http://www.maxilyrics.com/the-dubliners-the-ragman-s-ball-lyrics-9ad5.html https://www.youtube.com/watch?v=hF77yGo5tQ
516.08:6	the Wearing of the Blue	{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
516.08:6	the Wearing of the Blue	{The Croppy Boy}	FW 103, 229, 516	http://en.wikipedia.org/wiki/The_Croppy_Boy http://www.youtube.com/watch?v=QMx1IXgUKc
516.14:6	bear's hairs like fire bursting out of the Ump pyre	{There's Hair Like Wire Coming out of the Empire}	FW 004, 106, 169, 289, 328, 516	
516.27:4	standing there nonplush to the corner of Turbot Street	{Standing on the Corner of the Street}	FW 413, 516	http://monologues.co.uk/musichall/Songs-S/Standing-At-The-Corner-Of-The-Street.htm https://www.youtube.com/watch?v=YuwbleuIFR0
516.31:5	Nap O'Farrell Patter Tandy	{The Wearing of the Green}	FW 093-094, 273, 321, 341, 345, 408, 411 464,	http://en.wikipedia.org/wiki/The_Wearing_of_the_Green

			516	http://www.youtube.com/watch?v=BKnmNl1AbM
516.31:5	Nap O'Farrell Patter Tandy	{The Rising of the Moon}	FW 382, 408, 516	http://en.wikipedia.org/wiki/The_Rising_of_the_Moon https://www.youtube.com/watch?v=0CsEfbRwaaQ
	FW 517			
517.08-10	jokes [...] black [...] – Sublime was the warning!	[Sublime was the warning {The Black Joke}]	FW 517	http://www.litscape.com/author/Thomas_Moore/Sublime_Was_The_Warning.html
517.31:1	– Tick up on time.	{Turn on, old time}	FW 408, 426, 469, 517	http://trove.nla.gov.au/work/23353464
517.34:6	. At mart in mass. – A triduum before Our Larry's own day.	{The Night before Larry Was Stretched}	FW 315, 330, 380, 517, 519, 534	http://en.wikipedia.org/wiki/The_Night_Before_Larry_Was_Stretched http://www.youtube.com/watch?v=EG9xx9dEJ3g
	FW 518			
518.33:1	– O bella! O pia! O pura!	{Morir! Si pura e bella!}	FW 178, 180, 224, 243,	http://opera.stanford.edu/Verdi/Aida

			518, 610	/libretto.html https://www.youtube.com/watch?v=xPKHLcv9bU
	FW 519			
519.04:10	your night after larry's night	{The Night before Larry Was Stretched}	FW 315, 330, 380, 517, 519, 534	http://en.wikipedia.org/wiki/The_Night_Before_Larry_Was_Stretched http://www.youtube.com/watch?v=EG9xx9dEI3g
519.20:4	believe you, for all you're enduring long terms	{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
519.35:6	at the split hour of blight when bars are keeping so sly	[At the mid hour of night {Molly, my dear}]	FW 328, 519	http://www.sfcmlhistory.com/Spitzer/History_203/notes/Note_Moore_Mid-hour.htm https://www.youtube.com/watch?v=ftniN-3RHrA
	FW 520			

520.23:4	. Should brothers be for awe then? #	{A man's a Man for A' That}	FW 520	http://www.robertburns.org/works/496.shtml https://www.youtube.com/watch?v=b2pGWkjwOBw
520.23:4	. Should brothers be for awe then? #	{For Aye, Then}	FW 520	
520.24:13	wheel whang till wabblin [...] bobby burns of.	{Loch Lomond}	FW 340, 520	http://www.incallander.co.uk/bonniebanks.htm https://www.youtube.com/watch?v=eDee-mHMdwY
	FW 521			
521.35:2	moll me roon? [...] Farewell, but whenever!	[Farewell, but whenever you welcome the hour {Moll Roone}]	FW 468, 521	http://www.contemplator.com/ireland/farewelc.html
	FW 522			
522.16:7	orangepeelers or greengoaters	{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=M_HwZhuSPR1M
	FW 523			
523.08:1	the man from 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
523.22:7	pals will smile but me	{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=w_y2vyx_ZZn0
	FW 526			
526.08:1	– To my lead, Toomey lout, Tommy lad.	{Tommy, Lad!}	FW 343, 526	http://www.loc.gov/jukebox/recording/detail/id/5168/ https://www.youtube.com/watch?v=fjhC3gckDyw
526.20:9	. Woman will water the wild would over.	{It's the same the whole world over}	FW 526	http://www.mustrand.org.uk/reviews/bennett.htm http://monologues.co.uk/003/Poor_Bu

				t_Honest.htm https://www.youtube.com/watch?v=mKhcQmLiIys http://en.wikipedia.org/wiki/Old_Rosin_the_Beau https://www.youtube.com/watch?v=id55If49kRQ
526.20:9	. Woman will water the wild would over.	{Old Roisin the Beau}	FW 231, 526	http://www.lcda.org/Garryowen.htm https://www.youtube.com/watch?v=pZuGQIVftsk
526.20:9	. Woman will water the wild would over.	{Garryowen}	FW 215, 372, 526, 588	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
526.21:7	. And the maid of the folley will go where glory.	[Gone where glory waits thee {Maid of the Valley}]	FW 130, 526	http://www.litscape.com/author/Thomas_Moore/Come_Rest_In_This_Bosom.html http://www.youtube.com/watch?v=-4beHOIduz8 https://www.youtube.com/watch?v=-4beHOIduz8
526.33:9	, Lough Shieling's [...] Come, rest in this bosom!	[Come, rest in this bosom {Lough Sheeling}]	FW 526, 527	

	FW 528			
528.08:8	. Kyrielle elation! Crystal elation! Kyrielle elation! Elation immanse!	{Kyrie Eleison}	FW 528	http://en.wikipedia.org/wiki/Kyrie https://www.youtube.com/watch?v=ah_IILw3R8
528.12:9	pray Magda, Marthe with Luz and Joan, while I lie with warm	{Matthew, Mark, Luke, and John}	FW 528, 598	http://en.wikipedia.org/wiki/Matthew, Mark, Luke and John https://www.youtube.com/watch?v=XspSWP6mB7o
528.31:11	. The leinstrel boy to the wall is gone and there's moreen	[The Minstrel Boy {The Moreen}]	FW 152, 455, 528, 602	http://en.wikipedia.org/wiki/The_Minstrel_Boy https://www.youtube.com/watch?v=w8LPiUQShvM
	FW 529			
529.33:1	bibby buntings	{Bye, baby bunting}	FW 529	http://en.wikipedia.org/wiki/Bye, baby Bunting https://www.youtube.com/watch?v=olQ-H118Ud0

	FW 530			
530.03:5	deffydowndummies	{Daffydowndilly}	FW 475, 530	http://www.rhymes.org.uk/a21-daffy-down-dilly.htm https://www.youtube.com/watch?v=gs6fvWz3whk
530.15:6	lagenloves	{My Lagan Love}	FW 530	http://en.wikipedia.org/wiki/My_Lagan_Love https://www.youtube.com/watch?v=hCvv8bV_7GA
530.26:1	! With her shoes [. . .] our warning.	{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
	FW 531			
531.07:6	do dodo doughdy dough	{Vo-do-do-de-o Blues}	FW 367, 531	https://www.youtube.com/watch?v=PZ3v19DkbzI
531.22:2	Shusies-with-her-Soles-Up	{Horsey, Keep Your Tail Up}	FW 233, 315, 498, 531	http://lyricsplayground.com/alpha/songs/h/horseykeepyourtailup.shtml https://www.youtube.com/watch?v=L2k4U1d8zp0
531.28:8	fiddling with his faddles	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297,	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball

			318, 319, 335, 341, 351, 363, 444, 531	http://www.youtube.com/watch?v=_x50hB3lCM
	FW 532			
532.06 – 532.07		{Here We Are Again}	FW 455, 532	
	FW 533			
533.17:3	whapping oldsteirs	{Wapping Old Stairs}	FW 533, 588	(Thiws song was released in 1962!) http://www.recnusic.org/lieder/get_text.html?TextId=1495 https://www.youtube.com/watch?v=GovX7udiuvG
533.19:5	homesweetened [. . .] there's gnome sweepplaces like theresweep Nowhergs.	{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
533.23:8	ye litel chuch rond ye	{The Little Church around the	FW 533	http://www.loc.gov/item/sm1871.01074

	coner	Corner}		
	FW 534			
534.06:1	– It's the damp damp damp.	{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=g-v-aJLDAXN4
534.36:2	! Flap, my Larrybird! Dangle, my highflyer!	{The Night before Larry Was Stretched}	FW 315, 330, 380, 517, 519, 534	http://en.wikipedia.org/wiki/The_Night_Before_Larry_Was_Stretched http://www.youtube.com/watch?v=EG9xx9dEJ3g
	FW 535			
535.01:1	jackadandyline!	{Handy Spandy}	FW 092, 279, 535	http://www.mamalisa.com/?t=hes&p=1487 https://www.youtube.com/watch?v=7Aw96wDk7Ag
535.13:1	# Whosaw the jackery dares	{See saw, Margery Daw}	FW 508, 535	http://en.wikipedia.org/wiki/See_Saw_Margery_Daw https://www.youtube.com/watch?v=4

				2eqzybIrLI
	FW 536			
536.32:8	Jonah Whalley	{Jonah and the Whale}	FW 228, 245, 323, 434, 463, 536	http://christianity.about.com/od/bible/storysummaries/a/Jonah-And-The-Whale.htm http://kids-songs.tv/who_did_swallow_jonah https://www.youtube.com/watch?v=FVEMMUF44IQ
	FW 537			
537.35:5	Donkeybrook Fair.	{Donnybrook Fair}	FW 323, 499, 537, 563	http://en.wikipedia.org/wiki/Donnybrook_Fair https://www.youtube.com/watch?v=b73AMrLBEIA
	FW 538			

538.21:4	boyne alive O.	{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
538.21:4	boyne alive O.	{Cockles and Mussels}	FW 041, 116, 538	http://en.wikipedia.org/wiki/Molly_Malone http://www.youtube.com/watch?v=rUNdU6bGE5E
538.28:4	. The man what shocked his shanks at contey Carlow's.	{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
538.28:4	. The man what shocked his shanks at contey Carlow's.	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvECtIJQ4dU
	FW 540			
540.14:6	! Ubipop jay piped, ibipep goes the whistle.	{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

540.14		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
540.15:8	where the bus stops there shop I	{Where the bee sucks}	FW 540	http://www.poetryfoundation.org/poem/181012 https://www.youtube.com/watch?v=HDr0P3L82H8
540.31:5	. Thuggeries are reere as glovars' metins	{O Mistress Mine}	FW 215, 540, 567	http://www.poets.org/viewmedia.php/prmMID/20239 https://www.youtube.com/watch?v=ff7lkZt9FeA
	FW 541			
541.18:9	: Fugabollags! [. . .] eyeball	[To ladies' eyes a round {Faugh a Ballagh}]	FW 398, 541	http://www.musicanet.org/robokopp/eire/toladies.htm
541.29:2	With three hunkered peepers and twa and twas!	{Wi' a Hundred Pipers and A'}	FW 541	https://en.wikipedia.org/wiki/The_Hundred_Pipers https://www.youtube.com/watch?v=l2

541.31:3	tummed the thief air.	{Come to the Fair}	FW 541	86QgBHP5o http://digitalcommons.conncoll.edu/shetmusic/25/ https://www.youtube.com/watch?v=kKG1ktg8rjY
541.33:1	tunes like water parted fluted up	{Water Parted from the Sea}	FW 371, 371, 371, 372, 373, 541	http://en.wikipedia.org/wiki/Artaxerxes_(opera)
	FW 542			
542.20:9	maugher machrees	{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
542.22:5	soakye pokeys	{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
	FW 545			
545.28:9	parciful	{Parsifal}	FW 545	http://en.wikipedia.org/wiki/Parsifal

				https://www.youtube.com/watch?v=DyUGVZX2IQ0
545.36:5	(Hearts of Oak,	{Hearts of Oak}		http://en.wikipedia.org/wiki/Heart_of_Oak http://www.youtube.com/watch?v=4NXFCDgyanA
	FW 546			
546.02:2	! Sigh lento, Morgh!	[Silent, O Moyle {Song of Fionnuala}]	FW 289, 546, 548	http://www.james-joyce-music.com/song02_lyrics.html https://www.youtube.com/watch?v=CcQ13LZCcSc
546.23:2	. Till daybowbreak and showshadows flee.	{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
546.23:2	. Till daybowbreak and showshadows flee.	{Abide with Me}	FW 040, 546	http://en.wikipedia.org/wiki/Abide_with_Me https://www.youtube.com/watch?v=9bqrRNowf1Q
	FW 547			

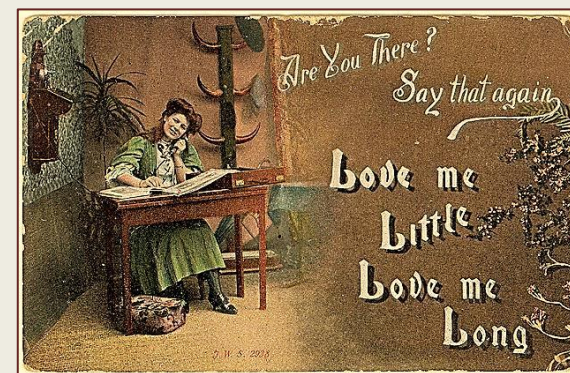
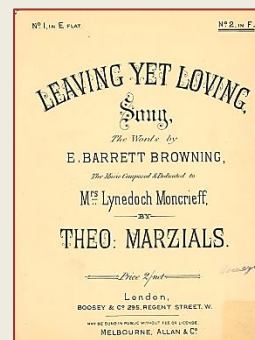
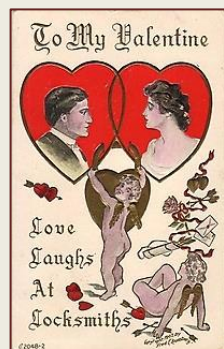
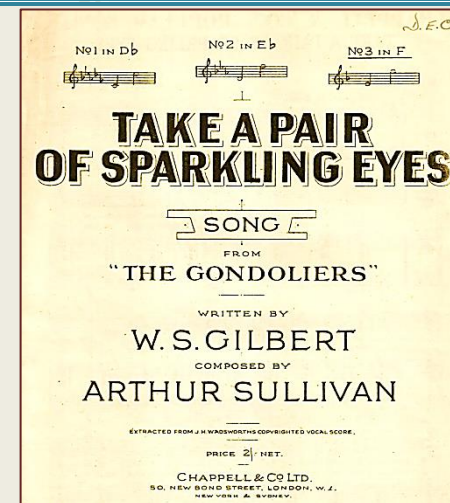
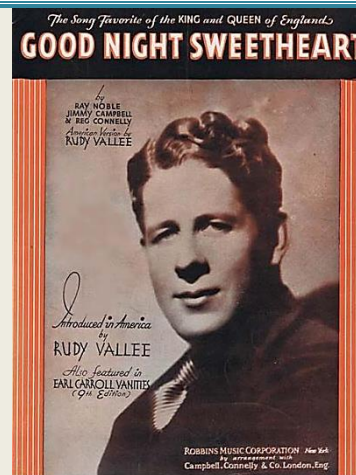
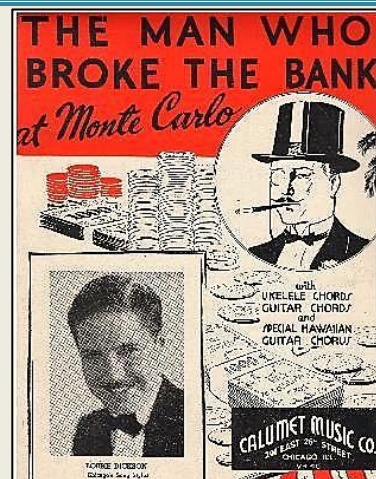
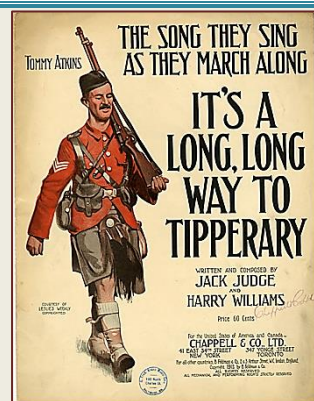
547.20:6	where she began to bump a little bit	{What Ho, She Bumps!}	FW 205, 547, 618	
	FW 548			
548.09:2	: I was her hochsized, her cleavunto, her everest, she was my annie, my lauralad	{Annie Laurie}	FW 038, 548	http://en.wikipedia.org/wiki/Annie_Laurie https://www.youtube.com/watch?v=HrUaF5STwKA
548.09:2	: I was her hochsized, her cleavunto, her everest, she was my annie, my lauralad	{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
548.09:2	: I was her hochsized, her cleavunto, her everest, she was my annie, my lauralad	{Die Lorelei}	FW 201, 223, 548	http://ingeb.org/Lieder/ichweiss.html https://www.youtube.com/watch?v=UJweIV8OqT8
548.12:7	in trinity huts [. . .] for me	{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
548.33:10	shells of moyles marine [.	{Silent, O Moyle}	FW 289, 546, 548	http://www.james-joyce-

	..] silents			music.com/song02_lyrics.html https://www.youtube.com/watch?v=CcQ13LZCcSc
	FW 549			
549.15:6	marble halles	{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_xnIjmM
	FW 550			
550.05:1	– But his members handly food him.	{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
550.21		{Mopsa}		
550.36		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044-047, 099, 106, 129, 163,	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA

			175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619	
	FW 551			
551.06:7	on Rideau Row Duanna dwells, you merk well what you see	{In Amsterdam there lived a maid}	FW 444, 480, 551, 565	http://chivalry.com/cantaria/lyrics/a mstmaid.html https://www.youtube.com/watch?v=Y FE2-4S4Y0k
551.09:8	bibs under hoods	{Babes in the Wood}	FW 336, 504, 551, 619	https://www.youtube.com/watch?v=O 9t15cBRPwI
	FW 552			
552.16:6	! My seven wynds [. . .]	{As I was going to St. Ives}	FW 012, 102, 147, 215,	<a href="http://en.wikipedia.org/wiki/As_I_wa
s_going_to_St_Ives">http://en.wikipedia.org/wiki/As I wa s_going_to St Ives

	with the gust		252, 291, 330, 390, 523, 552, 614	https://www.youtube.com/watch?v=MLb2KDAITII
552.18:6	hoops for her [. . .] Neeblow's garding	{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
552.29:7	chillybombom	{Bom, Bom, Bom! Zim, Zim, Zim!}	FW 075, 500, 501, 552, and <i>passim</i>	
	FW 553			
553.13:4	Fra Teobaldo	{Fra Diavolo}	FW 466, 553	http://en.wikipedia.org/wiki/Fra_Diavolo_(opera) https://www.youtube.com/watch?v=9c--knGAn98
553.20:2	rigs of barlow	{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
553.22:7	hallaw vall	{In diesen heil'gen Hallen, Mozart <i>The Magic Flute</i> }	FW 553	http://www.planck.com/rhymedtranslations/mozartandcompany.htm

				https://www.youtube.com/watch?v=Ffs4KdxkoBM
553.22-23	a feyrieglenn [. . .] lickybudmonth	[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
553.22:4	a feyrieglenn [. . .] lickybudmonth	{The Fairy Glen}	FW 340, 553	http://www.traditionalmusic.co.uk/songster/14-the-hat-me-father-wore.htm#.UXVS97XIvQo
553.32:8	of truemen like yahoomen	{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
	FW 554			
554.02:5	nod nod noddies [. . .] Kick! Playup!	{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



16. Episode Sixteen (36 pages, from 555 to 590)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 555			
555.05:9	in those good old lousy days gone by	{The Vicar of Bray}	FW 079, 555	http://www.mamalisa.com/?t=hes&p=1375 https://www.youtube.com/watch?v=viw5JXopin0
555.08:4	the four of them	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
555.10:2	ballyhooric blowreaper	{The Ballyhooly Blue Ribbon Army}	FW 100, 219, 555, 608	http://digital.nls.uk/broadsides/broadside.cfm/id/15075
555.13:3	esker, newcsle, saggard,	{See saw, sacradown}	FW 018, 084, 508, 555	http://www.good-kids.net/songs/show_flash.php?flash=31708

	crumlin [...] saggard, crumlin.			
555.14:2	way to wumblin.	{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
555.16:3	Kevin Mary	{Kevin Barry}	FW 093, 555, 601	http://en.wikipedia.org/wiki/Kevin_Barry_(song) https://www.youtube.com/watch?v=PE8rsDLHb98
555.18:5	irishsmiled	{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
556.01:1	night by silentsailing night	[Silent Night {Stille Nacht}]	FW 502, 556	http://german.about.com/od/christmas/a/StilleNacht.htm https://www.youtube.com/watch?v=i1v9SXvW0zs
	FW 556			
556.03:1	, Saint Holy and Saint	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421,	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy

	Ivory [...] Mistlemas		465, 468, 502, 505, 556, 588, 616	https://www.youtube.com/watch?v=FxH60hb9TM
556.08:7	she wore a wreath [...] the night that first we met	{She Wore a Wreath of Roses the Night That First We Met}	FW 414, 556	http://www.bartleby.com/246/162.html
556.10:8	boyblue's	{Little Boy Blue}	FW 556	http://en.wikipedia.org/wiki/Little_Boy_Blue https://www.youtube.com/watch?v=3z29hIk0Z48
556.11:5	for she was the only girl they loved	{If You Were the Only Girl in the World}	FW 556	http://en.wikipedia.org/wiki/If_You_Were_the_Only_Girl_(In_the_World) https://www.youtube.com/watch?v=LCUyMho744g
556.11:5	for she was the only girl they loved	{It is a charming girl I love}	FW 288, 556	http://lcweb2.loc.gov/diglib/ih/loc.music.sm1875.12982/default.html
556.14:3	the darling of my heart	{Sally of the Alley}	FW 272, 491, 556	http://www.bartleby.com/101/444.html https://www.youtube.com/watch?v=Kbuhn6T50CM
556.23:1	nowth upon nacht [...] Wachtman	{Watchman, What of the Night?}	FW 245, 556	http://www2.cpdll.org/wiki/index.php/Say_watchman_what_of_the_night%3F_(Arthur_Sullivan) https://www.youtube.com/watch?v=aO8Uy0q6q2k

556.31:1	wan fine night and the next fine night and last find night	{One Fine Day in the Middle of the Night}	FW 191, 346, 347, 556, 624	https://www.youtube.com/watch?v=Y7DTaGMUpYU
556.31:1	wan fine night and the next fine night and last find night	{Keep Your Head Down, Fritzi Boy}	FW 385, 436, 556	http://www.amazon.com/Keep-Your-Head-Down-Fritzi/dp/B004H047HG https://www.youtube.com/watch?v=Zhlw72eMWuU
	FW 557			
557.06:6	the wrake of the happurus	[The Wreck of the Hesperus {The Reef of Norman's Woe}]	FW 321, 387, 557	http://en.wikipedia.org/wiki/The_Wreck_of_the_Hesperus
	FW 558			
558.23:7	what is nice toppingshaun made of made for	{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
558.29:12	moddereen ru arue rue	{Moddereen Rue {The Little Red Fox}}	FW 017, 449, 558	http://www.finnegansweb.com/wiki/index.php/Morthering_rue

558.30:6	hodypoker	{Hokey Pokey}	FW 071, 078, 234, 254, 256, 315, 368, 542, 558	http://en.wikipedia.org/wiki/Hokey_pokey https://www.youtube.com/watch?v=okEBfQk6SXI
	FW 560			
560.22		{O Mister Porter, Whatever Shall I do?}	FW 135, 222, 257, 335, 493, 560, 571	http://www.musicsmiles.com/oh_mr_porter!.htm https://www.youtube.com/watch?v=e-RpyLmIn3k
560.22		{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=JOWcu-8AGO5
	FW 562			
562.14:9	Polly Flinders	{Little Polly Flinders}	FW 562	http://www.rhymes.org.uk/a53-little-polly-flinders.htm https://www.youtube.com/watch?v=IF6RVwqdCdg

562.16:9	crazedledaze	{Pal of My Cradle Days}	FW 562	http://www.elyrics.net/read/a/ann-breen-lyrics/pal-of-my-cradle-days-lyrics.html https://www.youtube.com/watch?v=s5lvuLp3IEM
562.27:2	. Whene'er I see those smiles in eyes 'tis Father Quinn again.	[Whene'er I see those smiling eyes {Father Quinn}]	FW 562	http://www.litscape.com/author/Thomas_Moore/Whenever_I_See_Those_Smiling_Eyes.html
562.27:2	. Whene'er I see those smiles in eyes 'tis Father Quinn 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 563			
563.05		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 500, 502, 508, 540, 563, 571,	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ

			588, 590, 601, 614, 624	
563.07		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
563.08		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
563.11:1	the bride of pride leased to the stranger!	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
563.13:4	while through life's unblest he rode backs of bannars.	[When through life unblest we rove {The Banks of Banna}]	FW 563	http://www.musicanet.org/robokopp/eire/whenthro.htm
563.25:7	Donnybrook Fair	{Donnybrook Fair}	FW 323, 499, 537, 563	http://en.wikipedia.org/wiki/Donnybrook_Fair

				https://www.youtube.com/watch?v=b73AMrLBEJA
563.27:1	Formio and Cigarette!	{La Cigale et la Fourmi}	FW 563	http://www.jdlf.com/lesfables/livre/1acigaleetlafourmi
563.27		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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 564			
564.22:8	. How tannoboom held tonobloom.	{Tannenbaum, O Tannenbaum}	FW 564	http://en.wikipedia.org/wiki/O_Tannenbaum https://www.youtube.com/watch?v=IrFqDzPPGE8
564.26:6	. In yonder valley, too, stays mountain sprite.	[In yonder valley there dwelt alone {The Mountain Sprite}]	FW 564	http://www.musicanet.org/robokopp/eire/in-yonder.htm

	FW 565			
565.08:6	mark well what I say? [...] In Amsterdam there lived a [...]	{In Amsterdam there lived a maid}	FW 444, 480, 551, 565	<a href="http://chivalry.com/cantaria/lyrics/a
mstmaid.html">http://chivalry.com/cantaria/lyrics/a mstmaid.html <a href="https://www.youtube.com/watch?v=Y
FE2-4S4Y0k">https://www.youtube.com/watch?v=Y FE2-4S4Y0k
565.20:9	muy malinchily malchick!	{My Melancholy Baby}	FW 565	<a href="http://en.wikipedia.org/wiki/My_Mel
ancholy_Baby">http://en.wikipedia.org/wiki/My_Mel ancholy_Baby <a href="https://www.youtube.com/watch?v=a
8y4iMtHov0">https://www.youtube.com/watch?v=a 8y4iMtHov0
565.22:1	lucky load to Lublin	{The Rocky Road to Dublin}	FW 014, 064, 197, 244, 287, 315, 323, 328, 341, 355, 514, 555, 565, 623	<a href="http://en.wikipedia.org/wiki/Rocky_R
oad_to_Dublin">http://en.wikipedia.org/wiki/Rocky_R oad_to_Dublin <a href="http://www.youtube.com/watch?v=yv
yMuJ_VeX4">http://www.youtube.com/watch?v=yv yMuJ_VeX4
565.35:11	it's snugger to burrow abed	{It's Nice to Get up in the Morning}	FW 565	<a href="http://www.rampantscotland.com/son
gs/blsongs_mornin.htm">http://www.rampantscotland.com/son gs/blsongs_mornin.htm <a href="https://www.youtube.com/watch?v=yI
pW-n1_t48">https://www.youtube.com/watch?v=yI pW-n1_t48
	FW 566			
566.16:6	. The maidbrides all [...]	{The Bridal of Malahide}	FW 093, 094, 566, 583	<a href="http://digital.nls.uk/special-collections-
of-printed-
music/pageturner.cfm?id=91466761">http://digital.nls.uk/special-collections- of-printed- music/pageturner.cfm?id=91466761

	joybells to ring sadly ringless hands.			
566.17:2	to strew sleety cinders	{O strew those ashes}	FW 566	
566.28:6	. O, pluxty suddly, the sight entrancing!	[O the sight entrancing {Planxty Sudley}]	FW 345, 566	http://bob-blair.org/moore_irish_melodies_5.htm
	FW 567			
567.04:10	one yeoman's yard.	{Yeomen of the Guard}	FW 567	
567.08:1	for a true glover's greetings	{O Mistress Mine}	FW 215, 540, 567	http://www.poets.org/viewmedia.php/prmMID/20239 https://www.youtube.com/watch?v=ff7lkZt9EeA
567.15:1	Nan Nan Nanetta	{No, No, Nanette}	FW 117, 567	http://en.wikipedia.org/wiki/No,_No,_Nanette https://www.youtube.com/watch?v=KM4f8AXstrY
	FW 568			

568.13:1	. Its ist not the tear on this movent sped. Tix sixponce!	[It is not the tear at this moment shed {The Sixpence}]	FW 568	http://www.musicanet.org/robokopp/eire/itisnott.htm
568.14:1	! Hool poll the bull? [. . .] Peal, pull the bell!	{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-I5bMIo
	FW 569			
569.02:5	here's a help undo their modest stays	[Here's a Health unto His Majesty {Down among the Dead Men}]	FW 409, 569	http://en.wikipedia.org/wiki/Here's_a_Health_unto_His_Majesty https://www.youtube.com/watch?v=zWreTFYSUiA https://www.youtube.com/watch?v=dnkuVuzkiUg
569.23:9	: Old Finncoole [. . .] fuddlers free!	{Old King Cole}	FW 569, 619	http://en.wikipedia.org/wiki/Old_King_Cole https://www.youtube.com/watch?v=Q9uxa7iBphY
569.25:3	! For we're all jollygame fellhollows which nobottle	[For He's a Jolly Good Fellow {Malbrouk s'en va}]	FW 278, 569	http://en.wikipedia.org/wiki/For_He's_a_Jolly_Good_Fellow

	can deny!			https://www.youtube.com/watch?v=4_HpcfLyLz4 https://www.youtube.com/watch?v=D_EHJLd8QRz8
	FW 570			
570.03:9	! Might gentle harp addurge!	[My gentle harp once more I waken {The Dirge}]	FW 570	http://www.musicanet.org/robokopp/eire/mygentle.htm
570.07:8	. Some wholetime in hot town tonight!	{There'll Be a Hot Time in the Old Town Tonight}	FW 570	http://en.wikipedia.org/wiki/There'll_Be_a_Hot_Time_in_the_Old_Town_Tonight https://www.youtube.com/watch?v=o4bXDKticro
570.22:3	our oily the active [...] Forthink not me spill it's at always so guey.	[O! think not my spirits are always as light {John O'Reilly the Active}]	FW 234, 570	http://www.contemplator.com/ireland/thinknot.html
	FW 571			
571.12:7	. O ma ma!	{O Mama!}	FW 571, 586	

571.12:10	! Yes, sad one of Ziod? [...] I would rather than Ireland!	[Yes, sad one of Zion {I would rather than Ireland}]	FW 571	http://www.musicanet.org/robokopp/eire/yessadon.htm
571.15:1	! Where cold in dearth [...] limmenings lemantitions	[When cold in earth lies the friend thou hast loved {Limerick's Lamentation}]	FW 571	http://www.musicanet.org/robokopp/eire/whencold.htm https://www.youtube.com/watch?v=nl8808yy01M
571.17		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
571.20:5	! O, Mr Prince of Pouringtoher, whatever shall I ppease to do?	{O Mister Porter, Whatever Shall I Do?}	FW 135, 222, 257, 335, 493, 560, 571	http://www.musicsmiles.com/oh_mr_porter!.htm https://www.youtube.com/watch?v=e-RpyLmIn3k
	FW 576			
576.07:9	. Will you, won't you,	{Lobster Chorus}	FW 576	

	pango with Pepigi?			
576.12:1	– Lest he forewaken.	{The Recessional}	FW 069, 364, 576	http://www.poetryfoundation.org/poem/176152
576.36:9	jinnyjones	{We've come to see Miss Jenny Jones}	FW 576	
	FW 577			
577.16:4	peg of his claim and pride of her 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
577.22:5	Hearths of Oak	{Hearts of Oak}	FW 306, 448, 545, 577	http://en.wikipedia.org/wiki/Heart_of_Oak http://www.youtube.com/watch?v=4NXFCDgyanA
577.24:6	mandelays	{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
577.29:12	unterlennen	{Unter den Linden}	FW 577	http://en.wikipedia.org/wiki/Unter_den_Linden http://www.youtube.com/watch?v=86

				ERe7U31Ag
	FW 578			
578.10:9	Can thus be Misthra Norkmann that keeps our hotel?	{Are You the O'Reilly That Keeps This Hotel?}	FW 093, 578	
578.19:7	Donauwatter!	{The Blue Danube}	FW 076, 435, 578	http://en.wikipedia.org/wiki/The_Blue_Danube https://www.youtube.com/watch?v=IDaI7rFg66A
578.23:9	rhaincold	{Das Rheingold}	FW 578	http://en.wikipedia.org/wiki/Das_Rheingold https://www.youtube.com/watch?v=mz33LZiN0mU
578.32:4	. They're coming terug their dia-	{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
	FW 580			

580.19:8	Finnegan, to sin again and to make grim grandma grunt and grin 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
580.26:2	the slave of the ring [. . .] Hosty made.	{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
580.31:11	that butted O'Hara	{The Man That Struck O'Hara}	FW 580	http://www.traditionalmusic.co.uk/songster/20-the-man-that-struck-ohara.htm#.UYaElrXivQo http://www.youtube.com/watch?v=6rHj6A-msWA
	FW 581			
581.04:6	sullivan's mounted beards	{Slattery's Mounted Foot}	FW 90, 137, 181, 405, 581	http://en.wikipedia.org/wiki/Slattery's_Mounted_Foot https://www.youtube.com/watch?v=0pOwNXJkdZE
581.06:3	swanee	{Swannee}	FW 581	
581.06:3	swanee	{Old Folks at Home}	FW 289, 316, 390, 431,	http://en.wikipedia.org/wiki/Old_Folks_at_Home

			455, 512, 581, 599, 600	http://www.youtube.com/watch?v=oN0eFJxf_Vk
581.28:5	all up and down the whole concreation	{Old Folks at Home}	FW 289, 316, 390, 431, 455, 512, 581, 599, 600	http://en.wikipedia.org/wiki/Old_Folks_at_Home http://www.youtube.com/watch?v=oN0eFJxf_Vk
581.35:11	so early in the morning	{What Shall We Do with a Drunken Sailor?}	FW 240, 581	http://en.wikipedia.org/wiki/Drunken_Sailor https://www.youtube.com/watch?v=qGyPuey-1Jw
581.35:11	so early in the morning	{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
	FW 582			
582.22:4	[...] With his soddering iron, spadeaway	{Dashing Away with a Smoothing Iron}	FW 348, 395, 582	http://en.wikipedia.org/wiki/Dashing_Away_with_the_Smoothing_Iron https://www.youtube.com/watch?v=IAB9Fml7YLc
582.24:8	rockaby	{Rockabye, baby}	FW 104, 211, 248, 278, 294, 331, 420, 472, 546,	http://en.wikipedia.org/wiki/Rock-a-bye_Baby

			582	https://www.youtube.com/watch?v=yVLDi-FFjVo
	FW 583			
583.10:6	! The datter, io, io [. . .] a gallop, a gallop [. . .] Quick, pay up!	{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
583.14:6	! Casting such shadows [. . .] coming event.	{Lochiel's Warning}	FW 238, 253, 583	http://allpoetry.com/poem/8458117-Lochiels_Warning-by-Thomas_Campbell
583.19:3	Phoebe's nearest	{Phoebe Dearest}	FW 200, 583	http://imslp.org/wiki/Phoebe_Dearest_Tell,_Oh! Tell Me (Hatton, John Liptr ot)
583.21:2	malahide	{The Bridal of Malahide}	FW 093, 094, 566, 583	http://digital.nls.uk/special-collections-of-printed-music/pageturner.cfm?id=91466761
583.21:8	who'll buy her rosebuds	{Who'll buy my rosebuds?}	FW 583	
583.22:1	jettyblack rosebuds	{Little Black Rose}	FW 277, 583	http://www.irishfestivals.net/littleblackrose.htm
	FW 584			

584.05:11	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
584.06:7	bricking up all my old kent road.	{Knocked'em in the Old Kent Road}	FW 359, 584	http://monologues.co.uk/musichall/Songs-K/Knocked-Em-Kent-Road.htm https://www.youtube.com/watch?v=75HL7rGQpVQ
584.07:8	tom's bowling	{Tom Bowling}	FW 584	http://www.traditionalmusic.co.uk/folk-song-lyrics/Tom_Bowling.htm https://www.youtube.com/watch?v=awp2cmDMiF0
584.08:1	barrackybuller	{Barnacle Bill the Sailor}	FW 584	http://en.wikipedia.org/wiki/Barnacle_Bill_(song) https://www.youtube.com/watch?v=y7iy1qiR-E
584.09:4	till the empsyseas run googlie.	{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
584.10:6	Three for two will do for me and he for thee and she for you.	{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

584.21:4	shantyqueer [. . .] doodledoo [. . .] cock	{Cock a Doodle Doo}	FW 096, 244, 461, 584, 595	http://en.wikipedia.org/wiki/Cock_a_doodle_doo https://www.youtube.com/watch?v=mgruLV66qvo
	FW 585			
585.14		{Come all ye}	FW 284, 295, 339, 432, 585, 585, etc.	https://en.wikipedia.org/wiki/Adeste_Fideles https://www.youtube.com/watch?v=RwogLAZaSkY https://www.youtube.com/watch?v=n8Vm-abwPAI
585.15		{Come all ye}	FW 284, 295, 339, 432, 585, 585, etc.	https://en.wikipedia.org/wiki/Adeste_Fideles https://www.youtube.com/watch?v=RwogLAZaSkY https://www.youtube.com/watch?v=n8Vm-abwPAI
585.30:1	. Humbo, lock your kekkle up! [. . .] You never wet the tea!	{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

	FW 586			
586.07:7	Omama (	{O Mama!}	FW 571, 586	
586.10:8	have you heard of one humbledown jungleman [...] and pom?	{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
586.13:1	din a ding or do	{Dig-a-dig-a-do}	FW 277, 586	http://www.songmeanings.net/songs/view/3530822107859440063/ https://www.youtube.com/watch?v=idc76Dp2H8s
586.27:5	mean fawthery eastend appullcelery	{Appenzellerlied} (Also <i>Johnny is a —, Yah! yah! yah!</i> , children's game with analogues in other languages)	FW 163, 586	http://ingeb.org/Lieder/MiVateri.html https://www.youtube.com/watch?v=dHE2ckvvv6o
	FW 587			
587.02:2	! Loab at cod then herrin	{Lobet Gott, den Herrn}	FW 587	http://www.bach-cantatas.com/Texts/Chorale074-Eng3.htm

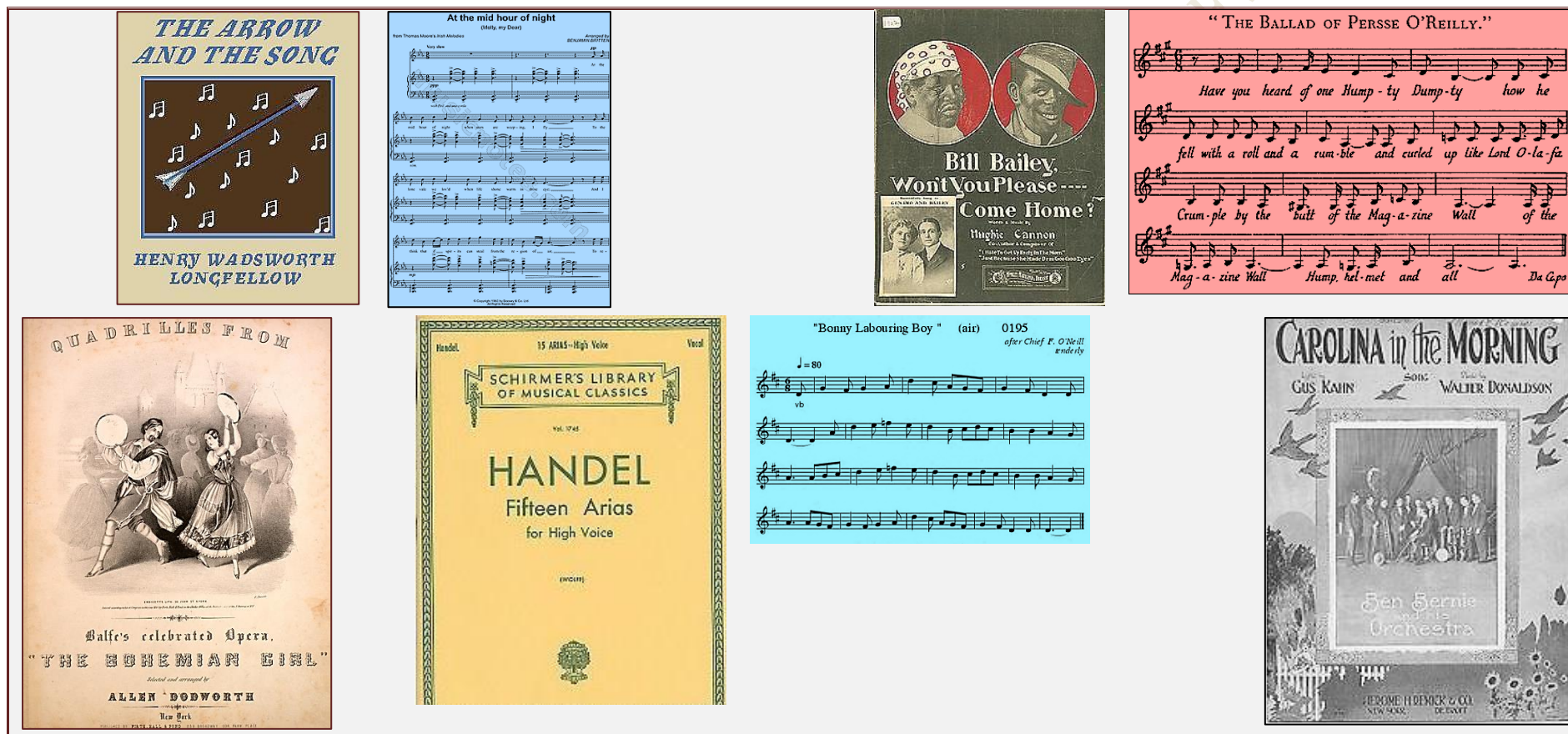
587.13:1	tomorow comrades, we [. . .] cuirscreen loan	[Tomorrow, comrades, we {The Cruiskeen Lawn}]	FW 587	http://www.metrolyrics.com/cruiskeen-lawn-lyrics-clancy-brothers.html https://www.youtube.com/watch?v=y6RxxTQ-riQ
587.14:6	, the pitchur that he's turned to weld the wall, (meeting of the waitresses	{The Picture with Its Face Turned towards the Wall}	FW 587	http://mudcat.org/@displaysong.cfm?SongID=10055
587.25:8		{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
587.26:4	Elsies from Chelsies	{Elsie from Chelsea}	FW 587	http://monologues.co.uk/music/hall/Songs-E/Elsie-From-Chelsea.htm
587.26:7	the two legglels in blooms	{Two Little Girls in Blue}	FW 587	http://en.wikipedia.org/wiki/Two_Little_Girls_in_Blue https://www.youtube.com/watch?v=87OFP4Y9BDw
	FW 588			
588.02:6	don't you be an emugee!	{At Trinity Church I Met My Doom}	FW 007, 071, 102, 103, 135, 173, 240, 326, 498,	http://lyricsplayground.com/alpha/songs/a/attrinitychurch.shtml

			548, 588, 624	
588.02:11	! Carryone, he says, though we marooned through this woylde.	[We may roam through this world {Garryowen}]	FW 215, 372, 526, 588	http://www.lcda.org/Garryowen.htm https://www.youtube.com/watch?v=pZuGQJVftsk
588.05:8	wappin stillstand	{Wapping Old Stairs}	FW 533, 588	(Thiws song was released in 1962!) http://www.recmusic.org/lieder/get_text.html?TextId=1495 https://www.youtube.com/watch?v=GovX7udiuvG
588.06		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
588.10:1	fiefighs [. . .] Black	{Fi Hi Hi, the Black Shakers Song and Polka}	FW 236, 451, 588	http://www.thehackley.org/gsd/cgi-bin/library?e=d-000-00---0dplhacsm--00-0-0-0prompt-10---4---Document---0-11--1-en-50---20-about---001-011-1-0utfZz-8-0&a=d&cl=CL6.2&d=HASH353367e4a6f9a736365f1e http://www.pdmusic.org/1800s/51fhh.txt

588.13:7	my old brown freer?	{The Old Grey Mare}	FW 588	
588.17:7	? Hollymerry, ivysad	{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
588.18:3	, Mr Black Atkins	{Tommy Atkins}	FW 125, 241, 281, 350, 436, 588	http://www.halhkmusic.com/gaietygirl/agg11.html
588.19:1	were you there?	{Were You There When They Crucified My Lord?}	FW 506, 588	http://www.metrolyrics.com/were-you-there-when-they-crucified-my-lord-lyrics-johnny-cash.html https://www.youtube.com/watch?v=niNyTdjNjlc
588.23:7	! Tingle Tom, pall the bell! Izzy's busy down the dell!	{Ding Dong Bell}	FW 360, 361, 588	http://en.wikipedia.org/wiki/Ding_Dong_Bell https://www.youtube.com/watch?v=qjmxqpVnjFU
588.28:8	! Since Allan Rogue loved Arrah Pogue it's all Killdoughall fair.	[O! Arranmore {Killdroughalt Fair}]	FW 378, 588	http://spikesmusic.spike-jamie.com/irish/13/O-ARRANMORE-MY-ARRANMORE.pdf https://www.youtube.com/watch?v=C2eHUehQ6PQ
588.32:8	! All the trees [. . .] domday's erewold.	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353,	http://en.wikipedia.org/wiki/Cock_Robin

			361, 362, 383, 384, 568, 588	https://www.youtube.com/watch?v=Eg2F-l5bMlo
588.35:2	Two pretty mistletots [. . .] Four witty missywives	{Two little dickey birds}	FW 588	http://en.wikipedia.org/wiki/Two_Little_Dickie_Birds https://www.youtube.com/watch?v=IDDt-PiKymg
588.35:2	! Two pretty mistletots [. . .] Four witty missywives	[Ten Little Injuns {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
	FW 589			
589.12:10	the whaler in the punt, a guinea by a groat	{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
589.15:10	jackill	{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
589.20:2	. Ofter the fall.	{After the Ball}	FW 209, 589	http://en.wikipedia.org/wiki/After_the_Ball_(song)

				https://www.youtube.com/watch?v=vtwYVvtOluM
589.36:3	barleystraw	{The Barley Corn}	FW 269, 270, 334, 589	http://en.wikipedia.org/wiki/John_Barleycorn https://www.youtube.com/watch?v=NNgLqz89Z8
	FW 590			
590.04		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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



PART FOUR

17. Episode Seventeen (36 pages, from 591 to 628)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 593			
593.03:8	. O rally, O rally, O rally! Phlenxty, O rally! To what lifelike thyne of the bird can be.	[What life like that of a bard can be {Planxty O'Reilly}]	FW 593	http://www.musicanet.org/robokopp/eire/wandbard.htm
593.08:6	Sonne feine, somme feehn avaunt!	{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

				Hodgart & Worthington that a corresponding song must necessarily exist. Alternatively, they might assign the chanting of this political slogan the full status of a song...)
593.20:1	The eversower of the seeds of light	{I sowed the seeds of love}	FW 593	
	FW 594			
594.03:6	! Kilt by kelt shell kithagain with kinagain.	{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=q6CHq9mXk8
594.06:4	light kindling light has led	{Lead, Kindly Light}	FW 179, 594, 595	http://en.wikipedia.org/wiki/Lead,_Kindly_Light

				https://www.youtube.com/watch?v=DZzKLZITZ0Y
594.25:8	. Gaunt grey ghostly gossips growing grubber in the glow.	[John Brown's Body {Christy version}]	FW 271, 276, 304, 364, 415, 594	http://en.wikipedia.org/wiki/John_Brown's_Body https://www.youtube.com/watch?v=js01YRQnpCI
	FW 595			
595.09:10	. It's a long long ray to	{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
595.18:02	! Come lead, crom lech!	{Lead, Kindly Light}	FW 179, 594, 595	http://en.wikipedia.org/wiki/Lead,_Kindly_Light https://www.youtube.com/watch?v=DZzKLZITZ0Y
595.30:01	# Conk a dook he'll doo.	{ Cock a Doodle Doo}	FW 096, 244, 461, 584, 595	http://en.wikipedia.org/wiki/Cock_a_doodle_doo https://www.youtube.com/watch?v=mgruLV66qvo
595.31:7	! Till they take down his shatter from	{Old Uncle Ned}	FW 079, 082, 273, 595	http://www.songofamerica.net/cgi-bin/iowa/song/806.html https://www.youtube.com/watch?v=-

	his shap.			v4JMnV -uo
	FW 596			
596.02		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044-047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA
596.02:11	the hundering blundering dunderfunder of plundersundered manhood;	{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
596.31:4	paddypatched;	{Paddy Whack}	FW 064, 086, 289, 346,	http://www.lyrics007.com/Paddy%20K

			353, 378, 596	http://www.lyrics.com/lyrics/Knick-Knack-Paddy-Wack%20Lyrics.html https://www.youtube.com/watch?v=raId3MOU2Es
	FW 597			
597.03:14	rolywholyover.	{Roll Me Over, in the Clover}	FW 372, 451, 597	http://www.horntip.com/mp3/1990s/1995_bang_bang_lulu_padmini_records_(CD)/03_roll_me_over_in_the_clover.htm https://www.youtube.com/watch?v=hRSjdBb3-pl
597.19:10	Shavarsanjivana,	{Don Giovanni}	FW 007, 172, 462, 597	http://en.wikipedia.org/wiki/Don_Giovanni https://www.youtube.com/watch?v=tVNqNLeyExA
597.19:10	Shavarsanjivana,	{Abdul the Bulbul Ameer}	FW 355, 360, 365, 476, 597	http://en.wikipedia.org/wiki/Abdul_Abulbul_Amir https://www.youtube.com/watch?v=1Gt0PRpnShQ
	FW 598			

598.09:6	. Endee he sendee. Diu!	{The Day Thou Gavest, Lord, Is Ended}	FW 257, 346, 598	http://cyberhymnal.org/htm/d/a/day_thoug.htm https://www.youtube.com/watch?v=FTeGSG50JBE
598.22:2	. Mildew, murk, leak and yarn now want the bad that they lied on.	{Matthew, Mark, Luke, and John}	FW 528, 598	http://en.wikipedia.org/wiki/Matthew,_Mark,_Luke_and_John https://www.youtube.com/watch?v=XspSWP6mB7o
	FW 599			
599.04		{The Star-spangled Banner}	FW 404, 599	http://en.wikipedia.org/wiki/The_Star-Spangled_Banner https://www.youtube.com/watch?v=9ETrr-XHBjE
599.07:10	hoof, hoof, hoof, hoof, padapodopudupedding on fattafottafutt.	{Boots}	FW 332, 599	
599.21:7	! There's a tavarn in the tarn.	{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
599.34:12	the old man of the sea and the old woman in the sky if they don't say nothings	{Old Man River}	FW 288, 363, 364, 599	http://en.wikipedia.org/wiki/Old_Man_River https://www.youtube.com/watch?v=eh9WayN7R-s
599.29:2	all the goings up and the whole of the comings down [...] in this drury world of ours	{Old Folks at Home}	FW 289, 316, 390, 431, 455, 512, 581, 599-600	http://en.wikipedia.org/wiki/Old_Folks_at_Home http://www.youtube.com/watch?v=oN0eFxf_Vk
	FW 600			
600.01:1	cannibal king	{The King of the Cannibal Isles}	FW 078, 254, 315, 600	https://www.youtube.com/watch?v=ErFuLu_YS88
600.15:2	'tis believed that his harpended before Gage's Fane	{'Tis believed that this harp {Gage Fane}}	FW 600	http://www.musicanet.org/robokopp/eire/tisbelie.htm

600.32:8	perty Molly Vardant,	{Dolly Varden}	FW 451, 600	http://en.wikipedia.org/wiki/Dolly_Varden_(character)#Characters
600.36:6	by that look whose glaum is sure he means bisnigels to empalmover.	[By that lake, whose gloomy shore {The Brown Irish Girl}]	FW 203, 433, 600-601	http://www.musicanet.org/robokopp/eire/bythatla.htm
	FW 601			
601.08:3	dairmaidens? Asthoreths,	{Dermot Asthore}	FW 232, 601	http://mudcat.org/thread.cfm?threadid=30528
601.17:4	Botany Bay.	{Bantry Bay}	FW 409, 466, 601	http://www.elyrics.net/read/i/irish-tenors-lyrics/bantry-bay-lyrics.html https://www.youtube.com/watch?v=dFUOwH1xaCA
601.17:6	. A dweam of dose innocent dirly dirls.	{The dream of those days}	FW 357, 601	http://www.musicanet.org/robokopp/eire/thedream.htm
601.18:2	. Keavn! Keavn! And they all setton voicies about singsing music was Keavn!	{Heaven, Heaven}	FW 601	
601.18:2	. Keavn! Keavn! And they	{Kevin Barry}	FW 093, 555, 601	http://en.wikipedia.org/wiki/Kevin_Barry_(song)

	all setton voicies about singing music was Keavn!			https://www.youtube.com/watch?v=PE8rsDLHb98
601.28		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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 602			
602.12:13	. Be thine the silent hall, O Jarama! A virgin, the one, shall mourn thee. Roga's stream is solence.	[Silence is in our festal halls {The Green Woods of Truiga}]	FW 074, 602	http://www.musicanet.org/robokopp/eire/silencei.htm
602.13:4	! A virgin, the one, shall mourn thee.	{The Minstrel Boy}	FW 152, 455, 528, 602	http://en.wikipedia.org/wiki/The_Minstrel_Boy https://www.youtube.com/watch?v=w8LPiUQShvM
602.14:8	. The ass of the O'Dwyer	{Doran's Ass}	FW 602	http://mudcat.org/@displaysong.cfm?SongID=1669

602.14:12	O'Dwyer of Greyglens	{Sean a Dhuir a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
602.16:3	the reeks around the burleyhearthed.	{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
602.36:4	peeas and oats	{Oats, peas, beans and barley grow}	FW 239, 602	http://en.wikipedia.org/wiki/Oats_Peas_Beans_and_Barley_Grow https://www.youtube.com/watch?v=xU7C2BvL-C4
602.36:4	peeas and oats upon a trencher and the toym he'd lust in Wooming	[The time I've lost in wooing {Pease upon a Trencher}]	FW 106, 509, 602-603	http://www.bartleby.com/337/1009.html
	FW 603			
603.04:6	fat as a fuddle!	{Fit as a Fiddle and Ready for Love}	FW 603	http://en.wikipedia.org/wiki/Fit_as_a_Fiddle_(And_Ready_for_Love) https://www.youtube.com/watch?v=-Badf0ctYQo
603.04:10	! Schoen! Shoan! Shoon the	{Shule Aroon}	FW 011, 049, 180, 226,	http://en.wikipedia.org/wiki/Si%C3%BAil_A_R%C3%BAn

	Puzt!		407-408, 603	http://www.youtube.com/watch?v=RTUiXhac4XU
603.06:5	. Batch is for Baker who baxters our bread.	{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
603.12:8	shay for shee and sloo for slee	{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
603.16:7	senny boy?	{Sonny Boy}	FW 377, 603	
	FW 604			
604.07:8	. How swathed thereanswer alcove makes theirinn!	[How sweet the answer echo makes {TheWren}]	FW 477, 604	http://www.musicanet.org/robokopp/eire/howswee2.htm
	FW 605			
605.11:5	Glendalough-le-vert by	{The Meeting of the Waters}	FW 096, 159, 203, 305,	http://www.traditionalmusic.co.uk/song-

	archangelical guidance where amiddle of meeting waters		345, 446, 466, 471-472, 505, 587, 605	midis/Meeting_of_the_Waters_(Original).htm#.UXVsBbXlvQo https://www.youtube.com/watch?v=XVcwToW6chk
	FW 606			
606.15:6	askan your blixom on dimmen and blastun	{The Night before Christmas}	FW 484, 606	http://www.carols.org.uk/twas_the_night_before_christmas.htm https://www.youtube.com/watch?v=oAGCBZh2UkY
606.34		{Humpty Dumpty}	Fthe 003, 007, 012, 013, 017, 029, 044-047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 619, 624, 627, 628	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXyA

606.34:14	there is always something racey about, say, a sailor on a horse.	{There's Something about a Soldier}	FW 606	http://en.wikipedia.org/wiki/There's_Something_About_a_Soldier http://www.youtube.com/watch?v=TSZ31YrEc9Q
	FW 607			
607.13:5	every bob and joan to fill the bumper fair.	[Fill the bumper fair {Bob and Joan}]	FW 360, 607	http://www.kellscraft.com/Fillbumper.html
607.15		{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=q6CHq9mXk]8
607.17:1	# And it's high tigh tigh.	{Hi-tiddley-hi-ti}	FW 305, 408, 607	http://www.traditionalmusic.co.uk/for-mby-song-book/hi_tiddley_hi_ti_island-1937.htm

	Titley hi ti ti.			https://www.youtube.com/watch?v=2MS_pIvIV58
	FW 608			
608.08:7	, Billyhealy, Ballyhooly and Bullyhowley,	{The Ballyhooly Blue Ribbon Army}	FW 100, 219, 555, 608	http://digital.nls.uk/broadsides/broadside.cfm/id/15075
608.19:9	Ching chang	{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 609			
609.02:1	no placelike no timelike	{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
609.05:3	duffyeyed dolores;	[O my Dolores, Queen of the Eastern Seas {The Shade of the Palm}]	FW 609	http://www.james-joyce-music.com/songb_01_lyrics.html https://www.youtube.com/watch?v=0HY7LJR_Oaw

609.12:2	Amaryllis	{Amaryllis}	FW 180, 184, 268, 609	
	FW 610			
610.21:2	: Ad Piabelle et Purabelle?	{Morir! Si pura e bella!}	FW 178, 150, 224, 243, 518, 610	http://opera.stanford.edu/Verdi/Aida/libretto.html https://www.youtube.com/watch?v=xPKHLcv9bU
610.22:2	: At Winne, Woermann og Sengs.	{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 611			
611.05:7	chinchinjoss	{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 612			

612.33:5	shatton on the lamp of Jeeshees.	{Safe in the Arms of Jesus}	FW 511, 612	http://cyberhymnal.org/htm/s/a/f/safearms.htm https://www.youtube.com/watch?v=YdF45XII3g
	FW 613			
613.01:1	# Good safe firelamp! hailed the heliots. Goldselforelump! Halled they. Awed. Where thereon the skyfold high, trampatrampatramp. Adie.	[God Save Ireland {Tramp, Tramp, Tramp}]	FW 340, 613	http://en.wikipedia.org/wiki/God_Save_Ireland https://www.youtube.com/watch?v=i6aJbNx7qVs
613.08:1	# 'Tis gone infarover. So fore now, dayleash.	['Tis gone, and forever, the light we saw breaking {Savourneen Deelish}]	FW 243, 613	http://www.contemplator.com/ireland/deelish.html http://www.youtube.com/watch?v=dqjITR32I5Y
613.24:10	wreathe the bowl to rid the bowl;	[Wreathe the Bowl {Nora Kista}]	FW 613	http://www.litscape.com/author/Thomas_Moore/Wreathe_The_Bowl.html

	FW 614			
614.01		{Mopsa}	FW 207, 550, 614	
614.04:7	every article lathering leaving several rinsings so as each rinse results with a dapperent rolle,	{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
614.06:3	cuffs for meek and chokers for sheek and a kink in the pacts for namby.	{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
614.14:1	Fennsense, finnsonse, aworn!	{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...)
614.15		{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
614.17:11	. Innition wons agame.	{A Nation Once Again}	FW 043, 614	http://en.wikipedia.org/wiki/A_Nation_Once_Again https://www.youtube.com/watch?v=6dU8mGjrJlk
614.32		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044-047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXyA

614.33		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044-047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619, 627	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
	FW 615			
615.08:10	, Cockalooralooraloomenos	{Little Cockalorum}	FW 241, 615	
615.08:10	, Cockalooralooraloomenos	{Toora Loora Loora}	FW 615	http://www.babycenter.com/0_lullaby-lyrics-toora-loora-loora_6738.bc https://www.youtube.com/watch?v=aw9B49epS_M
615.21:4	as merrily we rolled along,	{Good-night, Ladies}	FW 615	https://en.wikipedia.org/wiki/Goodnight,_Ladies

				https://www.youtube.com/watch?v=QH43NNI-VeA
615.26:1	on the brinks of the wobblish,	{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=9qVjOIq9IXQ
615.28:6	that gave me the keys to dreamland.	{Meet Me Tonight in Dreamland}	FW 615	http://en.wikipedia.org/wiki/Meet_Me_Tonight_in_Dreamland https://www.youtube.com/watch?v=yLtu_w1rvM
615.28:6	that gave me the keys to dreamland.	{I Will Give You the Keys To Heaven}	FW 065, 620, 621, 626, 627, 628	http://www.joe-offer.com/folkinfo/songs/773.html
615.31:8	. Thinthin thinthin	{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
615.34:1	. What those slimes up the cavern door around you, keenin,	{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

	FW 616			
616.09:6	Peeter the Picker	{Peter Piper}	FW 104, 112, 346, 616	http://en.wikipedia.org/wiki/Peter_Piper https://www.youtube.com/watch?v=6CMHrDDWado
616.32:7	haily, icy and missilethrows	{ 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 617			
617.11		{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,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			537, 576, 580, 594, 607, 617, 621, 621, 628	
617.15:10	. Music, me ouldstrow, please!	{Music, Maestro, Please}	FW 627	http://www.lyricsfreak.com/t/tommy+dorsey/music+maestro+please_20252570.html https://www.youtube.com/watch?v=PtyC5sfDuHM
617.31:4	. I wisht I wast be that dumb tyke and he'd wish it was me yonther hee	[I wish I was by that dim lake {I wish I was on yonder hill}]	FW 617	http://www.litscape.com/author/Thomas Moore/I Wish I Was By That Dim Lake.html
617.32:10	? The sweetest song in the world!	{The Sweetest Song in All the World}	FW 617	https://www.youtube.com/watch?v=SO_eA-ZX6UY
	FW 618			
618.16:10	Lily on the sofa (and a lady!) pulling a low	{Lilliburlero}	FW 034, 066, 083, 102, 176, 206, 618	http://en.wikipedia.org/wiki/Lillibulle ro https://www.youtube.com/watch?v=SoYR3HCQ_6U
618.17:7	then he'd begin to jump a little bit	{What Ho, She Bumps!}	FW 205, 547, 618	

618.18:6	when love walks in	{Love Walked In}	FW 618	http://en.wikipedia.org/wiki/Love_Walked_In https://www.youtube.com/watch?v=UaU-c7awFwk
	FW 619			
619.08		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044-047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619, 624	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA
619.09		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044-047, 099, 106, 129, 163,	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA

			175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619	
619.23:3	. The woods are fond always. As were we their babes	{Babes in the Wood}	FW 336, 504, 551, 619	https://www.youtube.com/watch?v=O9t15cBRPwI
619.24:2	. And robins in crews so.	{Poor Old Robinson Crusoe}	FW 093, 619	http://www.rhymes.org.uk/a69-poor-old-robinson-crusoe.htm
619.24:10	me goolden wending.	{De Golden Wedding}	FW 461, 619	http://www.pdmusic.org/1800s/80dgw.txt https://www.youtube.com/watch?v=kA3TL58herU
619.27:6	. With pipe on bowl. Terce for a fiddler, sixt for makmerriers, none for a Cole.	{Old King Cole}	FW 569, 619	http://en.wikipedia.org/wiki/Old_King_Cole https://www.youtube.com/watch?v=Q9uxa7iBphY

	FW 620			
620.05:10	pooraroon Eireen,	{Eileen Aroon}	FW 150, 355, 620	http://www.bartleby.com/101/663.html https://www.youtube.com/watch?v=wOs0Kv7H4BA
620.10:2	. Come and let us! We always said we'd. And go abroad.	{I Will Give You the Keys to Heaven}	FW 065, 620, 621, 626, 627, 628	http://www.joe-offer.com/folkinfo/songs/773.html
620.33:5	. He's for thee what she's 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
	FW 621			
621.10:12	. The sons of bursters won in the games.	{Sean a Dhuir a Ghleanna}	FW 014, 025, 093, 116, 239, 065, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
621.18:1	buy me a fine new girdle	{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

	too, nolly.			https://www.youtube.com/watch?v=VNs6ey1Kb9U
621.20:5	? Fy arthou!	{Alice, Where Art Thou?}	FW 621	
621.28		{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
621.29		{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,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			537, 576, 580, 594, 607, 617, 621, 621, 628	
621.33:10	. We will take our walk	{I Will Give You the Keys to Heaven}	FW 065, 620, 621, 626, 627, 628	http://www.joe-offer.com/folkinfo/songs/773.html
	FW 622			
622.04:8	MacGarath	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QQOM4W4
622.05:3	sookadoodling	{Yankee Doodle}	FW 071, 258, 329, 376, 404, 413, 464, 622	http://en.wikipedia.org/wiki/Yankee_Doodle https://www.youtube.com/watch?v=lzRhFH5OyHo
622.22:2	. Till Gilligan and Halligan call again to hooligan.	{Harrigan, That's Me}	FW 461, 622	http://en.wikipedia.org/wiki/Harrigan_(song) https://www.youtube.com/watch?v=q-NApwT6WGk
622.24:4	! The moskors	{The Masked Ball}	FW 512, 622	http://en.wikipedia.org/wiki/A_Masked_Ball https://www.youtube.com/watch?v=p-LVoU9oYI
622.32:8	! Beauties don't answer and	{Fair Maidens' Beauty Will}	FW 622, 628	http://tunearch.org/wiki/Annotation:Fair_Maiden's_Beauty_Will_Soon_Pass_A

	the rich never pays.	Soon Fade Away}		way
	FW 623			
623.03:6	homer corner!	{Little Jack Horner}	FW 465, 623	http://en.wikipedia.org/wiki/Little_Jack_Horner https://www.youtube.com/watch?v=p2f5qYQAVVo
623.24:4	! The rollcky road adondering.	{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
623.27:10	. When the moon of mourning is set and gone.	{The Mountains of Mourne}	FW 247, 277, 462, 623	http://en.wikipedia.org/wiki/The_Mountains_of_Mourne https://www.youtube.com/watch?v=I4M_0Bvk10Q
623.28:9	. Ourselves, oursouls alone.	{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...)

	FW 624			
624.09:6	pippup and gopeep where the sterres	{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459, 478, 478, 500, 500, 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
624.09:6	pippup and gopeep where the sterres	{I have a little sister}	➔ Little Bo Peep	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ
624.13		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044- 047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455,	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA

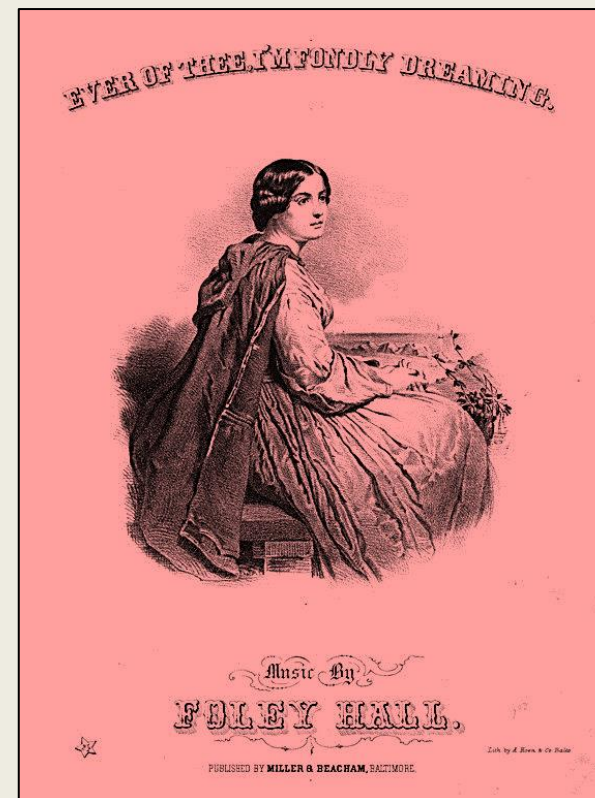
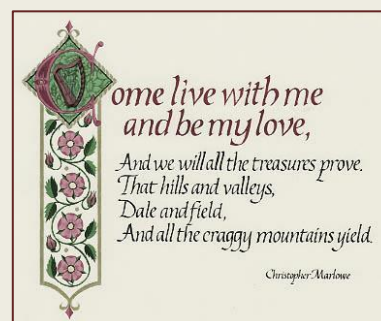
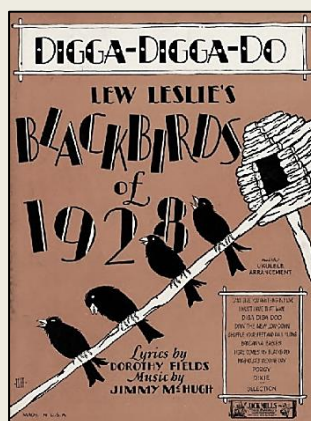
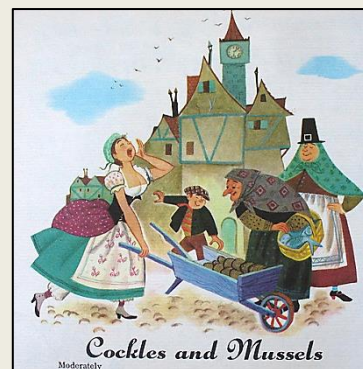
			466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619	
624.15:2	! On limpidy marge I've made me hoom. Park and a pub for me.	{At Trinity Church I Met My Doom}	FW 007, 071, 102-103, 135, 173, 240, 326, 498, 548, 588, 624	http://lyricsplayground.com/alpha/songs/a/atrinitychurch.shtml
624.19:10	! One of these fine days,	{One fine day}	FW 624	http://en.wikipedia.org/wiki/Madama_Butterfly#Act_2 https://www.youtube.com/watch?v=AR0SICtj1Bo
624.19:10	! One of these fine days,	{One Fine Day in the Middle of the Night}	FW 191, 346, 347, 556, 624	https://www.youtube.com/watch?v=Y7DTaGMUpYU
624.28:1	! When that hark from the air said it was Captain Finsen makes cumhulments	{The Lark in the Clear Air}	FW 115, 381, 624	http://www.ireland-information.com/irishmusic/thelarkinthecLEARAIR.shtml https://www.youtube.com/watch?v=lu12vcbjGHA
624.28:1	! When that hark from the air said it was Captain Finsen makes	['Tis the harp in the air {Cummilium}]	FW 475, 624	https://jscholarship.library.jhu.edu/handle/1774.2/18664

	cumhulments			
	FW 625			
625.31:9	. The brave that gave their. The fair that wore.	{Alexander's Feast}	FW 346, 366, 625	http://en.wikipedia.org/wiki/Alexander's_Feast_(Handel) https://www.youtube.com/watch?v=EiEi14tfacQ
	FW 626			
626.09:6	a tiler's dot.	{The Wake of Teddy the Tiler}	FW 626	
626.30:3	? How you said how you'd give me the keys of me heart. And we'd be married till delth to uspart.	{I Will Give You the Keys to Heaven}	FW 065, 620, 621, 626, 627, 628	http://www.joe-offer.com/folkinfo/songs/773.html
	FW 627			

627.26 – 627.27		{Humpty Dumpty}	FW 003, 007, 012, 013, 013, 017, 029, 029, 044- 047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619, 627	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA
627.31:11	! And the clash of our cries till we spring to be free.	{I Will Give You the Keys to Heaven}	FW 065, 620, 621, 626, 627, 628	http://www.joe-offer.com/folkinfo/songs/773.html
	FW 628			
628.06:5	. My leaves have drifted from me. All. But one clings still.	{Fair Maidens' Beauty Will Soon Fade Away}	FW 622, 628	http://tunearch.org/wiki/Annotation:Fair_Maiden's_Beauty_Will_Soon_Pass_Away
628.11		{Humpty Dumpty}	FW 003, 007, 012, 013,	http://en.wikipedia.org/wiki/Humpty

			013, 017, 029, 029, 044-047, 099, 106, 129, 163, 175, 184, 219, 230, 285, 294, 296, 314, 317, 319, 320, 325, 334, 341, 343, 352, 372, 373, 374, 375, 386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619, 628	Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
628.14		{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
628.14:5	. Bussoftlhee,	{Then you'll remember me}	FW 088, 135, 170, 235,	http://www.aria-database.com/search.php?individualAri

	mememormee! Till thousandsthee. Lps.		245, 276, 360, 460, 461, 508, 628	a=897 https://www.youtube.com/watch?v=VaA4eK3PxsI
628.15:3	. The keys to. Given!	{I Will Give You the Keys to Heaven}	FW 065, 620, 621, 626, 627, 628	http://www.joe-offer.com/folkinfo/songs/773.html



Appendix One

Ole Vinding

James Joyce in Copenhagen

1936



<http://editura.mttlc.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 'Votiguer,' 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**



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București 2013

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 ebenfalls 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 vermenget 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 *destiné 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 Séchehaye 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 Séchehaye, 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

...

The Times of London, Tuesday May 7 2013



James Joyce collector coin
issued by the Central Bank of Ireland

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It's time to leave the EU, says Lord Lawson

Roland Watson Political Editor
Last updated at 12:01AM, May 7 2013

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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295pp

10 May 2013

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