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THOMAS MOORE'S CELEBRATED *IRISH MELODIES* AT THE WAKE

FIVE INDEXES

A number of commentators (Atherton [1959], Hodgart and Worthington [1959], and others) have written on the Moore theme,¹ but none systematically, or exhaustively. As the subject is of importance in view of the extensive use Joyce made of the melodies in *Work in Progress*, and even though the majority (though not all) of the identifications listed below are already familiar to us from earlier studies, it is nevertheless of value to collocate the disparate sets of references to Moore's work into one place, to dispose them into the chronological order of their use by Joyce, and to give references (where known) to the notebooks and drafts.

Allusions to the *Inglo-Andean Medoleys from Tommany Moohr* (106.08) crop up in Joyce's works as far back as *Dubliners* — not only in the strains of his own favourite 'Silent, O Moyle' that sadden 'Two Gallants', but more importantly (if we are to believe Stanislaus Joyce)² the song 'Oh, Ye Dead' helped inspire him to write 'The Dead', an essential theme of which is the discourse that pertains between the living and the dead. While this may be a Stanislavian exaggeration, Joyce obviously found in the song a resonance occasioned by his own and Nora's personal history.

¹ Joyce's interest in 'tummy moor's maladies' (492.35) was not simply literary: he liked to sing them (in 1934 he urged his son George to do likewise), favouring especially the "lovely arias" 'Oh, Ye Dead', 'Silent, O Moyle', and 'The Time I've Lost in Wooing'. He liked also the lively 'Fly Not Yet', the demanding 'Quick, We Have But a Second' ("this needs a lot of breath"), and the "melancholic Irish Ballad" 'I Saw from the Beach', to mention only these.

² Ellmann (244) records that in 1905 when Joyce was newly domiciled in sultry Trieste with the young Nora, Stannie wrote to him mentioning *inter alia* his having attended a concert in the course of which 'to [his] surprise and delight', the Irish baritone Plunket Greene rendered the second stanza of 'Oh, Ye Dead' as if the dead were whimpering for the flesh they could no longer enjoy. Noting this, Jim asked his brother to send him the words, which he duly learned to sing himself.

In *Ulysses*, the melodies are alluded to variously, but sparsely, in the main sarcastically or obliquely, as when Bloom muses on the appropriateness of Moore's statue having been put up over a urinal ('meeting of the waters' and all that).

The *Wake* of course is a hearse of a different colour, and one should imagine that Moore's melodies would feature very prominently at an old-fashioned Irish wake. It comes as no surprise, therefore, to find scores of references all over Joyce's book. There are, however, several points of interest, not only in the exact use involved, but — the cart going on ahead — also in the relative paucity of the melodies in the work in progress until almost the last minute. Joyce's use of Moore, indeed, forms a paradigm for his use of songs in general, and there we find the same pattern repeated: minimal usage in the first 14 or so years followed by an almost encyclopaedic urge towards comprehensiveness in the years 1937-1938. It follows that (with the possible exception of II.1 and the children's singing games) songs do not represent at all a structuring device of any kind: the book was as good as finished without them.³

The spread of titles and airs across the book is more or less a case of a uniform scattering, but, again, not exactly so: we have found no references in I.7 — \$[

³ Bishop (1986) sees Joyce's extensive use of Moore not as 'an instance of his mechanical list-making tendency' but rather as an acknowledgement of their co-developing 'many of the same themes', as he holds that the Melodies spring from a late Romanticism 'accustomed to finding the dream superior to reality'. Joyce, he argues, found in the Melodies a parallel and native, if somewhat soupy, version of his own work. This view is somewhat limited, I should imagine; the likelier case being that Joyce used the material because it formed so much a part of the (limited) National Inheritance. As Thomas Davis put it, 'Music is the first faculty of the Irish; and scarcely anything has such power for good over them. The use of this faculty and this power publicly and constantly, to keep up their spirits, refine their tastes, warm their courage, increase their union, and renew their zeal — is the duty of every patriot'. Even today. On the other hand, Moore is just one of a number of song sources Joyce used, and there is very little in common thematically between these sources, other than that all of them could potentially at least be aired at any good session anywhere in Ireland. The Irish tongue is long and not confined to syrup.

seems to prefer whistling to singing.⁴ And while we would expect the greatest concentration in the supposedly tuneful $\$/\wedge$ -centred III.1 and III.2, this is not the case: the majority surface in the $\$/E$ -dominated II.3, perhaps in acknowledgement of old John Joyce's fondness for singing in pubs.

The disposition of the melodies in the final text is as follows:

zero references:	I.7.
1-10 references:	I.1, I.2, I.4, I.5, I.6; I.8; II.1, II.2, II.4; III.1, III.2
11-20 references:	I.3 ; III.3, III.4; IV
20+ references:	II.3

To permit a full analysis of Joyce's use of the melodies in the drafts, we have divided the material into five indexes.

INDEX ONE consists of individual words, phrases and titles entered into notebook VI.B.25 in the summer of 1923. This material was used in shaping the Tristan and Isolde fragment and in the early drafts of Book I.

INDEX TWO (for which we have no notebook)⁵ details the desultory and miscellaneous use of song-titles and references in the middle period of the work in progress. This index is necessarily incomplete, as — in the absence of a notebook reference and/or clustering on a restricted set of drafts — there is no absolutely clear demarcation line between acceptable and unacceptable identifications.

INDEX THREE (for which again there is no notebook) dates from the summer of 1937 and consists of song-titles and references to "Moore's Melodies" entered into the first set of galley proofs of Book I (4 songs and 1 "Moore's Melodies") and Book III (10 songs and 2 "Moore's Melodies").

INDEXES FOUR and FIVE are the most comprehensive of all. We have the original source (Joyce's own copy of the *Melodies*) from which he at first began to transfer a few units at random into VI.B.45. But he very quickly decided that the

⁴We are here discounting *FW* 180.34 'bumpersprinkling' (see INDEX ONE, VI.B.25.085(g)), which is not a title/air allusion, and the 192.23f reference to 'Oft in the Stilly Night' — by Moore, though not a 'melody'.

⁵INDEX TWO and INDEX THREE include some units that are at least in part notebook based: these have been indicated by footnotes.

most efficient means of complete representation of the source would be to use its table of contents as its own “notebook” by marking off each song in coloured crayon as he transferred it to the drafts.⁶ (It is also possible that this particular volume also served as the source for Indexes One to Three, but we cannot be certain of this as there are no confirmatory marks of any kind in the book.) Because of the large number of units involved (124 songs and an equal number of airs) and because Joyce seemed to be intent on transferring the entire contents-list into the *Wake*, the usage of the Index consisted of five “passes”, which are listed below:

FIRST PASS (crossed out in green): probably January 1938.

BOOK I galleys (2nd set): 29 songs with airs.

BOOK III galleys (2nd set): 28 songs with airs.

The Book I galleys usage includes those 7 or so songs and airs transferred into VI.B.45 (where they are already converted into *Wakese*). Coincidentally, for the Book III galleys usage, the first seven songs and airs appear in the hand of Paul Léon. Otherwise Joyce appears to have transferred the material directly from his table of contents into the drafts.

SECOND PASS (crossed out in red; one item in green repeated from First Pass): Probably June 1938.

II.1 galleys (1st set): 4 songs with airs

II.2 galleys (1st set): 7 songs with airs

II.3§1.6 (galleys, 1st set): 9 songs with airs

II.3§2.5/3.4 (TS): no usage found

II.3§4.7 (marked pages of *transition* 27): 7 songs with airs

This group of drafts was revised together, typed up and then sent to Faber and Faber who received them before the end of June 1938.

⁶ With regard to the songs entered in VI.B.45 it is interesting to note that while neither the titles nor the pages on which they appear seem to follow any pattern, the version of the air given for ‘Avenging and Bright’ on VI.B.45.122(a) derives not from the table of contents but from Moore’s footnote appended to the song itself, in which he explains that the air — *Crooghan a Venée* ... is ‘properly written *Cruachàn na Fèine*, [sic] i.e. the Fenian Mount, or mount of the Finnian heroes, those brave followers of *Finn Mac Cool*, so celebrated in the early history of our country.’ See Vincent Deane, ‘*Recondita Armonia*’, *FWC* 1.3 (Spring 1986), p. 68.

THIRD PASS (crossed out in orange; one item in red): Probably September 1938.

IV§1.5/2.8, 3.4 (TSS) 9 songs with airs.

The revisions on this draft could have been made any time between September and November 1938, but as the Moore units are not to be found in the later sections of Book IV, the most likely date is September 1938.

FOURTH PASS (crossed out in blue; one item in green): September or early October 1938.

II.3§6.5, 5+ (TS): 6 songs with airs.

II.3§7.3 (MS addendum to TS): 1 song with air

II.4§2.8 (TS): 9 songs with airs

These drafts were revised together as Joyce was preparing to send the end of II.3 and all of II.4 to Faber and Faber. By coincidence, II.4§2.8 is also the draft into which Joyce introduced material drawn from the Tristan and Isolde fragment (sent to Joyce by Harriet Weaver on August 19, 1938), which material included Moore's Melodies units from INDEX ONE.

FIFTH PASS (crossed out in green, black, or uncrossed) December 1938 - January 1939.

I.1§2.9 (page proofs): 1 song (double titled)

II.4§2.12 (page proofs): 1 song with air.

III§2A.(15) (page proofs): 1 song with air.

III§3A.12 (page proofs): 1 song with air.

IV§4.3 (galley proofs): 1 song with air.

Finally, there are a number of songs (with airs) marked off in the sourcebook which we have not located in *Finnegans Wake*. These are songs 8, 15, 20, 23, 49, 71, 72, 77, 90 and 92. Curiously, all are crossed out in green, which would indicate that they form part of the First or (less likely) Fifth Pass. Perhaps, following on from his procedure of transferring the first eight items to VI.B.45, Joyce wrote them down on a loose sheet, which then got mislaid. But this is pure speculation.

REFERENCES

- Atherton, J., *The Books at the Wake*, (London: Faber and Faber, 1959).
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- Hodgart, M. and Worthington, M., *Song in the Works of James Joyce*, New York: Columbia University Press, 1959).
- Rose, D. (1978), *James Joyce's The Index Manuscript: Finnegans Wake Holograph Workbook VI.B.46*. (Colchester: A Wake Newslitter Press, 1978).

CONVENTIONS USED FOR NOTEBOOK TRANSCRIPTIONS

1. Symbols

Crayon deletion is indicated by a superscript letter (b = blue, bk = black, g = green, o = orange, r = red) preceding the cancelled unit. Where only the first part of a unit has been cancelled the same superscript letter also marks the end of cancellation.

- / A slash is used to separate lines of transcribed material, or to indicate that material on successive lines forms part of the same unit; otherwise the original layout is represented.
- > Where several units derive from the same passage in the source text, but have entered the *Wake* at different points, they are divided by chevrons (>) and the source passage is cited only after the final unit of the group.
- ~ A tilde at the end of a line indicates that the next unit follows *without* a line break.
- { } Where *FW* material derives from units originally inserted in abandoned drafts, such as the 'Tristan and Isolde' episode (see INDEX ONE below), the *FW* page references are inserted in curly brackets.
- [comment] Editorial comments are enclosed within square brackets.
- /text/ Italicised square brackets enclose an editorially construed transcription.

dr: Draft reading, followed by (s) or (t), indicating 'scribal' or 'typescript'.

The use of angle brackets and revolving caret signs to indicate deletion and revision conforms to that of the Synoptic edition of *Ulysses*.

2. Notes on draft dating code

This takes the form of a hatch sign followed by a six-digit figure *yymmdd*, where *y* = year, *m* = month and *d* = day. Thus, for example, the 12th of April 1926 would be #260412. Where the day, or the month, is unknown, zeros are used: for example, May 1926 would be #260500, and 1926 only would be #260000. Where the date is a probable one the hatch sign is bracketed.

Where the approximate time of year, but not the month, is known, zeros are placed in the month slot and the last digit of the day slot will be 1, 5, or 9, indicating 'early', 'middle', or 'late'. For example, 'probably late 1928' would be (#)280009.

As days of the month do not exceed 31 and the fifth digit cannot therefore rise above 3, we can also use this slot to codify other information. A '4' (or higher) indicates that the figure following is not a day, but an INTERVAL IN MONTHS following the preceeding two digits. Thus January to March 1924 = #240142 (January + 2 = March).

The number '20' is placed in the month slots of the dating code to signify a span of years: for example, 1928-1934 would be #282034.

3. Miscellaneous

Where a draft stage of a chapter comprises a number of linked sections, the section entered by a particular unit has been underlined. The reader is referred to Danis Rose's introductions to Volumes 44 to 63 of the *James Joyce Archive* for a full discussion of draft coding conventions.

NOTE: Where dating of drafts in the following transcriptions differs from the *Archive*, this is the result of an on-going process of revision of notebook/draft chronology.

SOURCE(S)

Source for INDEX ONE: *MM: Moore's Melodies* [edition unknown].

Song numbers refer to those in Joyce's own copy of the *Melodies*,⁷ as listed on the table of contents pages [= INDEX FIVE], reproduced in *JJA* 40, pp.350-353.

INDEX ONE: VLB.25

[Draft usage: *red*-deleted material appears in II.4§1.*1 ('Tristan and Isolde', probably August 1923); I.7§1.*1 (second draft, pencil, probably January 1924); III§1A.*2/1D.*2//2A.*2/2C.*2 (fair copy, pencil, May 1924); I.1§2.*2 (fair copy, ink, dated by Joyce 29 November 1926).⁸]

084⁹

- (a) 'Nature embellished / the tint

MM [69] Remember the Glories of Brien the Brave: 'Mononia! when
Nature embellish'd the tint / Of thy fields'

{*FW* 386.01} 47481-95 *JJA* 56:008 (#)230800

II.4§1.*1

dr: The sea ^of a pure tint embellished by nature^ looked awfully
pretty at that twilight hour

- (b) 'the Spirit above

MM [116] When He, Who Adores Thee: 'In my last humble prayer to
the Spirit above, / Thy name shall be mingled with mine'

FW 472.32 47482b-33 *JJA* 57:067 #240500

III§1A.*2/1D.*2//2A.*2/2C.*2

dr: pray ^to the Spirit above^

- (c) 'Fly not yet

MM [23] Fly Not Yet: [Title]

FW 020.19 47472-25 *JJA* 44:128 #261129

⁷ *Moore's Irish Melodies with the Celebrated and Unsurpassed Symphonies and Accompaniments of Sir John Stevenson and Sir Henry Bishop with a Biography of Thomas Moore and an Essay on the Music of Ireland.* (London: Ward, Lock, Bowen & Co., n.d.). This is item 207 in Thomas Connolly, *The Personal Library of James Joyce.* (Buffalo: University of Buffalo, 1955).

⁸ *JJA* 47:329; *JJA* 57:007; *JJA* 44:103.

⁹ Entries on this page are upside down.

I.1§2.*2

dr: Cry not yet!

- (d) brighten /me/ brow

MM [62] Oh! Think Not My Spirits Are Always as Light: 'Nor expect that the heart-beaming smile of tonight / Will return with to-morrow to brighten my brow.'

- (e) 'heaven knows

MM [62] Oh! Think Not My Spirits Are Always as Light: 'The thread of our life would be dark, Heaven knows!'

{*FW* 396.22} 47481-95v *JJA* 56:011 (#)230800

II.4§1.*1

dr: heaven knows,

- (f) crommeally moustache >

- (g) glib 'Coolin >

FW 000.00 47481-95 *JJA* 56:009 (#)230800

II.4§1.*1

dr: By elevation of ^unyawning^ eyelids ^<to> t'ward her dear coolin^ that she addressed

- (h) stranger (Eng) >

- (i) foes frowning behind

MM [100] Though the Last Glimpse of Erin (air: Coulin): 'To the gloom of some desert, or cold rocky shore, / Where the eye of the stranger can haunt us no more, / I will fly with my Coulin, and think the rough wind / Less rude than the foes we leave frowning behind: -' Moore adds the following note: "In the twenty-eighth year of the reign of Henry VIII, an Act was made respecting the habits and dress in general of the Irish, whereas all persons were restrained ... from wearing Glibbes, or *Coulins* (long locks), on their heads, or hair on the upper lip, called *Crommeal*. On this occasion a Song was written by one of our bards, in which an Irish virgin is made to give the preference to her dear *Coulin* (or the youth with the flowing locks), to all the strangers (by which the English were meant), or those who wore their habits. Of this song the Air alone has reached us, and is universally admired...."

— WALKER'S HISTORICAL MEMOIRS OF IRISH BARDS, page 134.

- (j) charms of Nature improve
MM [87] The Meeting Of The Waters: 'how the best charms of nature improve / When we see them reflected in looks that we love.'
- (k) 'one rosy Smile
MM [59] Oh! Haste, and Leave This Sacred Isle (St. Senanus and the lady): 'But legends hint that had the maid / Till morning's light delayed; / And giv'n the saint one rosy smile, / She ne'er had left his lonely isle.'
FW 430.22 47482b-26v *JJA* 57:054 #240500
 III§1A.*2/1D.*2//2A.*2/2C.*2
dr: his ^[rosy] rosyposity^ smile
- (l) gazing on moon's light
MM [120] While Gazing on the Moon's Light: [Title]
- (m) 't'ward' ~
MM ?[122] Wreath the Bowl: 'We'll take a flight / Tow'rds heaven tonight'
FW 000.00 47481-95 *JJA* 56:009 (#)230800
 II.4§1.*1
dr: [see 084(g) above]
- (n) twould
MM [29] How Dear to Me the Hour when Daylight Dies: 'And think 'twould lead to some bright isle of rest.'
- (o) virgin page
MM [83] Take Back the Virgin Page: [Title]
- (p) you was
 [not found in *MM*]
- (q) her mild sphere
MM [120] While Gazing on the Moon's Light: 'That mild sphere'
- 085
- (a) 'dimpling bliss
MM [120] While Gazing on the Moon's Light: '(The moon's smile / Play'd o'er a stream, in dimpling bliss)'
 {*FW* 398.20} 47481-95v *JJA* 56:011 (#)230800
 II.4§1.*1

- dr*: in dimpling bliss,
- (b) 'Irin
MM [53] Oh! Blame Not the Bard [footnote]: "... Ireland, called the land of *Ire*, from the constant broils therein for 400 years"
 [Not located in *FW*]
- (c) bootleg instrument
 [not found in *MM*]
- (d) at his seat
 [not found in *MM*]
- (e) 'rosecrumpler
MM [42] Lesbia hath a beaming eye: 'Bed of peace! whose roughest part / Is but the crumpling of the roses.'
 {*FW* 395.16} 47481-95v *JJA* 56:011 (#)230800
 II.4§1.*1
dr: the rosecrumpler,
- (f) 'most unholy blue
MM [9] By that Lake, whose Gloomy Shore: "'Twas from Kathleen's eyes he flew, — / Eyes of most unholy blue!"
 {*FW* 396.11} 47481-95v *JJA* 56:010 (#)230800
 II.4§1.*1
dr: of most unholy hazel
- (g) 'bumpersprinkling
MM [22] Fill the Bumper Fair: 'Ev'ry drop we sprinkle'
FW 180.34 47471-60v *JJA* 47:352 #240100
 I.7§1.*1
dr: the bumpersprinkler
- (h) 'as slow their ship
MM [4] As Slow Our Ship: [Title]
 {*FW* 383.20} 47481-95 *JJA* 56:008 (#)230800
 II.4§1.*1
dr: As slow their ship,
- (i) [The curse Fairer]
 [not found in *MM*]

- (j) thee, thee / only thee

MM [84] The Dawning of Morn: 'Thee, thee, only thee!'¹⁰

INDEX TWO: Non-notebook

[Draft usage: entries are listed under first appearance of each song in established chronological order.]

87. The Meeting of the Waters (air: The Old Head of Denis): 'There is not in the wide world a valley so sweet / As that vale in whose bosom the bright waters meet.' [Moore's note identifies the waters as those of the rivers Avon and Avoca.]

FW 605.12 47488-25 *JJA* 63:038c #230700

IV§2.*2

dr: amiddle of the ^meeting waters of^ river Slaney and Liffey river¹¹

FW 096.14 47472-284 *JJA* 46:117 (#)270441

I.4§1.5+

dr: and ^[making] meeting^ waters

FW 446.14 (MS Missing) (*JJA* 57:402) #280541

III§2A.10'/2B.8'/2C.10'

dr: reading missing; text: upon the mingling of our meeting waters,

FW 466.35 47486a-93v *JJA* 61:048 #332036

III§2A.13/2B.11/2C.13

dr: Sweet fellow ^ovocal¹²

FW 587.25 47486a-128v *JJA* 61:112 #332036

III§4.7

dr: at the meeting of the waitresses

FW 305.28f 47478-202 *JJA* 53:283 #350300

II.2§9.5

dr: Vale. Ovocation of maiding waters.

¹⁰ In some editions these opening lines are given as an alternative title.

¹¹ The date makes it highly probable that the inserted words were transferred from torn or missing pages in VI.B.25, where they would have formed part of INDEX ONE above.

¹² 'ovocal' derives from 'unvocal' in VI.C.1.006.

FW 471.36f 47486a-202 JJA 61:276 (#)360000

III§1A.12'|-/1D.12'|-/2A.13'|-/2B.11'|-/2C.13'|-/3A.10'|-/4.7'|-

dr: sweet wail of evoker¹³

FW 345.30f 47480-47 JJA 55:093 #370000

II.3§4.4

dr(s): Theres scares knud in this gnarld warld a fully so svend as dilates for the improvement of our foerses of nature by your ample thousand of refracting upon me like is boesen fiennnd.

71. Rich and Rare Were the Gems She Wore (air: The Summer is coming)

FW 207.06 4741b-77 JJA 48:009 #240200

I.8§1.*0

dr: and rich gems & rare ^[gems] ones¹⁴

FW 441.18 47483-20 JJA 57:146 #240009

III§1A.*4/1D.*4//2A.*4/2C.*4

dr: Guard that gem, rich and rare

Moore's Melodies: [Title]

FW 439.09 47483-113v JJA 57:180 #260300

III§2A.5

dr: the trumpadour that mangled Moore's melodies

15. Dear Harp of My Country (air: New Langlee)

FW 286.15f 47482a-65v JJA 53:003 #260700

II.2§8.*0

dr: dear hearts of my counting

43. Let Erin Remember the Days of Old (air: The Red Fox): 'When Malachy wore the collar of gold'; 'On Lough-Neagh's bank, as the fisherman strays, / When the clear cold eve's declining, / He sees the round towers of other days / In the wave beneath him shining!'

FW 004.34¹⁵ 47472-5 JJA 44:106 #261141

I.1§1.*2/2.*2

dr: his roundhead staple ^of other days^

¹³This extradraft note derives from VI.B.40.020.

¹⁴This derives from the unit 'Rich & rare' on VI.B.6.100.

¹⁵Located by Terence Killeen.

FW 017.23 47472-34 JJA 44:122 #261141

I.1§1.*2/2.*2

dr: Let erehim ^[remember] ruhmuhrmuhr^

FW 151.24 47473-147 JJA 47:115 #2700**

I.6§2.*0

dr: When Mullocky won the couple of bob,

FW 151.24 47473-172 JJA 47:120 #270800

I.6§2.*1

dr: When Mullocky wore the couple of colds,

FW 338.32 47479-194v JJA 55:002 (#)362037

II.3§4.*0

dr: Lets hear in rerember the braise of. Hold!

FW 338.36-339.01 47480-22v JJA 55:042 #370000

II.3§4.3

dr: while his laugh neighs banck <like> as that flashermind's rays) |
(and his lipponease longnewedge wambles)

90. The Valley Lay Smiling Below Me (The Song of O'Ruark, Prince of Breffni) (air: The pretty girl milking her Cow)

FW 022.27f 47472-27 JJA 44:130 #261141

I.1§1.*2/2.*2

dr: and the valleys lay twinkling¹⁶

100. Though the Last Glimpse of Erin (air: Coulin)

FW 049.29 47472-173 JJA 45:201 (#)270300

I.3§1.*4/2.*4/3.*4

dr: Though the last straw glimpt his baring

FW 447.16f 47483-197 JJA 57:391 #280541

III§2A.10/2B.8/2C.10

dr: till the first glimpse of Wales

105. 'Tis the Last Rose of Summer (air: Groves of Blarney)

FW 157.13f 47473-220 JJA 47:130 #270800

I.6§3.*0

¹⁶The basis for this passage is a unit in VI.B.3.20 — '3 lights in valley' — deriving from J. M. Flood *Ireland: Its Saints and Scholars*. (Dublin: Talbot Press, 1917).

- dr:* All her nuby compinions
88. The Minstrel Boy (air: The Moreen)
FW 152.31 47473-226 *JJA* 47:135 #270741
 I.6§3.*1
dr: his father's sword he was girded on,
FW 277.F3 47478-321 *JJA* 52:215 #340000
 II.2§5.0
dr: ^[Wet] Will ye nought would wet^ your weapons, warriors bard?
69. Remember the Glories of Brien the Brave (War Song) (air: Molly Macalpin)
FW 211.06f Yale 6.1-70 *JJA* 48:183 (#)270941
 I.8§1.8
dr: a glory be and spare me days for Brian the ^[brave] Bravo^:
77. Silent, O Moyle! Be the Roar of Thy Water (The Song of Fionnuala) (air: Arrah, my dear Eveleen): 'Lir's lonely daughter'
FW 287.27 (MS Missing) (*JJA* 53:102) #290441
 II.2§8.7
dr: reading missing; text: Liv's lonely daughter,
FW 546.02 Dzierbicki-1 *JJA* 59:284 #300400
 III§3A.16+
dr(s): Sigh lento Morg!
92. The Young May Moon (air: The Dandy O!): 'The glow-worm's lamp is gleaming, love'
FW 245.06 47477-45 *JJA* 51:096 (#)310100
 II.1§5.*0
dr: Her hung maid moons
FW 318.13f 47479-55v *JJA* 54:110 #360009
 II.3§1.2
 While ^[the] this^ glowworld's lump is ^[glooming] gloaming^ off¹⁷

¹⁷ This phrase also derives in part from the unit 'glowworm', on VI.B.37.228.

19. Erin! The Tear and the Smile (air: Aileen Aroon)
FW 509.26f 47486a-107v *JJA* 61:076 (#)332036
 III§3A.10
dr: That tare and this mole, your tear and our smile.
89. The Time I've Lost in Wooing (air: Pease upon a Trencher): 'The light
 that lies in Woman's eyes, / Has been my heart's undoing.'
FW 509.26f 47486a-107v *JJA* 61:076 (#)332036
 III§3A.10
dr: 'Tis life that lies if woman's eyes have been our old undoing.
8. Believe me, If All those Endearing Young Charms (air: My Lodging is on
 the Cold Ground)
FW 092.21f 47475-38v *JJA* 46:186 (#)360700
 I.4§1.8/2.8
dr: to believe them of all his untiring young dames
72. Sail on, Sail on (air: The Humming of the Ban)
FW 244.25f 47477-173 *JJA* 51:249 (#)370009
 II.1§1.8/2.6/3.7/4.9/5.7/6.7/7.6
dr: Say long, <say low!> scielo! Sillume, see lo! Selene, sail O!

INDEX THREE: Non-notebook

[Draft usage: Material appears in I.4§1.9/2.9, I.5§1.10/4.10 and I.6§1.7/2.4/3.10/4.6 (first set of galleys for *FW*, dated by printer 12 March 1936, but received by Harriet Shaw Weaver 25 February 1938); III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 (first set of galleys for *FW*, dated by printer 22 April and 31 May 1937).¹⁸ Material probably entered in the Summer of 1937.]

[Title]

FW 106.08 47476b-449 *JJA* 49:146 #380225

I.5§1.10/4.10

dr: Inglo-Andean Medoleys from Tommany Moohr

¹⁸ *JJA* 49:001; *JJA* 62:001.

[Title]

FW 468.27f 47487-45 JJA 62:087 #370441

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8

dr: and the moore the melodest¹⁹

[Title]

FW 492.35 47487-62 JJA 62:116 #370441

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8

dr: with ^tummy^ moor's maladies

4. As Slow Our Ship (air: The Girl I Left behind me)

FW 106.14 47476b-449 JJA 49:146 #380225

I.5§1.10/4.10

dr: As Lo Our Sleep,

6. At the Mid Hour of Night (air: Molly, my Dear!)

FW 519.35f 47487-80 JJA 62:155 #370441

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8

dr: at the split hour of blight when bars are keeping so sly

8. Believe me, If All those Endearing Young Charms (air: My Lodging is on the Cold Ground)

FW 519.20 47487-80 JJA 62:155 #370441

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8

dr: you for all you're enduring long terms

12. Come o'er the Sea (air: Cuishlih ma chree)

FW 424.11 47487-16 JJA 62:029 #370441

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8

dr: Go o'er the sea, haythen, from me

20. Fairest! Put on Awhile (air: Cummilum)

?FW 498.30 47487-66 JJA 62:127 #370441

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8

dr: the cummulium of scents in

¹⁹This play on 'the more the merrier' is a reminder that, while popular pronunciation rhymes it with 'boor', the preferred scholarly pronunciation of Moore's name rhymes with 'bore'. FW of course exploits the possibilities of both.

- note that extradraft sheet Ms 47487-134 has “cummumium of scents” which does not refer to Moore)
21. Farewell! But, Whenever You Welcome the Hour (air: Moll Roone)
FW 468.28 47487-45 *JJA* 62:087 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: Farewell but whenever, as Tisdall told Toole
 26. Go Where Glory Waits Thee (air: The Maid of the Valley)
FW 130.10 47476a-77 *JJA* 49:173 #380225
 I.6§1.7/2.4/3.10/4.6
dr: Gone Where Glory Waits Him (Ball, bulletist) but Not Here Yet (Maxwell, clark)
 31. How Sweet the Answer Echo Makes (Echo) (air: The Wren)
FW 477.33 47487-51 *JJA* 62:099 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: Ecco! How sweet thee answer makes! Afterwheres?
 32. I'd Mourn the Hopes that Leave Me (air: The Rose Tree)
FW 439.34f 47487-26 *JJA* 62:049 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: I'd burn the books that grieve you and light an allassundrian bom-pyre that would suffragate Zolfanerole
 42. Lesbia has a Beaming Eye (air: Nora Creina)
FW 093.27f 47488-258 *JJA* 49:124 #380225
 I.4§1.9/2.9
dr: from Lesbia Looshe the beam in her eye,
 54. Oh! Breathe Not his Name (air: The Brown Maid)
FW 420.04 47487-13 *JJA* 62:023 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: (O breed not his same!)
 67. One Bumper at Parting, (air: Moll Roe in the Morning)
FW 468.27 47487-45 *JJA* 62:087 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: Gulp a bulper at parting and the moore the melodest.

73. Shall the Harp Then Be Silent (air: Macfarlane's Lamentation)
FW 454.26f 47487-36 *JJA* 62:069 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: A word apparting and shall the heart's tone be silent.
78. Sing, Sing, Music Was Given (air: The Humours of Ballymaguiry; or, The Old Langolee)
FW 485.28 47487-56 *JJA* 62:109 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: Tsing tsing!
87. The Meeting of the Waters (air: The Old Head of Denis)
FW 505.30 47487-70 *JJA* 62:135 #370441
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8
dr: It reminds of the weeping of the daughters?²⁰
100. Though the Last Glimpse of Erin (air: Coulin)
FW 130.03 47476a-77 *JJA* 49:173 #380225
 I.6§1.7/2.4/3.10/4.6
dr: between youlasses and yeladst glimpse of Evin

INDEX FOUR: VI.B.45

[Draft usage: *green*-deleted material appears in I.1§1.7/2.7; I.3§1.10/2.10/3.10; I.4§1.10/2.10; I.6§1.8/2.5/3.11/4.7 (second set of galleys for *FW*, dated by printer 12 March 1937, but received by Harriet Shaw Weaver 16 May 1938).²¹ Material probably entered in January 1938.]

122

- (h) ⁸his wangfish daring / in the buoyant water,
MM [5] As Vanquished Erin (air: The Boyne Water): [Title & Air]
FW 098.22 47476a-201 *JJA* 49:423 #380516
 I.4§1.10/2.10/3.10
dr: as wangfish daring the buoyant waters,

²⁰ This unit is derived from VI.B.42.040.

²¹ *JJA* 49:287.

- (i) ⁸Forest ben down whl / Cumhulum comes
MM [20] Fairest! Put on Awhile (air: Cummilum): [Title & Air]
FW 088.27f 47476a-195 *JJA* 49:411 #380516
I.4§1.10/2.10/3.10
dr: Forests bent down awhits, arthou sure? Yubete, Cumhilum comes!

123

- (a) ⁸averging on blight / like the mudbanks / of Fennyana
MM [7] Avenging and Bright (air: Crooghan a Vennee): [Title & Air]
FW 055.04 47476a-173 *JJA* 49:367 #380616
I.3§1.10/2.10
dr: averging on blight like the mundinbanks of Fennyana,
- (b) ⁸captivating youth
MM [82] Sweet Innisfallen (air: The Captivating Youth): [Air only]
FW 092.15 47476a-197 *JJA* 49:415 #380516
I.4§1.10/2.10
dr: the captivating youth,
- (c) ⁸alone in crowds to / wander on like / shuley luney
MM [1] Alone in Crowds (air: Shule Aroon): [Title & Air]
FW 049.06 47476a-169 *JJA* 49:359 #380616
I.3§1.10/2.10/3.10
dr: alohned in crowds to warnder on like Shuley Luney,
- (d) ⁸if the seep were milk / you could love his olde / by his ide
MM [41] Lay His Sword by His Side (air: If the Sea were Ink): [Title & Air]
FW 027.07 47476a-152 *JJA* 49:325 #380516
I.1§1.7/2.7
dr: and if the seep were milk you could lieve his olde by his ide
- (e) ⁸Yellow Watty & the Fox / O'Dowd me nut!
MM [56] Oh! Doubt Me Not (air: Yellow Wat and the Fox): [Title & Air]
FW 089.12f 47476a-195 *JJA* 49:411 #380516
I.4§1.10/2.10
dr: yellowwatty on the forx | O'Dowd me nut!

125

- (f) ^ssuck up the [^][sea] sease[^], / leap lawn at ease / [^][his] [^]one lip on his lap / [^]one cushling his cruse[^]

MM [12] Come o'er the sea (air: Cuishlih ma chree): 'Come o'er the sea, / Maiden! with me. / Mine thro' sunshine, storm and snows!'²²

FW 136.02-4 47476a-223 *JJA* 49:469 #380516

I.6§1.8/2.5/3.11/4.7

dr: suck up the sease, [^][lap] lep[^] land at ease, one lip on his lap and one cushlin his crease

INDEX FIVE: MOORE'S MELODIES: TABLE OF CONTENTS

[Draft usage: *black*-deleted material appears in

III§1A.14/1B.5/1C.11/1D.14//2A.(15)/2B.13/2C.15//3A.12/3B.19//4.9 (page proofs for *FW* (missing); probably late 1938-early 1939); *blue*-deleted material appears in II.3§6.5+ (retyped pages of typescript (§6.5), 1938); II.4§2.8/3.10 (second typescript, probably August 1938); *green*-deleted material appears in I.1§1.7/2.7, I.2§1.10/2.10/3.10, I.3§1.10/2.10/3.10, I.4§1.10/2.10, I.5§1.11/4.11, I.6§1.8/2.5/3.11/4.7 (second set of galleys for *FW*, dated by printer 12 March 1937, but received by Harriet Shaw Weaver 16 May 1938); II.3§1.6 (galley proofs for *FW*, dated by printer 19 January 1938 (first half) and 28 January 1938 (second half)); III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 (first set of galleys for *FW*, dated by printer 22 April and 31 May 1937);

III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+ (second set of galleys for *FW*, dated by printer 22 April and 31 May 1937);

IV§1.6/2.9/3.5/4.3/5.7 (galley proofs for *FW*, dated by printer 29 November 1938); *orange*-deleted material appears in

III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 (first set of

²² Moore's song is here superimposed on material derived from W. L. Jones *King Arthur* (Cambridge University Press: London, 1911), p. 47: 'But what are we to make of beings like Sugyn, the son of Sugnedydd, "who could suck up the sea on which were three hundred ships, so as to leave nothing but a dry strand"; or, Gilla of the Deer-Legs, "the chief-leaper of Ireland," who "would clear three hundred acres at one bound"; or, Gwevyl, the son of Gwestad, who, "on the day that he was sad, would let one of his lips drop below his waist, while he turned up the other like a cap upon his head"' See D. Rose *The Index Manuscript* pp. 195-203.

galleys for *FW*, dated by printer 22 April and 31 May 1937);
 III§1A.14/1B.5/1C.11/1D.14//2A.15/2B.13/2C.15//3A.12/3B.19//4.9 (page proofs for *FW* (missing); probably late 1938-early 1939), IV§1.5/2.8 (typescript; probably 1938); IV§3.4 (typescript, uniform with IV§1.5/2.8; probably mid-1938); *red-deleted* material appears in I.4§1.9/2.9 (First set of galleys for *FW*, dated by printer 12 March 1937 and received by H. S. Weaver 25 February 1938);
 II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7 (galley proofs for *FW*, dated by printer 19 January 1938 and 29 January 1938; sent to H. S. Weaver 16 June 1938);
 II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12 (galley proofs for *FW*, dated by printer February 1938); II.3§1.6 (galley proofs for *FW*, dated by printer 19 January 1938 (first half) and 29 January 1938 (second half)); II.3§4.7/5.4 (revised pages of *transition* 27; probably June 1938);
 III§1A.13/1B.4/1C.10/1D.13//2A.14/2B.12/2C.14//3A.11/3B.18//4.8 (first set of galleys for *FW*, dated by printer 22 April and 31 May 1937); IV§1.5/2.8 (typescript; probably 1938).²³]

CONTENTS-1

1. ^sAlone in Crowds (air: Shule Aroon)
 [see B.45.123(c) above]
2. ^bAnd Doth not a Meeting like This (air unknown)
 FW 000.00 47481-115v *JJA* 56:174 (#)380800
 II.4§2.8/3.10
 dr: and doubtnot ameeting
3. ^sAs a Beam o'er the Face of the Waters may Glow (air: The Young Man's Dream)
 FW 056.17f 47476a-174 *JJA* 49:369 #380516
 I.3§1.10/2.10/3.10
 dr: as a young man's drowm o'er the fate of his waters may gloat,

²³ *JJA* 62:508; *JJA* 55:335; *JJA* 56:109; *JJA* 49:287; *JJA* 54:253; *JJA* 62:001; *JJA* 62:247; *JJA* 63:285; *JJA* 62:001; *JJA* 62:508; *JJA* 63:041; *JJA* 63:145; *JJA* 49:001; *JJA* 51:393; *JJA* 53:305; *JJA* 54:253; *JJA* 55:203; *JJA* 62:001; *JJA* 63:041.

4. ^sAs Slow Our Ship (air: The Girl I Left behind me)
 [Not located in *FW*]
 [see INDEX THREE above]
5. ^sAs Vanquished Erin (air: The Boyne Water)
 [see B.45.122(h) above]
6. ^rAt the Mid Hour of Night (air: Molly, my Dear!)
 FW 328.18ff 47479-162 *JJA* 54:279 #380119
 II.3§1.6
 dr: at that meet hour of night, and hop, sayd he mallymedears'
 [see INDEX THREE above]
7. ^sAvenging and Bright (air: Crooghan a Vennee)
 [see B.45.123(a) above]
8. ^sBelieve me, If All those Endearing Young Charms (air: My Lodging is
 on the Cold Ground)
 [Not located in *FW*]
 [see INDEX THREE above]
9. ^oBy that Lake, whose Gloomy Shore (air: The Brown Irish Girl)
 FW 600.33, 36f 47488-77v *JJA* 63:132 (#)380600
 IV§1.5/2.8
 dr: in goodbroomirish | by that look whose glaum is sure
10. ^sBy the Feal's Wave Benighted (Desmond's song) (air unknown)
 FW 018.02f 47476a-144 *JJA* 49:311 #380516
 I.1§1.7/2.7
 dr: By the fearse wave benoughted. Despond's sung.
11. ^rBy the Hope within Us Springing (Before the Battle) (air: The Fairy
 Queen)
 FW 328.29, 31 47479-163 *JJA* 54:281 #380119
 II.3§1.6
 dr: to buoy the hoop within us springing | our fiery quean
12. ^sCome o'er the Sea (air: Cuishliu ma chree)
 [see B.45.125(f) above]

13. ^sCome, Rest in this Bosom (air: Lough Sheeling)
FW 526.33, 527.04 47487-222v *JJA* 62:414 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+
 3B.18+//4.8+
dr: Lough Shieling's love | Come, rest in this bosom!
14. ^tCome, Send round the Wine (air: We brought the Summer with us)
FW 326.28, 29f 47479-161 *JJA* 54:277 #380119
 II.3§1.6
dr: comesend round that wine and | for, winter you liker or not, we
 brought your Summer with us
15. ^sDear Harp of My Country (air: New Langolee)
 [Not located in *FW*]
16. ^sDrink to Her (air: Heigh ho! my Jackey)
FW 105.12f 47476a-205 *JJA* 49:433 #380515
 I.5§1.11/4.11
dr: Drink to Him My Juckey and Dhoulty Bemine Thy Winnowing
 Sheet,
17. ^sDown in the Valley (The Fortune-Teller) (air: Open the door softly)
FW 427.05 47487-155 *JJA* 62:279 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr(s): Open the Door Softly, down in the valley
18. ^tDrink of This Cup (air: Paddy O'Rafferty)
FW 345.24f 47480-118v *JJA* 55:214 (#)380600
 II.3§4.7/5.4
dr: Trink off this scup and be bladdy orafferteed!
19. ^sErin! The Tear and the Smile (air: Aileen Aroon)
FW 426.15f 47487-154 *JJA* 62:277 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr(s): Healing his tare be the smeyle of his oye, oogling aroond
20. ^sFairest! Put on Awhile (air: Cummilum)
 [Not located in *FW*]
 [see INDEX THREE above]

note that extradraft sheet Ms 47487-134 has “cummumium of scents” which does not refer to Moore

21. ***Farewell! But, Whenever You Welcome the Hour (air: Moll Roone)**
FW 521.35f 47487-219v *JJA* 62:408 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: and moll me roon | Farewell, but whenever!
 [see INDEX THREE above]
22. ***Fill the Bumper Fair (air: Bob and Joan)**
FW 607.13 47488-83v *JJA* 63:142 (#)380600
 IV§1.5/2.8
dr: and every bob and joan to fill the bumper fair
23. ***Fly Not Yet (air: Planxty Kelly)**
 [Not located in *FW*]
24. ***Forget Not the Field (air: The Lamentation of Aughrim)**
FW 340.08f 47480-115 *JJA* 55:207 (#)380600
 II.3§4.7/5.4
dr: Forget not the felled! For the lomondations of Oghrem!
25. ***From this Hour the Pledge is Given (air: Renardine)**
FW 326.14f 47479-161 *JJA* 54:277 #380119
 II.3§1.6
dr: from which our this pledge is given | ternatrine
26. ***Go Where Glory Waits Thee (air: The Maid of the Valley)**
FW 526.21f 47487-222v *JJA* 62:414 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: And the maid of the folley will go where glory
 [see INDEX THREE above]
27. ***Has Sorrow Thy Young Days Shaded? (air: Sly Patrick)**
FW 051.01f, 08 47476a-171 *JJA* 49:363 #380516
 I.3§1.10/2.10/3.10
dr: whereas sallow has long daze faded | Slypatrick,

28. 'Here We Dwell in Holiest Bowers (Love and the Novice) (air: Cean dubh Dilish)

FW 266.13ff 47478-332 *JJA* 53:311 #380200

II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12

dr: Here we'll dwell on homiest powers, love at the latch with novices
nig and nag

CONTENTS-2

29. ⁸How Dear to Me the Hour when Daylight Dies (air: The Twisting of the Rope)

FW 427.17ff 47487-155 *JJA* 62:279 #370441

III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
3B.18+//4.8+

dr(s): (how dire do we thee hours when thylike fades!) | with a twisk-
ing of the robe

30. 'How Oft has the Banshee Cried (air: The Dear Black Maid)

FW 316.21f 47479-172 *JJA* 54:265 #380119

II.3§1.6

dr: Howoft had the ballshee tried! in that eeriebleak mead

31. °How Sweet the Answer Echo Makes (Echo) (air: The Wren)

FW 604.07f 47488-80v *JJA* 63:138 (#)380600

IV§1.5/2.8

dr: How swathed thereanswer alcove makes theirinn!

[see INDEX THREE above]

32. 'I'd Mourn the Hopes that Leave Me (air: The Rose Tree)

FW 304.F4 47478-353 *JJA* 53:332 #380200

II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12

dr: If I'd more in the cups that peeves thee you could cracksmith your
rows tureens

[see INDEX THREE above]

33. ^bI Saw from the Beach (air: Miss Molly)

FW 360.28f 47480-221v *JJA* 55:386 #380000

II.3§6.5+

dr: I soared from the peach and Missmolly showed her pear too, onto
three and away

34. ⁸I Saw Thy Form in Youthful Prime (air: Domhnall)
 FW 129.26 47476a-219 JJA 49:461 380515
 I.6§1.8/2.5/3.11/4.7
dr: we saw thy farm at Useful Prine, Domhnall, Domhnall;
35. T've a Secret to Tell Thee (air: Oh! Southern Breeze)
 FW 248.26f 47477-290 JJA 51:431 #380600
 II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7
dr: I've a seeklet to sell thee if old Deanus won't be threaspanning
 (Note: Joyce erroneously took the air from the similar-sounding song
 46 below.)
36. ⁸I Wish I Was by that Dim Lake (air: I wish I was on yonder Hill)
 FW 617.31f 47488-215v JJA 63:314 #381100
 IV§1.6/2.9/3.5/4.3/5.7
dr: I wisht I wast be that dumb tyke and he'd wish it was me yonther
 heel.
37. ⁸If Thou'lt Be Mine (air: The Winnowing Sheet)
 FW 105.12f 47476a-205 JJA 49:433 380515
 I.5§1.11/4.11
dr: Drink to Him My Juckey and Dhoul't Bemine Thy Winnowing
 Sheet,
 FW 000.00 47479-172 JJA 54:265 #380119
 II.3§1.6
dr: if thoult pay mine's the winnowing sheet
38. ⁸In the Morning of Life (air: The little harvest-rose)
 FW 427.19f 47487-155 JJA 62:279 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr(s): ere the morning of light calms our hardest throes
39. ⁸In Yonder Valley (The Mountain Sprite) (air: The Mountain Sprite)
 FW 564.26f 47487-248v JJA 62:456 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: In yonder valley, too, stays mountain sprite.

40. ^aIt Is Not the Tear at this Moment Shed (air: The Sixpence)
FW 568.13 47487-251v *JJA* 62:462 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: Its ist not the tear on this movent sped. Tix sixponnce! Poum!
41. ^aLay His Sword by His Side (air: If the Sea were Ink)
 [see B.45.123(d) above]
42. ^aLesbia has a Beaming Eye (air: Nora Creina)
FW 348.26 47480-120 *JJA* 55:217 (#)380600
 II.3§4.7/5.4
dr: For Lipsis harth a burm in eye but whem it bames fire norone
 screeneth
 [see INDEX THREE above]
43. ^aLet Erin Remember the Days of Old (air: The Red Fox)
FW 017.23-5 47476a-143 *JJA* 49:309 #380516
 I.1§1.7/2.7
dr: Morthering rue.²⁴
44. ^bLike the Bright Lamp (Erin! Oh Erin!) (air: Thamama Halla)
FW 362.22f 47480-223v *JJA* 55:390 #380000
 II.3§6B.5+
dr: Like the bright lamp, Thamamahalla, yearin out yearin.
45. ^aMy Gentle Harp (air: The Coina or Dirge)
FW 570.03f 47487-251v *JJA* 62:462 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: Might gentle harp addurge!
46. ^bNay, Tell Me Not (air: Dennis, don't be Threatening)
FW 361.10 47480-222v *JJA* 55:388 #380000
 II.3§6B.5+

²⁴ 'Maidrín ruadh' (literally 'red little dog') is an Irish circumlocution for 'fox'. Having already placed the song title at *FW* 017.23 (see INDEX TWO), Joyce simply added the air.

dr: Love all. Nay tellmeknot tennis! Taunt me treattening!

(Note: see also song 35 where the air was mistakenly appended.)

47. ^bNe'er Ask the Hour (air: My husband's a Journey to Portugal gone)

FW 104.17ff 47476a-205 JJA 49:433 #380515

I.5§1.11/4.11

dr: for we have also the pluterplethoric *My Hoonsbood Haansbaad's a Journey to Porthergill gone and He Never Has the Hour,*

48. ^bNight Closed around the Conqueror's Way (After the Battle) (air: Thy Fair Bosom)

FW 355.19f 47480-215v JJA 55:372 #380000

II.3§6A.5+

dr: Nightclothesed, arooned, the conquerods sway. After their battle thy fair bosom.

49. ^aNo, Not More Welcome (air: Luggelaw)

[Not located in FW]

50. ^aOf All the Fair Months (O'Donohue's Mistress) (air: The Little and Great Mountain)

?FW 106.01f 47476a-205 JJA 49:433 #380515

I.5§1.11/4.11

dr: *Of all the Wide Torsos on all the Wild Glen, O'Donogh, White Donogh, He's Hue to Me Cry,*

51. ^aOh Arranmore, Loved Arranmore (air: Killdroughalt Fair)

FW 588.28f 47487-264v JJA 62:484 #370441

III§1A.13+/1B.4+/1C.10+/1D.13+/2A.14+/2B.12+/2C.14+/3A.11+/3B.18+/4.8+

dr: Since Allan Rogue loved Arrah Pogue it's all Killdroughall fair.

52. Oh, Banquet Not (air: Planxty Irwine)

FW 397.06 47488-199 JJA 56:274 #381241

II.4§2.12|-

dr: O bunket not Orwin!²⁵

²⁵“planxty Gregory” at FW 397.05 does not derive from this index, although it probably suggested to Joyce the specific locus for this unit.

53. ^sOh! Blame Not the Bard (air: Kitty Tyrrel)
FW 060.09f 47476a-177 *JJA* 49:374 #380516
 I.3§1.10/2.10/3.10
dr: Kitty Tyrrel is proud of you. | (O blame not the board!)
54. ^sOh! Breathe Not his Name (air: The Brown Maid)
FW 056.32f 47476a-174 *JJA* 49:369 #380516
 I.3§1.10/2.10/3.10
dr: (O'Breen's not his name nor the brown one his maid.)
 [see INDEX THREE above]
55. ^tOh, Could We Do with this World of Ours (air: Basket of Oysters)
FW 277.F7 47478-338 *JJA* 53:317 #380200
 II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12
dr: Oh, could we do with thiswaddled of ours like that redbanked pro-
 fanian with his bakset of yosters!
56. ^sOh! Doubt Me Not (air: Yellow Wat and the Fox)
 [see B.45.123(e) above]
57. ^tOh For the Swords of Former Time (air unknown)
FW 353.14 47480-122v *JJA* 55:222 (#)380600
 II.3§4.7/5.4
dr: Olefoh, the sourd of foemoe times! Unknun!
58. Oh! Had We Some Bright Little Isle (air: Sheela na Guira)
 [see INDEX TWO above]
59. Oh! Haste, and Leave This Sacred Isle (St. Senanus and the Lady) (air:
 The Brown Thorn)
FW 506.26f 47488-233 *JJA* 62:511 (#)382039
 III§1A.14/1B.5/1C.11/1D.14//2A.15/2B.13/2C.15//3A.12/3B.19//4.9
dr(t): with hates to leaven this socried isle. Now, thornyborn,
60. ^bOh! The Days Are Gone (Love's Young Dream) (air: The Old Woman)
FW 398.21f 47481-131v *JJA* 56:204 (#)380800
 II.4§2.8/3.10
dr: thoh the dayeses gone still they loves young dreams

61. ^aOh, the Sight Entrancing (air: Planxty Sudley)
FW 566.28f 47487-250v *JJA* 62:460 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+
dr: Then. O, pluxty suddly, the sight entrancing.
62. ^aOh! Think Not My Spirits Are Always as Light (air: John O'Reilly the Active)
FW 570.21f, 27f 47487-252v *JJA* 62:464 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+
dr: where he appeer as our oily the active | Forthink not me spill it's at always so guey.
63. ^aOh! 'Tis Sweet to Think (air: Thady, you Gander)
FW 428.10 47487-155, 154v *JJA* 62:278, 279 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+
dr(s): yougander O, 'tis sweet to think (Ms only)
64. ^bOh! Weep for the Hour (Eveleen's bower) (air: unknown)
FW 389.20 47481-120v *JJA* 56:184 (#)380800
 II.4§2.8/3.10
dr: O weep for the hower when eve aleaves bower
65. ^aOh! Where's the Slave (air: Sios agus sios liom)
FW 316.35 47479-172 *JJA* 54:265 #380119
 II.3§1.6
dr: shoots ogos shootsle him or where's that slob
66. ^{bk}Oh, Ye Dead (air: Plough Tune)
FW 452.16 (MS Missing) (*JJA* 62:508) (#)382039
 III§1A.14/1B.5/1C.11/1D.14/2A.(15)/2B.13/2C.15//3A.12/3B.19//4.9
dr: reading missing: text: to the tune the old plow tied off
67. ^aOne Bumper at Parting (air: Moll Roe in the Morning)
FW 087.01f 47476a-194 *JJA* 49:409 #380515
 I.4§1.10/2.10
dr: (he had had a onebumper at parting from Mrs Molroe in the morning)

[see INDEX THREE above]

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68. 'Quick! We Have But a Second (air: Paddy Snap)
FW 312.13f 47479-169 JJA 54:259 #380119
II.3§1.6
dr: with a quick piddysnip that wee halfbit a second
69. 'Remember the Glories of Brien the Brave (War Song) (air: Molly Macalpin)
FW 338.27ff 47480-114 JJA 55:205 (#)380600
II.3§4.7/5.4
dr: Rassamble the glowrings of Bruyant the Bref when the Mollies Makehalpence took his leg for his thumb.
70. 'Remember Thee (air: Castle Tirowen)
FW 230.35 47477-279 JJA 51:409 #380600
II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7
dr: Remember thee, castle throwen?
71. *Rich and Rare Were the Gems She Wore (air: The Summer is coming)
[Not located in FW]
72. *Sail on, Sail on (air: The Humming of the Ban)
[Not located in FW]
73. *Shall the Harp Then Be Silent (air: Macfarlane's Lamentation)
FW 100.02f 47476a-201 JJA 49:423 #380515
I.4§1.10/2.10
dr: Shall their hope then be silent or Macfarlane lack of lamentation?
[see INDEX THREE above]
74. ^bShe is Far from the Land (air: Open the door)
FW 395.12ff 47481-128v JJA 56:200 (#)380800
II.4§2.8/3.10
dr: Oben the dure | sheets far from the lad
75. 'She Sung of Love (air: The Munster man)
FW 276.07f 47478-337 JJA 53:316 #380200
II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12
dr: Yet sung of love and the monster man.

76. ^aSilence is in Our Festive Halls (air: The green woods of Truigha)
FW 074.09f 47476a-186 *JJA* 49:393 #380515
 I.3§1.10/2.10/3.10
dr: Silence was in thy faustive halls, O Truiga, when thy green woods
 went dry
77. ^aSilent, O Moyle! Be the Roar of Thy Water (The Song of Fionnuala) (air:
 Arrah, my dear Eveleen)
 [Not located in *FW*]
78. ^oSing, Sing, Music Was Given (air: The Humours of Ballymaguiry; or,
 The Old Langolee)
FW 601.18f 47488-77v *JJA* 63:132 (#)380600
 IV§1.5/2.8
dr: singsing music was | The whole clangalied
 [see INDEX THREE above]
79. ⁱSing, Sweet Harp, Oh Sing to Me (air: unknown)
FW 224.16 47477-275 *JJA* 51:401 #380600
 II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7
dr: Sing, sweettharp, thing to me anone!
80. ⁱStrike the Gay Harp, See the Moon is on High (The Night Dance) (air:
 The Night-cap)
FW 306.F2 47478-354 *JJA* 53:333 #380200
 II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12
dr: Strike the day off, the nightcap's on nigh. Goney, goney gone!
81. ^aSublime Was the Warning (air: The Black Joke)
FW 517.08, 10 47487-216v *JJA* 62:402 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: jokes | Sublime was the warning
82. ^aSweet Innisfallen (air: The Captivating Youth)
FW 072.07 47476a-184 *JJA* 49:389 #380616
 I.3§1.10/2.10/3.10
dr: Swayed in his Falling,
 [see B.45.123(b) above for air]

83. ⁸Take Back the Virgin Page (air: Dermott)
 FW 513.27f 47487-212v JJA 62:394 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+
 3B.18+//4.8+
dr: A takeback to the virgin page, darm it!
84. ⁸The Dawning of Morn (air: Stacca an Mharaga)
 FW 091.23 47476a-197 JJA 49:415 #380515
 I.4§1.10/2.10
dr: if he was to parish by the market steak before the dorming of the mawn,
85. ⁷The Dream of Those Days (air: I love you above all the rest)
 FW 351.17f 47480-121v JJA 55:220 (#)380600
 II.3§4.7/5.4
dr: My droomodose days I loved you abover all thistrest.
86. ⁸The Harp that Once through Tara's Halls (air: Gramachree)
 FW 488.36 47487-195v JJA 62:360 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+
 3B.18+//4.8+
dr: The heart that wast our Graw McGree!
87. ⁸The Meeting of the Waters (air: The Old Head of Denis)
 [Not located in FW]
88. ⁸The Minstrel Boy (air: The Moreen)
 FW 528.31f 47487-223v JJA 62:416 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+
 3B.18+//4.8+
dr: The leinstrel boy to the wall is gone and there's moreen astoreen for Monn and Conn
89. ⁷The Time I've Lost in Wooing (air: Pease upon a Trencher)
 FW 602.36f 47488-79v JJA 63:136 (#)380600
 IV§1.5/2.8
dr: upon a trencher and the toymys he'd lust in Wooming
90. ⁸The Valley Lay Smiling Below Me (The Song of O'Ruark, Prince of Breffni) (air: The pretty girl milking her Cow)
 [Not located in FW]

91. ^bThe Wine-Cup is Circling (air: Michael Hoy)
 FW 383.19f, 384.05 47481-113v JJA 56:170 (#)380800
 II.4§2.8/3.10
dr: whiltes the wildcaps was circling | Moykle ahoykling!
92. ⁸The Young May Moon (air: The Dandy O!)
 [Not located in FW]
93. ⁸There are sounds of mirth (air: The Priest in his Boots)
 FW 074.10f 47476a-186 JJA 49:393 #380515
 I.3§1.10/2.10/3.10
dr: there will be sounds of manymirth on the night's ear ringing when
 our pantriarch of Comestowntonobble gets the pullover on his boots.
94. ⁸They Came from a Land Beyond the Sea (Song of Innisfail) (air: Peggy Bawn)
 FW 510.32f 47487-211v JJA 62:392 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr(s): They came from all lands beyond the wave for songs of Inish-
 feel.
95. ⁸They Know Not My Heart (air: Coolon Das)
 FW 493.35 47487-200v JJA 62:370 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr(s): They know not my heart, O coolun dearast!
96. ⁸They May Rail at this Life (air: Noch bonin shin doe)
 FW 513.23f 47487-212v JJA 62:394 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: They may reel at his likes but it's Noeh Bonum's shin do.
97. ⁸This Life is All Chequered (air: The Bunch of Green Rushes)
 FW 292.02f 47478-346 JJA 53:325 #380200
 II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12
dr: (it's life that's all choked by that batch of grim rushers)

98. ^bThough Dark Are Our Sorrows (The Prince's Day) (air: St. Patrick's Day)
FW 387.18f 47481-117v *JJA* 56:178 (#)380800
 II.4§2.8/3.10
dr: throw darker hour sorrows the princest day
99. ^sThough Humble the Banquet (air: Farewell, Eamon)
FW 038.06f 47476a-158 *JJA* 49:337 #380515
 I.2§1.10/2.10/3.10
dr: (though humble the bounquet 'tis a leaman's farewell)
100. ^sThough the Last Glimpse of Erin (air: Coulin)
FW 049.26 47476a-169 *JJA* 49:359 #380616
 I.3§1.10/2.10/3.10
dr: coolinclouted²⁶
 [see INDEX THREE above]
101. ^bThrough Erin's Isle (Oh, the Shamrock) (air: Alley Croker)
FW 391.15f 47481-122v *JJA* 56:188 (#)380800
 II.4§2.8/3.10
dr: with ally croaker | through Herrinsilde
102. ^bThrough Grief and Through Danger (The Irish Peasant to his Mistress)
 (air: I once had a True-Love)
FW 370.04f 47480-239v *JJA* 55:414 #380000
 II.3§6.5+
dr: thoughy onced at a throughlove, true grievingfrue danger, as a nirshe persent to his minstress

CONTENTS-4

103. ["]Tis Believed that this Harp (air: Gage Fane)
FW 600.15 47488-76v *JJA* 63:130 (#)380600
 IV§1.5/2.8
dr: 'tis believed that his harpened before Gage's Fane for

²⁶ Although *FW* 049.29 "Though the last straw glimpt his baring", at INDEX TWO (c), does not derive from this index, it probably inspired Joyce's location of the air at *FW* 049.26.

104. "Tis Gone, and For Ever (air: Savournah Deelish)
FW 613.08 47488-113 *JJA* 63:171 (#)380600
 IV§3.4
dr: 'Tis gone in farover. So fore now, dayleash
105. "Tis the Last Rose of Summer (air: Groves of Blarney)
FW 371.15 47480-255 *JJA* 55:448 #380000
 II.3§7.3
dr: the lost dropes of summour down through their grooves of blarney-
 ing
106. "To Ladies' Eyes (air: Fague a Ballagh)
FW 398.17f 47481-131v *JJA* 56:204 (#)380800
 II.4§2.8/3.10
dr: to Ladyseyes | for vogue awallow to
107. "Tomorrow, Comrade, We (Song of the Battle-Eve) (air: Cruiskeen lawn)
FW 587.13 47487-264v *JJA* 62:484 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+
dr: tomorrow comrades, we | and cuirkscreen loon
108. "'Twas One of Those Dreams (air: The Song of the Wood)
FW 293.12f 47478-347 *JJA* 53:326#380200
 II.2§1.13/2.11/3.13/5.3/6.5/7.4/8.14/9.12
dr: 'twas one of dozedreams darkies ding in dewood
109. "We May Roam Through This World (air: Garyone)
FW 588.02f 47487-264v *JJA* 62:484#370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+
dr: Carryone, he says, though we maroomed through this woylde
110. "Weep on, Weep on (air: The Song of Sorrow)
FW 344.05 47480-117v *JJA* 55:212 (#)380600
 II.3§4.7/5.4
dr: Weepon, weeponder, song of sorrowmon.

111. °What Life Like that of the Bard Can Be (The Wandering Bard) (air: Planxty O'Reilly)
FW 593.04f 47488-70v *JJA* 63:118 (#)380600
 IV§1.5/2.8
dr: Phlenxty, O rally! To what life-like thyne of the bird can be.
112. °What the Bee Is to the Flowret (air: The Yellow Horse)
FW 360.29f 47480-221v *JJA* 55:386 #380000
 II.3§6.5+
dr: Whet the bee as to deflowret greendy grassies yellowhorse.
113. °When Cold in the Earth (air: Limerick's Lamentation)
FW 571.15, 22 47487-253v *JJA* 62:466 #370441
 III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/
 3B.18+//4.8+
dr: where cold in dearth | with limmenings lemantitions
114. °When Daylight Was Yet Sleeping Under the Billow (Ill Omens) (air: Kitty of Coleraine; or, Paddy's Resource)
FW 328.22ff 47479-162 *JJA* 54:279 #380119
 II.3§1.6
dr: while taylight is yet slipping under their pillow (ill omens on Kitty Cole if she's spilling Paddy's measure!) and
115. °When First I Met Thee (air: O Patrick, fly from me)
FW 393.09f 47481-125v *JJA* 56:194 (#)380800
 II.4§2.8/3.10
dr: where first I met thee oldpoetryck fled from may
116. °When He Who Adores Thee (air: The Fox's Sleep)
FW 249.01f 47477-290 *JJA* 51:431 #380129
 II.1§1.9/2.7/3.8/4.10/5.8/6.8/7.7
dr: When here who adolls me infuxes sleep
117. °When in Death I Shall Calm Recline (The Legacy) (air unknown)
FW 079.17 47476a-189 *JJA* 49:399 #380515
 I.4§1.10/2.10
dr: where indeeth we shall calm decline, our legacy unknown.
FW 000.00 47487-253v *JJA* 62:466 #370441

III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+

dr: Wherundneath we shall calm recline. Unknown.

118. *When Through Life Unblest We Rove (On Music) (air: Banks of Banna)

FW 563.13f 47487-247v JJA 62:454 #370441

III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+

dr: while through life's unblest he rode by backs of bannars

119. *Whene'er I See Those Smiling Eyes (air: Father Quinn)

FW 562.27 47487-247v JJA 62:454 #370441

III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+

dr: Whene'er I see those smiles in eyes 'tis Father Quinn again

120. *While Gazing on the Moon's Light (air: Oonagh)

FW 064.06, 08 47476a-179 JJA 49:379 #380515

I.3§1.10/2.10/3.10

dr: while hickstrey's mews was grazing in the moonlight | (oonagh! oonagh!)

121. *While History's Muse (air: Paddy Whack)

FW 064.06f 47476a-179 JJA 49:379 380515

I.3§1.10/2.10/3.10

dr: while hickstrey's mews was grazing in the moonlight on the pandywhank scale

122. *Wreath the Bowl (air: Noran Kitsa)

FW 613.24f 47488-113v JJA 63:172 (#)380600

IV§3.4

dr: wreath the bowl to rid the bowel; no runcure, no rank heat, sir

123. *Yes, Sad One of Zion! If Closely Resembling (The Parallel) (air: I would rather than Ireland)

FW 571.12, 18f 47487-253v JJA 62:466 #370441

III§1A.13+/1B.4+/1C.10+/1D.13+//2A.14+/2B.12+/2C.14+//3A.11+/3B.18+//4.8+

dr: Yes, sad one of Ziod? | I would rather than Ireland.

124. ^sYou Remember Ellen (air: Were I a Clerk)

FW 027.17 (MS Missing) (JJA 50:285) (#)380000

I.1§1.9/2.9/I.2§1.12/2.12/3.12/I.3§1.12/2.12/3.12/I.4§1.12/2.12/I.5§

1.13/4.13/I.6§1.10/2.7/3.13/4.9/I.7§1.13/2.13/I.8§1.21

dr: reading missing; text: Were I a clerk²⁷

—VINCENT DEANE, JOHN O'HANLON, DANIS ROSE

²⁷ FW 027.14 "You remember Essie" does not derive from this index, although it undoubtedly inspired Joyce to locate the air at FW 027.17.)

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