

Joyce Lexicography
Volume Twenty-Two

Musical Allusions in *Finnegans Wake*

[ALL Exemplified](#)

FW Part Two

Edited by
C. George Sandulescu
Redacted by
Lidia Vianu



Constantin Brancusi:
Beginning of the World
1916

București 2013
CONTEMPORARY
LITERATURE PRESS

<http://editura.mttlc.ro>

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 Dum-ty how he
fell with a roll and a rum-ble and scint up like Lord O-la-fa
Crum-ple by the butt of the Mag-a-rine Wall of the
Mag-a-rine Wall Hump, hel-met and all The Gue



Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall.
All the king's horses and all the king's men
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FW 064

Press Release

Musical Allusions in *Finnegans Wake*

Edited by C. George Sandulescu.

Redacted by Lidia Vianu.

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The Music behind the Words

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

Finnegans Wake also has songs in it. Many songs: titles, lines, mere words, or simply rhythms that are detected instinctively by those who happen to see them. For those who do not, we are now publishing a book that aims at an inventory of all the music in the book: it is a heavily

processed version of J. C. Hodgart and Mabel P. Worthington's *Song in the Works of James Joyce*, published in 1959.

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

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

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

seems to have prepared his readers to recognize the songs: he repeatedly used exclamation marks, italics, either before or after them...

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

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

C. George Sandulescu and Lidia Vianu

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Mag-a-sine Walt Hump-hel-met and all Da Gaps



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FW 044



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Ole Vinding: 'James Joyce in Copenhagen', 1936.

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.

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

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

The Publisher.

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

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

'Le signe est un renvoi'.

The Sign Is a *Renvoi*.

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

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

1. The Multi-sign.

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

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

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

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

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

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

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

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

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

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

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

2. Music Worms & Language Worms.

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

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

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

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

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

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

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

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

3. The Stream-of-consciousness.

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

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

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

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

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

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

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

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

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

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

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

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

4. The Injunction!

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

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

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

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

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

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

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

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

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

C. George Sandulescu

Note One: Ole Vinding, 1936

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

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

Note Two: Roman Jakobson, 1974

A Semiotic Landscape. Panorama sémiotique

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

Note Three: Clive Hart, 1962

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

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

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

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

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

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

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

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

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

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

Note Four: standard definition of ‘earworm’.

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

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

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

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

George Sandulescu adds:

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

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

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

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

Note Five: James Atherton. 1959.

The Books at the Wake.(the opening lines)

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

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

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

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

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

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

Note Six:

Earworm Project

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

Why do tunes get stuck in our heads?

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

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

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

What are 'earworms'?

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

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

Our Projects

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

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

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

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

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

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

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

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

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

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

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

Please email: earwormcures - at- gmail.com

'How can I get involved?' ...

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

The Research Team at Goldsmiths

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[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.

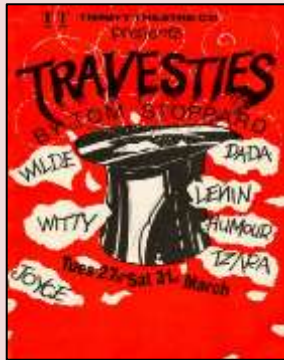
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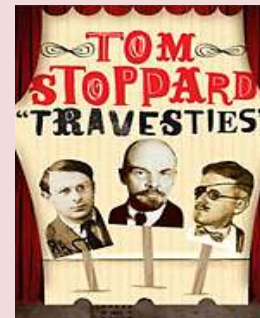
ends



Tristan Tzara
(Trist in Țară)



Băneasa Airport, 1960



Musical Allusions in *Finnegans Wake*.

[ALL Exemplified.](#)

FW Part Two.

PART TWO

9. FW Episode Nine (41 pages, from 219 to 259)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 219			
219.15 – 219.16		{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,	http://en.wikipedia.org/wiki/Humpty_Dumpty https://www.youtube.com/watch?v=h1fiPlhGXYA

			386, 415, 422, 434, 455, 466, 496, 504, 550, 567, 568, 596, 606, 614, 614, 619, 619	
219.19:10	Ballymooney Bloodriddon Murther by Bluechin	{The Ballyhooly Blue Ribbon Army}	FW 100, 219, 555, 608	http://digital.nls.uk/broadsides/broadside.cfm/id/15075
	FW 220			
220.05:12	valkyrienne	{Die Walküre}	FW 068, 220	http://en.wikipedia.org/wiki/Die_Walk%C3%BCre https://www.youtube.com/watch?v=L_QO94pYBA-0
	FW 221			
221.08:7	, Glen of the Downs,	{Ned of the Hill}	FW 221, 477	http://www.celticlyricscorner.net/ryan/ned.htm https://www.youtube.com/watch?v=dUltGp-UeqM
221.26:1	. Jests, jokes, jigs [. . .]	{Finnegan's Wake}	FW 004, 005, 006, 015,	https://www.youtube.com/watch?v=q6CHq9mXkI8

	Finnegan		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	
	FW 222			
222.08:8	: O, Mester Sogerman, ef thes es whot ye deux,	{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
222.22:1	Chuffy was a nangel then and his soard fleshed light like likening.	{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=N_Cvmy7ZudqA
222.22:1	Chuffy was a nangel then	{Saint Patrick Was a Gentleman}	FW 014, 071, 222	http://martindardis.com/id283.html http://www.youtube.com/watch?v=jvb

	and his soard fleshed light like likening.			nXIJV0H0
	FW 223			
223.05:2	Mutther Masons	{Old Mother Mason}	FW 223	
223.10:12	a pop from her 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
223.17:5	Smiling Thrushes	{Smiling Through}	FW 223	https://www.youtube.com/watch?v=UTa7NwNWvjE
223.23:3	Who are you? The cat's mother [. . .] What do you lack? The look of a queen.	{Pussy cat, pussy cat, where have you been?}	FW 223	http://en.wikipedia.org/wiki/Pussy_Cat_Pussy_Cat https://www.youtube.com/watch?v=Y83fbhN6FBk
223.28:6	lore, the poor lie.	{Die Lorelei}	FW 201, 223, 548	http://ingeb.org/Lieder/ichweiss.html https://www.youtube.com/watch?v=UJweIV8OqT8
223.31:4	He loked upon the bloomingrund [. . .] he listed back to beckline	{There Lowbacked Car}	FW 143, 223	http://www.james-joyce-music.com/song15_lyrics.html https://www.youtube.com/watch?v=vplO-dWQIVg

	how she pranked alone so johntily.			
	FW 224			
224.11:7	colline born	{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
224.16:3	Sing, sweetharp, thing to me anone!	[Sing, sweet Harp, oh sing to me {air, unknown}]	FW 224	http://www.musicanet.org/robokopp/eire/singswee.htm
224.28:9	Quanty purty bellas	{Quant' è bella}	FW 224	http://musicalanalysisforsingers.blogspot.ro/2010/09/donizetti-quanto-e-bella-from-lelisir.html https://www.youtube.com/watch?v=h5uaxC_WaI
224.28:9	Quanty purty bellas	{Quanto è bello il mio diletto}	FW 224	http://www.youtube.com/watch?v=mzABKSo-yn8
224.28:9	Quanty purty bellas	{Morir! Si pura è bella}	FW 178, 180, 224, 243, 518, 610	http://opera.stanford.edu/Verdi/Aida/libretto.html https://www.youtube.com/watch?v=xPKHILcv9bU

	FW 225			
225.08:1	Warewolff! Olff! Toboo!	{The Wolf and the Lamb}	FW 225	http://en.wikipedia.org/wiki/The_Wolf_and_the_Lamb http://www.recmusic.org/lieder/get_text.html?TextId=5710
225.10:3	and he ankered [. . .] for these times?	{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_G8iBo
225.14:2	And Shim shallave shome.	{I had a little hobby horse}	FW 197, 225	http://www.rhymes.org.uk/a33-i-had-a-little-hobby-horse.htm https://www.youtube.com/watch?v=0aSiJzaoOgs
225.30:2	Ring we round	{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
225.32:1	Yet, ah tears, who can her mater be? She's promised [. . .] so forth.	{O dear, what can the matter be?}	FW 028, 225, 275, 621	http://en.wikipedia.org/wiki/Oh_Dear!_What_Can_the_Matter_Be%3F https://www.youtube.com/watch?v=VNs6ey1Kb9U

	FW 226			
226.02:3	For always down in Carolinas lovely Dinahs vaunt their view.	{Dinah}	FW 175, 226	http://en.wikipedia.org/wiki/Dinah_(song) http://www.youtube.com/watch?v=UPLXNsz4GA
226.02:3	For always down in Carolinas lovely Dinahs vaunt their view.	{Carolina in the Morning}	FW 226	http://en.wikipedia.org/wiki/Carolina_in_the_Morning https://www.youtube.com/watch?v=35jBsg8oa8g
226.04:1	Poor Isa sits a glooming so gleaming in the gloaming;	{Poor Jenny is a-washing}	FW 226	http://www.traditionalmusic.co.uk/traditional-games-1/traditional-games-1%20-%200372.htm#.UYDw_LXivQo
226.04:1	Poor Isa sits a glooming so gleaming in the gloaming;	{Roamin' in the Gloamin'}	FW 158, 226	https://en.wikipedia.org/wiki/Roamin'_In_The_Gloamin' https://www.youtube.com/watch?v=F2ZMNRVvkL4
226.04:1	Poor Isa sits a glooming so gleaming in the gloaming;	{In the Gloaming}	FW 147, 158, 226, 232, 318	http://www.elyrics.net/read/s/story-lyrics/in-the-gloaming-lyrics.html https://www.youtube.com/watch?v=v4hkF4iUrvk
226.09:6	But if he'll go to be a son	{Shule Aroon}	FW 011, 049, 180, 226, 407-408, 603	http://en.wikipedia.org/wiki/Si%C3%BAil_A_R%C3%BAn

	to France's			http://www.youtube.com/watch?v=RTUiXhac4XU
226.19:3	Hip it and trip it and chirrub and sing. Lord Chuffy's sky sheraph and Glugg's got to swing.	{Lavender's blue}	FW 226	http://en.wikipedia.org/wiki/Lavender_Blue https://www.youtube.com/watch?v=V7e1ACqWMFY
226.22:2	scattering nods as girls who may	{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
226.24:1	Catchmire stockings, libertyed garters, shoddys shoes, quicked out with selver.	{Stockings red and garters blue}	FW 226	
226.26:4	And they leap [...] round in rout.	{Lubin Loo}	FW 226	http://eztrading555.com/kidsgames/lubinloo.htm
226.30:10	R is Rubretta [...] while W	{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
226.33:10	these way went they.	{When I was a young girl}	FW 226, 226, 227, 227	http://www.sing365.com/music/lyrics/nsf/When-I-Was-A-Young-Girl-lyrics-Feist/13A94B95E163235D48256F2D0006

				7E61 https://www.youtube.com/watch?v=9A6tz3jmQRM
226.34:4	I' th' view o' th'avignue	{Sur le pont d'Avignon}	FW 226	http://en.wikipedia.org/wiki/Sur_le_Pont_d'Avignon https://www.youtube.com/watch?v=uIKftYAt0s
226.35:2	Miss Oodles [. . .] doeslike. So.	{When I was a young girl}	FW 226, 226, 227, 227	http://www.sing365.com/music/lyric.nsf/When-I-Was-A-Young-Girl-lyrics-Feist/13A94B95E163235D48256F2D00067E61 https://www.youtube.com/watch?v=9A6tz3jmQRM
226.36:12	Dies of Eirae	{Dies Irae}	FW 226, 340, 481	http://en.wikipedia.org/wiki/Dies_Irae https://www.youtube.com/watch?v=Dlr90NLDp-0
	FW 227			
227.11:11	All runaway sheep [. . .] behind them.	{Little Bo Peep}	FW 080, 096, 143, 144, 147, 227, 248, 272, 276, 413, 420, 435, 449, 459,	http://en.wikipedia.org/wiki/Little_Bo_Peep https://www.youtube.com/watch?v=Ogm9F-HviKQ

			478, 478, 500, 500, 500, 502, 508, 540, 563, 571, 588, 590, 601, 614, 624	
227.13:2	And these ways wend they. And those ways went they.	{When I was a young girl}	FW 226, 226, 227, 227	http://www.sing365.com/music/lyric.nsf/When-I-Was-A-Young-Girl-lyrics-Feist/13A94B95E163235D48256F2D00067E61 https://www.youtube.com/watch?v=9A6tz3jmQRM
	FW 228			
228.12:3	cumman to the nowter	{Come to the Bower}	FW 228	http://www.ireland-information.com/irishmusic/cometothebower.shtml https://www.youtube.com/watch?v=yjXl-TqETQA
228.12:7	Byebye, Brassolis,	{Bye, Bye, Blackbird}	FW 228	http://en.wikipedia.org/wiki/Bye_Bye_Blackbird https://www.youtube.com/watch?v=OfuH6ERJFGY
228.12:7	Byebye, Brassolis, I'm breaving! Our war, Dully	{Good-bye, Dolly Gray}	FW 027, 168, 228, 246	http://en.wikipedia.org/wiki/Goodbye_Dolly_Gray https://www.youtube.com/watch?v=Z

	Gray!			sbwba3dA70
228.12:7	Byebye, Brassolis, I'm breaving! Our war, Dully Gray!	{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
228.14:2	Gelchasser no more!	{Lochaber No More}	FW 228	
228.15:11	Mum's for's maxim, ban's for's book	{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
228.24:4	Right for Rovy the Roder.	{Roddy More, The Rover}	FW 228, 375	
228.29:2	He would, with the greatest of ease [. . .] midhook	{The Daring Young Man on the Flying Trapeze}	FW 228	http://en.wikipedia.org/wiki/The_Daring_Young_Man_on_the_Flying_Trapeze https://www.youtube.com/watch?v=fvvqMptS7UA
228.31:1	for othersites of Jorden,	{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=FVFMMUF441Q
228.31:5	heave a hevvy, waterboy!	{Waterboy}	FW 228	http://en.wikipedia.org/wiki/Waterboy_(song)

				http://www.lyricsmode.com/lyrics/h/harry_belafonte/water_boy_odetta.html https://www.youtube.com/watch?v=1r62xSO22uU
	FW 229			
229.12:1	Croppy	{The Croppy Boy}	FW 103, 229, 516	http://en.wikipedia.org/wiki/The_Croppy_Boy http://www.youtube.com/watch?v=_QMx1IXgUKc
229.14:6	A Wondering Wreck.	{Son of a Gombolier}	FW 229, 317, 323, 355	http://sniff.numachi.com/pages/tiSONGAMB;ttSONGAMB.html http://www.youtube.com/watch?v=Ow1dznt-RrU
229.24:9	So they fished in the kettle [...] for thea.	{Polly, put the kettle on}	FW 023, 117, 161, 229, 236, 330, 332, 372, 585	http://en.wikipedia.org/wiki/Polly_Put_the_Kettle_On https://www.youtube.com/watch?v=GT7T4tIzuZk
	FW 230			

230.04		{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
230.15:3	Mademoiselle from Armentières.	{Mademoiselle from Armentières}	FW 064, 075, 230, 276	http://en.wikipedia.org/wiki/Mademoiselle_from_Armenti%C3%A8res https://www.youtube.com/watch?v=hzb7yMOW5OA
230.21:3	foil the fluter,	{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
230.25:5	Was liffe worth leaving?	{Is Life Worth Living?}	FW 230, 269	
230.25:5	Was liffe worth leaving?	{Leaving Yet Loving}	FW 230, 269	http://nla.gov.au/nla.mus-vn3989753

230.35:2	Remember thee, castle thrown?	[Remember thee? yes, while there's life in this heart {Castle Tirowen}]	FW 230	http://www.musicanet.org/robokopp/eire/remembe2.htm
	FW 231			
231.03:1	gin a paddy? got a petty?	{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=y2vyx_ZZn0
231.15:1	dense floppens mugurdy	{Down Went McGinty}	FW 085, 231, 316, 366	http://www.traditionalmusic.co.uk/songster/24-down-went-mcginty.htm#.UXaZy7XIvQo https://www.youtube.com/watch?v=IzomNUuP82U
231.29:9	An oldsteinsong.	{Love's Old Sweet Song}	FW 110, 161, 231, 398	http://en.wikipedia.org/wiki/Love's_Old_Sweet_Song http://www.incallander.co.uk/scottishsongs/song28.htm https://www.youtube.com/watch?v=r0ROJEeZof0
231.29:9	An oldsteinsong.	{The Stein Song}	FW 231	http://www.goblackbears.com/information/the_Stein_song/index

				https://www.youtube.com/watch?v=j-sfdtRBIfI
231.32:3	ladle broom jig	{Little Brown Jug}	FW 033, 153, 159, 231, 341	http://en.wikipedia.org/wiki/Little_Brown_Jug_(song) https://www.youtube.com/watch?v=TxmZ5sabk7U
231.33:6	old Roastin the Bowl	{Old Roisin the Beau}	FW 231, 526	http://en.wikipedia.org/wiki/Old_Rosin_the_Beau https://www.youtube.com/watch?v=id55If49kRQ
231.34:2	Why was that man for he's doin her wrong!	{Frankie and Johnnie}	FW 231	http://en.wikipedia.org/wiki/Frankie_and_Johnny_(song) https://www.youtube.com/watch?v=iqscpuCogRE
231.34:9	Lookery [. . .] looks, it's his spurt of coal.	{Casey Jones}	FW 231-232, 349-350, 368, 427	https://www.youtube.com/watch?v=w8qTKyb0EcY
	FW 232			
232.02:5	For the mauwe that blinks you blank is mostly Carbo.	{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

232.06:9	In the lost of the gleamens.	{In the Gloaming}	FW 147, 158, 226, 232, 318	http://www.elyrics.net/read/s/story-lyrics/in-the-gloaming-lyrics.html https://www.youtube.com/watch?v=v4hkE4iUrvk
232.10:6	pet! [. . .] (call her venicey names! [. . .])	{Call Me Pet Names}	FW 232	http://www.loc.gov/item/sm1851.500050
232.14:1	And around its scorched cap [. . .] she's marrid.	{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
232.14:1	And around its scorched cap [. . .] she's marrid.	{Still Growing}	FW 232	
232.15:6	And pim it goes backballed.	{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
232.16:5	A claribel cumbeck to errind.	{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
232.19:4	I have soreunder from to	{I Surrender, Dear}	FW 232	http://en.wikipedia.org/wiki/I_Surrender_Dear

	him now, dearmate ashore			https://www.youtube.com/watch?v=qXGv-rd-bvA+-
232.19:4	I have soreunder from to him now, dearmate ashore	{Dermot Asthore}	FW 232, 601	http://mudcat.org/thread.cfm?threadid=30528
232.21:12	Is you zealous of mes, brother? [. . .] Satanly, lade!	{Certainly, Lord!}	FW 232, 363	http://www.allgospellyrics.com/?sec=listing&lyricid=12002 https://www.youtube.com/watch?v=g_BfBVYzOtU
232.36:6	lucky for the Rio Grande.	{Were You Ever in Rio Grande?}	FW 232	
	FW 233			
233.01:8	he'd a telltale tall [. . .] and his tail cooked 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
233.01:8	he'd a telltale tall [. . .] and his tail cooked 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
233.07:2	he maun't know ledgings	{Ain't No Hidin' Place Down There}	FW 233	http://www.traditionalmusic.co.uk/folk-song-lyrics/No_Hiding_Place_Down_There.h

	here.			tm https://www.youtube.com/watch?v=Rb4k6r9PxKY
233.08:1	For a haunting way will go [. . .] show and show.	{A-Hunting We Will Go}	FW 032, 233	http://www.kiddles.com/lyrics/a001.html https://www.youtube.com/watch?v=2xgUm8ChuiE
233.12:7	playfair, lady!	{London Bridge is falling down}	FW 007, 058, 233, 239	http://en.wikipedia.org/wiki/London_Bridge_Is_Falling_Down http://www.youtube.com/watch?v=cd7OHbulNXU
	FW 234			
234.01:2	Hovobovo hafogate	{Hokey Pokey, Five a Plate}	FW 071, 078, 234, 254, 256, 315, 368, 542, 558	http://en.wikipedia.org/wiki/Hokey_coke https://www.youtube.com/watch?v=okEBfOk6SXI
234.07:8	the kerl he left behind him?	{The Girl I Left behind Me}	FW 106, 383	http://en.wikipedia.org/wiki/The_Girl_I_Left_Behind https://www.youtube.com/watch?v=eIw8m9ogJKE
234.15:1	oily [. . .] tractive [. . .]	[O! think not my spirits are	FW 234, 570	http://www.contemplator.com/ireland/thinknot.html

	host of spirities	always as light {John O'Reilly the Active}]		
234.26:2	t'rigolect	{Rigoletto}	FW 234	http://en.wikipedia.org/wiki/Rigoletto https://www.youtube.com/watch?v=gTjtuAN9OzI
234.33:2	tumtum argan	{Tantum ergo}	FW 167, 234	http://en.wikipedia.org/wiki/Tantum_Ergo https://www.youtube.com/watch?v=YxyiUB1L0s
234.36:3	goholden!	{Jerusalem the Golden}	FW 234	http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/NonChristmas/jerusalem_the_golden.htm https://www.youtube.com/watch?v=X7SLjwzKfCw
	FW 235			
235.01:3	the madiens' prayer	{A Maiden's Prayer}	FW 235	http://en.wikipedia.org/wiki/Maiden's_Prayer https://www.youtube.com/watch?v=h49KvdzQmXw
235.10:7	Should in ofter years it became about you	{Oft in the stilly night}	FW 040, 136, 192, 235	http://www.poemhunter.com/poem/oft-in-the-stilly-night/

				https://www.youtube.com/watch?v=e_a2SgqvK-6o
235.10:7	Should in offer years it became about you	{Then you'll remember me}	FW 088, 135, 170, 235, 245, 276, 360, FW 460, 461, 508, 628	http://www.aria-database.com/search.php?individualAria=897 https://www.youtube.com/watch?v=VaA4eK3PxsI
235.13:5	La Roseraie	{The Rosary}	FW 235	http://www.recmusic.org/lieder/get_text.html?TextId=13772 https://www.youtube.com/watch?v=s3WLVqw97J4
235.21:9	private palypeachum	{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
	FW 236			
236.01		{Chloe}	FW 236, 453	http://en.wikipedia.org/wiki/Chloe_(Song_of_the_Swamp) https://www.youtube.com/watch?v=8nYYtgi0IA
236.07:3	He's not going to Cork till Cantalamesse	{How many miles to Babylon?}	FW 017, 020, 084, 236	http://en.wikipedia.org/wiki/How_Many_Miles_to_Babylon%3F

				https://www.youtube.com/watch?v=OzZNZNCpWw0
236.09:5	the Momor's her and hin [. . .] all adin.	{The Farmer in the Dell}	FW 236, 262	http://en.wikipedia.org/wiki/The_Farmer_in_the_Dell https://www.youtube.com/watch?v=kP9PHArRM3E
236.09:5	the Momor's her and hin [. . .] all adin.	{The Grand Old Duke of York}	FW 236, 262	http://en.wikipedia.org/wiki/The_Grand_Old_Duke_of_York https://www.youtube.com/watch?v=-5LgybHRDeI
236.10:6	We'll sing a song of Singlemonth	{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
236.12:4	So come on, ye wealthy gentrymen	{God Rest Ye Merry, Gentlemen}	FW 236	http://en.wikipedia.org/wiki/God_Rest_You_Merry_Gentlemen https://www.youtube.com/watch?v=NM57M6NwJvw
236.12:4	So come on, ye wealthy gentrymen	{A Christmas Carol}	FW 236	http://en.wikipedia.org/wiki/A_Christmas_Carol http://en.wikipedia.org/wiki/Christmas_carol https://www.youtube.com/watch?v=o

				QhslZxHvcs
236.12:4	So come on, ye wealthy gentrymen	{The Fireship}	FW 236	http://www.saltydick.com/lyrics/19-the-fireship.htm
236.13:8	Thej olly and thel ively [. . .] sing a missal too.	{The Holly and the Ivy}	FW 058, 059, 097, 147, 152, 236, 265, 291, 421, 465, 468, 502, 505, 556, 588, 616	http://en.wikipedia.org/wiki/The_Holly_and_the_Ivy https://www.youtube.com/watch?v=FxH60hIb9TM
236.15:10	O you longtailed blackman, polk it up behind me!	{O You New York Girls, Can't You Dance the Polka?}	FW 236	http://anitra.net/chanteys/polka.html https://www.youtube.com/watch?v=Q8HD9GWc_P4
236.15:10	O you longtailed blackman, polk it up behind me!	{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
236.17:3	And, jessies, push the pumkik round.	{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=CT7T4tJzuZk

236.31:10	when momie mummied at ma.	{Song of Momus to Mars}	FW 236	
236.33:3	styllied with the nattes	{Stille wie die Nacht}	FW 117, 236	http://www.recmusic.org/lieder/get_text.html?TextId=1530 https://www.youtube.com/watch?v=Zr0vY99FDMk
	FW 237			
237.05:1	Mullabury mesh	{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
237.18:1	tenderumstouchings in all Daneygaul	{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 238			
238.07:1	coming offence can send	{Lochiel's Warning}	FW 238, 253, 583	http://allpoetry.com/poem/8458117-Lochiels_Warning-by-

	our shudders before.			Thomas_Campbell
238.12:12	for sold long syne	{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
238.18:3	You don't want to peach but bejimboed if ye do!	{We Don't Want to Fight but, by Jingo, if We Do}	FW 067, 238	http://en.wikipedia.org/wiki/By_Jingo https://www.youtube.com/watch?v=SHqanal52Gk
	FW 239			
239.26:4	Whyfor we go ringing hands in hands in gyrogyrorondo	{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
239.28:7	waltzing up their willside	{Sean a Dhuir a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	
239.28:7	waltzing up their willside	{Waltz Me Around Again,	FW 010, 078, 239	http://www.heftone.com/words/waltz_me_around_again_willie.html

		Willie}		https://www.youtube.com/watch?v=KGyZr91qxBM
239.32:6	oaths and screams and bawley groans	{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
239.33:3	belchybubhub	{Rub-a-dub-dub}	FW 178, 239, 290, 351	http://en.wikipedia.org/wiki/Rub-a-dub-dub http://www.youtube.com/watch?v=x2vZ6Z_gG0E
239.34:6	Lonedom's breach lay foulend up	{London Bridge is falling down}	FW 007, 058, 233, 239	http://en.wikipedia.org/wiki/London_Bridge_Is_Falling_Down http://www.youtube.com/watch?v=cd7OHbulNXU
239.36:2	Yet the ring gayed rund rorosily	{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
	FW 240			
240.03:6	For poor Glugger [. . .]	{Old Roger is dead and gone}	FW 240, 290	http://www.traditionalmusic.co.uk/traditional-games-2/traditional-games-

	laid in his grave.	to his grave}		2%20-%200120.htm#.UYJyTbXlvQo https://www.youtube.com/watch?v=k_mATYSi9pGg
240.05:1	But low, boys low, he rises	{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
240.05 – 240.06		{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
240.09:7	No more singing all the dags	{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
240.09:7	No more singing all the	{The Old Kentucky Home}	FW 175, 240, 436, 615	http://en.wikipedia.org/wiki/My_Old_Kentucky_Home

	dags			http://freepages.music.rootsweb.ancestry.com/~edgmon/stkentuckyhome.htm https://www.youtube.com/watch?v=Dn_ZbX60Oa4
240.10:7	Trinitatis kink [...] fore, pree.	{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
240.17:1	Good savours queen	{God Save the Queen}	FW 098, 240, 350-351, 498, 499	http://en.wikipedia.org/wiki/God_Save_the_Queen https://www.youtube.com/watch?v=tN9EC3Gv6Nk
240.23:5	Flinn the Flinter	{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
240.34:5	haircut people [...] his tile toggled	{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 241			

241.02:6	coaxyorum	{Little Cockalorum}	FW 241, 615	
241.05:2	pruriest pruriest pollygameous inatentions	{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
241.25:5	tammy ratkins	{Tommy Atkins}	FW 125, 241, 281, 350, 436, 588	http://www.halhkmusic.com/gaietygirl/agg11.html
241.32:8	alse false liarnels	{Martha}	FW 040, 180, 241	http://en.wikipedia.org/wiki/Martha_(opera) http://www.youtube.com/watch?v=KU6F3_XMU_w
	FW 242			
242.14:2	trial by julias	{Trial by Jury}	FW 242, 466	http://en.wikipedia.org/wiki/Trial_by_Jury https://www.youtube.com/watch?v=sgeg82I_37o
242.14:7	sunhat [...] wobblebout shake	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=ML-aYNDQ05Y
242.20:9	It's his last lap Gigantic,	{It's Your Last Voyage, Titanic, Fare You Well}	FW 242, 379, 480	

	fare him weal!			
242.22:3	Hump for humbleness, dump for dirt.	{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
242.30:5	Psing a psalm of psexpeans, apocryphul of rhyme!	{Sing a song of sixpence}	FW 010, 011, 129, 134- 135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence https://www.youtube.com/watch?v=gvfduZecVk
	FW 243			
243.03:3	magrathmagreeth	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QQOM4W4
243.07:12	pialabellars [. . .] pur war	{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
243.24:11	massa dinars	{Massa Dear}	FW 243	http://www.barnesandnoble.com/w/massa-dear-antonin-dvorak/1019697118
243.25:3	her savuneer dealinsh	{Savourneen Deelish}	FW 243, 613	http://www.contemplator.com/ireland/deelish.html

				http://www.youtube.com/watch?v=dqjTR32I5Y
243.25:9	nutbrown [. . .] Mayde	{The Nut Brown Maid}	FW 243, 272	http://en.wikipedia.org/wiki/The_Nut-Brown_Maid https://www.youtube.com/watch?v=RXlQsEQI-M
243.26:1	glory cloak	{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
243.28:8	shookerloft hat from Alpoleary	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=MI-aYNDQ05Y
	FW 244			
244.07:5	syngagyng a sangasongue	{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
244.12:1	chez where the log foyer's	{Keep the Home Fires Burning}	FW 244, 474	http://en.wikipedia.org/wiki/Keep_the_Home_Fires_Burning_(1914_song)

	burning!			https://www.youtube.com/watch?v=qCyESeXq3Q4
244.24:2	a craggy road for rambling	{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
244.25:9	Say long, scielo! Sillume, see lo! Selene, sail O! Amune! Ark!? Noh?!	[Sail on, sail on, thou fearless bark {The humming of the Ban}]	FW 244	http://www.musicanet.org/robokopp/eire/sailonsa.htm
244.33:8	cockeedoodle	{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 245			
245.05:9	When otter leaps in outer parts then Yul remembers Mei.	{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
245.06:9	Her hung maid mohns are bluming, look [...] ;	{The Young May Moon}	FW 065, 099, 201, 245, 267, 318, 436	http://www.bartleby.com/101/582.html

	arclow's seafire siemens lure			https://www.youtube.com/watch?v=H7a6Y5iDk4A
245.12:1	Junoh and the whalk	{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=FVFMMUF441Q
245.16:7	Witchman, watch of your night?	{Watchman, What of the Night?}	FW 245, 556	http://www2.cpd.org/wiki/index.php/Say_watchman_what_of_the_night%3F_(Arthur_Sullivan) https://www.youtube.com/watch?v=aO8Uy0q6q2k
245.20:8	With the width of the way for jogjoy.	{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
245.25:1	here lurks, bar hellpelhullpulthebell [. . .] Bing. Bong. Bangbong.	{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

245.35:9	Chavvyout Chacer	{The Ballad of Chevy Chase}	FW 030, 245, 335	http://en.wikipedia.org/wiki/The_Ballad_of_Chevy_Chase http://www.contemplator.com/child/chevych.html
245.36:3	cup [...] astirrup.	{The Stirrup Cup}	FW 040, 245, 462	http://en.wikipedia.org/wiki/Stirrup_cup http://www.recmusic.org/lieder/get_text.html?TextId=34373
	FW 246			
246.14:2	A palashe for hirs [...] for the wonner	{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
246.18:4	the lily of Bohemey	{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
246.18:4	the lily of Bohemey	{The Bohemian Girl}	FW 032, 170, 246, 404	http://en.wikipedia.org/wiki/The_Bohemian_Girl https://www.youtube.com/watch?v=lo

				M1hYqpRSI
246.22:5	And vamp, vamp, vamp, the girls are merchand.	{Tramp, Tramp, Tramp, the Boys Are Marching}	FW 078, 093, 246, 340, 343, 534	
246.26:6	Dolly Brae	{Good-bye, Dolly Gray}	FW 027, 168, 228, 246	http://en.wikipedia.org/wiki/Goodbye _Dolly_Gray https://www.youtube.com/watch?v=Z sbwba3dA70
246.34:9	Teaseforhim. Toesforhim. Tossforhim. Two.	{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=y0 zc7x434Aw
	FW 247			
247.17:4	With such a tooth he seemed to love his wee tart when abuy.	{My Sweetheart When a Boy}	FW 247	http://www.traditionalmusic.co.uk/so ngster/02-my-sweetheart-when-a- boy.htm#.UYPnz7XIvQo https://www.youtube.com/watch?v=_ 4w0G6Z2fE8
247.18:5	Highly momourning he see the before him.	{Eily Mavourneen, I see thee before me}	FW 247, 428	http://www.traditionalmusic.co.uk/so ngster/23-eily- mavourneen.htm#.UYPocLXIvQo
247.18:5	Highly momourning he	{The Mountains of Mourne}	FW 247, 277, 462, 623	http://en.wikipedia.org/wiki/The_Mo untains_of_Mourne

	see the before him.			https://www.youtube.com/watch?v=I4M_0Bvk10Q
247.28:01	Tarara boom decay	{Ta Ra Ra Boom De Ay}	FW 007, 173, 247, 513	http://en.wikipedia.org/wiki/Ta-ra-ra_Boom-de-ay https://www.youtube.com/watch?v=YZlLj_nlJM
247.34		{Mary, Mary, quite contrary}	FW 020, 204, 247, 272, 321	http://en.wikipedia.org/wiki/Mary,_Mary,_Quite_Contrary https://www.youtube.com/watch?v=u74Z_bLSV7w
	FW 248			
248.18:8	Pull the boughpee to see how we sleep. Bee Peep! Peepette!	{Rockabye, baby}	FW 104, 211, 248, 278, 294, 331, 420, 472, 546, 582	
248.18:8	Pull the boughpee to see how we sleep. Bee Peep! Peepette!	{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	
248.23:6	Sweet swanwater!	{Afton Water}	FW 248, 264	http://www.poetryfoundation.org/poem/173055 https://www.youtube.com/watch?v=8Zwb-nXN3c4
248.26:7	I've a seeklet to sell thee	[I've a secret to tell thee {Oh Southern Breeze}]	FW 248	http://www.musicanet.org/robokopp/eire/iveasecr.htm
248.26:14	old Deanns won't be threaspanning.	[Nay, tell me not, dear, that the goblet drowns {Dennis, don't be threatening}]	FW 248, 361	http://www.musicanet.org/robokopp/eire/naytellm.htm
	FW 249			
249.01:9	When here who adolls me infuxes sleep	[When he who adores thee {The Fox's sleep}]	FW 249	http://www.youtube.com/watch?v=LNeQT5B-O5I
249.30:3	It was her, boy the boy that was loft in the	{Waiting at the Church}	FW 135, 249	http://en.wikipedia.org/wiki/Waiting_at_the_Church https://www.youtube.com/watch?v=AtAEWmiwb8
	FW 250			

250.05:4	that's hit on a shorn stile?	[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=GD1g0wvxQk
250.12:10	For you've jollywelly dawdled all the day.	{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
250.19:1	Lel lols for libelman libling his lore.	{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
250.25:7	Behind, me, frees from evil smells! Perdition stinks before us.	{Where is the slave so lowly?}	FW 190, 209, 250, 316, 457	http://www.musicanet.org/robokopp/eire/ohwheres.htm
250.31:6	Voolykins' diamondinah's vestin.	{Villikins and His Dinah}	FW 106, 250	http://mudcat.org/@displaysong.cfm?SongID=7542 https://www.youtube.com/watch?v=GnY8zf2Trbw
250.32:7	While all the fauns' flares widens wild to see a floral's school.	{Mary had a little lamb}	FW 250, 440	http://en.wikipedia.org/wiki/Mary_Had_a_Little_Lamb https://www.youtube.com/watch?v=vR-c0pQtIcM

250.36:1	We haul minymony on that piebold nig. Will any dubble dabble on the bay?	{The Camptown Races}	FW 250-251	http://en.wikipedia.org/wiki/Camptown_Races https://www.youtube.com/watch?v=C4NVg8i1Y
	FW 251			
251.35:1	But listen to the mocking birde to micking barde making bared!	{Listen to the Mocking Bird}	FW 251, 476	http://en.wikipedia.org/wiki/Listen_to_the_Mocking_Bird https://www.youtube.com/watch?v=Gvr3lboxi1a0
251.36:8	As he was queering [. . .] Souwouyou.	{As I was Going up one pair of stairs}	FW 251-252, 424-425	
251.36:8	As he was queering [. . .] Souwouyou.	{As I was going to St. Ives}	FW 012, 102, 147, 215, 252, 291, 330, 390, 523, 552, 614	http://en.wikipedia.org/wiki/As_I_was_going_to_St_Ives https://www.youtube.com/watch?v=MLb2KDAITII
	FW 252			
252.28:6	Charley, you're my	{Charley is My Darling}	FW 252, 443, 504	http://en.wikipedia.org/wiki/Charlie_Is_My_Darling_(song)

	darwing!			https://www.youtube.com/watch?v=g4VNQ_7Sto
	FW 253			
253.04		{Look at Me Now}	FW 253	
253.13:10	in case of the event coming off beforehand	{Lochiel's Warning}	FW 238, 253, 583	http://allpoetry.com/poem/8458117-Lochiels_Warning-by-Thomas_Campbell
253.17:6	come into the garner mauve	{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
253.21:1	hole in the ballet	{Your Laughter I'll Try to Provoke}	FW 211, 253	http://books.google.ro/books?id=VWQLAAAAYAAJ&pg=PA130&lpg=PA130&dq=Your+Laughter+I%E2%80%99ll+Try+to+Provoke&source=bl&ots=HL1oh3MK1A&sig=I9SGgI5KAQr8LIFSQ3tGfGIMSDs4&hl=en&sa=X&ei=w6EUZ6pMsrltQa1g4GwAw&redir_esc=y#v=onepage&q=Your%20Laughter%20I%E2%80%99ll%20Try%20to%20Provoke&f=false
	FW 254			

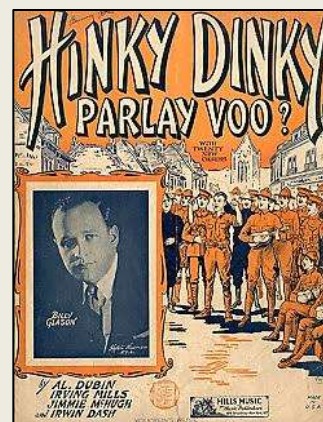
254.20:1	Hocus Crocus, Esquilocus,	{Hokey Pokey}	FW 071, 078, 234, 254, 256, 315, 368, 542, 558	http://en.wikipedia.org/wiki/Hokey_pokey https://www.youtube.com/watch?v=okEBfQk6SXI
254.20:1	Hocus Crocus, Esquilocus,	{The King of the Cannibal Isles}	FW 078, 254, 315, 600	https://www.youtube.com/watch?v=ErFuLu_YS88
	FW 256			
256.02:1	hokey or mehokeypoo	{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
256.05:11	every blessed brigid came aclucking and aclacking	{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
256.06:7	a rum a rum, the ram of all harns	{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
256.11:5	Blare no more	{Fear no more the heat o' the	FW 020, 256	http://www.poemtree.com/poems/FearNoMoreTheHeat.htm

		sun}		https://www.youtube.com/watch?v=L_GcuFWpT0G0
256.12:2	and cease your fumings	{Cease your funning}	FW 256	http://www.recmusic.org/lieder/get_text.html?TextId=27428 https://www.youtube.com/watch?v=O_OHi_l7uIpI
256.23:3	why is limbo where is he	{Who Is Sylvia?}	FW 211, 256	http://www.poemtree.com/poems/WholsSylvia.htm https://www.youtube.com/watch?v=Y_CVid-GgZ0o
256.23:10	what are the sound waves saying ceased ere they all wayed wrong	{What Are the Wild Waves Saying?}	FW 256	http://www.bartleby.com/100/477.html
	FW 257			
257.01:1	What is a maid today todo?	{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
257.01:1	What is a maid today todo?	{I've a terrible lot to do today}	FW 067, 111, 257, 381	

257.04:5	trippiza trappaza [. . .] nin nin nin nin [. . .] ninned nin nin nin nin	{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_Wja19jE
257.10:3	old Father Barley how he got up of a morning arley [. . .] bold Farmer Burleigh [. . .] Wold Forrester Farley	{O My Aged Uncle Arley}	FW 257, 339	http://www.nonsenselit.org/Lear/pw/arly.html
257.25:2	in deesperation [. . .] lound	{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
257.31:1	The play thou schouwburgst, Game, here endeth.	{The Day Thou Gavest, Lord, Is Ended}	FW 257, 346, 598	http://cyberhymnal.org/htm/d/a/daythoug.htm https://www.youtube.com/watch?v=FTeGSG50IBE
257.33:1	Uplouderamain!	{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 258			
258.02:1	Gttrdmmrng.	{Die Götterdämmerung}	FW 017, 068, 258	http://en.wikipedia.org/wiki/G%C3%B6tterd%C3%A4mmerung https://www.youtube.com/watch?v=-UWhK1zHcMI
258.05:2	bunckleydoodle!	{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
258.08:11	To Mezouzalem with the Dephilim, didits dinkun's dud?	{Kafoozalem}	FW 258, 355	http://www.ibiblio.org/bawdy/ballads/kafoozalem.html
258.08:11	To Mezouzalem with the Dephilim, didits dinkun's dud?	{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	
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10. Episode Ten (49 pages, from 260 to 308)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 260			
260.02:5	. Tea tea too oo.	{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 261			
261.16:3	, denary, danery, donnery, domm,	{Denary, danery}	FW 261	
261.16:3	, denary, danery, donnery, domm,	{Eeny, meeny, miny, mo}	FW 021, 094, 261	http://en.wikipedia.org/wiki/Eeny,_meeny,_miny,_moe https://www.youtube.com/watch?v=U

				CWu3wQv6k8
261.16:3	, denary, danery, donnery, domm,	{Hickory, Dickory, Dock}	FW 261, 314, 378	http://en.wikipedia.org/wiki/Hickory_Dickory_Dock https://www.youtube.com/watch?v=5ynIXFCNjil
261.27:4	. The babbers ply the pen. ... tin for ten.	{The Farmer in the Dell}	FW 236, 262	http://en.wikipedia.org/wiki/The_Farmer_in_the_Dell https://www.youtube.com/watch?v=kP9PHArRM3E
261.27:4	. The babbers ply the pen. ... tin for ten.	{The Grand Old Duke of York}	FW 236, 262	http://en.wikipedia.org/wiki/The_Grand_Old_Duke_of_York https://www.youtube.com/watch?v=-5LgybHRDeI
	FW 264			
264.11:1	Between a stare and a sough.	{Between a Kiss and a Sigh}	FW 264	http://www.songmeanings.net/songs/view/3530822107858970643/ https://www.youtube.com/watch?v=24qXXR9Ldac
264.15:6	Eblinn water,	{Afton Water}	FW 248, 264	http://www.poetryfoundation.org/poem/173055 https://www.youtube.com/watch?v=8Zwb-nXN3c4

264.F3	rose marines	{Rose Marie}	FW 264, 441	http://en.wikipedia.org/wiki/Rose_Marie_(song) https://www.youtube.com/watch?v=3ytG3wB9c7I
	FW 265			
265.06:2	. Skole! Agus skole igen!	{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
265.17:1	ivy and hollywood and bower of mistletoe,	{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 266			
266.01:4	bedelias	{Bedelia}	FW 266	http://www.halhkmusic.com/orchid/orc21.html https://www.youtube.com/watch?v=pJ

				D1stZT2mU
266.06:3	. D'Oblong's by his by.	{O Bay of Dublin}	FW 029, 071, 201, 266, 290, 303	
266.13:6	. Here we'll dwell on homiest powers,	{Here we dwell, in holiest bowers}	FW 266	http://www.musicanet.org/robokopp/eire/herewedw.htm
266.27:4	, O june of eves the jenniest,	{Sweet Genevieve}	FW 164, 266	https://www.youtube.com/watch?v=ZcPZ_xRoAds
	FW 267			
267.03:2	, the maymeaminning of maimoomeining!	{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
267.07:5	. Singalingalying.	{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
267.08:6	followeup	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvECtlIQ4dU

	FW 268			
268.04:2	<i>annaryllies.</i>	{Amaryllis}	FW 180, 184, 268, 609	
268.14:4	. Stew of the evening, booksyful stew.	{Soup of the Evening}	FW 268	http://www.elyrics.net/read/a/alice-in-wonderland-lyrics/beautiful-soup-lyrics.html https://www.youtube.com/watch?v=YI62Pmk4kTs
	FW 269			
269.26:2	. O love it is the commonkounest thing how it pashes the plutous and the paupe.	{The Barley Corn}	FW 269, 270, 334, 589	http://en.wikipedia.org/wiki/John_Barleycorn https://www.youtube.com/watch?v=NNgLqz89Z8
269.26:2	. O love it is the commonkounest thing how it pashes the plutous and the paupe.	{The Sprig of Thyme}	FW 161, 269, 334	http://mainlynorfolk.info/joseph.taylor/songs/sprigofthyme.html https://www.youtube.com/watch?v=R_PftoCiTc24

269.F1	Is love worth living?	{Is Life Worth Living?}	FW 230, 269	
269.F1	Is love worth living?	{Leaving Yet Loving}	FW 230, 269	http://nla.gov.au/nla.mus-vn3989753
	FW 270			
270.20:6	. Alis, alas, she broke the glass!	{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
270.25:2	, volve the virgil page	{Turn back the virgin page}	FW 270, 513	
270.26:5	burly	{The Barley Corn}	FW 269, 270, 334, 589	http://en.wikipedia.org/wiki/John_Barleycorn https://www.youtube.com/watch?v=NNgLqz89Z8
	FW 271			
271.17:7	? Gruff Gunne, may blow... jennings aye.	{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

271.25:7	! This is the glider ... Gough gave.	{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
271.F5	deadleaf brown with quicksilver appliques	{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 272			
272.01:6	. Why hidest ...name?	[O breathe not his name {The Brown Maid}]	FW 056, 272, 420	http://www.bartleby.com/297/523.html
272.01:6	. Why hidest ...name?	[The Nut Brown Maid]	FW 243, 272	http://en.wikipedia.org/wiki/The_Nut-Brown_Maid https://www.youtube.com/watch?v=RXILQsEQI-M
272.01:6	. Why hidest thou hinder thy husband his name?	{When We Two Parted}	FW 055, 272	http://www.bartleby.com/101/597.html
272.02:7	? Leda, Lada, aflutter- afraida, so does your girdle grow!	{Mary, Mary, quite contrary}	FW 020, 204, 247, 272, 321	http://en.wikipedia.org/wiki/Mary,_Mary,_Quite_Contrary https://www.youtube.com/watch?v=u74Z_bLSV7w

272.07:3	titties for totties	{Come, lasses and lads}	FW 130, 272, 290, 341	http://www.folk-lyrics.co.uk/Lyrics/ComeLassesAndLads https://www.youtube.com/watch?v=2j-Ai4pQ4f0
272.10:3	sally of the allies,	{Sally of the Alley}	FW 272, 491, 556	http://www.bartleby.com/101/444.html https://www.youtube.com/watch?v=Kbuhn6T50CM
272.29:4	. Bull igien bear and then bearagain bulligan.	{Old Michael Finnegan}	FW 117, 121, 272, 358, 580	http://en.wikipedia.org/wiki/Michael_Finnegan_(song) https://www.youtube.com/watch?v=j1qlOaxy9s
272.29:4	. Bull igien bear and then bearagain bulligan.	{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
272.F1	What's that, ma'am? says I.	{The Goat}		
272.F4		{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 273			
273.01:1	<i>Curragh machree,</i>	{Curragh Machree}	FW 273	
273.01 – 273.02		{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
273.03:1	<i>bosthoon fiend.</i>	{Paustheen Fionn}	FW 092, 095, 100, 273, 412	http://abcnotation.com/tunePage?a=trillian.mit.edu/~jc/music/book/OFPC/ofpc_volume3.txt/0031 https://www.youtube.com/watch?v=QWgp2Rg-WsY
273.08:10	So wrap up your worries in your woe (	{Pack up Your Troubles in Your Old Kit Bag}	FW 273	http://en.wikipedia.org/wiki/Pack_Up_Your_Troubles_in_Your_Old_Kit-Bag https://www.youtube.com/watch?v=c0wycVPR_nI https://www.youtube.com/watch?v=FKXi7zOtqhs
273.08:6	your woe (wumpum- tum!) and shake down the shuffle for the throw. For	{Old Uncle Ned}	FW 079, 082, 273, 595	http://www.songofamerica.net/cgi-bin/iowa/song/806.html https://www.youtube.com/watch?v=-y4JMnV_uo

	there's one mere ope for down- fall ned.			
273.19:3	. O what a loovely free- speech 'twas (	{O What a Lovely Bunch of Cocoanuts}	FW 273	http://www.traditionalmusic.co.uk/folk-song-lyrics/Ive Got a Lovely Bunch of Coc onuts.htm https://www.youtube.com/watch?v=QqEmAsUXVIY
273.21:1	<i>nappotondus.</i>	{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
273.N7	My six is no secret, sir, she said.	{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
	FW 274			
274.01:5	. For the man that broke the ranks on Monte Sinjon.	{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=G

				x1SWS1MFbU
274.22:1	jackhouse that jerry built	{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 275			
275.01:2	Bryan Awlining! Erin's hircohaired culoteer.	{Brian O'Linn}	FW 006, 017, 060, 070, 148, 240, 275, 328, 338, 372, 373, 507	http://chivalry.com/cantaria/lyrics/brian_olynn.html https://www.youtube.com/watch?v=RYTONIIZPT0
275.25:6	where's may tomorrow be.	{O dear, what can the matter be?}	FW 028, 225, 275, 621	http://en.wikipedia.org/wiki/Oh_Dear!_What_Can_the_Matter_Be%3F https://www.youtube.com/watch?v=VNs6ey1Kb9U
	FW 276			
276.07:8	. Yet sung of love and the monster man.	[She sung of love {The Munster Mare}]	FW 276	http://www.musicanet.org/robokopp/eire/shesungo.htm
276.16:4	, the daindy dish, the	{Sing a song of sixpence}	FW 010, 011, 129, 134-	http://en.wikipedia.org/wiki/Sing_a_Song_of_Sixpence

	lecking out!		135, 147, 167, 190, 232, 236, 242, 244, 267, 276, 279, 300, 364, 377, 407, 450	https://www.youtube.com/watch?v=gvfduZecYk
276.16:4	, the daindy dish, the lecking out!	{The rantin' dog, the daddy o't}	FW 276, 431, 446	http://www.bbc.co.uk/arts/robertburns/works/the_rantin_dog_the_daddie_of/ https://www.youtube.com/watch?v=EVqT7QFTdwY
276.20:8	peepee-	{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
276.21:2	. At Brannan's on the moor.	{Brennan on the Moor}	FW 211, 276	http://martindardis.com/id400.html https://www.youtube.com/watch?v=WhCtS7IP4Aw
276.21:7	. At Tam Fanagan's weak	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			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	
276.22:3	yat his still's going strang.	{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
276.F2	jollycomes smashing Holmes.	{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
276.F4	I do, Ida.	{Ida, Sweet as Apple Cider}	FW 211, 276	https://www.youtube.com/watch?v=mtkv9Zigbgg
276.F4	I do, Ida.	{Ida Lee}	FW 211, 276	https://www.youtube.com/watch?v=7CrhYGDJLGU
276.F4	Parley vows	{Mademoiselle from Armentières}	FW 064, 075, 230, 276	http://en.wikipedia.org/wiki/Mademoiselle_from_Armenti%C3%A8res https://www.youtube.com/watch?v=hzb7yMOW5OA

	FW 277			
277.07:1	the mountain mourning his duggedy dew.	{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
277.07:1	the mountain mourning his duggedy dew.	{The Mountain Dew}	FW 095, 136, 277, 372	http://en.wikipedia.org/wiki/Good_Old_Mountain_Dew https://www.youtube.com/watch?v=ug8p5pVsj9U
277.07:1	the mountain mourning his duggedy dew.	{The Foggy Dew}	FW 024, 116, 277, 367, 42	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=dSs2VIBfOUo
277.07:1	the mountain mourning his duggedy dew.	{Dig-a-dig-a-do}	FW 277, 586	http://www.songmeanings.net/songs/view/3530822107859440063/ https://www.youtube.com/watch?v=idc76Dp2H8s
277.11:1	Mishy Mushy	{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
277.16		{Little Black Rose}	FW 277, 583	http://www.irishfestivals.net/littleblackrose.htm

277.16:9	a truant in a thorn tree.	{The Twelve Days of Christmas}	FW 070, 277, 291	http://en.wikipedia.org/wiki/The_Twelve_Days_of_Christmas_(song) https://www.youtube.com/watch?v=DIXqRFwtjKQ
277.23:2	the pipers done.	{Tom, Tom, the Piper's Son}	FW 176, 277, 371, 385	http://en.wikipedia.org/wiki/Tom,_Tom,_the_Piper's_Son https://www.youtube.com/watch?v=27gT8eAVuyE
	FW 278			
278.18:1	When men want ... raze a leader.	{One Man Went to Mow a Meadow}	FW 278	http://bussongs.com/songs/one-man-went-to-mow.php https://www.youtube.com/watch?v=qfxOwZU6ecY
278.20:1	Rockaby, babel, flatten a wall.	{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
	FW 279			

279.07:5	. Ah ah athlete,	{Baa, baa, black sheep}	FW 051, 133, 148, 279, 300, 301	http://en.wikipedia.org/wiki/Baa,_Baa,_Black_Sheep https://www.youtube.com/watch?v=g3xtMZvG2WI
279.F1	The good forther [. . .] Amum. Amum. And Amum again.	{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...)
279.F1	The good forther [. . .] Amum. Amum. And Amum 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 281			
281.05:2	Totty Askins.	{Tommy Atkins}	FW 125, 241, 281, 350, 436, 588	http://www.halhkmusic.com/gaietygirl/agg11.html
	FW 282			

282.F3	But where, O where, is me lickle dig done?	{Where, O Where Has My Little Dog Gone?}	FW 282	http://www.kidsongs.com/lyrics/where-oh-where-has-my-little-dog-gone.html https://www.youtube.com/watch?v=nvYtTj-AdAM
	FW 284			
284.F3		{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 285			
285.03:4	knuts in maze,	{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
285.15:1	Arthurgink's hussies and	{Humpty Dumpty}	FW 003, 007, 012, 013,	http://en.wikipedia.org/wiki/Humpty

	<i>Everguin's men.</i>		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	Dumpty https://www.youtube.com/watch?v=h1fiPIhGXYA
	FW 286			
286.15:6	. Dear hearts of my counting,	{Dear harp of my country}	FW 286	http://www.poemhunter.com/poem/dear-harp-of-my-country/ https://www.youtube.com/watch?v=TLNnA0yW_m4
	FW 287			
287.02:8	goosey's ganswer	{Goosey, Goosey Gander}	FW 287	http://en.wikipedia.org/wiki/Goosey

				Goosey Gander https://www.youtube.com/watch?v=vVbBqdmYW1g
287.05:1	royol road to Puddlin,	{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
287.25:2	: totum tute... mundo	{Tutto il mondo}	FW 287	http://en.wikipedia.org/wiki/Falstaff_(opera) https://www.youtube.com/watch?v=L9o4TuDsVGo
	FW 288			
288.01:3	a dillon a dollar,	{A Dillar, a Dollar}	FW 288, 427	http://www.grandmasnurseryrhymes.com/adillaradollar.html
288.05:8	, he, to don't say nothing	{Old Man River}	FW 288, 363, 364, 599	http://en.wikipedia.org/wiki/Ol'_Man_River https://www.youtube.com/watch?v=eh9WayN7R-s
288.10:4	thirds the charmhim giralove	{It is a charming girl I love}	FW 288, 556	http://lcweb2.loc.gov/diglib/ih/as/loc.music.sm1875.12982/default.html

	FW 289			
289.01:10	weights down upon the Swanny,	{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
289.05:6	queen's pottage post	{Pease porridge hot}	FW 289, 395	http://en.wikipedia.org/wiki/Pease_Porridge_Hot https://www.youtube.com/watch?v=DpH4I5Vye3Q
289.09:8	Derzherr, live wire, ... outa th'Empyre,	{There's Hair Like Wire Coming out of the Empire}	FW 004, 106, 169, 289, 328, 516	
289.17:5	puddywhack,	{Paddy Whack}	FW 064, 086, 289, 346, 353, 378, 596	http://www.lyrics007.com/Paddy%20Kelly%20Lyrics/Knick-Knack-Paddy-Wack%20Lyrics.html https://www.youtube.com/watch?v=raId3MOU2Es
289.28:7	, Liv's lonely daughter,	[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
	FW 290			

290.03		{Peg o' My Heart}	FW 143, 290, 577	http://en.wikipedia.org/wiki/Peg_o'_My_Heart https://www.youtube.com/watch?v=mWODupYEMDI
290.16:8	, doubling back,	{O Bay of Dublin}	FW 029, 071, 201, 266, 290, 303	
290.21:6	tubatubtub	{Rub-a-dub-dub}	FW 178, 239, 290, 351	http://en.wikipedia.org/wiki/Rub-a-dub-dub http://www.youtube.com/watch?v=x2vZ6Z_gG0E
290.22:2	, to pure where they where hornest girls,	{She Was Poor but She Was Honest}	FW 290	http://monologues.co.uk/003/Poor_But_Honest.htm https://www.youtube.com/watch?v=mKhcQmIjys
290.25:3	, come messes, come mams,	{Come, lasses and lads}	FW 130, 272, 290, 341	http://www.folk-lyrics.co.uk/Lyrics/ComeLassesAndLads https://www.youtube.com/watch?v=2j-Ai4pQ4f0
290.F3	Rawrogerum	{Old Roger is dead and gone to his grave}	FW 240, 290	http://www.traditionalmusic.co.uk/traditional-games-2/traditional-games-2%20-%200120.htm#_UYJyTbXlvQo https://www.youtube.com/watch?v=k_mATYSi9pGg

	FW 291			
291.01:8	Saint Yves... ives	{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
291.05:5	, given the bird, ... peartree,	{The Twelve Days of Christmas}	FW 070, 277, 291	http://en.wikipedia.org/wiki/The_Twelve_Days_of_Christmas_(song) https://www.youtube.com/watch?v=DJXqRFwtjKQ
291.09:8	ives ..., hollyboys,	{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
291.11:8	, burryripe who'll buy?,	{Cherry Ripe}	FW 162, 291, 508	http://en.wikipedia.org/wiki/Cherry_Ripe_(song) https://www.youtube.com/watch?v=TKX3JS3A9cs
291.28:2	a wrigular writher neonovene babe! —	{A right down regular royal Queen}	FW 019, 108, 291, 381, 424	https://www.youtube.com/watch?v=yey38d7HJO3E

	FW 292			
292.02:10	(it's life that's all chokered by that batch of grim rushers)	[This life is all chequered {The bunch of green rushes that grew at the brim}]	FW 292	http://www.irishmusicforever.com/this-life-is-all-checked-with-pleasures-and-woes-thomas-moore https://www.youtube.com/watch?v=3Avaz1BEksI
292.12:3	<i>più la gonna è mobile and ∴.</i>	{La donna è mobile}	FW 292, 309	http://en.wikipedia.org/wiki/La_donna_è_mobile https://www.youtube.com/watch?v=5ij8HyYMiUo
292.25:1	hark back to lark	{Hark, hark, the lark}	FW 292	http://www.bartleby.com/331/5.html http://www.youtube.com/watch?v=ed2QOejgxfY
	FW 293			
293.12:4	, 'twas one of dozedreams a darkies ding in dewood)	['Twas one of those dreams that by music are brought {The song of the woods}]	FW 293	http://www.musicanet.org/robokopp/eire/twasloft.htm https://www.youtube.com/watch?v=_vlpZbXueRQ
293.18:5	, A is for Anna like L is for	{A was an Archer}	FW 005, 019, 072, 080, 226, 228, 242, 250, 293,	http://www.mamalisa.com/?t=hes&p=1375

	liv		302, 314, 319, 404, 603	
293.F1	where the betterlies blow.	{Have you seen but a white lily grow?}	FW 203, 293	http://www.boysoloist.com/lyrics.asp?TrackID=24367&AlbumID=4533&ArtistID=2479 https://www.youtube.com/watch?v=Nooa0wnlrYQ
	FW 294			
294.25:4	!) By his magmasine fall. Lumps, lavas and all.	{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=h1fiPIhGXYA

294.25:4	!) By his magmasine fall. Lumps, lavas and all.	{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
294.28:6	our callback mother	{Coal Black Mammie}	FW 194, 294	https://www.youtube.com/watch?v=xxH-Sp8thxY
	FW 295			
295.03:3	night of thoughtsendyures and a day.	{The Night Has a Thousand Eyes}	FW 295	http://www.bartleby.com/246/979.html
295.05:8	lil murrerof myhind,	{Little Mother of Mine}	FW 295	https://www.youtube.com/watch?v=BDfj0VUiVEU
295.05:8	lil murrerof myhind,	{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
295.12:5	comeallyoum	{Cummilium}	FW 088, 295, 624	
295.12:5	comeallyoum	{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
295.12:5	comeallyoum saunds.	{Come unto these yellow sands}	FW 295	http://www.bachlund.org/Come_unto_these_yellow_sands.htm https://www.youtube.com/watch?v=U9aPKyyJDvI
295.13:3	I dromed I was in Dairy	{I dreamt I was in Derry}	FW 295	
295.32:2	in their suite poi and poi,	{In the Sweet Bye and Bye}	FW 161, 295	http://en.wikipedia.org/wiki/In_the_Sweet_Bye-and-By https://www.youtube.com/watch?v=u5AcjxFFkCE
295.F2	twinkletinkle	{Twinkle, twinkle, little star}	FW 295, 460	http://en.wikipedia.org/wiki/Twinkle_Twinkle_Little_Star https://www.youtube.com/watch?v=03alr9k5tjU
	FW 296			
296.13:7	. Are you right there, Michael, ... it suits me mikey fine.	{Are Ye Right There, Michael, Are Ye Right?}	FW 066, 296, 378	http://en.wikipedia.org/wiki/Are_You_Right_There_Michael https://www.youtube.com/watch?v=7w7eH6luL50
296.21		{Humpty Dumpty}	FW 003, 007, 012, 013,	http://en.wikipedia.org/wiki/Humpty_Dumpty

			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	https://www.youtube.com/watch?v=h1fiPIhGXYA
	FW 297			
297.04:6	! Fin for fun!	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
297.16:4	! And this is what you'll say.	{So go to him and say to him}	FW 297	http://en.wikipedia.org/wiki/Patience_(opera) https://www.youtube.com/watch?v=B-w7CE5I7Rk
297.18:1	(for addn't we to gayatsee with Puhl the Punkah's bell?)	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil the Fluther%27s Ball http://www.youtube.com/watch?v=_x_50hB3lCM
297.21:6	(your sow to the duble)	{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

297.24:5	, fiho miho,	{Di Provenza il mar}	FW 297	http://en.wikipedia.org/wiki/La_travietta https://www.youtube.com/watch?v=dSoP6agrRy4
297.28:6	the lass that lured 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 300			
300.09.R	SICK US A SOCK	{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
300.11:9	sweet me ah err eye ear marie	{Sweet Marie}	FW 300	http://ingeb.org/songs/sweetmar.html https://www.youtube.com/watch?v=F06IElvdzGw
	FW 301			

301.06:3	blaablaabblack sheep.	{Baa, baa, black sheep}	FW 051, 133, 148, 279, 300, 301	http://en.wikipedia.org/wiki/Baa,_Baa,_Black_Sheep https://www.youtube.com/watch?v=g3xtMZvG2WI
301.16:2	trieste, ah trieste ate I my liver!	{Triste, triste, était mon âme}	FW 301	(Verlaine: https://www.youtube.com/watch?v=JednOHRZMdY)
301.16:9	! <i>Se non é vero son trovatore.</i>	{Il Trovatore}	FW 301, 341, 366	http://en.wikipedia.org/wiki/Il_trovatore https://www.youtube.com/watch?v=rMs3Yrp4W0w
301.19:4	purate out of pensionee	{The Pirates of Penzance}	FW 301	https://en.wikipedia.org/wiki/The_Pirates_of_Penzance https://www.youtube.com/watch?v=iAc5Z89SjH8
	FW 302			
302.13:9	Skibbering's	{Old Skibbereen}	FW 210, 302, 315	http://en.wikipedia.org/wiki/Skibbereen_(song) http://www.youtube.com/watch?v=DP8PB3viZck
302.21:10	. Ohr for oral,	{A was an Archer}	FW 005, 019, 072, 080, 226, 228, 242, 250, 293,	http://www.mamalisa.com/?t=hes&p=1375

			302, 314, 319, 404, 603	
	FW 303			
303.07:7	Doubblinnbbayyates.	{O Bay of Dublin}	FW 029, 071, 201, 266, 290, 303	
303.12		{Danny Boy}	FW 051, 303	http://en.wikipedia.org/wiki/Danny_Boy https://www.youtube.com/watch?v=mzL-eGDYIJA
	FW 304			
304.03:1	Formalisa. Loves deathhow simple!	{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
304.12:1	bugaboo	{Aboard the Bugaboo}	FW 304, 372	http://www.traditionalmusic.co.uk/songster/05-the-bugaboo.htm#.UYPBgrXlvQo
304.30:6	, singing glory allaloserem,	{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 305			
305.08.R	THIGH-THIGHT-TICKELLY-THIGH	{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_plvIV58
305.15.R	LUG IN A LAW	[No, not more welcome the fairy numbers {Luggelaw}]	FW 203, 305, 553	http://www.litscape.com/author/Thomas_Moore/No_Not_More_Welcome_The_Fairy_Numbers.html
305.28:5	. Ovocation of maiding 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
305.29:3	. For auld lang salvy steyne.	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg

	FW 306			
306.10:2	? Steady... steady	{Hearts of Oak}	FW 306, 448, 545, 577	http://en.wikipedia.org/wiki/Heart_of_Oak http://www.youtube.com/watch?v=4NXFCDgyanA



11. FW Episode Eleven (74 pages, from 309 to 382)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 309			
309.19:4	Bellini-Tosti [. . .] skybuddies	{Good-bye, Summer}	FW 073, 309, 453, 455	
309.21:6	woman formed mobile	{La donna è mobile}	FW 292, 309	http://en.wikipedia.org/wiki/La_donna_è_mobile https://www.youtube.com/watch?v=5ij8HyYMiUo
309.22:5	bawling the howle hamshack	{Ballin' the Jack}	FW 309	http://en.wikipedia.org/wiki/Ballin'_the_Jack http://www.youtube.com/watch?v=hZaVIBiGEic
309.24:6	allirish earths and ohmes.	{Old Ireland's Hearts and	FW 309-310	http://www.traditionalmusic.co.uk/songster/38-old-irelands-hearts-and-

		Hands}		hands.htm#.UXJoYrXlvQo
	FW 310			
310.19:7	buckling, hummer, enville and cstorrap	{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
310.23:6	the mummery of whose deed	{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
	FW 311			
311.02:10	a sink her sailer	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker,_Tailor
311.06:4	lives thor a toyler in the tawn	{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

311.17:3	Our svalves are svalves aroon!	{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 312			
312.01:5	come bag to Moy Eireann!	{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
312.11:12	holey bucket	{Bucket Got a Hole in It}	FW 312	http://www.songmeanings.net/songs/view/3530822107858740054/ http://www.youtube.com/watch?v=d9aYB2Waa8o
312.12:2	dinned he rain!	{O, Didn't It Rain!}	FW 312, 320	http://www.songmeanings.net/songs/view/3530822107859070128/ http://www.youtube.com/watch?v=wWpJgrLG4IU
312.13:8	quick piddysnip that wee	[Quick! we have but a second	FW 312	http://www.musicanet.org/robokopp/eire/quickweh.htm

	halfbit a second	{Paddy Snap}}		http://www.youtube.com/watch?v=IxGc9To_EkQ
312.30:6	in his shaunty irish	{The Irish Jaunting Car}	FW 042, 053, 055, 059, 210, 312	http://en.wikipedia.org/wiki/Jaunting_car https://www.youtube.com/watch?v=n_mQrjI4E4E
	FW 313			
313.05:6	Godeown moseys	{Go Down, Moses}	FW 313	http://en.wikipedia.org/wiki/Go_Down_Moses http://www.loc.gov/jukebox/recordings/detail/id/9842/
313.30:8	fight great finnence! brayvoh, little bratton!	{Fight the Good Fight}	FW 313	http://www.sing365.com/music/lyric.nsf/Fight-the-Good-Fight-lyrics-Triumph/2C97C23127AF570848256DC9003039C4
	FW 314			
314.12:1	Rutsch is for rutterman ramping his roe	{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

314.18:14	Hillary rillary gibbous grist to our millery	{One, two, buckle my shoe }	FW 314	http://en.wikipedia.org/wiki/One, Tw o, Buckle My Shoe http://www.youtube.com/watch?v=d2 P5bVpLO50
314.18:14	Hillary rillary gibbous grist to our millery	{Hickory, Dickory, Dock}	FW 261, 314, 378	http://en.wikipedia.org/wiki/Hickory Dickory Dock https://www.youtube.com/watch?v=5y nIXFCNjil
314.18:14	Hillary rillary gibbous grist to our millery	{Hilary, dilary}	FW 314	
314.24:13	ringround	{Ring a-ring o' Roses}	FW 006, 065, 147, 201, 215, 225, 239, 245, 246, 314, 330, 448, 453, 459, 462, 494, 510, 552, 614	http://en.wikipedia.org/wiki/Ring_a_R ing_o'_Roses http://www.youtube.com/watch?v=6e6 67TEbztc
314.31:8	when the youthel of his yorn shook the bouchal in his bed	{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_Pee l_(hunterman)#Lyrics_of_D.27ye_ken_Joh n_Peel http://www.youtube.com/watch?v=xtl 5L_jfe4k
	FW 315			

315.02:2	Diddled he daddle a drop of the cradler	{Diddle me doddle, I'm fond of me bottle}	FW 315	
315.02:11	delight mebold laddy was stetched	{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
315.03:10	or ere the cry of their tongues would be uptied dead	{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=xt15L_jfe4k
315.12:2	back to Moyle herring	{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
315.14:1	skibber [. . .] in	{Old Skibbereen}	FW 210, 302, 315	http://en.wikipedia.org/wiki/Skibbereen_(song) http://www.youtube.com/watch?v=DP8PB3viZck
315.15:7	at tickle to tackle	{A-tisket, a-tasket}	FW 315	http://en.wikipedia.org/wiki/A-Tisket,_A-Tasket http://www.youtube.com/watch?v=XUYpUogn91U
315.22:5	nogeysokay	{Hokey Pokey}	FW 071, 078, 234, 254,	http://en.wikipedia.org/wiki/Hokey_cockey

			256, 315, 368, 542, 558	https://www.youtube.com/watch?v=okEBfQk6SXI
315.22:5	nogeysokey	{The King of the Cannibal Isles}	FW 078, 254, 315, 600	https://www.youtube.com/watch?v=ErFuLu_YS88
315.23:10	the snarsty weg for Publin	{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
315.26:4	wagger with its tag tucked.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
315.26:4	wagger with its tag tucked.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
315.34:1	Skibbereen	{Old Skibbereen}	FW 210, 302, 315	http://en.wikipedia.org/wiki/Skibbereen_(song) http://www.youtube.com/watch?v=DP8PB3viZck
315.34:1	Skibbereen has common in	{Sumer is icumen in}	FW 315	http://en.wikipedia.org/wiki/Sumer_Is_Icumen_In http://www.youtube.com/watch?v=Z

				WWEHAswpFI
	FW 316			
316.02:1	That with some our prowed invisors	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
316.16,18	he had gone dump in the doomering this tide [. . .] down to the button of his seat	{Down Went McGinty}	FW 085, 231, 316, 366	https://www.youtube.com/watch?v=lzomNUuP82U
316.21:5	Howoft had the ballshee tried! [. . .] eeriebleak mead	[How oft has the Banshee cried {The dear black maid}]	FW 316, 468	http://www.libraryireland.com/Irish-Melodies/How-oft-has-the-banshee-cried-1.php
316.23:6	turkeys [. . .] his bum end	{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
316.32:8	one old faulker from the hame folk	{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

316.35:1	shoots ogos shootsle him or what's that slob	[Where is the slave so lowly? {Sios agus Sios Liom}]	FW 190, 209, 250, 316, 457	http://www.musicanet.org/robokopp/eire/ohwheres.htm
	FW 317			
317.07:3	sealer's solder into tankar's tolder	{Rich man, poor man, beggar man, thief}	FW 057, 079, 132, 144, 202, 311, 317	http://en.wikipedia.org/wiki/Tinker_Tailor
317.13:13	One fishball with fixings!	[One Meat Ball { The Lone Fish Ball}]	FW 072, 317	http://en.wikipedia.org/wiki/George_Martin_Lane http://www.youtube.com/watch?v=li0qPwn4U8Y
317.14:4	For a dan of a ven of a fin of a son of a gun of a gombolier.	[Son of a Gombolier {I'm a Rambling Wreck}]	FW 229, 317, 323, 355	http://sniff.numachi.com/pages/tiSONGAMB;ttSONGAMB.html http://www.youtube.com/watch?v=Qw1dznt-RrU
317.30:5	big bailey bill	{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
317.35:6	do you kend yon peak with its coast so green?	{Do Ye Ken John Pell?}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324,	http://en.wikipedia.org/wiki/John_Peel_(huntsman)#Lyrics_of_D.27ye_ken_John_Peel

			329, 333, 334, 339, 461, 485	http://www.youtube.com/watch?v=xt15L_jfe4k
	FW 318			
318.10:6	Jilt the spin of a curl and jolt the breadth of a buoy	{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
318.13:10	While this glowworld's lump is gloaming off	{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
318.13:10	While this glowworld's lump is gloaming off	{In the Gloaming}	FW 147, 158, 226, 232, 318	http://www.elyrics.net/read/s/story-lyrics/in-the-gloaming-lyrics.html https://www.youtube.com/watch?v=v4hkE4iUrvk
318.16:11	Tham the Thatcher's palm	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=x_50hB3lCM
318.17:3	O wanderness be	{Das Wandern ist des	FW 318	http://de.wikipedia.org/wiki/Das_Wandern_ist_des_M%C3%BCllers_Lust

	wondernest and now!	Müllers Lust}		http://www.youtube.com/watch?v=19SN7FumlGY
318.28:4	Join Anderson and Co.	{John Anderson, My Jo}	FW 095, 105, 215, 318, 413	http://www.robertburns.org/works/268.shtml https://www.youtube.com/watch?v=vLuKGirqgls
	FW 319			
319.01:5	Hillyhollow, valleylow! With the sounds and the scents in the 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_(hunterman)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xtl5L_jfe4k
319.08:8	Time is for talerman tasting his tap.	{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
319.13:4	to the tickle of his tube and the twobble of his fable, 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
319.29:5	murhersson goat	{McPherson's Goat}	FW 319	

	FW 320			
320.19:1	How he hised his bungle oar his shourter and cut the pinter off his pourer and lay off for Fellagulphia in the farning.	{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
320.21:1	dhruimadhreamdhrue	{Drimmen Down Deelish}	FW 198, 320	
320.24:5	Come back to May Aileen.	{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
320.30:9	didn't he drain	{O, Didn't It Rain!}	FW 312, 320	http://www.songmeanings.net/songs/view/3530822107859070128/ http://www.youtube.com/watch?v=wPjgrLG4IU
	FW 321			

321.14:10	Noeman's Woe.	[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
321.15:4	With winkles whelks and cocklesent jelks.	{Mary, Mary, quite contrary}	FW 020, 204, 247, 272, 321	http://en.wikipedia.org/wiki/Mary,_Mary,_Quite_Contrary https://www.youtube.com/watch?v=u74Z_bLSV7w
321.17:1	And old lotts have fun at Flammagen's Ball.	{Lannigan's ball}	FW 004, 005, 006, 015, 024, 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 FW 006, 321, 354, 377	http://en.wikipedia.org/wiki/Lanigan's_Ball https://www.youtube.com/watch?v=Gfwjp3GfEGM
321.17:9	Till Irinwakes from Slumber Deep.	{The West's Awake}	FW 064, 321, 383, 424, 449, 469, 473, 496	http://celtic-lyrics.com/lyrics/114.html https://www.youtube.com/watch?v=vJfYKwGmRCw
321.25:13	pattedyr but digit here	{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
321.29:3	Your sows tin the topple, dodgers , trink me dregs!	{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
	FW 322			
322.14:2	With his coate so graye. And his pounds that he pawned from the burning.	{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_(hunterman)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xt15L_jfe4k
	FW 323			

323.07:4	belly jonah hunting the polly joans	{Jonah and the Whale}	FW 228, 245, 323, 434, 463, 536	http://christianity.about.com/od/biblestories/summaries/a/Jonah-And-The-Whale.htm http://kids-songs.tv/who_did_swallow_jonah https://www.youtube.com/watch?v=FVFMMUF441Q
323.09:9	Donnerbruch fire	{Donnybrook Fair}	FW 323, 499, 537, 563	http://en.wikipedia.org/wiki/Donnybrook_Fair https://www.youtube.com/watch?v=b73AMrLBEJA
323.10:1	Reefer was a wechman	{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
323.23:3	that hell of a hull of a hill of a camelump bakk.	{Son of a Gombolier}	FW 229, 317, 323, 355	http://sniff.numachi.com/pages/tiSONGAMB;ttSONGAMB.html http://www.youtube.com/watch?v=Ow1dznt-RrU
323.23:3	that hell of a hull of a hill of a camelump bakk.	{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

323.25:8	that horn of a lunghallon	{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=xt15L_jfe4k
323.30:7	that bunch of palers on their round, timemarching and petrolling how	{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
323.30:10	palers [. . .] time marching	{If You Want to Know the Time, Ask a Policeman}	FW 323	http://www.traditionalmusic.co.uk/sonoster/pdf/25-ask-a-policeman-song-lyrics.pdf
323.33:14	O, the wolf he's on the walk, sees his sham cram bokk!	{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
323.35:6	the steerage way for stabling	{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.irishmusicforever.com/rocky-road-to-dublin/lyrics-and-chords https://www.youtube.com/watch?v=jxBKgOyMzSc
	FW 324			

324.01:11	the filibustered, the fully bellied. With the old sit in his shoulders	{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
324.09:4	ye seal that lubs you lasers	{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
324.15:9	Our set, our set's allohn	{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...)
324.18:2	wodhalooing	{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_(hunterman)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xtl5L_jfe4k
324.19:1	good and truesirs.	{The Croppy Boy}	FW 103, 229, 516	http://en.wikipedia.org/wiki/The_Croppy_Boy http://www.youtube.com/watch?v=Q

				Mx1IXgUKc
324.19:1	good and truesirs.	{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
324.20:9	one love, one fear.	{One Life, One Love}	FW 063, 324	
324.22:1	Finucane-Lee, Finucane-Law.	{Funiculi, Funicula}	FW 324	http://en.wikipedia.org/wiki/Funicul%C3%AC_Funicul%C3%A0 https://www.youtube.com/watch?v=G_YwafK4HttY
324.25:1	Wind from the nordth.	{Winds That Blow from the South}	FW 324	
	FW 325			
325.07:13	On drums of bliss.	{On Wings of Song}	FW 325	http://en.wikipedia.org/wiki/On_Wings_of_Song_(poem_and_song) https://www.youtube.com/watch?v=UnIje_MImfY
	FW 326			

326.04:4	A Trinity judge will crux your broom.	{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
326.14:5	from which our this pledge is given, Terra truly ternatrine	[From this hour the pledge is given {Renardine}]	FW 326	http://www.musicanet.org/robokopp/eire/fromthis.htm
326.28:2	comesend round that wine [. . .] we brought your summer with us	[Come, send round the wine {We brought the summer with us}]	FW 326	http://www.litscape.com/author/ThomasMoore/ComeSendRoundTheWine.html http://ingeb.org/songs/thugamar.html
	FW 327			
327.05:12	surge seas sombren.	{Black-eyed Susan}	FW 215, 327	http://en.wikipedia.org/wiki/Black-eyed_Susan
327.12:4	little Anny Roners	{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
327.17:5	making every Dinny dingle after her down the Dargul dale	{The Dargle Run Dry}	FW 327, 460	

327.23:2	the flyend of a touchman	{The Flying Dutchman}	FW 327	http://en.wikipedia.org/wiki/The_Flying_Dutchman_(opera) https://www.youtube.com/watch?v=oDOZ9Fm2WXU
327.27:6	and he took her to be a rover, O	{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
327.29:13	bleakeyed seusan	{Black-eyed Susan}	FW 215, 327	http://en.wikipedia.org/wiki/Black-eyed_Susan
327.30:10	Norgeyborgey	{Georgie Porgie}	FW 037, 179, 279, 327, 375	http://en.wikipedia.org/wiki/Georgie_Porgie https://www.youtube.com/watch?v=fHPBr6-sTO8
	FW 328			
328.02:4	Brian O'Luinn	{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
328.03:4	wattling way for cubblin.	{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
328.03:9	be my fairy fay	{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
328.05:2	wiry eyes and winky hair	{There's Hair Like Fire Coming out of the Empire}	FW 004, 106, 169, 289, 328, 516	
328.11:5	the clonk in his stumble strikes warn	{Father, Dear father, Come Home with Me Now}	FW 328	http://ingeb.org/songs/fatherde.html https://www.youtube.com/watch?v=Xl0AiuiqP-E
328.16:9	Elding, my elding! and Lif, my lif!	{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
328.18:4	at that meet hour of night [. . .] mallymedears'	[At the mid hour of night {Molly, my dear}]	FW 328, 519	http://www.sfcmhhistory.com/Spitzer/History_203/notes/Note_Moore_Mid-hour.htm https://www.youtube.com/watch?v=ftniN-3RHrA
328.21:7	sweetheart emmas	{Sweetheart May}	FW 328	http://digital.nls.uk/broadsides/broadsides.cfm/id/14999 http://www.myspace.com/danwquinn/music/songs/sweetheart-may-52610383

328.22:11	while taylight is yet slipping under their pillow (ill omens on Kitty Cole if she's spilling laddy's measure!)	[When daylight was yet sleeping under the billow {Ill omens} {Kitty of Coleraine or Paddy's Resource}]	FW 328	http://www.musicanet.org/robokopp/eire/whendayl.htm https://www.youtube.com/watch?v=7jqnWTQFVyU
328.23:11	Kitty Cole [. . .] measure!	{Kitty of Coleraine}	FW 210, 328	https://www.youtube.com/watch?v=7jqnWTQFVyU
328.25:6	Heri the Concorant Erho	{See, the Conquering Hero Comes}	FW 328	http://www.alfred.com/Products/See-the-Conquering-Hero-Comes--00-36680.aspx https://www.youtube.com/watch?v=V3lgb6Stqs
328.26:8	I'll Bell the Welled	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
328.29:4	tha lassy! tha lassy!	{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-Wlci_M
328.29:10	buoy the hoop within us springing [. . .] our fiery	[By the hope within us springing {The Fairy Queen}]	FW 328	http://www.musicanet.org/robokopp/eire/bythhope.htm

	quean			
	FW 329			
329.01:2	Yinko Jinko Randy	{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
329.21:3	What battle of bragues on Sandgate	{Weel May the Keel Row}	FW 064, 095, 329, 427	http://en.wikipedia.org/wiki/The_Keel_Row https://www.youtube.com/watch?v=kV5JbDJXwyM
329.21:9	where met the bobby mobbed his bibby mabbing through the ryce.	{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
329.27:5	with a leaf of bronze on his cloak so grey	{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=xt15L_ife4k
	FW 330			

330.01:9	Hadn't we heaven's lamps [. . .] trick of her trade	{As I was going to St. Ives}	FW 012, 102, 147, 215, 252, 291, 330, 390, 523, 552, 614	http://en.wikipedia.org/wiki/As_I_was_going_to_St_Ives https://www.youtube.com/watch?v=M_Lb2KDAITII
330.04:5	a tease for Ned, nook's nestle for Fred and a peep at me mow for Peel Pol.	{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
330.08:1	to cannons' roar and rifles peal vill shantey soloweys sand!	{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=Qf_gnVMFtd7E
330.08:9	soloweys sang!	{Solveig's Song}	FW 330	
330.18:7	when the Cap and Miss Coolie were roped.	{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
330.21:1	With her banbax hoist from holder [. . .] Norening.	{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

330.25:3	Where they pulled down the kuddle and they made fray.	{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=G7T4tJzuZk
330.28:1	He goat a berth . And she cot a manege. And wohl's gorse mundom ganna wedst.	{All God's Chillun Got Wings}	FW 330, 334, 339	http://www.negrospirituall.com/news-song/all_god_s_chillun_got_wings.htm http://www.youtube.com/watch?v=zEtMhIB9oIg
330.30:1	Knock knock [. . .] Knock knock.	{Knock Knock}	FW 330	
	FW 331			
331.05:7	windtreetop	{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
331.35:12	the wild main from Borneholm has jest come to crown.	{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=w

				pvC7U42rlo
	FW 332			
332.02:7	he put off the ketyl and they made three (for fie!)	{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
332.02:7	he put off the ketyl and they made three (for fie!)	{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
332.05:3	where Pappappappar	{When Papa Papered the Parlor}	FW 170, 332	http://en.wikipedia.org/wiki/When_Father_Papered_the_Parlour https://www.youtube.com/watch?v=OrfMe0QENPw
332.06:1	whackfalltherdebblen	{Finnegan's Wake}	FW 004, 005, 006, 015, 024, 034, 074, 089, 093, 105, 143, 176, 221, 240, 258, 276, 297, 313-314, 317, 321, 332, 337, 347, 351, 357, 358, 375, 379, 415, 453, 496-497, 499,	https://www.youtube.com/watch?v=q6CHq9mXkI8

			503, 506, 511, 519, 531, 537, 576, 580, 594, 607, 617, 621, 621, 628	
332.06:1	whackfalltherdebblen	{Whack Fol the Diddle}	FW 042, 332, 360	http://www.kinglaoghaire.com/site/lyrics/song_446.html https://www.youtube.com/watch?v=mYFXH2YmE
332.18:3	O gué, O gué!	{O gai, O gai, O gai}	FW 332, 360	
332.35:2	booths, booths, booths, booths.	{Boots}	FW 332, 599	
	FW 333			
333.09:5	way boy wally	{My Boy Willie}	FW 333	http://ingeb.org/songs/itwaeaea.html https://www.youtube.com/watch?v=yQD1i0Pb57s
333.09:5	way boy wally	{Waly}	FW 333	http://www.sing365.com/music/lyric.nsf/O-Waly-Waly-lyrics-Sarah-Brightman/8B7CE02F9079C83248256961000FC55A https://www.youtube.com/watch?v=eUWA8njjrMQ

333.28:10	now the sowns of his loins were awinking and waking	{Who killed Cock Robin}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588}	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
333.28:10	now the sowns of his loins were awinking and waking	{Do Ye Ken John Peel}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324, 329, 333, 334, 339, 461, 485	https://www.youtube.com/watch?v=LxUIWmuJARg
333.30:2	hush lillabilla lullaby	{My Curly-headed Baby}	FW 333	https://www.youtube.com/watch?v=nFRhEvcGgrs
	FW 334			
334.02:6	'twas her hour [. . .] Panny Kostello	[Fly no just yet, 'tis just the hour {Planxty Kelly}]	FW 020, 334	http://www.musicanet.org/robokopp/eire/flynotye.htm https://www.youtube.com/watch?v=3N4UZhpMU1Y
334.20:1	O rum it is the chomicalet thing how it pickles up the punchey and the jude.	{The Barley Corn}	FW 269, 270, 334, 589	http://en.wikipedia.org/wiki/John_Barleycorn https://www.youtube.com/watch?v=_NNgLqz89Z8
334.20:1	O rum it is the chomicalet	{The Sprig of Thyme}	FW 161, 269, 334	http://mainlynorfolk.info/joseph.taylor/songs/sprigofthyme.html

	thing how it pickles up the punchey and the jude.			https://www.youtube.com/watch?v=R_PftoCiTc24
334.22:13	He banged the scoop and she bagged the sugar while the whole pub' pobbel done a stare.	{All God's Chillun Got Wings}	FW 330, 334, 339	http://www.negrospirituall.com/news-song/all_god_s_chillun_got_wings.htm http://www.youtube.com/watch?v=zEtMhIB9oIg
334.24:6	On the mizzatint wall. [. . .] Showing holdmenag's asses sat by Allmeneck's men.	{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=h1fiPIhGXYA
334.32:1	Yes, we've conned thon print in its gloss so gay [. . .] at a turning.	{Do Ye Ken John Peel?}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324, 329, 333, 334, 339, 461,	http://en.wikipedia.org/wiki/John_Peel_(hunterman)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xtl

			485	5L_jfe4k
	FW 335			
335.10:12	chivvychace	{The Ballad of Chevy Chase}	FW 030, 245, 335	http://en.wikipedia.org/wiki/The_Ballad_of_Chevy_Chase http://www.contemplator.com/child/chevych.html
335.31:9	fill the flatter	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=x_50hB3lCM
335.34:10	O Mr Mathurin	{O Mister Porter, Whatever Shall I Do?}	FW 135, 222, 257, 335, 493, 560, 571	http://www.musicmiles.com/oh_mr_porter!.htm https://www.youtube.com/watch?v=e-RpyLmIn3k
	FW 336			
336.04:4	bould shoulderedboy's	{The Bowld Sojer Boy}	FW 093, 336, 380	http://mariah.stonemarche.org/livhis/bowldsojer.htm
336.09:1	Maltomeetim,	{Needles and Pins}	FW 006, 131, 210, 336	

	alltomatetam, when a tale tarries shome shunter shove on.			
336.10:3	Fore auld they wauld to pee.	{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
336.16:11	babes awondering in a wold	{Babes in the Wood}	FW 336, 504, 551, 619	https://www.youtube.com/watch?v=O9t15cBRPwI
336.20:7	Shinsin. Shinsin.	{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
336.22:5	his place is his poster, sure, they said, and we're going to mark it, sore, they said	{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
	FW 337			

337.08:10	annapal livibel prettily prattle a lude all her own.	{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
337.34:9	the bettllle of the bawll.	{Battle of the Boyne}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	https://www.youtube.com/watch?v=o1KggmYgHKY
	FW 338			
338.01:9	We've heard it sinse sung thousandtimes [...] For Ehren, boys, gobrawl!	[Ireland , Boys, Hurrah! {Deep in Canadian Wood We've Met}]	FW 287, 338	http://martindardis.com/id378.html https://www.youtube.com/watch?v=HrPU-UZdeuM
338.03:1	Germanon [...] Ehren, boys.	{Ehren on the Rhine}	FW 288, 338	http://www.traditionalmusic.co.uk/sonoster/08-ehren-on-the-rhine.htm#.UXVjCbXlvQo
338.16:10	Humme to our mounthings	{Home to our Mountains}	FW 338, 462	https://www.youtube.com/watch?v=Vj5IGD79NiM
338.18:3	with his soliday site out on his moulday side in.	{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
338.21:9	Shelltoss and welltass and	{Father O'Flynn}	FW 089, 095, 101, 183,	http://www.ireland-

	telltuss aghom!		237, 257, 265, 279, 338, 350, 408, 419, 439, 454, 512, 562	information.com/irishmusic/fatheroflyn.n.shtml https://www.youtube.com/watch?v=0g1bBvTg1bU
338.27:9	Rassamble the glowrings of Bruyant of Bref when the Mollies Makehalpence	[Remember the glories of Brian the Brave {Molly MacAlpin}]	FW 211, 338	http://www.musicanet.org/robokopp/eire/remember.htm
338.30:11	the morn hath razed out limpalove	{The moon hath razed her lamp above}	FW 040, 338, 411, 450	https://www.youtube.com/watch?v=3m6u60nOdEo
338.31:5	and the bleakfrost chilled our ravery!	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
338.32:8	Lets hear in remember the braise of. Hold!	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
338.36:4	the grain oils of Aerin	{The Fair Hills of Eire, O}	FW 338, 480	http://www.irishmusicforever.com/the-fair-hills-of-eire-o
	FW 339			
339.03:3	Like old Dolldy Icon [...] in bicon.	{O My Aged Uncle Arley}	FW 257, 339	http://www.nonsenselit.org/Lear/pw/arly.html

339.03:3	Like old Dolldy Icon [. . .] in bicon.	{Old Dolly Dinkins}	FW 339	
339.04:3	He gatovit and me gotafit and Olgoak's Cheloven gut a fudden.	{All God's Chillun Got Wings}	FW 330, 334, 339	http://www.negrospirituall.com/news-song/all_god_s_chillun_got_wings.htm http://www.youtube.com/watch?v=zEtMhIB9oIg
339.07:8	While the bucks bite his dos his hart bides the ros till the bounds of his bays bell the warning.	{Do Ye Ken John Peel?}	FW 031, 098, 314, 315, 317, 319, 322, 323, 324, 329, 333, 334, 339, 461, 485	http://en.wikipedia.org/wiki/John_Peel_(hunter)#Lyrics_of_D.27ye_ken_John_Peel http://www.youtube.com/watch?v=xtl5L_jfe4k
339.25:1	the florahs pf the follest	{Flowers of the Forest}	FW 339	http://en.wikipedia.org/wiki/Flowers_of_the_Forest https://www.youtube.com/watch?v=hqY79y-SCbA
339.26:6	Come alleyou jupes of Wymmington that graze the calves of Man!	{Come all ye}	FW 284, 295, 339, 432, 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 340			

340.02:11	With his walshbrushup	{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
340.03:2	And his boney bogye braggs.	{The Braes of Yarrow}	FW 340, 341	http://www.exclassics.com/percy/perc123.htm https://www.youtube.com/watch?v=EkSLIEjINjU
340.03:2	And his boney bogye braggs [...] where he and his trulock may ever make a game [...] lomondations	{Loch Lomond}	FW 340, 520	http://www.incallander.co.uk/bonniebanks.htm https://www.youtube.com/watch?v=eDee-mHMdwY
340.08:6	Forget not the felled! For the lomondations of Oghrem!	[Forget not the field {Lamentations of Aughrim}]	FW 340, 440	http://www.musicanet.org/robokopp/eire/forgetno.htm
340.09:8	furry glunn. Nye? Their feery pass.	{The Fairy Glen}	FW 340, 553	http://www.traditionalmusic.co.uk/songster/14-the-hat-me-father-wore.htm#UXVS97XIvQo
340.15:6	to the relix of old decency	{The Hat Me Father Wore}	FW 104, 340	http://www.traditionalmusic.co.uk/songster/14-the-hat-me-father-wore.htm#UXzn27XIvQo

				https://www.youtube.com/watch?v=KH7E5rCgS3k
340.16:2	Oh day of rath!	(Dies Irae)	FW 226-227, 340, 481	http://en.wikipedia.org/wiki/Dies_Irae https://www.youtube.com/watch?v=Dlr90NLDp-0
340.16:7	murther of mines!	{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
340.16:10	Eh, selo moy!	{O Sole Mio}	FW 340, 454	http://en.wikipedia.org/wiki/%E2%80%99O_sole_mio https://www.youtube.com/watch?v=ERD4CbBDNI0
340.23:4	samp, tramp and marchint	{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=gvaJLDAXN4
340.24:4	Guards, serf Finland, serve we all!	{God Save Ireland}	FW 340, 613	http://en.wikipedia.org/wiki/God_Save_Ireland https://www.youtube.com/watch?v=i6aJbNx7qVs
340.31:3	Guards, kittyls, and howdeddoh, pan!	{Minnie the Moocher}	FW 340, 455	http://en.wikipedia.org/wiki/Minnie_the_Moocher https://www.youtube.com/watch?v=rC

340.35:1	the Riss, the Ross, the sur of all Russers	{The Wren, the Wren, the king of all birds}	FW 044, 045, 046, 105, 256, 340, 348, 355, 363, 376, 430, 431, 504	<a href="http://www.musicanet.org/robokopp/s
cottish/thewren.htm">6JUA8cjoY <a href="http://www.musicanet.org/robokopp/s
cottish/thewren.htm">http://www.musicanet.org/robokopp/s cottish/thewren.htm <a href="https://www.youtube.com/watch?v=h
X7icoFY0U0">https://www.youtube.com/watch?v=h X7icoFY0U0
	FW 341			
341.01:2	We should say you dones the polecad.	{You Should See Me Dance the Polka}	FW 128, 341, 513	<a href="https://www.youtube.com/watch?v=T
CQQpzNhLg">https://www.youtube.com/watch?v=T CQQpzNhLg
341.04:7	the little brown jog	{Little Brown Jug}	FW 033, 153, 159, 231, 341	<a href="http://en.wikipedia.org/wiki/Little_Br
own_Jug_(song)">http://en.wikipedia.org/wiki/Little_Br own_Jug_(song) <a href="https://www.youtube.com/watch?v=Tx
mZ5sabk7U">https://www.youtube.com/watch?v=Tx mZ5sabk7U
341.05:4	whang goes the millner.	{Pop! Goes the Weasel}	FW 072, 215, 223, 341, 465, 540	<a href="http://en.wikipedia.org/wiki/Pop_Goe
s_the_Weasel">http://en.wikipedia.org/wiki/Pop_Goe s_the_Weasel <a href="https://www.youtube.com/watch?v=sf
YoNPJcN30">https://www.youtube.com/watch?v=sf YoNPJcN30
341.05:8	Buckily, buckily, blodstained boyne!	{Merrily, merrily, greet the morn}	FW 341	<a href="http://en.wikipedia.org/wiki/Merrily_
Merrily">http://en.wikipedia.org/wiki/Merrily_ Merrily <a href="https://www.youtube.com/watch?v=Ek
SLIEjINjU">https://www.youtube.com/watch?v=Ek SLIEjINjU
341.05:8	Buckily, buckily,	{The Braes of Yarrow}	340, 341	<a href="http://www.exclassics.com/percy/perc
123.htm">http://www.exclassics.com/percy/perc 123.htm

	blodstained boyne!			http://www.youtube.com/watch?v=EkSLJEjINjU
341.05:8	Buckily, buckily, blodstained boyne!	{Boyne Water}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	http://en.wikipedia.org/wiki/The_Boyne_Water https://www.youtube.com/watch?v=at7OAhJmzuE
341.07:2	Why the gigns ne lubbed beeyed me.	{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
341.09:7	Trovatarovitch!	{Il Trovatore}	FW 301, 341, 366	http://en.wikipedia.org/wiki/Il_trovatore https://www.youtube.com/watch?v=rMs3Yrp4W0w
341.10:3	with the sickle of a scygthe but the humour of a hummer, O	{Phil the Fluter's Ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball http://www.youtube.com/watch?v=_x_50hB3lCM
341.16:2	my pife for his cgar!	{A Life for the Tsar}	FW 318	http://en.wikipedia.org/wiki/A_Life_for_the_Tsar https://www.youtube.com/watch?v=yr_kHTP6PfQ
341.17:7	The mlachy way for	{The Rocky Road to Dublin}	FW 014, 064, 197, 244,	http://en.wikipedia.org/wiki/Rocky_Road_to_Dublin

	gambling.		287, 315, 323, 328, 341, 355, 514, 555, 565, 623	oad_to_Dublin http://www.youtube.com/watch?v=yvMuJ_VeX4
341.17:8	mlachy	{Let Erin remember the days of old}	FW 017, 151, 316, 338, 341, 473, 493, 563	https://www.youtube.com/watch?v=R5lCgDAqQc
341.21:6	with the paddocks dare and ditches tare while the mews was combing ground.	{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
341.33:3	A lot of lasses and lads.	{Come, lasses and lads}	FW 130, 272, 290, 341	http://www.folk-lyrics.co.uk/Lyrics/ComeLassesAndLads https://www.youtube.com/watch?v=2j-Ai4pQ4f0
	FW 342			
342.16:6	ridesiddle titelittle Pitsy Riley! Gurragrunch, gurragrunch	{Right Little, Tight Little Island}	FW 342	http://ingeb.org/songs/daddyne.html
342.16:6	ridesiddle titelittle Pitsy	[O, had we some bright little	FW 342	http://www.musicanet.org/robokopp/

	Riley! Gurragrunch, gurragrunch	island of our own {Sheela na Guira}]		eire/ohhadwes.htm
342.16:8	Pitsy Riley!	{Come Back, Paddy Reilly, to Ballyjamesduff}	FW 342, 485	https://www.youtube.com/watch?v=WGmrpMT0-yo
	FW 343			
343.04:9	camp camp camp to Saint Sepulchre's march through the armeemonds retreat with the boys all marshalled	{Tramp, Tramp, Tramp, the Boys Are Marching}	FW 078, 093, 246, 340, 343, 534	http://en.wikipedia.org/wiki/Tramp!_Tramp!_Tramp! https://www.youtube.com/watch?v=gv-aJLDAXN4
343.08:9	commeylad!	{Tommy, Lad!}	FW 343, 526	http://www.loc.gov/jukebox/recording_s/detail/id/5168/ https://www.youtube.com/watch?v=fjhC3gckDyw
343.09:3	Think some ingain think	{The Thirty-two Counties}	FW 129, 343	https://www.youtube.com/watch?v=ct6fxHitOSvk
343.21:3	Me fol the rawlawdy	{There was a young girl from Nantucket}	FW 343	http://en.wikipedia.org/wiki/There once was a man from Nantucket

	FW 344			
344.04:2	as did jolly well harm lean o'er him.	{Johhny, I Hardly Knew Ye}	FW 006, 058, 082, 107, 129, 184, 288, 344, 446, 485, 512, 550	http://en.wikipedia.org/wiki/Johnny_I_Hardly_Knew_Ye https://www.youtube.com/watch?v=wFUTHcjZGo
344.05:1	Weepon, weeponder, song of sorrowmon! [. . .] Your partridge's land!	[Weep on, weep on, your hour is past {The song of sorrow}]	FW 344	http://www.musicanet.org/robokopp/eire/weepweep.htm
344.12:1	bleyes bcome broon	{Brown Eyes, Why Are You Blue?}	FW 344, 418	https://www.youtube.com/watch?v=5vf8tkJK1pY
344.12:1	bleyes bcome broon	{Eyes of Blue, Eyes of Brown}	FW 344, 418	https://www.youtube.com/watch?v=5vf8tkJK1pY
	FW 345			
345.02:6	achaura moucreas	{Acushla Machree}	FW 093, 345	
345.04:10	waldmanns from Burnias seduced country clowns	{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=w

				pvC7U42rlo
345.10:4	sudly	{Planxty Sudley}	FW 345, 566	http://bob-blair.org/moore_irish_melodies_5.htm
345.14:3	Fearwealing of the groan!	{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
345.22:10	guidness, my good, to see	{Nearer, My God, to Thee}	FW 345	http://en.wikipedia.org/wiki/Nearer,_My_God,_to_Thee https://www.youtube.com/watch?v=rwL15nY5WPI
345.24:5	nipper dandy!	{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
345.24:7	Trink off this scup and be bladdy orafferteed!	[Drink of this cup {Paddy O'Rafferty}]	FW 345	http://www.libraryireland.com/Irish-Melodies/Drink-of-this-cup-1.php
345.30:5	Theres scares knud in this gnarld warld a fully so svend [...] boesen	{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 346			

346.08:8	never elding, still begidding	{Alexander's Feast}	FW 346, 366, 625	http://en.wikipedia.org/wiki/Alexander's_Feast_(Handel) https://www.youtube.com/watch?v=EiEi14tfacQ
346.14:11	Peadhar Piper	{Peter Piper}	FW 104, 112, 346, 616	http://en.wikipedia.org/wiki/Peter_Piper https://www.youtube.com/watch?v=6CMHrDDWado
346.15:8	bealting pots to dubrin din for old daddam dombstorm to tomb	{Clap Hands}	FW 346	http://en.wikipedia.org/wiki/The_Clap_ping_Song https://www.youtube.com/watch?v=3cL-FVHpphk
346.17:6	rise up road and hive up hill	{There were two blackbirds}	FW 346	http://www.grandmasnurseryrhymes.com/twoblackbirds.html https://www.youtube.com/watch?v=FhzyAn1gOPQ
346.18:4	pollyvoulley foncey	{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
346.22:1	piddyawhick!	{Paddy Whack}	FW 064, 086, 289, 346, 353, 378, 596	http://www.lyrics007.com/Paddy%20Kelly%20Lyrics/Knick-Knack-Paddy-Wack%20Lyrics.html https://www.youtube.com/watch?v=ra

				Id3MOU2Es
346.22:8	Ath yetheredayth noth endeth, hay?	{The Day Thou Gavest, Lord, Is Ended}	FW 257, 346, 598,	http://cyberhymnal.org/htm/d/a/daythoug.htm https://www.youtube.com/watch?v=FTeGSG50JBE
346.27:1	Shinfine, deed in the myrtle of the bog tway fainmain stod op to slog	{One Fine Day in the Middle of the Night}	FW 191, 346, 347, 556, 624	https://www.youtube.com/watch?v=Y7DTaGMUpYU
	FW 347			
347.01:4	a white horsday where the midril met the bulg	{One Fine Day in the Middle of the Night}	FW 191, 346, 347, 556, 624	https://www.youtube.com/watch?v=Y7DTaGMUpYU
347.14:7	winn again	{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	
347.15:4	plays goat, the banshee pealer	{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 348			
348.26:1	For lispas harth a burm in eye but whem it bames fire norone screeneth.	[Lesbia hath a beaming eye {Nora Creina}]	FW 093, 348, 376, 512	http://www.musicanet.org/robokopp/eire/lesbiaha.htm
348.32:3	passing the uninational truthbosh in smoothing irony	{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=JAB9Fml7YLc
348.33:8	The rib, the rib [. . .] world!	{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=hXZicoFY0U0
348.35:1	Rhoda Cockardes [. . .] Till they're kinks in their	{Ride a cock horse}	FW 040, 102, 104, 121, 348-349, 363	http://en.wikipedia.org/wiki/Ride_a_cock_horse_to_Banbury_Cross

	tringers and boils on their taws.			https://www.youtube.com/watch?v=tQt4aFacEG0
348.35:1	Rhoda Cockardes [. . .] Till they're kinks in their tringers and boils on their taws.	{I've Got Rings on My Fingers}	FW 102, 104, 348-349	http://en.wikipedia.org/wiki/I've_Got_Rings_On_My_Fingers https://www.youtube.com/watch?v=jWog0KzfWNM
	FW 349			
349.04:6	For zahur and zimmerminnes!	{Zar und Zimmermann}	FW 349	http://en.wikipedia.org/wiki/Zar_und_Zimmermann https://www.youtube.com/watch?v=ANKcZZK7rV0
349.35:1	hereis cant came back [. . .] he caudnt stail awake	{Casey Jones}	FW 231-232, 349-350, 427	https://www.youtube.com/watch?v=w8qTKyb0EcY
	FW 350			
350.21:2	With askormiles'	{Carmen}	FW 350, 360, 448	http://en.wikipedia.org/wiki/Carmen https://www.youtube.com/watch?v=v

	eskermillas.			Hnl29pnSuc
350.26:7	tomiatskyns	{Tommy Atkins}	FW 125, 241, 281, 350, 436, 588	http://www.halhkmusic.com/gaietygirl/agg11.html
350.31:5	sand us and saint us and sound as agun!	{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
350.36:10	send us victorias	{God Save the Queen}	FW 098, 240, 350-351, 498, 499	http://en.wikipedia.org/wiki/God_Save_the_Queen https://www.youtube.com/watch?v=tN9EC3Gy6Nk
	FW 351			
351.09:5	durck rosolum	{My Dark Rosaleen}	FW 093, 351, 365, 476	http://www.bartleby.com/101/664.html https://www.youtube.com/watch?v=hE04wYivfI0
351.11:2	when our woos with the wenches went wined for a song	{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

351.14:6	And we all tuned in almistips all round!	{Phil the Fluter's ball}	FW 006, 012, 043, 058, 063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://en.wikisource.org/wiki/Phil_the_Fluter%27s_Ball http://www.youtube.com/watch?v=x_50hB3lCM
351.17:6	Togatogtug.	{Rub-a-dub-dub}	FW 178, 239, 290, 351	http://en.wikipedia.org/wiki/Rub-a-dub-dub http://www.youtube.com/watch?v=x2vZ6Z_g0E
351.17:7	My droomodose days Y loved you abover all the strest.	[The dream of those days {I love you above all else}]	FW 351, 601	http://www.musicanet.org/robokopp/eire/thedream.htm
	FW 352			
352.17:1	the volkar boastsung	{The Volga Boat Song}	FW 352	http://en.wikipedia.org/wiki/The_Song_of_the_Volga_Boatmen https://www.youtube.com/watch?v=8WD0WVL-HjE
352.21:8	lolly his liking [. . .] lilly	{Lullay, My Liking}	FW 352	http://en.wikipedia.org/wiki/Lullay,_mine_liking https://www.youtube.com/watch?v=KXH7062QOBg

	FW 353			
353.14:4	Olefoh, the surd of foemoe times! Unknun!	[Oh for the sword of former times {air unknown}]	FW 353	http://www.musicanet.org/robokopp/eire/ohforthe.htm
353.17:5	puddywhuck.	{Paddy Whack}	FW 064, 086, 289, 364, 353, 378, 596	http://www.lyrics007.com/Paddy%20Kelly%20Lyrics/Knick-Knack-Paddy-Wack%20Lyrics.html https://www.youtube.com/watch?v=raId3MOU2Es
353.20:4	With my how on armer [. . .] Sparro!	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
	FW 354			
354.15:6	brawl [. . .] Lanigan [. . .] Hall	{Lannigan's Ball}	FW 006, 321, 354, 377	https://www.youtube.com/watch?v=Gfwjp3GfEGM
354.15:5	barney brawl	{Willie brewed a peck o'}	FW 003, 271, 354, 602	http://www.bbc.co.uk/arts/robertburns/works/willie_brewd_a_peck_o_maut/

		maut}		https://www.youtube.com/watch?v=MnYmEtym2hM
354.15:5	barney brawl	{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=Qf_gnVMFtdZE
	FW 355			
355.10:4	Abdul Abulbul Amir or Ivan Slavansky Slavar.	{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
355.11:6	In alldconfusalem.	{The Holy City}	FW 105, 355, 406	http://en.wikipedia.org/wiki/The_Holy_City_(song) https://www.youtube.com/watch?v=28LIXGF2d1o
355.11:6	In alldconfusalem.	{Kafoozalem}	FW 258, 355	http://www.ibiblio.org/bawdy/ballads/kafoozalem.html
355.16:9	them rollicking rogues [...] Rambling.	{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

355.16:9	them rollicking rogues [. . .] Rambling.	{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
355.19:2	arooned	{Eileen Aroon}	FW 210, 355, 620	http://www.bartleby.com/101/663.html https://www.youtube.com/watch?v=wOs0Kv7H4BA
355.19:1	Nightclothesed [. . .] thy fair bosom.	[Night closed around the conqueror's sway {After the battle thy fair bosom}]	FW 355	http://www.musicanet.org/robokopp/eire/nightclo.htm
355.25:10	sats and suns, the sat of all the suns [. . .] sats of his sun	{Son of a Gombolier}	FW 229, 317, 323, 355	http://sniff.numachi.com/pages/tiSONGAMB;ttSONGAMB.html http://www.youtube.com/watch?v=Ow1dznt-RrU
355.25:10	sats and suns, the sat of all the suns [. . .] sats of his sun	{The Wren, the Wren, the king of all birds}	FW 044, 045, 046, 105, 256, 340, 348, 355, 363, 376, 430, 431, 504	http://www.musicanet.org/robokopp/scottish/thewren.htm https://www.youtube.com/watch?v=hX7icoFY0U0
	FW 357			

357.20:4	I doot my sliding panel and I hear cawcaw	{I Lift Up My Finger and I Say Tweet Tweet}	FW 357, 358	http://archive.org/details/LeslieSarony-I-LiftUpMyFingerAndISayTweetTweet1929
357.23:5	malice for misfortune	{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
	FW 358			
358.01:3	when I ope my shylight window and I see coocoo	{I Lift Up My Finger and I Say Tweet Tweet}	FW 357, 358	https://www.youtube.com/watch?v=VGBTCrsZpRo
358.08:7	homesweetstown	{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
358.19:2	how that win a gain was in again.	{Old Michael Finnegan}	FW 117, 121, 272, 358, 580	http://en.wikipedia.org/wiki/Michael_Finnegan_(song) https://www.youtube.com/watch?v=j1qlOaxy9s
358.22:3	Qith the tou loulous and	{British Grenadiers}	FW 091, 358	http://en.wikipedia.org/wiki/The_British_Grenadiers

	the gryffygyffygyffs			https://www.youtube.com/watch?v=XsW4FoRzhQw
358.23:4	the Wildemanns	{The Wild Man from Borneo Has Just Come to Town}	FW 130, 131, 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
	FW 359			
359.19:4	singaloo sweecheeriode	{Swing Low, Sweet Chariot}	FW 100, 279, 359	http://en.wikipedia.org/wiki/Swing_Low,_Sweet_Chariot https://www.youtube.com/watch?v=G5b273c9tm4
359.19:6	sock him up, the oldcant rogue.	{Knocked'em in the Old Kent Road}	FW 359, 584	http://monologues.co.uk/musicall/Songs-K/Knocked-Em-Kent-Road.htm https://www.youtube.com/watch?v=75HL7rGQpVQ
359.28:4	Lhirondella , jaunty lhirondella!	{Alouette}	FW 359, 450	https://www.youtube.com/watch?v=LhFw_cWg9U
	FW 360			

360.02:6	Twittwin twosingwoolow.	{Titwillow}	FW 360	http://www.guntheranderson.com/v/data/titwillo.htm https://www.youtube.com/watch?v=AoAmmiTzliI
360.05:5	full theorbe, now dulcifair	{Fill the bumper fair}	FW 360, 607	http://www.kellscraft.com/Fillbumper.html
360.08:8	wheckfoolthenairyans	{Whack Fol the Diddle}	FW 042, 332, 360	http://www.kinglaoghaire.com/site/lyrics/song_446.html https://www.youtube.com/watch?v=mGYYFXH2YmE
360.12:6	night's sweetmozheart	{Goodnight, Sweetheart}	FW 360	https://www.youtube.com/watch?v=TY1hcHnUrg
360.12:5	nocturnefield, night's sweetmozheart, their Carmen Sylvae, my quest, my queen.	{Queen of the Night's aria in Mozart's <i>The Magic Flute</i> }	FW 360	http://en.wikipedia.org/wiki/The_Magic_Flute https://www.youtube.com/watch?v=OP9SX7V14Z4
360.13:1	Carmen Sylvae	{Care selve}	FW 360	http://artsongcentral.com/2008/handel-care-selve/ http://www.youtube.com/watch?v=e7wu0j2Ok0A
360.13:3	my quest, my queen.	{Questa o quella}	FW 061, 183, 360, 419	http://www.aria-database.com/translations/rig02_questo.txt

				https://www.youtube.com/watch?v=VQRRopSru8E
360.13:3	my quest, my queen.	{My Queen}	FW 360	
360.13:5	my queen. Lou must wail to cool me airly! Coil me curly, warble dear!	{Call Me Early, Mother Dear}	FW 060, 208, 360	http://www.oocities.org/unclesamsfarm/songs/mayqueen.htm
360.23:1	Bulbul, bulbulone!	{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
360.24:3	youd remesmer.	{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
360.26:10	O gui, O gui!	{O gai, O gai, O gai}	FW 332, 360	
360.28:5	I soared form the peach and Missmolly showed hear pear.	[I saw from the beach, when the morning was shining {Miss Molly}]	FW 148, 168, 360	http://www.litscape.com/author/Thomas_Moore/I_Saw_From_The_Beach.html https://www.youtube.com/watch?v=d05K1d4ncuk https://www.youtube.com/watch?v=kfBdHfg1Gpg
360.29:9	Whet the bee as to	[What the bee is to the	FW 360	http://www3.cpd.org/wiki/index.php/What_the_bee_is_to_the_flow'ret_(Char

	deflowret greendy grassies yellowhorse.	flow'ret {The Yellow Horse}}		les_Villiers_Stanford)
360.33:3	Dingoldell!	{Ding Dong Bell}	FW 360, 361, 588	http://en.wikipedia.org/wiki/Ding_Dong_Bell https://www.youtube.com/watch?v=qjmxqpVnjFU
	FW 361			
361.10:1	Naytellmeknot tennis! Taunt me treattening!	[Nay, tell me not, dear, that the goblet drowns {Dennis, don't be threatening}]	FW 248, 361	http://www.musicanet.org/robokopp/eire/naytellm.htm
361.11:3	Ingean mingen has to hear.	{Engine, Engine, Number Five}	FW 361	
361.14:6	Wing wong welly [. . .] pullet out?	{Ding Dong Bell}	FW 360, 361, 588	http://en.wikipedia.org/wiki/Ding_Dong_Bell https://www.youtube.com/watch?v=qjmxqpVnjFU
361.15:10	Call Kitty Kelly! Kissykitty Killykelly!	{Pretty Kitty Kelly}	FW 361	http://lyricsplayground.com/alpha/songs/p/prettykittykelly.shtml https://www.youtube.com/watch?v=IgEzSvnbO4s

361.18:1	Here all the leaves [. . .] alaughing	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
361.25:5	bester of the boyne!	{Battle of the Boyne}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	https://www.youtube.com/watch?v=o1KggmYgHKY
	FW 362			
362.18:3	mould the bould she sould to hould the wine that wakes the barley	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
362.18:3	mould the bould she sould to hould the wine that wakes the barley	{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=k7DiNTzzIzg
362.18:3	mould the bould she sould to hould the wine that wakes the barley	{Elsie Marley}	FW 362, 365	http://www.joe-offer.com/folkinfo/songs/75.html https://www.youtube.com/watch?v=vtelqg5c4o

362.22:4	Like the bright lamps, Thamamahalla	[Like the bright lamp, that shone in Kildare's holy fane {Thamma Halla}]	FW 362	http://www.musicanet.org/robokopp/eire/liketheb.htm
	FW 363			
363.02:11	hitch a cock eye	{Ride a cock horse}	FW 040, 102, 104, 121, 348-349, 363	http://en.wikipedia.org/wiki/Ride_a_cock_horse_to_Banbury_Cross https://www.youtube.com/watch?v=tQt4aFacEG0
363.05:3	the rann, the rann, that keen of old bards	{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
363.08:9	Almayne Rogers [. . .] Heat waves rasing [. . .] Howlong!	{Old Man River}	FW 288, 363, 364, 599	http://en.wikipedia.org/wiki/Ol'_Man_River https://www.youtube.com/watch?v=eh9WayN7R-s
363.12:1	You know that tom? [. . .] Soothinly low.	{Certainly, Lord!}	FW 232, 363	http://www.allgospellyrics.com/?sec=listing&lyricid=12002 https://www.youtube.com/watch?v=gBfBVYZOtU
363.14:1	Does they ought [. . .]	{Phil the Fluter's Ball}	FW 006, 012, 043, 058,	http://en.wikisource.org/wiki/Phil_the_Fluther%27s_Ball

	foil the flouter		063, 076, 230, 240, 297, 318, 319, 335, 341, 351, 363, 444, 531	http://www.youtube.com/watch?v=_x50hB3lCM
	FW 364			
364.08:3	The green approve the raid!	{The Green above the Red}	FW 364	http://www.ucc.ie/celt/published/E850004-027/text001.html https://www.youtube.com/watch?v=sOGRchbILos
364.08:8	Shaum Baum's bode he is amustering in the groves while his shool comes mergin along!	{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
364.08:8	Shaum Baum's bode he is amustering in the groves while his shool comes mergin along!	{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
364.08:8	Shaum Baum's bode he is amustering in the groves	{Old Man River}	FW 288, 363, 364, 599	http://en.wikipedia.org/wiki/Ol'_Man_River

	while his shool comes mergin along!			https://www.youtube.com/watch?v=eh9WayN7R-s
364.11:11	lest I forget	{The Recessional}	FW 069, 364, 576	http://www.poetryfoundation.org/poem/176152
364.13:10	so wingtywish to flit beflore their kin!	{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=gvfdueZecVk
364.26:5	Tunpothor, prison and plotch!	{Guy Fawkes}	FW 087, 177, 364	http://www.jackolanterns.net/guyfawkesverse1.htm
364.34:3	my old chuck! [. . .] gay at ninety!	{My Old Dutch}	FW 105, 364, 459	http://en.wikipedia.org/wiki/My_Old_Dutch_(song) https://www.youtube.com/watch?v=q2tsp5gNO3U
	FW 365			
365.16:7	Don Amir	{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

365.16:7	Don Amir	{Sean a Dhuir a Ghleanna}	FW 014, 025, 093, 116, 239, 365, 602, 621	http://www.youtube.com/watch?v=5nrf-C5teQA
365.23:10	rovely lanes.	{My Dark Rosaleen}	FW 093, 351, 365, 476	http://www.bartleby.com/101/664.html https://www.youtube.com/watch?v=hE04wYivfI0
365.29:13	marly lowease	{Elsie Marley}	FW 362, 365	http://www.joe-offer.com/folkinfo/songs/75.html https://www.youtube.com/watch?v=CHBEmkdFTRI
	FW 366			
366.10:7	when on with the balls did disserve the fain	{Alexander's Feast}	FW 346, 366, 625	http://en.wikipedia.org/wiki/Alexander's_Feast_(Handel) https://www.youtube.com/watch?v=EiEi14tfacQ
366.23:9	trovatellas	{Il Trovatore}	FW 301, 341, 366	http://en.wikipedia.org/wiki/Il_trovatore https://www.youtube.com/watch?v=rMs3Yrp4W0w
366.32:1	And dong wonged Magongty [...] sort of	{Down Went McGinty}	FW 085, 231, 316, 366	http://www.traditionalmusic.co.uk/songster/24-down-went-mcginty.htm#.UXaZy7XIvQo

	close.			https://www.youtube.com/watch?v=IzomNUuP82U
	FW 367			
367.24:9	the foggy doze	{The Foggy Dew}	FW 389, 454	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=dSs2VJBfOUo
367.34:2	vode's dodos	{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
367.34:2	vode's dodos	(Vo-do-do-de-o Blues)	FW 367, 531	https://www.youtube.com/watch?v=PZ3v19DkbzI
	FW 368			
368.10:4	this little figgy [. . .] into porker	{This little piggy went to market}	FW 368, 496	http://en.wikipedia.org/wiki/This_Little_Piggy https://www.youtube.com/watch?v=Lx0KTetFpb4

368.27:1	K. C. jowls [. . .] if their ruse won't rise.	{Casey Jones}	FW 231-232, 349-350, 368, 427	https://www.youtube.com/watch?v=w8qTKyb0EcY
368.29:7	Whooley the Whooper	{Willie the Weeper}	FW 340, 368	http://en.wikipedia.org/wiki/Willie_the_Weeper https://www.youtube.com/watch?v=C_GZPALNbLY0
	FW 369			
369.13:2	the tout that pumped [. . .] that Joax pilled.	{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 370			
370.04:1	thoughy onced at a throughlove, true grievingfrue danger, as a nirshe persent to his	[Through grief and through danger, <i>or</i> The Irish peasant to his mistress {I once had a true love}]	FW 022-023, 054, 232, 291, 370, 439, 503, 515	http://www.musicanet.org/robokopp/eire/throughg.htm https://www.youtube.com/watch?v=cefTcE29p6o https://www.youtube.com/watch?v=cVScpQev-Q

	mistress,			
370.04:1	thoughly onced at a throughlove, true grievingfrue danger, as a nirshe persent to his mistress,	{All Around My Hat I Wear a Tricolored Ribbon}	FW 022-023, 054, 232, 291, 370, 439, 503, 515	http://en.wikipedia.org/wiki/All_Around_My_Hat_(song) https://www.youtube.com/watch?v=7Gq_S06ytIM
	FW 371			
371.06:1	Dear douchy [. . .] from the say.	{Tom, Tom, the Piper's Son}	FW 176, 277, 371, 385	http://en.wikipedia.org/wiki/Tom,_Tom,_the_Piper's_Son https://www.youtube.com/watch?v=27gT8eAVuyE
371.06 - 371.09		(Water Parted from the Sea)	FW 371, 371, 371, 372, 373, 541	http://en.wikipedia.org/wiki/Artaxerxes_(opera)
371.15:2	the last dropes of summour [. . .] blarneying.	['Tis the last rose of summer {The Groves of Blarney}]	FW 157, 371, 433	http://www.bartleby.com/41/487.html https://www.youtube.com/watch?v=UUpG_mIU1dM http://www.bartleby.com/333/135.html

371.06 - 371.09		(Water Parted from the Sea)	FW 371, 371, 371, 372, 373, 541	http://en.wikipedia.org/wiki/Artaxerxes_(opera)
371.18 - 371.20		(Water Parted from the Sea)	FW 371, 371, 371, 372, 373, 541	http://en.wikipedia.org/wiki/Artaxerxes_(opera)
371.30 - 371.32		(Water Parted from the Sea)	FW 371, 371, 371, 372, 373, 541	http://en.wikipedia.org/wiki/Artaxerxes_(opera)
	FW 372			
372.05:2	While the dumb [...] pour forth.	{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
372.07:2	a barttler of the beauyne	{Battle of the Boyne}	FW 098, 114, 130, 137, 337, 341, 361, 372, 538	https://www.youtube.com/watch?v=o1KggmYgHKY
372.26:4	And roll in clover on his clay	{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
372.28:4	Mountone [...] Dew	{The Mountain Dew}	FW 095, 136, 277, 372	http://en.wikipedia.org/wiki/Good_Old_Mountain_Dew

				https://www.youtube.com/watch?v=ug8p5pVsj9U
372.28:10	corry awen and glowry!	{Garryowen}	FW 215, 372, 526, 588	http://www.lcda.org/Garryowen.htm https://www.youtube.com/watch?v=pZuGQIVftsk
372.30:7	burgherbooh	{Aboard the Bugaboo}	FW 304, 372	http://www.traditionalmusic.co.uk/songster/05-the-bugaboo.htm#.UXa0gLXlvQo
372.30:8	The Shanavan Wacht.	{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
372.31:2	Rantinroarin	{Rantin' Roarin Robin}	FW 372	http://www.bbc.co.uk/arts/robertburns/works/rantin_rovin_robin/ https://www.youtube.com/watch?v=GjH5_HxITs
372.31:6	that whistling thief	{The Whistlin' Thief}	FW 372	http://www.lionslair.com/Lyrics/Whistling_Thief.html https://www.youtube.com/watch?v=6Ecjei8j2cI
372.32:1	O'Ryne O'Rann.	{Brian O'Linn}	FW 006, 017, 060, 070, 148, 240, 275, 328, 338, 372, 373, 507	http://chivalry.com/cantaria/lyrics/brian_olynn.html https://www.youtube.com/watch?v=RYTONJIZPT0
	FW 373			

373.09:1	The gangstairs strain and anger's up	{The Anchor's Weighed}	FW 373, 457	http://ingeb.org/songs/thetearf.html
373.16:5	Bruni Lanno's woolies on Brani Lonni's hairyparts.	{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=RYTQNIJZPT0
	FW 374			
374.01:4	To tell how your mead of, mard, is made of.	{What are little girls made of?}	FW 020	http://en.wikipedia.org/wiki/What_Are_Little_Boys_Made_Of%3F https://www.youtube.com/watch?v=IwNAzDqXdx8
374.16:8	the Boy of Biskop [...] As we'll lay till break of day in the bunk of basky, O!	{The Bay of Biscay}	FW 374	http://lyricsplayground.com/alpha/songs/t/thebayofbiscay.shtml https://www.youtube.com/watch?v=bbSFTbK4GBs
374.19:3	Our island, Rome and duty!	{The Death of Nelson}	FW 374, 466	http://52folksongs.com/2011/11/11/fs11-the-death-of-nelson/

374.26:5	peeler after cooks	{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 375			
375.02:1	finger a pudding in pudding and pie.	{Georgie Porgie}	FW 037, 179, 279, 327, 375	http://en.wikipedia.org/wiki/Georgie_Porgie https://www.youtube.com/watch?v=fHPBr6-sIQ8
375.04:5	the house that juke built!	{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
375.21:8	Richmond Rover!	{Roddy More, the Rover}	FW 228, 375	
	FW 376			
376.24:9	bunkledoodle	{Yankee Doodle}	FW 071, 258, 329, 376, 404, 418, 464, 622	http://en.wikipedia.org/wiki/Yankee_Doodle https://www.youtube.com/watch?v=Iz

				RhFH5OyHo
376.31:1	Rowley the Barell.	{Roll Out the Barrel}	FW 376	http://www.metrolyrics.com/beer-barrel-polka-roll-out-the-barrel-lyrics-the-andrews-sisters.html https://www.youtube.com/watch?v=9SfyObUd5e8
376.32:9	The Fenn, the Fenn, the kinn of all Fenns!	{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
376.34:2	Croonacreena .	[Nora Creina {Lesbia hath a beaming eye}]	FW 093, 348, 376, 512	http://www.musicanet.org/robokopp/eire/lesbiaha.htm
	FW 377			
377.04:4	Mawgraw !	{Master McGrath}	FW 004, 060, 145, 212, 243, 377, 511, 584, 622	http://martindardis.com/id743.html https://www.youtube.com/watch?v=MH94QOOM4W4
377.05:8	The groom [. . .] Gun!	{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

377.12:2	in the garb of nine.	{In the Garb of Old Gaul}	FW 377	http://www.rampantscotland.com/songs/blsongs_gaul.htm https://www.youtube.com/watch?v=wNxyxt6MFz8
377.15:1	Mumblesome Wadding Murch	{Wedding March}	FW 377	http://en.wikipedia.org/wiki/Wedding_March_(Mendelssohn) https://www.youtube.com/watch?v=4tDYMyp6Dk
377.19:10	brideen Alannah	{Eileen Alannah}	FW 197, 377	http://www.myspace.com/johnmccormack/music/songs/eileen-alanna-79528141 https://www.youtube.com/watch?v=bUlg6xues78
377.25:6	brake the news to morhor.	{Break the News to Mother}	FW 377	https://www.youtube.com/watch?v=yEQZITsnStE
377.27:1	Shonny Bhoy	{Sonny Boy}	FW 377, 603	http://en.wikipedia.org/wiki/Sonny_Boy_(song) https://www.youtube.com/watch?v=83gh5omIdOU
377.29:8	Laying the cloth [...] core of them.	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
	FW 378			

378.06:3	Arrorsure, he's the mannork of Arrahland [. . .] The lewdningblebolteredalluc ktruckalltraumconductor!	[O! Arranmore {Killdroughalt Fait}]	FW 378, 588	http://spikesmusic.spike-jamie.com/irish/13/O-ARRANMORE-MY-ARRANMORE.pdf https://www.youtube.com/watch?v=C2eHUehQ6PQ
378.16:4	Digerrydigeerydock	{Hickory, Dickory, Dock}	FW 261, 314, 378	http://en.wikipedia.org/wiki/One,_Two,_Buckle_My_Shoe http://www.youtube.com/watch?v=d2P5bVpLO50 http://en.wikipedia.org/wiki/Hickory_Dickory_Dock https://www.youtube.com/watch?v=5ynIXFCNjil
378.17:1	He's alight there still, be Mike!	{Are Ye Right There, Michael, Are Ye Right?}	FW 066, 296, 378	http://en.wikipedia.org/wiki/Are_Ye_Right_There_Michael https://www.youtube.com/watch?v=7w7eH6juL50
378.20:1	Tiemore moretis tisturb badday!	{Lament for the Makaris}	FW 378	https://en.wikipedia.org/wiki/Lament_for_the_Makaris
378.32:1	speech obstruct hostery [. . .]	[While History's muse the	FW 064, 086, 289, 346,	http://www.litscape.com/author/Thomas_Moore/While_Historys_Muse_The

	..] Paddybarke's echo!	memorial was keeping {Paddy Whack}}	353, 378, 596	Memorial Was Keeping.html http://www.lyrics007.com/Paddy%20K elly%20Lyrics/Knick-Knack-Paddy- Wack%20Lyrics.html https://www.youtube.com/watch?v=ra Id3MOU2Es
378.36:1	aped to foul a dephian in the Mahnung.	{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=T nJuEsvNPKw
	FW 379			
379.10:2	Fellow him up too, Carlow!	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvE CtIJO4dU
379.12:10	volleyholleydoodlem!	{Polly Wolly Doodle}	FW 240, 250, 328, 346, 379, 454, 486, 508	http://en.wikipedia.org/wiki/Polly Wo lly Doodle https://www.youtube.com/watch?v=8 COB4_i5rcA
379.31:7	It's your last fight, Megantic, fear you will!	{It's Your Last Voyage, Titanic, Fare You Well}	FW 242, 379, 480	
379.34:2	Right toe, Armitage! [. . .]	{The Devil and the Farmer's	FW 379	http://www.robingreenstein.com/iow/l

	We've been carried away.	Wife}		yrics_devil.html https://www.youtube.com/watch?v=m5Wv1B-L9_g
379.34:5	Tem for Tam at Timmotty Hall!	{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
	FW 380			
380.16:1	the hundred bottles	{A Hundred Bottles}	FW 380	http://en.wikipedia.org/wiki/99_Bottles_of_Beer
380.26:4	until he went the grass quilt on us	{The Night before Larry Was stretched}	FW 315, 330, 380, 517, 519, 534	http://en.wikipedia.org/wiki/The_Night_Before_Larry_Was_Stretched

380.28:5	a bald surging buoy	{The Bowld Sojer Boy}	FW 093, 336, 380	http://mariah.stonemarche.org/livhis/bowldsojer.htm
380.29:2	three cows	{The Woman of Three Cows}	FW 380	http://trove.nla.gov.au/ndp/del/article/58429108
380.36:11	their castles of mud	{Barnaby Finnegan}	FW 006, 380	
	FW 381			
381.10:10	right royal round rollicking toper's table	{A right down regular royal Queen}	FW 019, 108, 291, 381, 424	https://www.youtube.com/watch?v=ye38d7HJO3E
381.21:4	ould plaised drawl	{The Ould Plaid Shawl}	FW 381	http://www.lyricsdrive.com/the-ould-plaid-shawl-lyrics-fa-fahey.html https://www.youtube.com/watch?v=j47e-Tyf0Ws
381.22:4	blurney Cashelmagh crooner [. . .] blackberd's ballad	[O Blarney Castle, My Darling {The Backbird}]	FW 046, 285, 381	http://www.youtube.com/watch?v=JeCwr9Mmilc
381.22:7	that lerking Clare air	{The Lark in the Clear Air}	FW 115, 381, 624	http://www.ireland-information.com/irishmusic/thelarkintheclearair.shtml https://www.youtube.com/watch?v=Iu12vcbjGHA

381.23:5	I've a terrible errible lot todue todie todue tootorribleday	{I've a terrible lot to do today}	FW 067, 111, 257, 381	
	FW 382			
382.10:7	till the rising of the morn	{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
382.22:3	Faugh MacHugh O'Bawlar	{Faugh a Ballagh}	FW 382, 541	http://en.wikipedia.org/wiki/Faugh_A_Ballagh
382.22:3	Faugh MacHugh O'Bawlar	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://en.wikipedia.org/wiki/Follow_Me_up_to_Carlow http://www.youtube.com/watch?v=tvECtIJQ4dU
382.25:11	our wineman from Barleyhome he just slumped to throne.	{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

382.30:1	Now follow we out by Starloe!	{Follow Me Up to Carlow}	FW 053, 267, 379, 382, 382, 466, 479, 538	http://www.youtube.com/watch?v=tvECtIJQ4dU
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12. Episode Twelve (17 pages, from 383 to 402)

FW Address	FW Text	Song	Song Frequency	Song information
	FW 383			
383.17:3	All the birds of the sea they trolled out rightbold	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
383.19:10	whilest the wildcaps was circling	[The wine cup is circling {Michael Hoy}]	FW 383, 384	http://www.musicanet.org/robokopp/eire/thewinec.htm
383.20:4	as slow their ship	{As slow our ship}	FW 106, 383	http://www.poemhunter.com/poem/as-slow-our-ship/
383.20:8	the winds aslight	{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

	FW 384			
384.03:5	and all the birds [. . .] sighing and sobbing	{Who killed Cock Robin?}	FW 006, 007, 095, 211, 245, 256, 328, 333, 353, 361, 362, 383, 384, 568, 588	http://en.wikipedia.org/wiki/Cock_Robin https://www.youtube.com/watch?v=Eg2F-I5bMlo
384.05:4	Moykle ahoykling!	[The wine cup is circling {Michael Hoy}]	FW 383, 384	http://www.musicanet.org/robokopp/eire/thewinec.htm
384.10:4 and ff. <i>passim</i>	: here now we are the four of us: [. . .] and sure, thank God, there are no more of us:	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
384.21:6	collen bawn	{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
384.32:8	how one was whips [. . .] was three	{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 385			
385.01:10	Cullen's barn	{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
385.10:6	piping tom	{Tom, Tom, the Piper's Son}	FW 176, 277, 371, 385	http://en.wikipedia.org/wiki/Tom,_Tom,_the_Piper's_Son https://www.youtube.com/watch?v=27gT8eAVuyE
385.27:7	the four of them	{One More Drink for the Four of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
385.27:11	in the fair fine night, whilst the stars shine bright	{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
385.28:8	by the light of the moo, we longed to be spoon, before her honeyoldloom	{By the Light of the Silvery Moon}	FW 201, 202, 385, 399	http://en.wikipedia.org/wiki/By_the_Light_of_the_Silvery_Moon_(song) https://www.youtube.com/watch?v=oggg3LaE1iQ
385.31:4	and now, thank God there	{One More Drink for the Four	FW 057, 063, 080, 094,	

	were no more of them	of Us}	214, 377, 384, 385, 387, 389, 555	
385.32:5	poghuing and poghuing [. . .] bowed his crusted hoed	{When Our Heads Are Bowed with Woe}	FW 385	http://www.oremus.org/hymnal/w/w339.html
	FW 386			
386.08:12	for a cup of kindness yes	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg
	FW 387			
387.18:6	throw darker hour sorrows, the princess day	[Though dark are our sorrows {The Prince's Day}]	FW 387	http://www.musicanet.org/robokopp/eire/thoughda.htm
387.18:6	throw darker hour	{St. Patrick's Day}	FW 387	http://www.irishcentral.com/story/roots/emeraldextracts/videos-of-the-top-

	sorrows, the princess day			ten-irish-songs-for-st-patricks-day-116943453.html
387.19:3	when Fair Margrate waited Swede Villem	{Fair Margaret and Sweet William}	FW 387	http://en.wikipedia.org/wiki/Fair_Margaret_and_Sweet_William https://www.youtube.com/watch?v=xQECaGoQnE
387.20:10	after the wreak of Norman's Noe	[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
387.21:6	when my heart knew no care	{Old Black Joe}	FW 95, 387	http://en.wikipedia.org/wiki/Old_Black_Joe https://www.youtube.com/watch?v=H6Tvq_0tkyw
387.32:11	The arzurian deeps o'er his humbodumbones sweeps.	{Ye Mariners of England}	FW 387	http://www.bartleby.com/101/580.html https://www.youtube.com/watch?v=QlcljSeAWw
387.32:11	The arzurian deeps o'er his humbodumbones sweeps.	{Stars of the Summer Night}	FW 387	http://pdmusic.org/1800s/40sotsn-chc.txt https://www.youtube.com/watch?v=4HY39SPhFbM
	FW 388			

388.04:3	And mild aunt Liza	{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
388.29:2	howldmoutherhibbert	{Old Mother Hubbard}	FW 161, 388	http://en.wikipedia.org/wiki/Old_Mother_Hubbard https://www.youtube.com/watch?v=6c4eARM7OOU
	FW 389			
389.11:3	for auld acquaintance sake	{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
389.20:4	O weep for the hower when eve aleaves bower!	[O! weep for the hour {Eveleen's Bower}]	FW 389	http://www.musicanet.org/robokopp/eire/eveleens.htm
389.25:12	in his Roman Catholic arms, while his deepseepeepers gazed and	{The Foggy, Foggy Dew}	FW 389, 454	http://en.wikipedia.org/wiki/Foggy_Dew https://www.youtube.com/watch?v=tzyteR2_nOU

	sazed and dazecrazemazed			
389.33:5	four of us	{One More Drink for the Four Of Us}	FW 057, 063, 080, 094, 214, 377, 384, 385, 387, 389, 555	
	FW 390			
390.07:2	Skelly, with the lether belly	{Kelly, with the Leather Belly}	FW 390	
390.13:3	Tom Tim Tarpey, the Welshman	{Taffy was a Welshman}	FW 010, 014, 222, 323, 390, 433	http://en.wikipedia.org/wiki/Taffy_wa_s_a_Welshman https://www.youtube.com/watch?v=NCvmy7ZudqA
390.21:1	and never brought to mind [. . .] and be forgot	{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_La_ng_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg
390.24:4	their old pilgrim cocklesong or they were	[Sing, sing, music was given {The Humors of	FW 390, 485, 500, 500, 500, 500, 500, 500, 501,	http://www.musicanet.org/robokopp/eire/singsing.htm

	singing through the wettest indies <i>As I was going to Burrymecarrot</i>	Ballamaguiry}}	501	
390.24:4	their old pilgrim cocklesong	{Ophelia's song}	FW 023, 041, 081, 085, 242, 243, 390, 482	http://www.bartleby.com/40/98.html https://www.youtube.com/watch?v=Ml-aYNDQ05Y
390.25:6	<i>As I was going to Burrymecarrot</i>	{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
390.25:6	<i>As I was going to Burrymecarrot</i>	{Ballynure Ballad}	FW 390, 404, 445	http://mudcat.org/@displaysong.cfm?SongID=4 https://www.youtube.com/watch?v=9g--bDePirA
	FW 391			
391.15:9	ally croaker [...] through Herrinsilde	[Through Erin's Isle {Oh! the Shamrock}]	FW 391	http://www.poemhunter.com/poem/oh-the-shamrock/
391.15:9	ally croaker [...] through Herrinsilde	[Through Erin's Isle {Ally Croaker}]	FW 391	http://www.contemplator.com/england/croaker.html

	through Herrinsilde			
	FW 392			
392.27:4	in the oxsight of Iren	{The Exile of Erin}	FW 127, 148-149, 168, 392	http://www.traditionalmusic.co.uk/songster/32-the-exile-of-erin.htm#.UX0hLrXlvQo https://www.youtube.com/watch?v=UlgBZTe3E6g
392.27:4	in the oxsight of Iren	[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=TFu2maggRpiU
	FW 393			
393.09:6	where first I met thee oldpoetryck flied from may	[When first I met her, warm and young {Patrick, fly from me}]	FW 393	http://www.musicanet.org/robokopp/eire/whenfirs.htm
393.27:13	Shandon bellbox	{The Bells of Shandon}	FW 139, 140-141, 257,	http://www.bartleby.com/250/83.html

			393, 431, 445, 483, 557-558	https://www.youtube.com/watch?v=GTUv9UGKem8
	FW 394			
394.22:11	coolun dare	[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=TFu2maggRpiU
394.22:11	coolun dare	{Coolin Das}	FW 394, 493	http://www.poemhunter.com/poem/they-know-not-my-heart/
394.34:1	Caller Errin!	{Caller Herring}	FW 136, 394	http://www.rampantscotland.com/songs/blsongs_herring.htm https://www.youtube.com/watch?v=oFtXrT5sxRk
	FW 395			
395.03:9	hacking away at a parchment pied	{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=JAB9Fml7YLc

395.12-14	oben the dure [. . .] sheets far from the lad	[She is far from the land {Open the door}]	FW 395	http://www.famousliteraryworks.com/moore_she_is_far_from_the_land.htm https://www.youtube.com/watch?v=rVf3vEZgQ4I
395.28:12	poot the porage	{Pease porridge hot}	FW 289, 395	http://en.wikipedia.org/wiki/Pease_Porridge_Hot https://www.youtube.com/watch?v=DpH4I5Vye3Q
	FW 396			
396.11:4	a firstclass pair of bedroom eyes	{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=rvn9IIfQRZU
	FW 397			
397.05:1	girleen bawn asthore	{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

397.05:9	planxty [. . .] O bunket not Orwin!	[O banquet not in these shining bowers {Planxty Irwine}]	FW 397	http://bob-blair.org/moore_irish_melodies_5.htm
397.12:3	murther magrees	{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
397.19:6	for a cup of kindest yet	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg
	FW 398			
398.10:4	death and the love embrace	{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
398.12:6	homeysweet homely	{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

398.14:9	for auld acquaintances	{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
398.18:2	to Ladyseyes	[To ladies' eyes a round {Clear the way}]	FW 398, 541	http://www.musicanet.org/robokopp/eire/toladies.htm
398.21:9	thoh the dayeses gone	{O! the days are gone when beauty bright}	FW 398, 462	http://www.musicanet.org/robokopp/eire/ohtheday.htm https://www.youtube.com/watch?v=u05czCZp3IQ
398.21:9	thoh the dayeses gone	{The Day Is Done}	FW 398	http://www.bartleby.com/102/65.html
398.21:9	thoh the dayeses gone	{When The Day Is Done}	FW 398	
398.21:9	thoh the dayeses gone still they loves young dreams	{Love's Old Sweet Song}	FW 110, 161, 231, 398	http://en.wikipedia.org/wiki/Love's_Old_Sweet_Song http://www.incallander.co.uk/scottishsongs/song28.htm https://www.youtube.com/watch?v=r0ROIEeZofo
398.22:4	loves young dreams	[Love's Young Dream {The Old Woman}]	FW 398, 462	http://www.litscape.com/author/Thomas_Moore/Loves_Young_Dream.html

				https://www.youtube.com/watch?v=3cRxj9CTq7s
398.26:8	auld luke syne [. . .] shanghai.	{Auld Lang Syne}	FW 087, 096, 112, 238, 305, 384, 386, 389, 390, 393, 397, 398, 406, 468, 584	http://en.wikipedia.org/wiki/Auld_Lang_Syne https://www.youtube.com/watch?v=acxnmaVTIZA https://www.youtube.com/watch?v=aLAAHs1ohxg
	FW 399			
399.05:12	silverymonnblue	{By the Light of the Silvery Moon}	FW 201, 202, 385, 399	http://en.wikipedia.org/wiki/By_the_Light_of_the_Silvery_Moon_(song) https://www.youtube.com/watch?v=oggg3LaEliQ
399.13:5	window machree	{Widow Machree}	FW 092, 399, 456	http://www.traditionalmusic.co.uk/sonoster/04-widow-machree.htm#.UXwOPbXivQo

Appendix One

Ole Vinding

James Joyce in Copenhagen

1936

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 "letrines." In one of many attempts at helping his unfortunate daughter, Joyce arranged the publication of an edition of Chaucer's ABC, illustrated with her letters (see especially *Letters III* 266 and 385). The edition appeared after many delays and difficulties in July 1936 on Lucia's twenty-ninth birthday. The ABC is a translation of a prayer by the French monk Guillaume Deguillerville.

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

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

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

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

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

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

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

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

17. In *Green Hills of Africa* (New York: Charles Scribner's Sons, 1935), p. 71, Hemingway mentions his evening with the Joyces prior to leaving for Africa. There are other evidences of Joyce's regard for Hemingway, beside his remarks to Vinding. He encouraged Nino Frank to publish some of Hemingway's work (*Memoire Brisée* [Paris: Caiman-Levy, 1963], p. 34). And Arthur Power recalls him saying of Hemingway, "He has reduced the veil between literature and life, which is what every writer strives to do

... ["A Clean Well Lighted Place"] is masterly ... It is one of the best short stories ever written; there is bite there" (*Conversations with James Joyce* [London: Millington, 1974], p. 107).

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

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

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

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



Appendix Two

Roman Jakobson

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

sémiotiques.

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

consécutivité') imposé aux éléments réitératifs par rapport à la marche du temps (p. 47).

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

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

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

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

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

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

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

Appendix Three

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

...

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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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