

ADDITIONS AND CORRECTIONS *

VOL. I.

1. Riddles Wisely Expounded.

P. 1. Rawlinson MS. D. 328, fol. 174 b., Bodleian Library.

I was unaware of the existence of this very important copy until it was pointed out to me by my friend Professor Theodor Vetter, of Zürich, to whom I have been in other ways greatly indebted. It is from a book acquired by Walter Pollard, of Plymouth, in the 23d year of Henry VI, 1444–5, and the handwriting is thought to authorize the conclusion that the verses were copied into the book not long after. The parties are the fiend and a maid, as in **C, D**, which are hereby evinced to be earlier than **A, B**. The “good ending” of **A, B**, is manifestly a modern perversion, and the reply to the last question in **A, D**, ‘The Devil is worse than eer woman was,’ gains greatly in point when we understand who the so-called knight really is. We observe that in the fifteenth century version, 12, the fiend threatens rather than promises that the maid shall be his: and so in **E, V**, 205.

Inter diabolus et virgo.

- 1 Wol 3e here a wonder thyng
Betwyxt a mayd *and* þe fovle fende?
- 2 Thys spake þe fend to þe mayd :
‘Beleue on me, mayd, to day.
- 3 ‘Mayd, mote y thi leman be,
Wyssedom y wolle teche the :
- 4 ‘All þe wyssedom off the world,
Hyf þou wolt be true *and* forward holde.
- 5 ‘What ys hyer þan ys [þe] tre?
What ys dypper þan ys the see?

* All the ballads in Scott’s Minstrelsy, excepting a few pieces, of which only ‘Cospatrick’ and ‘The Bonny Hind’ require mention, were translated in *Historische und romantische Balladen der Schottischen Grenzlande*, Zwickau, 1826–7, 7 small vols, by Elise von Hohenhausen, Willibald Alexis, and Wilhelm von Lüdemann, a work now rare, which has just come to hand. Registering these translations here, in 53 entries, would require an unwarrantable space.

- 6 ‘What ys scharpper þan ys þe þorne?
What ys loder þan ys þe horne?
- 7 ‘What [ys] longger þan ys þe way?
What is rader þan ys þe day?
- 8 ‘What [ys] bether than is þe bred?
What ys scharpper than ys þe dede?
- 9 ‘What ys grenner þan ys þe wode?
What ys swetter þan ys þe note?
- 10 ‘What ys swifter þan ys the wynd?
What ys recher þan ys þe kyng?
- 11 ‘What ys 3eluer þan ys þe wex?
What [ys] softer þan ys þe flex?
- 12 ‘But þou now answey me,
Thu schalt for soþe my leman be.’
- 13 ‘Ihesu, for þy myld my3th,
As thu art kyng and kny3t,
- 14 ‘Lene me wisdome to answey here ry3th,
And schylde me fram the fovle wy3th !
- 15 ‘Hewene ys heyer than ys the tre,
Helle ys dypper þan ys the see.
- 16 ‘Hongyr ys scharpper than [ys] þe thorne,
þonder ys lodder than ys þe horne.
- 17 ‘Loukyngþe ys longer than ys þe way,
Syn ys rader þan ys the day.
- 18 ‘Godys fesse ys betur þan ys the brede,
Payne ys strengere þan ys þe dede.
- 19 ‘Gras ys grenner þan ys þe wode.
Loue ys swetter þan ys the notte.
- 20 ‘þowt ys swifter þan ys the wynde,
Ihesus ys recher þan ys the kyng.
- 21 ‘Safer is 3eluer than ys the wexs,
Selke ys softer þan ys the flex.

22 'Now, thu fende, styl thu be ;
Nelle ich speke no more with the !

2². Be leue. 3¹. the leman. 3². theche. 13². knyzt seems to be altered to knyt. 14². fold : cf. 1². 19². lowe. Pollarde is written in the left margin of 22¹. and WALTERVS POLLARD below the last line of the piece.

['Inter Diabolus et Virgo' is printed by Dr Furnivall in *Englische Studien*, XXIII, 444, 445, March, 1897.]

P. 2 f., 484 a, II, 495 a, IV, 439 a. Slavic riddle-ballads. Add : Romanov, I, 420, No 163 (White Russian).

2. The Elfin Knight.

P. 7. Of the custom of a maid's making a shirt for her betrothed, see L. Pineau in *Revue des Traditions Populaires*, XI, 68. A man's asking a maid to sew him a shirt is equivalent to asking for her love, and her consent to sew the shirt to an acceptance of the suitor. See, for examples, Grundtvig, III, 918. When the Elf in 'Elveskud,' D 9, Grundtvig, II, 116, offers to give Ole a shirt of silk, it is meant as a love-token; Ole replies that his true love had already given him one. The shirt demanded by the Elfin Knight may be fairly understood to have this significance, as Grundtvig has suggested. So, possibly, in 'Clerk Colvill,' No 42, A 5, I, 387, considering the relation of 'Clerk Colvill' and 'Elveskud.' We have silken sarks sewn by a lady's hand in several other ballads which pass as simple credentials; as in 'Johnie Scot,' No 99, A 12, 13, D 6, E 2, H 4, 5, II, 379, 385, 389; etc. Here they may have been given originally in troth-pledge: but not in 'Child Maurice,' No 83, D 7, F 9, II, 269, 272.

7, 8, 484 a, II, 495 a, III, 496 a, IV, 439 a, V, 205 b. Add : 'Les Conditions impossibles,' Beauquier, *Chansons p. recueillies en Franche-Comté*, p. 133.

White Russian. Šejn, *Materialy*, I, 1, 494, No 608 (shirt, etc.). Croatian, Marjanović, 'Dar i uzdarje,' p. 200, No 46.

8 ff. Questions and tasks offset by other questions and requisitions in the Babylonian Talmud. See Singer, *Sagengeschichtliche Parallelen aus dem babylonischen Talmud*, *Zeitschrift des Vereins für Volkskunde*, II, 296.

11, note *, 12. The story of the two mares is No 48 of R. Schmidt's translation of the *Çukasaptati*, p. 68 ff.; that of the staff of which the two ends were to be distinguished, No 49, p. 70 f. The Clever Wench (daughter of a minister) appears in No 52, p. 73 ff., with some diversities from the tale noted at p. 12 b, 2d paragraph. More as to the Clever Wench in R. Köhler's notes to L. Gonzenbach's *Sicilianische Märchen*, now published by J. Bolte in *Zeitschrift des Vereins für*

Volkskunde, VI, 59. [See also Radloff, *Proben der Volkslitteratur der nördlichen türkischen Stämme*, VI, 191-202.]

17 f., 484 f., II, 495 f., IV, 439 f., V, 206. The *Journal of American Folk-Lore*, VII, 228 f., gives the following version, contributed by Miss Gertrude Decrow of Boston, in whose family the song has been traditional.

1 As I walked out in yonder dell,
Let ev'ry rose grow merry in time
I met a fair damsel, her name it was Nell,
I said, 'Will you be a true lover of mine?'

2 'I want you to make me a cambric shirt
Without any seam or needlework,
And then you shall be, etc.

3 'I want you to wash it on yonder hill,
Where dew never was nor rain never fell.

4 'I want you to dry it on yonder thorn,
Where tree never blossomed since Adam was
born.'

5 'And since you have asked three questions of me,
Let ev'ry rose grow merry in time
Now and I will ask as many of thee,
And then I will be a true lover of thine.

6 'I want you to buy me an acre of land
Between the salt sea and the sea-sand,
And then, etc.

7 'I want you to plough it with an ox's horn,
And plant it all over with one kernel of corn.

8 'I want you to hoe it with a peacock's feather,
And thrash it all out with the sting of an adder,
And then,' etc.

19 J. At p. 229 of the same are these stanzas from a version contributed by Mrs. Sarah Bridge Farmer, as learned from an elderly lady born in Beverly, Massachusetts.

Can't you show me the way to Cape Ann?
Parsley and sage, rosemary and thyme
Remember me to a young woman that's there,
In token she's been a true lover of mine.

(“The requirements which follow are identical with those of the previous version. There is an additional stanza:”—)

And when he has done, and finished his work,
If he'll come unto me, he shall have his shirt,
And then he shall be, etc.

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The copy in *The Denham Tracts*, II, 358, from D. D. Dixon's tractate on *The Vale of Whittingham*, Newcastle-upon-Tyne, 1887, has been given from elsewhere at II, 495.

4. Lady Isabel and the Elf-Knight.

P. 25, B. Een Liedeken van den Heere van Haelewyn, with trifling verbal differences from Hoffmann's text, in *Oude Liedekens in Bladeren*, L. van Paemel, No 25. The copy in *Nederlandsch Liederboek*, Gent, 1892, II, 1, No 44, 'Van Heer Halewijn,' is Willems's.

27 a, 32 a, 37 b, 487 b. *Lausen des Kopfes durch das Mädchen*: notes by R. Köhler to L. Gonzenbach's *Sicilianische Märchen*, now published by J. Bolte, *Zeitschrift des Vereins für Volkskunde*, VI, 62. [Cf. Georgeakis et Pineau, *Folk-lore de Lesbos*, p. 257.]

29–37, 486 a, III, 497 a, IV, 441 a, V, 206 f. GG, HH, 'Der Ritter im Walde,' Herrmann u. Pogatschnigg, *Deutsche V.-L. aus Kärnten*, Salon-Ausgabe, p. 33; 'Es ritt ein Räuber wohl über den Rhein,' Wolfram, *Nassauische Volkslieder*, p. 61, No 33, resemble N-R: *Liedlein von dreierlei Stimmen*; eleven (two) warning doves, three cries, to father, mother, brother; huntsman-brother rescues sister and disposes of the knight or robber.

Böhme, in his edition of Erk's *Deutscher Liederhort*, I, 118–146, 1893, prints twenty German versions under numbers 41, 42. Of these 41¹, 42², 42³ are of oral derivation, and 42³ is from Erk's papers. Böhme notes two other copies taken down from singing, and one in MS, which he does not give. Judging by what has been given, what has been withheld must be of trifling value.

486 a, V, 207 a, DD. So 'Als die wunderschöne Anna auf dem Brautstuhle sass,' Wolfram, p. 66 f., No 39 a; and No 39 b, which is even worse preserved. Again, 'Die wunderschöne Anna auf dem Rheinsteine,' K. Becker, *Rheinischer Volksliederborn*, p. 20, No 17.

37 f., A. Add: 'Der Reiter u. die Kaiserstochter,' K. Becker, *Rheinischer Volksliederborn*, p. 15, No 12.

41–44, III, 497 b, V, 207 a. Pair (or one of a pair) riding a long way without speaking. Add: 'Los dos hermanos,' Milá, *Romancerillo catalan*, 2d ed., p. 234, No 250: "Siete leguas caminaron, palabra no se decian." Add also: Afzelius (1880), I, 21, st. 22.

42 a, 488 a. Six Ruthenian copies (in two of which the girl is a Jewess), Kolberg, Pokucie, II, 20–25, Nos 21–26. *White Russian* versions of the ballad of the Jewess in Šejn, I, I, 490 f., Nos 604, 605; Romanov, I, II, 199, No 46.

P. 50, note ||; IV, 441 b. Leprosy cured by (children's) blood. See G. Rua, *Novelle del "Mambriano"*, pp. 84, 88 ff. The story about Constantine's leprosy (*Reali di Francia*, lib. 1, c. 1) occurs also in Higden's *Polychronicon*, Lumby, V, 122 ff., and in Gower, *Confessio Amantis*, bk. II, Pauli, I, 266 ff. See also Ben Jonson, *Discoveries*, ed. Schelling, p. 35 (G. L. K. and W. P. Few). [See Prym u. Socin, *Kurdische Samm-*

lungen, pp. 35, 36. H. von Wislocki, M. u. S. der Bukowinaer u. Siebenbürger Armenier, pp. 60, 61. The latter gives a number of references for the story about Constantine. Cf. also *Dames*, *Balochi Tales*, No 2, in *Folk-Lore*, III, 518.]

IV, 441 b, 3d paragraph. Another ballad (*White Russian*) in which the girl is burned, Šejn, *Materialy*, I, I, 492, No 606.

57. D a was derived "from the housekeeper at Methven." Sharpe's *Ballad Book*, ed. 1880, p. 130.

IV, 442 a, 1st paragraph. Both hands are of the 18th century.

5. Gil Brenton.

P. 67. What is said of the *bilwiz* must be understood of the original conception. Grimm notes that this sprite, and others, lose their friendly character in later days and come to be regarded as purely malicious. See also E. Mogk in Paul's *Grundriss der germ. Philologie*, I, 1019.

72. Splendid ships. See also Richard Coer de Lion, 60–72, Weber's *Metrical Romances*, II, 5 f.; *Mélusine*, II, 438 f.

Some of the French ships prepared for the invasion of England in 1386 had the masts from foot to cap covered with leaves of fine gold: Froissart, ed. Buchon, X, 169. King Henry the Eighth in 1544 passed the seas in a ship with sails of cloth of gold: Lord Herbert of Cherbury, *Life and Raigne of King Henry the Eighth*, 1649, p. 513. When Thomas Cavendish went up the Thames in 1589, his seamen and soldiers were clothed in silk, his sails were of damask, "his top-masts cloth of gold." Birch, *Memoirs of the Reign of Q. Elizabeth*, 1754, I, 57.

6. Willie's Lady.

P. 82 ff. Hindering childbirth. Notes by R. Köhler to Laura Gonzenbach's *Sicilianische Märchen*, now published by J. Bolte, *Zeitschrift des Vereins für Volkskunde*, VI, 63.

7. Earl Brand.

[P. 95 f, 489 b, III, 498 a, IV, 443 a. Death-naming, etc. See also W. R. Paton, *Holy Names of the Eleusinian Priests*, *International Folk-lore Congress*, 1891, *Papers and Transactions*, p. 202 ff.]

96 f., 489 f, II, 498, III, 498, IV, 443, V, 207.

Swedish. Cf. Kristensen, *Jyske Folkeminder*, XI, 293.

Romaic. See Ζωγραφεῖος Ἀγών, p. 170, No 321. [Georgeakis et Pineau, *Folk-lore de Lesbos*, pp. 208, 221.]

Italo-Albanian. De Grazia, *Canti pop. albanesi*, p. 102, No 11.

[**Turkish.** Sora Chenim went down into the grave

of Taji Pascha, which opened to receive her. The “black heathen” ordered one of his slaves to slay him and bury him between the two. “Da wuchs Taji Pascha als eine Pappel aus dem Boden hervor, Sora Chenim wuchs als ein Rosenstrauch hervor. Zwischen diesen Beiden wuchs der schwarze Heide als ein Dornbusch hervor,” etc. Radloff, *Proben der Volkslitteratur der nördlichen türkischen Stämme*, VI, 246.]

100. Looking over the left shoulder. I, 100 f., **A** 21, **B** 4; 103, **E** 1; 464, 21; 490, 14 (left collar-bane); 492, 3; III, 259, 20; 263, 20; 264, 24; 339, 7; 368, 11; 369, 13; 413, 37; 465, 35; 488, 32; 13, 13; 15, 18; 17, 8; 18, 4; 20, 6; 52, 5; 135, 24; 445, 11; 518, 9; 519, 10; 520, 9. [In IV, 11, 21, it is the right shoulder.]

At I, 464, III, 259, 263 f., 339, 368 f., 413, IV, 135, the person looking over the left shoulder is angry, vexed, or grieved; in the other cases, no particular state of feeling is to be remarked. Undoubtedly the look over the left shoulder had originally more significance, since, under certain conditions, it gave the power of seeing spectres, or future events (but looking over the right shoulder had much the same effect). See A. Kuhn, *Sagen, u. s. w., aus Westfalen*, I, 187, No 206, and his references; and especially Bolte, in *Zeitschrift des Vereins für Volkskunde*, VI, 205–07 (using R. Köhler’s notes). After sowing hemp-seed in the Hallowe’en rite, you look over your left shoulder to see your destined lass or lad. See note to Burns’s Hallowe’en, st. 16.

10. The Twa Sisters.

P. 124 a, 4th paragraph. The ballad in Schlegel’s *Reisen* is simply a threnody in Esthonian marriage ceremonies over the carrying away of the bride to her husband’s house, and is not to the point.

125, 493 b, II, 498 b, III, 499 a, IV, 447 b, V, 208 b. ‘L’os qui chante:’ M. Eugène Monseur has continued his study of this tale in *Bulletin de Folklore*, I, 39–51, 89–149, II, 219–41, 245–51. See also Bugiel in *Wisła*, VII, 339–61, 557–80, 665–85.

[See also ‘Die Geschichte von zwei Freunden,’ *Socin u. Stumme, Dialekt der Hquwāra des Wād Sūs in Marokko*, pp. 53, 115, *Abhandlungen der Phil.-hist. Classe der K. Sächs. Gesellschaft der Wissenschaften*, XV.]

[On disclosure by musical instruments see *Revue Celtique*, II, 199; *Hartland, Legend of Perseus*, I, 193. F. N. Robinson.]

126 a. [For a parallel to the South African tale see *Jacottet, Contes pop. des Bassoutos*, p. 52.]

126 b. **C** is also translated by H. Schubart in *Arnim’s Tröst Einsamkeit*, 1808, p. 146.

11. The Cruel Brother.

P. 144 a. For ‘*Frau von Weissenburg*,’ ‘*Frau von der Löwenburg*,’ ‘*Junker Hans Steutlinger*,’ see *Erk*, ed. Böhme, Nos. 102, 103, I, 360 ff.

144 b, 2d paragraph, V, 208 b. Add: ‘*Le Testament du Chien*,’ Bédier, *Les Fabliaux*, 2d ed., p. 473; ‘*Testament de la vieille Jument*,’ ‘*de la vieille Truie*,’ ‘*de la Chèvre*,’ Luzel, *Chansons pop. de la Basse-Bretagne*, II, 88–97. ‘*The Robin’s Last Will*,’ Miss M. H. Mason’s *Nursery Rhymes and Country Songs*, p. 41.

12. Lord Randal.

P. 153 a. **German**. Two other copies in Böhme’s *Erk*, No 190 b, I, 582.

[154 a; IV, 449 b. **Danish**. ‘*Den forgivne Datter*,’ *Grundtvig-Olrik*, No 341, *Ridderviser*, I, 146 ff., two versions: **A**=Kristensen, *Jyske Folkeminder*, No 92, X, 358; **B**, that communicated to Professor Child by Professor Grundtvig and mentioned in I, 154. Olrik mentions 7 **Swedish** copies, 5 of them unprinted.]

156 a, III, 499 b, V, 208 b. ‘*Donna Lombarda*.’ See *Archivio*, X, 380. [See also ‘*Utro Fæstemø vil forgive sin Fæstemand*,’ in the *Grundtvig-Olrik* collection, No 345, *Ridderviser* I, 165 ff., 3 versions **A–C** (**A**, **B**, from MS. sources going back in part to the 16th century; **C**, from oral tradition, printed by Kristensen, *Jyske Folkeminder*, No 19, I, 49, No 56, X, 234). Olrik, in an elaborate introduction, studies the relations of the Danish ballad (which is found also in Norse, Bugge’s MS. collections, No. 221) to ‘*Donna Lombarda*’ and to the history of the sixth century Lombard queen Rosemunda. He opposes the views of Gaston Paris, *Journal des Savants*, 1889, pp. 616 ff., and holds that ‘*Donna Lombarda*,’ ‘*Utro Fæstemø*,’ (his No 345), ‘*Giftblandersken*’ (his No 344), ‘*Fru Gundela*’ (see above I, 156 b), and the Slavic ballads of the sister who poisons her brother at the instigation of her lover, are all derived from the *saga* of Rosemunda. He even regards ‘*Old Robin of Portingale*,’ No 80, II, 240, as related to the ‘*Utro Fæstemø*.’ See below, p. 295.]

156 b, 499 a, II, 499 a, III, 499. The ballad of the maid who poisons her brother and is rejected by the man she expects to win in Lithuanian, Bartsch, *Dainu Balsai*, I, 172 ff., No 123 a, b. More ballads of poisoning, sister poisoning brother at the instance of her lover, girl poisoning her lover, and at col. 306 one resembling Lord Randal, Herrmann, *Ethnologische Mitteilungen aus Ungarn*, I, cols 292–308 (with an extensive bibliography). Herrmann’s collections upon this theme are continued from cols 89–95, 203–11. [Cf. the Danish ballad ‘*Tule Slet, Ove Knar og Fru Magnild*,’ *Grundtvig-Olrik*, No. 350, *Ridderviser*, I, 186, where, however, the murderess uses a knife.]

157. Compare, for dialogue and repetition, the Catalan ballad ‘*El Conde Arnau*,’ Milá, *Romancerillo*, No 78, p. 67; where, however, the first half of the third line is also regularly repeated in the fourth.

¿ Tota sola feu la vetlla, muller lleyal?
¿ Tota sola feu la vetlla, viudeta igual?'

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‘No la faig yo tota sola, Comte l’Arnau,
No la faig yo tota sola, valga ’m Deu, val!’

157 b. **A** is translated by Professor Emilio Teza. ‘L’Avvenatrice, Canzone Boema,’ Padova, 1891, p. 12. [Atti e Memorie della R. Accademia di Scienze, Lettere ed Arti in Padova, Nuova Serie, VII, 234.]

13. Edward.

P. 167, 501 b, III, 499 b, V, 209 b. ‘Svend i Rosensgaard’ is No 340 in the Grundtvig-Olrik collection of Danish ballads, Ridderviser, I, 142. Danish versions are limited to three, of which the second is a fragment and the third a copy from Norway in all but pure Danish. Of Swedish versions eleven are enumerated, besides a half-comic copy from a manuscript of 1640, or older, which is spun out to 33 stanzas. As before remarked, a palpable tendency to parody is visible in some of the Scandinavian specimens.

14. Babylon, or, The Bonnie Banks o’
Fordie.

P. 170, 501 b, II, 499 a, III, 499 f., IV, 450 a, V, 209 b. ‘Hr. Truelses Døtre’ is No 338 of the Danish ballads in the continuation of Grundtvig’s collection by Dr. Axel Olrik, Danske Ridderviser, 1895, I, 114, where the ballad is subjected to a minute study. The existence of a ballad is mentioned in 1624, and indicated as early as 1598. There are Danish, Swedish, and Icelandic versions of the 17th century, and numerous later copies, Danish, Swedish, Norwegian, and Färöe: Danish, in all, 10, one of the 17th century; Swedish 12, 4 of the 17th century; Norwegian 6; Färöe 4. Five of the Norwegian copies take the direction of the Icelandic and Färöe in the treatment of the story. Two varieties of the ballad may be specially distinguished: one in which we have the miracle of a light burning or a fountain (fountains) springing over the place where the maids were murdered (called by Olrik the legendary form), the other in which the career and fate of the sons are made prominent. The “legendary” versions are the older. In these the maids are regarded as martyrs, and popular religious observances in connection with the miraculous fountains and in commemoration of the murdered maids have been kept up into the present century. The story is localized in not less than thirteen Danish accounts and others in Sweden.

II, 499 a, III, 500, V, 209 b. Add to the French ballads a copy, which has lost still more of the characteristic traits, obtained by M. Couraye du Parc in Basse-Normandie: *Études romanes dédiées à Gaston Paris*, 1891, p. 47, No 10.

II, 499 a. A Ruthenian story like that of the Great Russian ballad in Kolberg, Pokucie, II, 30, No 33.

15. Leesome Brand.

Pp. 181, 502 a. **German.** Add: Böhme, Erk’s Liederhort, I, 592 f., ‘Der Reiter und seine Geliebte,’ No 194 b, from Erk’s papers, c, from oral tradition (fragments). Böckel, ‘Das Begräbniss im Walde,’ p. 33, No 47. ‘Es gingen zwei Liebchen durch einen grünen Wald,’ Wolfram, p. 89, No 63.

17. Hind Horn.

[P. 188 b. ‘Horn Child.’ See the edition by J. Caro, in *Englische Studien*, XII, 323 ff.]

190 a. Hereward will not drink unless the princess presents the cup: very like Horn here. Michel, *Chroniques Anglo-Normandes*, II, 18 f.

191, note *. Blonde of Oxford (Jehan et Blonde). See Suchier’s edition, *Œuvres poétiques de Philippe de Remi, Sire de Beaumanoir*, II, 89, 99, 103.

193 a. That Horn Child, though much more modern in its present form than the Gest, “would seem to have been formed on a still older model” was suggested by T. Wright in 1835, and was the opinion of J. Grimm and of Ferdinand Wolf. Wolf maintains that Horn Child was the work of a popular jongleur, or vagrant minstrel, and that for this reason Chaucer put it among the “romances of prys,” which are mentioned in Sir Thopas. Anyway, this must have been the form of the story which was known to Chaucer. Wolf, *Ueber die Lais*, p. 217 f.

195 a (3). Oude Liedekens in Bladeren, L. van Paemel, No 28 = Hoffmann, No 2.

199 a. Albanian. De Grazie, *Canti p. albanesi*, p. 118.

199 a, note *. Ring in betrothal. So in *Twelfth Night*, IV, 3, as Prior remarks, II, 277, *apropos* of ‘Axel and Walborg’, st. 44.

201, note. These talismans also in India: Tawney’s *Kathá-Sarit-Ságara*, II, 161.

502 b, 5th paragraph, III, 501 b, IV, 450 b. Add: Kolberg, *Lud*, IV, 23, No 146; VI, 166 f., No 332; XII, 115–118, Nos 221–224 (jumps seven tables and touches the eighth); XVI, 271, No 438; XVI, 272, No 440; Valjavec, p. 300, No 17; Kolberg, *Mazowsze*, II, 109, No 251. A soldier comes back after seven years’ absence to his “widow;” drops ring into cup, and is recognized as her husband. *Lud*, XXI, 61, No 123.

20. The Cruel Mother.

P. 219 b, 504 a, II, 500 a, IV, 451 a, V, 212 a. Add: T, Wolfram, p. 90, No 64, ‘Es hütet ein Schäfer an jenem Rain,’ ‘Die Rabenmutter;’ Böhme’s edition of Erk’s *Liederhort*, I, 636, No 212 e; and to the literature several items at p. 637.

219 b, III, 502 b. Similar Slavic ballads: Polish, Kolberg, *Lud*, IV, 52, No 220; XII, 308 f., Nos 611, 612; XVII, 9, No 17; XVIII, 188, No 346; XXI,

85, No 179; XXII, 160, No 284; Kolberg, Mazowsze, II, 160, No 352; IV, 366, No 436.

P. 220. C, sts 9, 10, 11 are in Motherwell's MS., p. 183, written in pencil.

21. The Maid and the Palmer.

P. 228 b, 2d paragraph. The Finnish ballad was first printed by C. A. Gottlund, Otava, 1832, II, 9 (Rolland, *Chansons Populaires*, VI, 47–50, with a translation).

230 f., III, 502 b, IV, 451 b. White Russian versions, Šejn, II, 607 ff., Nos 12–16, 'Pesn' o grěšnoj děvě, Song of the sinful girl,' five copies, the third imperfect. Jesus sends the girl to church, in the first the earth comes up seven cubits, the lights go out, etc.; she shrives herself, and things are as before. In the other copies she crumbles to dust. Polish (with variations), Kolberg, Lud; XII, 309, No 613; XIX, 187, No 658; XX, 101, No 37; XXI, 86, No 180; XXII, 161 f., Nos 285, 286; Kolberg, Mazowsze, I, 142, No 46; IV, 367, No 437; Siarkowski, in *Zbiór wiadomości*, IV, 94, No 18.

231 a. Legend of the Magdalen unmixed. Italian, Archivio, XIV, 211 f., 'Maria Maddalena,' two copies, fragmentary. In the second, Maria asks the master of a vessel to take her in; a tempest arises; the dona peccatrice, lest the vessel should founder on her account, with many people aboard, throws herself into the sea, is swallowed by a whale, and not disgorged for three-and-thirty years.

22. St. Stephen and Herod.

P. 236 a, last paragraph. Here, and in other places in volumes I, II, Catalan is treated as if it were a dialect of Spanish. The corrections required are as follows: I, 236 a, last paragraph, 384 a, 2d par., 505 a, 2d par.; II, 174 a, 2d par., 347 a, 2d par., 512 a, No 72, read *Catalan* for *Spanish*, and I, 384 a, 2d par., drop **K**. I, 462 a, 3d par., read *Catalan* for **C**. II, 69 a, 7th line, 113 b, 11th line, 158, 2d par., read *Spanish and Catalan*, and at the last place insert *Catalan* before the 3d and 4th citations and transfer them to the end.

237, III, 502 b. The Breton story with the miraculous sustentation of the maid (but without the marvel of the capon): Böhme's *Erk*, I, 637 ff., No 213 a, 'Die Weismutter,' b, 'Die unschuldig gehangene und grettete Dienstmagd,' and note to b; Wolfram, p. 38, No 10, 'Zu Frankfurt steht ein Wirtshaus.'

240 f., 505 f., II, 501 b, IV, 451 f. Joie des Bestes. Add: Marin, *Cantos Populares*, I, 61, No 124; Iglesia, *El Idioma Gallego* ('a maldicion d' a ovella'), cf. II, 8, note †, III, 174, both cited by Munthe.

240, 241, 505 b, II, 501 b, III, 502 b, IV, 452 a, V, 212 a. A roast pheasant gets feathers and flies away in attestation of a tale: M. Wardrop, *Georgian Folktales*, p. 10 f., No 2. G. L. K.

Fish flying out of the pan. See Wesselofsky, *Archiv f. slavische Philologie*, VI, 574.

241 b. Herod's questions. Compare Bergström and Nordlander, 98, 3; Pidal, p. 128.

23. Judas.

[P. 243 b. Trinity College MS. B, 14, 39, has been recovered, and Professor Skeat has had the kindness to furnish a copy of the ballad. Wright's text proves to be in all essentials accurate; but, on account of the age and great interest of the poem, Professor Skeat's copy is here reproduced. The ballad has no title in the MS.]

Hit wes upon a scereporsday þat vre louerd aros.
ful milde were þe wordes he spec to iudas.
iudas þou most to iurselem oure mete for to bugge.
þritti platen of seluer þou bere up oþi rugge.
þou comest fer iþe brode stret fer iþe brode strete. 5
summe of þine tunesmen þer þou meist i mete.
imette wid is soster þe swikele wimon.
iudas þou were wrþe me stende the wid ston. .íí.
for the false prophete þat tou bileuest upon.
Be stille leue soster þin herte þe to breke. 10
wiste min louerd crist ful wel he wolde be wreke.
Iudas go þou on þe roc heie up on þe ston.
lei þin heued i my barm slep þou þe anon.
Sone so iudas of slepe was awake.
þritti platen of seluer from hym weren itake. 15
He drou hym selue bi þe cop þat al it lauede ablode.
þe iewes out of iurselem awenden he were wode.
Foret hym com þe riche ieu þat heiste pilatus.
wolte sulle þi louerd þat hette iesus.
I nul sulle my louerd for nones cunnes eiste. 20
bote hit be for þe þritti platen. þat he me bi taiste.
Wolte sulle þi lord crist for enes cunnes golde.
Nay bote hit be for þe platen. þat he habben
wolde.
In him com ur lord * gon as is postles seten at mete.
Wou sitte ye postles ant wi nule ye ete. .íí. 25
ic am iboust ant isold to day for oure mete.
Vp stod him iudas lord am i þat
I nas neuer oþe stude þer me þe euel spec.
Vp him stod peter ant spec wid al is miste.
þau pilatus him come wid ten hundred cnistes. .íí. 30
yet ic wolde louerd for þi loue fiste.
Still þou be peter. wel i þe i cnowe.
þou wolt fur sake me þrien. ar þe coc him crowe. 33

V. 24, *. The word *c'st* has here been erased, and should *not* be inserted. Skeat.

V. 27. Blank space. Read 'frek' (=man). Skeat. The MS. has *íí* at end of ll. 8, 25, 30. This means that there are here *two* second lines, i. e., that three lines rime together. Skeat. The long *f*'s of the MS. are printed *s*.]

25. Willie's Lyke-Wake.

P. 250, 506 a, II, 502 a, III, 503 a. Add the Croatian ballad, 'Ive umira za Marom,' Hrvatske Narodne Pjesme iz "Naše Sloge," II. Diel, 15, No 11.

29. The Boy and the Mantle.

[P. 261 f. On the Gaelic ballad in the Dean of Lismore's Book see the elaborate article by Professor Ludw. Chr. Stern, *Die gälische Ballade vom Mantel in Macgregors Liederbuche, Zeitschrift für celtische Philologie, I, 294 ff.* The text is given according to the edition of Alexander Cameron, *Reliquiae Celticae, I, 76*, with another copy from a 1628 MS. in the Franciscan Convent at Dublin. Stern's translation clears up some points, and brings out one striking similarity between the Gaelic and the English ballad. When Mac-Reith's wife tried on the mantle, "er passte ihr, beides an Fuss und Hand, bis auf die Gabel ihrer kleinen Finger und Zehen." She explains this failure of the mantle to cover her completely: "Einen Kuss bekam ich versthohlen von O'Duibhnes Sohne Diarmaid; der Mantel würde bis auf den Boden reichen, wenn es nicht der allein wäre." Compare sts 28–30 of 'The Boy and the Mantle.' This similarity, in a feature unknown to other versions of the story, coupled with the form 'Craddocke' in the English ballad (a form which "nur aus dem welschen Caradawc entstanden sein kann") convinces Stern that 'The Boy and the Mantle,' and probably also the Gaelic ballad, are derived directly from Welsh tradition, independently of the Old French versions, which, however, he thinks also go back ultimately to Wales (p. 310). I am indebted to Dr F. N. Robinson for calling my attention to Stern's article. G. L. K.]

268 ff., 507 a, II, 502 a, III, 503, IV, 454 a, V, 212 f. Tests of chastity. "The jacinth stone will not be worne on the finger of an adulterer, nor the olive grow if planted by one that leadeth his life in unlawful lusts." Greene, *Never too late*, Pt. II, 1590, Works, ed. Grosart, VIII, 141. A note on the general subject in G. Rua, *Novelle del "Mambriano"*, pp. 66 f., 73–83. G. L. K. [See also Zupitza, *Herrig's Archiv f. das Studium der neueren Sprachen, LXXXII, 201*; Nyrop, *Dania, I, 13, n. 2*; Feilberg, *Dania, I, 154*; 'La Mensuration du Cou,' *Perdrizet and Gaidoz, Mélusine, VI, 225 ff.*]

270 a, 1st paragraph. The Shukasaptati story at p. 29 f. of R. Schmidt's translation.

30. King Arthur and King Cornwall.

P. 284. Sts 17, 18. Compare Carle of Carlile, vv. 143 ff., Percy MS., Hales and Furnivall, III, 282.

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31. The Marriage of Sir Gawain.

P. 288 ff., II, 289 b, III, 454 a. Mr. Whitley Stokes has pointed out that the incident of a hag turning into a beautiful woman after a man has bedded with her occurs in the Book of Ballymote, an Irish MS. of about 1400, and elsewhere and earlier in Irish story, as in the Book of Leinster, a MS. of the middle of the twelfth century. *The Academy, XLI, 399 (1892)*. It is singular that the sovereignty in the first tale is the sovereignty of Erin, with which the disenchanted hag rewards her deliverer, and not the sovereignty over woman's will which is the solution of the riddle in the ballad. See also the remarks of Mr. Alfred Nutt in the same volume, p. 425 (and, again, *Academy, October 19, 1889, p. 255*), who, while denying the necessity for any continental derivation of the hideous woman, suggests that Rosette in Gautier's *Conte du Graal*, vv. 25380–744, furnishes a more likely origin for her than Chrétien's damoisele, since it does not appear that the latter is under spells, and spells which are loosed by the action of a hero. [See also O'Grady, *Silva Gadelica, p. 328 ff.*; translation, p. 370 ff. F. N. Robinson.]

289 b. Gromere Gromorson (Grummure Gummursum) and Gromore somyr Ioure, in Malory's *Morte Darthur*, ed. Sommer, 256, 258, 799.

32. King Henry.

P. 290, note †, IV, 454 a. "La nuit si jolie fille, le jour si jolie biche:" Pineau, *Le Folk-lore du Poitou*, p. 391. [A raven by day, a woman by night: von Wlillocki, *M. u. S. der Bukowinaer u. Siebenbürger Armenier*, p. 75. On transformations of all kinds, see S. Prato, *Bulletin de Folklore, 1892, p. 316 ff.*]

298, II, 502 b, IV, 454 a. A man marries a snake. At midnight it becomes a woman, and it keeps that form thereafter: J. Krainz, *Mythen u. Sagen aus dem steirischen Hochlande*. No. 147, p. 194. A snake (enchanted man) marries a girl, and is thereby freed: Brüder Zingerle, *Tirols Volksdichtungen, II, 173 ff.*; cf. II, 317. G. L. K.

33. Kempy Kay.

P. 300. I have serious doubts whether this offensive ballad has not been made too important; whether, notwithstanding the points noted at p. 301, it is anything more than a variety of 'The Queen of all Sluts.'

305 b. A 10¹. *lauchty* in Sharpe with a line drawn in ink through l (probably by the editor, as this is a presentation copy).

V, 213 a. Since we have Pitcairn's copy only in Sharpe's handwriting, we cannot determine which of the two made the changes.

34. Kemp Owyne.

P. 307 f, II, 502 b, III, 504 a. Disenchantment; kissing a serpent. A remarkable case alleged to have occurred at Cesena in 1464: [Angelo de Tummullis, *Notabilia Temporum*, ed. Corvisieri, 1890, p. 124 ff.]; *Giornale Storico della Letteratura Italiana*, XVII, 161. G. L. K. On the whole subject see R. Köhler's notes in *Mennung, Der Bel Inconnu*, p. 20; S. Prato's notes, *Bulletin de Folklore*, 1892, p. 333 f. [W. H. Schofield, *Studies on the Libeaus Desconus*, in *Studies and Notes in Philology and Literature* published under the direction of the Modern Language Departments of Harvard University, IV, 199 ff.]

36. The Laily Worm and the Mackrel of the Sea.

P. 316 a. *Näktergalsvisan*, Bohlin, in *Nyare Bidrag till Kännedom om de Svenska Landsmälen*, II, 10, *Folktoner från Jämtland*, pp. 5, 6.

37. Thomas Rymer.

P. 319, note †. Dr. W. H. Schofield has furnished me with an abstract of the *Visions d'Oger le Dannoys au royaulme de Fairie* (which book after all is in the Paris library). There is nothing in the *Visions* which throws further light on the relation of the stories of Thomas Rhymer and of Ogier.

320, note †. Bells. See R. Köhler, *Zeitschr. des Vereins f. Volkskunde*, VI, 60.

321, note †. The duration of paradisiac bliss exceeds three hundred years in some accounts. Three hundred years seem but three days in the Italian legend of three monks, Graf, Mitì, *Leggende*, etc., 1892, I, 87 f., and in that of the young prince who invites an angel to his wedding, Graf, 90 ff., after the Latin text published by Schwarzer, *Zeitschrift für deutsche Philologie*, XIII, 338–51, 1881. (R. Köhler pointed out in the same journal, XIV, 96 ff., that an abstract of the story had been given in *Vulpus's Curiositäten*, I, 179 ff., as early as 1811.) In the lai of Guingamor, printed by M. Gaston Paris in *Romania*, VIII, 50 ff., 1879, three hundred years pass as three days. In both the last, the eating of earthly food brings an immediate decrepitude, followed by speedy death in the case of the prince. [See also W. Hertz, *Spielmannsbuch*, p. 318 f.]

39. Tam Lin.

[P. 339 b, II, 505 b, III, 505 b. Fairy salve. Kirk's *Invisible Commonwealth*, ed. Lang, pp. 13, 34; *Denham Tracts*, II, 138 f.]

340 a, II, 505 b, III, 505 b, IV, 455 b. Sleeping under trees: ympe tree. Bugge, *Arkiv för nordisk*

Filologi, VII, 104, refers to Liebrecht, Gervasius von Tilbury, p. 117, and to W. Hertz, *Spielmannsbuch*, p. 322.

40. The Queen of Elfan's Nourice.

P. 358 b, II, 505 f., III, 505 f., IV, 459 a, V, 215 b. Mortal midwives for fairies, etc.: Wucke, *Sagen der mittleren Werra*, II, 25; Gebhart, *Oesterreichisches Sagenbuch*, p. 208; Baader, *Neugesammelte Volksagen*, No 95, p. 68. G. L. K.

[Kirk's *Secret Commonwealth*, ed. Lang, p. 13; *Denham Tracts*, II, 138.]

42. Clerk Colville.

[P. 372 b. *Der Ritter von Staufenberg*. See the edition by Edward Schröder: *Zwei altdeutsche Rittermären*, Moriz von Craon, Peter von Staufenberg. Berlin, 1894. Schröder dates the composition of the poem about 1310 (p. LI). He shows that Schott's edition, which Culemann followed, was a reprint of one printed by Prüss in 1483 at the earliest, but thinks that it followed that of Prüss at no long interval (p. XXXIV). Cf. also Schorbach, *Zeitschr. f. deutsches Altertum*, XL, 123 ff.]

374–78. The mother's attempt to conceal the death of her son from his wife occurs also in 'Ebbe Tygesøns Dødsridt' and 'Hr. Magnuses Dødsridt,' *Olrik, Danske Ridderviser*, Nos 320, 321, and Swedish copies of the former; borrowed no doubt from 'Elveskud.'

380, II, 506 a, III, 506 a, IV, 459 a, V, 216 a. Add: **XX**, 'La Mort de Jean Renaud,' Beauquier, *Chansons p. recueillies en Franche-comté*, p. 152.

43. The Broomfield Hill.

[P. 393 a, III, 506 b, IV, 459 b. With the Italian ballad cf. 'Quarante ans j'ai travaillé,' Georgeakis et Pineau, *Folk-lore de Lesbos*, p. 246.]

393 f., 506. *Jäger-Romanze in Böhme*, *Altdeutsches Liederbuch*, No 437, from Melchior Franck, *Fasciculus Quodlibeticus*, Nürnberg, 1611, No 6: slightly different, no disposition to kill the maid. Three copies of this all but inevitable ballad in *Blätter für Pommersche Volkskunde*, II, Jahrgang, p. 77 f., 'Jägerslied'; and more might be added.

44. The Twa Magicians.

[P. 400. *Greek*. Cf. 'Les Transformations,' Georgeakis et Pineau, *Folk-lore de Lesbos*, p. 210 ff. (no mention of the Turk's transforming himself).]

401. *Polish*. Add: Kolberg, *Lud*, XXI, 27, No 50; **XXII**, 102, No 157; Kolberg, *Mazowsze*, II, 54 f., Nos 131, 132; III, 247, 321; IV, 274, No 240.

401 b, II, 506 b, III, 506 f., IV, 459 b, V, 216 a. *Trans-*

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formations during flight. Add R. Köhler's notes to L. Gonzenbach's *Sicilianische Märchen*, now published by J. Bolte, *Zeitschrift des Vereins für Volkskunde*, VI, 65.

The incidents of the flight of the girl and her lover, the pursuit and the transformations, and of the Devil outwitted by his pupil are discussed by G. Rua, *Novelle del "Mambriano" del Cieco da Ferrara*, p. 95. See also M. Wardrop, *Georgian Tales*, p. 4, No. 1. G. L. K.

45. King John and the Bishop.

[P. 405 ff., II, 506 f., IV, 459 b, V, 216 a. A Christian ascetic has taken up his abode in a hogshead, on which he has written, "If thou art wise, live as I live!" The sultan puts three questions to him: How far is it to heaven? At how much do you value me? Which is the best religion? The penalty for failure to solve them is to be dragged at the tail of the sultan's horse. The answers are: A day's journey; twenty-nine silver pieces; neither of the two religions is the better, for the two are God's eyes, one of which is as dear to him as the other. Von Wlislöcki, *M. u. S. der Bukowinaer u. Siebenbürger Armenier*, 'Der weise Mann,' No 30, p. 83 ff.]

46. Captain Wedderburn's Courtship.

[P. 417 a, II, 507 b, III, 507 a, IV, 459 b, V, 216 a. Heads on stakes. See W. H. Schofield, in the (Harvard) *Studies and Notes in Philology and Literature*, IV, 175 ff.]

418 a, II, 507 b. See Stiefel, *Ueber die Quelle der Turandot-Dichtung Heinz des Kellners*, in *Zeitschr. f. vergleichende Litteraturgeschichte*, N. F., VIII, 257 ff.

47. Proud Lady Margaret.

P. 426. Add: 'La fille damnée,' *Daynard*, p. 178; 'La sposa morta,' *Archivio*, VIII, 274; the "romance" in Ballesteros, *Cancionero popular gallego*, III, 256; see also the "romance" 'Bernal Francez' from Algarve in *Encyclopedia Republicana*, Lisbon, 1882, p. 156.

49. The Twa Brothers.

I.

P. 435, V, 217. Communicated by Mr J. K. Hudson of Manchester. Sung after a St George play regularly acted on All Souls' Day at a village a few miles from Chester, and written down for Mr Hudson by one of the performers, a lad of sixteen. The play was introduced by a song called Souling (similar to a Ste-

phening, see I, 234), and followed by two songs, of which this is the last, the whole dramatic company singing.

1 'And it's where hast thou been all this night long,
my son?

Come tell it unto me.'

'I have been lying on yonder bull-rushes,
Which lies beneath yond tree.'

2 'And it's what are the spots on this thy coat, my
son?

Come tell it unto me.'

'They are the spots of my poor brother's blood,
Which lies beneath yonder tree.'

3 'And it's what didst thou kill thy poor brother for,
my son?

Come tell it unto me.'

'Because he killed two pretty little birds,
Which flew from tree to tree.'

4 'And it's what will the father say when he comes,
my son?

Come tell it unto me.'

'I will dress me up in sailor's clothes,
And my face he will never see.'

5 'And it's what wilt thou do with thy pretty little
wife, my son?

Come tell it unto me.'

'I will dress her up in lad[d]ie's clothes,
And she will sail along with me.'

6 'And it's what wilt thou do with thy children three,
my son?

Come tell it unto me.'

'I will leave them to my poor grandfather to rear,
And comfort [to] him [to be].'

7 'And it's when shall we see thy face again, my son?
Come tell it unto me.'

'When the sun and moon shines both at once,
And that shall never be.'

53. Young Beichan.

P. 459 a. For a late German ballad on the Moringer story ('von dem Markgrafen Backenweil') see Bolte, *Zeitschrift des Vereins für Volkskunde*, III, 65-7, and for notes of dramas upon the theme, pp. 62-4. I do not observe that I have anywhere referred to the admirably comprehensive treatment of the subject by von Tettau, *Ueber einige bis jetzt unbekannte Erfurter Drucke des 15. Jahrhunderts*, Ritter Morgeners Wallfahrt, pp. 75-123. The book did not come into my hands till two years after my preface was written.

VOL. II.

56. Dives and Lazarus.

P. 10 b, III, 507 b, 508 a, IV, 462 b, V, 220 a. Add: Ruthenian ballad, Kolberg, Pokucie, II, 280, No 505. Legends not in stanzas, White Russian, 'Lazar,' Šejn, II, 578–90, 3 copies; Romanov, Part V, pp. 341–56, Nos 22–26, 5 copies and variants; Great Russian, Jakuškin, p. 44, No 13, 2 copies. Lazarus and the rich man are brothers.

'Il ricco Epulone,' the Madonna begging, Archivio, XIV, 209 f.

57. Brown Robyn's Confession.

P. 13, 510 a, IV, 463 a, V, 220 a. A serpent stops a ship and demands a passenger: Larminie, West-Irish Folk-Tales, p. 131. On the detention of ships by submarine folk, see Whitley Stokes, Revue Celtique, XV, 294 f. G. L. K. (The article attributed to R. Köhler, II, 510 a, is by L. Laistner.) [Add Jātaka, Bk. I, No 41, Cowell, I, 110. A ship mysteriously detained because the owner has neglected a promise: Yacoub Artin Pacha, Contes pop. de la vallée du Nil, p. 74.]

59. Sir Aldingar.

[P. 33, 511 b, III, 508 a, IV, 462 a. For parallels, including the child champion, see R. Köhler's account of the Breton mystery of Sainte Tryphine, Revue Celtique, I, 222 ff. F. N. Robinson.]

64. Fair Janet.

P. 102 f. (Breton ballad), III (497 b, No 5), 508 b, IV, 464 a, V, 222 a. Add to the French ballads a copy from Basse-Normandie obtained by M. Couraye du Parc, Études romanes dédiées à Gaston Paris, 1891, p. 49; 'L'infidèle punie,' Beauquier, Chansons p. recueillies en Franche-Comté, p. 254. [On the similarity of the beginning of 'La Fidanzata Infedele' to that of the Danish ballad 'Hyrde og Ridderfrue,' see Olrik, Ridderviser, I, 181, No 349.]

P. 109. Something similar to what is narrated in F 7–10 is, I am assured by high authorities, familiar to practising physicians. An eminent professor in the Harvard Medical School informs me that in the case of two families under his care the husband has been regularly troubled with "morning sickness" during the first three or four months of the wife's pregnancy (the husband in neither case being of a nervous or hysterical disposition). Mr. E. E. Griffith, late of Harvard College, tells me that a respectable and intelligent man of his acquaintance in Indiana maintained that he always shared the pains of his wife during parturition, and that his labors were as intense in degree and as long in time as hers. A distinguished physician of Indiana, while

testifying to the frequency of cases of the like sympathy, insists that such experiences occur only to husbands who have witnessed the pains in question, or who have learned about them by reading or conversation on the matter, and that "suggestion" affords an explanation of the phenomenon.

65. Lady Maisry.

P. 112 f. In a Polish ballad a girl who has had a child irregularly is burned by her two brothers. Her paramour comes by when she is half burned, and she begs him to save her. (How can I? he says; your brothers are here. The brothers say, we have done wrong to burn her; we have left her child an orphan.) Kolberg, Lud, XVI, 291, No 476.

P. 114, st. 17.

O whare is a' my merry young men,
Whom I gi meat and fee?

With this common-place compare:

Hvor ere nu de Kæmper, min Fader giver Brød
(Løn), Grundtvig, D. g. F., No 184, G, 8, 9.

Aquí, aquí, los mis doscientos,
Los que comeis el mi pan.

Wolf and Hofmann, Primavera, I, 39, 41 f., and Conde Claros, the same, II, 374.

66. Lord Ingram and Child Wyet.

Pp. 127, 511, III, 509 a. Naked sword as emblem of chastity. More notes by R. Köhler to Laura Gonzenbach's Sicilianische Märchen, Nos 39, 40, now published by J. Bolte in Zeitschrift des Vereins für Volkskunde, VI, 76.

[Mame Ala, in the Kurdish story 'Mâm and Sin,' lays a dagger (*Dolchmesser*) between himself and Sine, "so dass der Griff desselben gegen ihre, die Spitze gegen seine eigene Brust gerichtet war." Prym u. Socin, Kurdische Sammlungen, Petersburg Academy, translation, p. 101.]

127, note *, III, 509 a. Italian ballad (sword reduced to a straw). Bernoni, Trad. pop. veneziane, p. 36; Ferraro, Canti pop. di Ferrara, pp. 56, 103; Villario, in Archivio, XI, 35; Menghini, Canzoni pop. romane, in Sabatini, Il Volgo di Roma, I, 75 ff.

[127 f., 511 b, III, 509 a. Table-jumping.

Et chil Robert d'Artois n'i fist arestement,
La table tressali tost et apertement;
Au conte Salebrin ala premierement.

The Vows of the Heron (about 1340), Wright, Political Poems, I, 9 f.]

[128. 'Ebbe Skammelsøn' is now No 354 in the