

**9. Balladentagung**  
**Esztergom/Ungarn**



The Ballad as Source for History

Since the ballad genre was discovered, scholars were prone to see in ballad texts records of historic events. They tried to connect names of ballad heroes with those of historical personalities and the plots with historical events. The more so, as a great deal of the texts recorded as "ballads" - more correctly late feudal poems - deal, in fact, with historical incidents: battles, feudal controversies and the like. Nevertheless it has become evident step by step that the names in most ballads, especially in the famous, internationally disseminated themes, cannot be connected with historical persons and their deeds, because no historical event could be recognized in their plots, which are always human conflicts of general validity. The feudal names served only as famous, generally known ones fitting well into imaginative poetic fables.

Much safer conclusions can be drawn from an approach which wants to connect the genre as a whole to a defined period and its historical circumstances instead of connecting isolated details of isolated texts to strictly defined historic events. The principal problem of such an approach is: when and why the ballad genre came into being, what historical circumstances and social aspirations made it possible, formed it and are expressed in it.

In 1967<sup>1</sup> I already touched upon this problem stating that the ballad genre replaced the heroic poetry in folk tradition. By analyzing the difference between the two genres, it has become evident, that the ballad-makers replaced an interest in struggle against the enemy in heroic poetry with an interest in social conflicts, family and love-affairs, in antagonism between classes or the rich and the poor. All this could be well paralleled with social-historical circumstances in the 13th to 14th centuries, when the folk ballad, as careful consideration proves, emerged in the European peasant tradition.

At present I don't want to repeat what I have already published. Rather should I propose some new arguments and some new points of orientation in this question.

First of all some new criteria for the method of selection, as I have suggested in my book, to eliminate all songs relating battles, sieges and the like from the ballad-stock. Then, the selection has been based upon features of genres: content style and size. Some scholars may regard such a judgement as subjective, though stylistic discrimination is generally accepted in all sort of art studies. My selection, however, is corroborated by a similar approach, starting from the other side: the heroic poetry. I can refer to such distinguished English scholars as the two Chadwicks.<sup>2</sup> In their monumental work they survey the English ballad and distinguish the "international" ballads from "native" English ones. By "native" they mark the pieces falling within the sphere of themes concerning the feud between the English and the Scots. Of these and particularly of two famous specimens of the class, the Chevy Chase and The Battle of Otterburn (Child<sup>3</sup> 161-162) they write as follows: "Both in the interest and in the milieu these poems differ as much as possible from international ballads. Indeed they seem to us have nothing in common with the latter except metre; and one cannot but think that the practice of including them under the same term is misleading.....Both poems are typically heroic" (III, 685). In contrast the term "international" is applied by them to poems dealing with general human problems - the so called "timeless-nameless category" - which are indeed international in nature, while the warlike epic pieces are specifically British, remaining within the boundaries of language area. Of these they state: "Native ballads on the other hand belong as a rule to the heroic and the 'postheroic' categories" (684). "The term heroic may also be applied to ballads which are concerned with outlaws, such as Adam Bell (Child 116) and a large group of poems relating to Robin Hood" (Child 117-154, III, 685).

-686). Of the minor epics, termed by them "postheroic," they write:

The native ballads depict a very rough society and many brutal deeds; but they do not give the impression that one has left the world of reality. . . . The interest, however, is exclusively personal.

...The poems of this period as a whole bear a rather striking resemblance to Yugoslav heroic poems of the time and the hadjuci of the sixteenth and the seventeenth centuries after the Turkish conquest. . . . The resemblance is doubtless due to the prevalence of similar political conditions along a border which was not effectively controlled.

As you see, songs relating to well-known historical events or even with some pseudo-historical persons like Robin Hood are declared heroic poems and selected out of folk ballads whether looked at from the ballad-side or from that of the heroic epics. These results are corroborated by an absolutely objective way of differentiating the Child material: the difference which was made by the folk tradition itself. In the large bulk of variants collected since the time of Child we can establish what is and what is not really traditional in Child's material. Let us take a close look at the English material from this point of view.

I compiled in List I groups of Child numbers according to their quantity of variants in the living tradition, based on Bronson's monumental collection<sup>4</sup> and on Coffin's work,<sup>5</sup> taking into consideration also Hyman's and Hodgart's surveys.<sup>6</sup> (Pieces considered by experts as revivals have been omitted.) In the four groups the figures underlined are those I did not regard as real ballads. In group I among the most popular types there are only two un-ballad-like pieces: No 278 is a folk text but not a ballad, while No 243 is a thrilling broadside story about the return of the dead lover. In the latter case, we cannot speak of a survival of a former ballad but of the extensive influence of more recent broadsides.

On the other hand, most of the best ballads appear in the above group: almost all of the international themes and all but one of those which are paralleled by Hungarian types.

(This is instructive because the entire Hungarian ballad stock is conserved only by oral tradition. The types paralleled by them in Western ballads, thus, must have been living in oral tradition also in Western language areas.)

Group 2 has five disputable poems which call for explanation. No 43 is a mysterious presentation of a ballad theme: the heroine spells the young man into sleep and so she remains a virgin even after the night they spent together. In point of fact, this story belongs to the circle of the French "L'occasion manquée" (represented in its original form by Child 112), transformed according to the Scottish taste. Thus, it is not altogether alien to balladry. No 248 is of folkloric origin, although the poem is, in my opinion, a Scottish version of the dawn song (aubade, tagelied) rather than a ballad, (in spite of all contrary opinions of Coffin, 140; My standpoint is supported by a new investigation of Hugh Shields,<sup>7</sup> expert of provençal poetry). No 275 is an anecdote in verse; Nos 188 and 272 owe their popularity, in all likelihood, to recent broadsides. In group 3 the questionable items include some fairy stories whose traces survive sporadically in Scottish tradition: 6, 19 (the latter in one single fragment of a few lines about Orpheus from the Shetland Isles). 32-33 are solitary pieces, 18 is a phantastic romance, 139-140 are texts of the best Robin Hood adventures collected in America, where they had surely been spread by broadsides.

Anyway, the numerical distribution speaks for itself: what I have excluded has been also excluded by the people from its memory (in which, perhaps, the never existed). Only two of these have gained real popularity. And as popularity decreases - that is, the amount of variants collected from living tradition - in a like ratio, the un-ballad-like pieces grow in number. Finally, their number suddenly rises in the group of fully untraditional ballads.

I have to note here that not all the ballads I have not omitted are typical representatives of the genre. It



is on the basis of unequivocal criteria that we may state here that the one or another song is not a ballad: when traits of a different genre prevail in it. That is, when homogeneity is most conspicuous. There are many songs, especially among the higher-numbered Child pieces, which can be neither safely excluded from nor safely included in the class of traditional ballads. Tradition relegated most of these also to oblivion. And it goes without saying that a large number of true ballads have also been forgotten since the time of their first recording. It is therefore the ratio that counts. The ratio will inform us about the significance of the two kinds of material. Particularly the two extreme groups are decisive: which are most and which are least popular. These coincide with what I regard as typical and least typical ballads. The same discrimination has to be done in the material of DgF.<sup>8</sup> In list II I compiled groups of pieces belonging to genres other than the ballad or containing overwhelming elements of such genres either in content or style. After each number of DgF there are numbers of variants - the oral one before, those of written sources behind; types with international diffusion are underlined. You can observe that in Groups A/1 and particularly A/2 among the least ballad-like pieces hardly a few types are represented by some oral variants; the authentic ballads on the other hand, and particularly the international types, are represented by a vast amount of traditional variants and often by not a single written one (Nos 241, 263, 271, 305-6, 311, 369-370, 446). The two factors, international dissemination and survival in the oral tradition, can offer reliable points of orientation as to what is a ballad in the real sense of the genre and what is something belonging to other poetic genres, in most cases to the written literature of the sophisticated culture. What is the lesson of all this for the relation of ballad to history? It has become obvious that all pseudo-ballads concerned

with historical facts of personalities are not true ballads, and that authentic ballads have general human problems as their content. The more a ballad theme is traditional and beloved among the European peasantry, the more it can be regarded as representative of the problems which interested the peasantry in the times when the ballad genre came into existence. It is these Problems we have to bring into connection with the historical circumstances if we want to get real answers to the relation between ballad and history. These conflict-problems can serve as a more solid basis for historical conclusions than the names of some ballad heroes.

In my book in 1967 I cited several common themes to reveal that the ballad reflects the great change in the circumstances and endeavours of medieval peasantry - such as revolt against the power of parents in forcing marriage and impeding or punishing love, etc. Now I would add some new ones which have real background in medieval facts established by historians. Experts of medieval history have stated that the extended family which still served as a basis for agricultural production in the 12th century, began to dissolve into small family units with a little amount of landed property in the second half of the 13th and in the 14th centuries. This process could not be a purely economic phenomenon: it must have been accompanied by a dissolution of the extended family as a social, human unit as well, which process necessarily had its emotional-psychological aspects. If one takes a look at the most popular ballad themes, one will find a group dealing with conflicts oriented against the extended family, at least against conceptions and customs issued by this social structure; in most cases in favour of the couples in love or married couples.

Such is, first of all, the "Cruel Mother-in-law" (la porcheronne) that has a wide diffusion among Latin and particularly East-European peoples. The mother-in-law (head of women in the extended family) who torments, in Eastern Europe even kills, her daughter-in-law in the husband's absence is a theme which concerns a central problem of medieval peasantry. To



understand this problem in its full depth I cite some bridal laments sung either by the bride or by her mother in wedding ceremonies of some Palotz fringe areas in Northern Hungary and Slovakia, where the extended family structure survived until recent times:

Alas, what place will you find, my dear daughter? . . .  
 Alas, for I cannot know in advance what kind of family  
 you will get in, my beautiful, my golden daughter,  
 my beauteous flower, whom I would not let even  
 the wind blow at if I had been able to stand in  
 the way of the wind, my dear, kind daughter. Now  
 I give you under someone else's care, and you will  
 be tended to by someone else. But how they are going  
 to treat you, my obedient, dearest, kindest daughter?

The mother's question seems to receive answer from  
 another lament:

...Mother, Mother, Mother, Mother, my dear Mother,  
 Would you come to my garden of stone, From my garden  
 of stone into my porch into my room, from my room  
 into my chamber, Would you look at the iron nail  
 above my bed, There you may see, There you may see  
 the scourge, Which is bursting my red blood, my red  
 blood, which is tormenting my tender body, my  
 tender body.<sup>10</sup>

Another:

Prepare, Mother, prepare My dress of an exile, So  
 that I may find it ready When I start on the long way!  
 How I have to start, How my heart breaks. . . .Alas,  
 my mate Julis, My beloved flower, Are you not sorry  
 to leave your mother? Alas, I am very sorry, I am  
 near dying! Had I a piece of stone for my heart,  
 It would cleave! . . . .<sup>11</sup>

Another:

Come, Mother, come and plait my hair Into braids  
 of five, braids of six. . . .For if you do not plait  
 now, you shall never plait it. . . .Strange land,  
strange country, Take me in!<sup>12</sup>

All this lamenting is done for fear of getting into a  
 strange extended family, under the rule of a strange  
mater familias. Although here, strange land means only  
 a far region, in the ballads it is exaggerated into a  
 foreign language area, as peasants observed the same  
 conflict in marriages of their landlords. But it is ob-  
 vious from the laments that they expressed in their  
 ballads their own bitter experiences.

Another characteristic theme is the forced marriage  
 with different tragic consequences. In the Hungarian  
 ballad stock it is represented by five types of which  
 two are widespread all over Eastern Europe: the forced  
 bride is dead when the bridegroom arrives, or she dies  
 during the bridal process or in the house of the bride-  
 groom. The latter is represented also by the German:  
 "Die erzwungene Ehe", by a lot of Slavic ballads from  
 Moravia to the Yugoslavs, by an Italian ballad<sup>13</sup> and  
 a Breton song recorded (and in some parts rewritten)  
 by Villemarqué;<sup>14</sup> the first in a multitude of texts  
 from Moravia to Greece. Both have as a conflict the  
 reluctance of the maid to marry an unknown bridegroom  
 from a far, foreign land (in Hungarian ballads either a  
 Turkish or a German one). Let us remember the bridal  
 lament cited above: "Strange land, strange country, Take  
 me in!". In the Hungarian ethnographical literature, a  
 well-known record from the same Palotz region (from the  
 mid 19th century) relates that a lad comes home from  
 the pastures and his mother accepts him with the words:  
 "Son, you are married." He answers: "Mother, whom have I  
 married?" This was, therefore, a common experience of  
 peasants living in the extended family, by no means a  
 privilege of the higher classes. No wonder that a revolt  
 against such "customs" - which finally also dissolved this  
 structure economically - was expressed also in the ballad  
 poetry. Much more straightforward opinions are expressed  
 against this structure and its morals in the "Test of  
 Love" (The Maid Freed from Gallows - Die Losgekaufte).  
 This well-known ballad, diffused all over Europe, ex-  
 presses the revolutionary idea that a lover or mate is  
 better to us than the blood-relatives, father, mother,  
 brother and sister; that is, all those who influence the  
 life and love affairs of the individual in the extended  
 family. That this is the essence of the conflict, and  
 how clearly it was felt by the peasants of Europe, that  
 it is oriented against the family-system, is made clear

by some Southern Slavic variants, which reverse the fable ; that is, the mother or father rescues the hero instead of lover, wife or husband;<sup>15</sup> in Yugoslav peasant mentality the extended family-system had deeper roots than anywhere else. In general, the rights of love and lovers, the free choice of a mate, the condemnation of the parents' or husband's right to mercilessly punish the pregnant maid or the adulterous woman -to sum up: the freedom in love which is prevented by the family (expressed by the songs in shocking tragedies or ridiculous parodies) - all this is directly or indirectly an attack against the structure in a stage of dissolution, against its rigid custom and ideas. In my book, I referred also to the fact that a tension between the peasantry and the ruling classes or between rich and poor inside the peasantry as well is established by the historians of Middle Ages, and that this too has its expression in the ballads of different nations. As a supplementary argument, I compiled the lists of such themes in the different national ballad stocks. In the Hungarian, for instance, 13 ballad types have such an antagonism as a topic (of the whole types or for some of its variants). In the German ballads there are 10 (DVlr.<sup>16</sup> 23 "Herr von Braunschweig", 24 "Schloß in Österreich", 31 "Steutlinger", 45 "Die entführte Graserin", 60 "Der junge Held", 65 "Die Bernauerin", E-B<sup>17</sup> 43 "Edelmann und Schäfer", 89-90 "Graf und Nonne", 141 "Die Liebe der Königstochter mit dem Stallknecht", 213 "Die unschuldig gehangene und gerettete Dienstmagd"). The lower numbers are compensated by the sharp class-conflicts expressed in them. I mention only "Die Bernauerin" drowned in the Danube because of her love with the prince, and "Edelmann und Schäfer", where the shepherd is cast into prison because of his noble attire and bold answers. Remember the historical data cited in my book on the vogue of imitating the higher classes in clothing, furniture, etc., in the upper stratum of medieval peasantry. Both the Hungarian and the German richness in such themes

have a background in history: the peasant war headed by Dózsa in Hungary (1514) and that of the German peasants headed by Thomas Münzer (1527) were the final and tremendous signs of such tensions, (not to mention previous less important revolutionary movements in both countries). The French had the same in the Jaquerie (1358), the English in 1381 by Ball, the Czechs in 1417 in the Hussite war. The French have 10 ballads with social conflicts (out of 145 known to me), the English 13 out of 303 (respectively 188 true ballads): Child 226-228, 232, 233, 236-238, 252, 269, 277, 280, 294.

The correlation between ballad themes and social development, respectively social tension, is manifested also in an opposite way: where it is feeble or missing, for instance among the Iberians and Danes. In DgF there are only 6 such themes (out of 541 respectively 202): 211, 217, 283, 370, 372 and 539. Even these express no sharp conflicts; similarly faded features appear in the Iberian stock. In both territories no peasant revolutions are known in the Middle Ages or in the 16th century. By the way, this great amount of revolutionary themes oriented against the ruling classes and the rich in ballads of sundry European nations excludes the possibility that this poetry as a whole originated in feudal circles. And, at the same time, it excludes indirectly that its heroes and plots could have real connections with historic persons and their recorded deeds from the same circles. It is only their general behaviour and attitude in some conflicts which appear with sharp contours in authentic ballads.

It is necessarily so in an oral poetry. In a genre like the ballad, living in oral tradition, that is, in continuous variation, the general and constant elements are characteristic, not the changing, incidental ones. Thus, the principal problems expressed in different ballad plots are decisive, not the names. The accidental elements like names, place-names, insignificant details of action change and gradually disappear from the texts, while the general



lessons, the stylized fable of general validity as final aim takes shape in more and more perfect form. (Remember the Zielform Max Lüthi<sup>18</sup> proposes instead of Urform.) The accomplishment of such a fable is the point where the existence of a real ballad begins. And all "original", "historical" details which hypothetically existed before must disappear or change to a degree that the supposed original facts are finally hardly recognizable.

But the overwhelming part of the authentic ballads have a plot which does not have an "original" antecedent, only a general experience from numerous "antecedents". Sometimes, perhaps, such exaggerated "antecedents" as we see in ballad plots did not even exist - though history produced sometimes more cruel facts than fancy stories; but the laws of stylization into a demonstrative fable need exaggeration. In such fables, in the best international ballads, it is not the starting point but the point where they tend to arrive which tells us something decisive of the society.

History in the modern sense is not a series of battles, political incidents and the like, but the development of society in economic, social and cultural relations. If we study ballad poetry in its essential features, we may obtain, I am sure, reliable information on the history of the society where the ballad genre emerged and survived.

# Notes:

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5. Coffin, T.P.: The British Traditional Ballad in North America. 2. ed. Philadelphia 1963.
6. Hyman, S.E.: The Child Ballad in America: Some Aesthetic Criteria. JAF 70/277,235.; Hodgart, M.J.C.: The Ballads. London 1964.
7. Shields, H.: The Grey Cock: Dawn Song or Revenant Ballad? In: Ballad Studies ed. by E.B. Lyle. 1976, 67.
8. DgF = Danmarks Gamle Folkreviser. 1-12. København 1853-1976.
9. Corpus Musicae Popularis Hungaricae III/A No 289.
10. Ibid. No 264.
11. Ibid. No 238.
12. Ibid. No 259.
13. Nigra, C.: Canti Pop olari del Peimonta. 2. ed. Torino 1888 37A.
14. Villemarqué, H.de la: Barzaz Breiz. Chants populaires de la Bretagne. 6. Paris 1867 No XXVIII.
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16. D. Vlr. = Deutsche Volkslieder mit ihren Melodien. Freiburg/Breisgau 1935 - .
17. E-B = Erk L. - Böhme, F.M.: Deutscher Liedrhort. 1-3. Leipzig 1893.
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List I.

Groups of Child numbers according their quantity of variants in the living tradition (based on Bronson, Coffin: The British Traditional Ballad in North America, Hyman: The Child Ballad in America: Some Aesthetic Criteria, JAF 70/277,235 and Hodgart: The Ballads. Pieces considered by experts as revivals have been excluded.) Underlined Types are considered as not real ballads.

1. Most popular types

4, 10-13, 20, 26, 46, 53, 54, 65, 68, 73-75, 79, 81, 84-85, 93, 95, 105, 155, 170, 200, 209, 243, 274, 277, 278, 286, 289.

Total: 30+2

2. More or less traditional

1-3, 7-8, 14, 17, 43, 44-45, 49, 51, 56, 76-78, 99-100, 110, 112, 114, 173, 188, 201, 204, 210, 236, 248, 272, 275, 287, 295, 299.

Total: 28+5

3. Very few variants, mostly fragments

5, 6, 9, 18-19, 22, 24, 25, 27, 32-33, 37-39, 58, 62-64, 87-88, 90, 96, 101-102, 126, 139-140, 156-157, 208, 214-215, 217-219, 221, 225-226, 233, 237-238, 240, 250, 266, 269, 281, 285, 293-294. Total: 38+11

4. No traditional variants at all

15-16, 21, 23, 28, 29-31, 34-36, 40-42, 47-48, 50, 52, 55?, 57, 59-61, 66-67, 69-72, 80, 82-83, 86, 89, 91-92, 94, 97-98, 103-104, 106-109, 111, 113, 115-125, 127-138, 141-154, 158-164, 165, 166-167, 168-169, 171, 172, 174-177, 178, 179-180, 181, 182, 183, 184-187, 189-192, 193-194, 195-196, 197, 198, 199, 202-203, 205, 206, 207, 211-212, 213, 216, 220, 222-224, 227-232, 234-235, 239, 241-242, 244-247, 249, 252-254, 255, 256-258, 259, 260, 262, 263?, 264, 265, 267-268, 270-271, 273, 276, 279-280?, 282-283, 284, 288, 290-292, 296, 297-298, 300, 301-303, 304-305.

Total: 77+ 113

List II.

Groups of DgF according to genres. Underlined numbers are international. (f= from Faeroer.) In brackets oral variants and those from written sources.

A) Not real ballads1. Features of mythic heroic epics

1 (3,3), 5(0,3), 7(2f, 9), 8(0,2), 9(0,8), 10(2,8), 11(3,6), 12(1f,6), 14(0,2), 16(0,4) 17(0,3) 24(0,1) 25(0,1) 33(0,6) 34(0,2), 93(0,1), 259(0,21), 289(6,12), 297(9,9), 298(1,25), 478(0,1). Total: 21 (14 only from manuscripts)

2. Feudal- courtly epics ("post heroic")

6(0,5), 15(0,5), 21(0,5), 32(0,4), 69(0,13), 71(0,10), 77(0,6), 78(0,13), 80(0,2), 115(0,4), 116(0,2), 118(0,1), 118(0,1), 119 (2f,0), 120(0,1), 122(0,1), 127(0,7) 128(1f,15), 131(0,6), 132 (1,3) 133(0,2), 134(0,1), 135(0,3), 136(0,3), 137(0,2), 138(0,22), 139(0,2) 141(0,8), 142(0,2), 145(0,14), 147(0,4), 150(0,1), 151 (0,2), 153(0,3), 154(0,7) 156(0,10), 157(0,3), 158(0,5), 159(0,8) 161(0,3), 163(0,2), 164(0,1), 165(0,2), 166(0,10), 167(0,8), 168(0,2), 169(0,1), 170(0,5), 171(0,5), 172(0,2), 173(0,3), 174 (0,1), 176(0,4), 177(0,11), 179(0,1), 181(0,12), 188(0,1), 190 (0,2), 191(0,2), 192(1,1), 194(0,12), 199(0,16), 205(5,15), 206 (0,1), 220(3,12), 221(0,13), 222(0,2), 225(0,20), 227(0,10), 228 (0,11), 233( 1 fragment,13), 235(0,1), 236(0,1), 240(0,7), 246 (1f,1), 261(0,1), 262(2f,12), 266(3,11), 268(0,11), 307(0,16), 309(0,1), 314(0,8), 315(0,2), 316(0,4), 317(0,2), 318(0,9), 325(4,12), 326(0,1), 327(0,1), 331(0,4), 332(0,16), 350(0,2), 351(0,2), 353(0,8), 360(7,10), 362(1,15), 374(0,11), 377(0,13), 393(0,25), 394(5 deviating,11), 396(0,9), 398(0,8), 399(0,1), 400(0,2), 401(0,1), 406(0,1), 407(0,19), 412 (0,3), 414(0,14), 417(0,8), 419(0,12), 420(0,1), 425(0,5), 428(0,19), 430(0,14), 432(0,21), 434(0,1), 452(0,13), 465(0,2), 469(0,2), 521(0,1). Total: 130 (114 only from manuscripts)

3. Chevalric romance ("novella")

27(0,3), 28(0,1), 30(0,4), 31(0,3), 35(0,2), 36(0,4), 49(0,10), 62(0,6), 63(0,1), 70(3,7), 86(0,15), 87(0,14), 88(0,3), 91(0,1),



112(0,8), 114(0,4), 155(0,8) 248(0,5), 251(0,1), 257 (0,1),  
259/ (0,1 A-G see in group 1.), 290(0,6), 467(0,11), 468 (1,11),  
470(0,8), 471(0,14), 472(0,6), 474(0,8), 475(4,73), 476(0,15),  
477(3,15), 479(0,10), 480(0,17), 485(0,11), 519(0,1).

Total 36 (31 only from manuscript or broadsides)

#### 4. Folk tale character

22(0,2), 23(0,12), 41(0,5), 43(0,1), 44(0,5), 57(0,12), 59  
(0,8), 60(0,9), 61(0,1), 64(0,2), 65(2,2), 66(0,4), 68(0,9),  
285(0,1)

Total: 15 (14 only from manuscripts or broadsides)

#### 5. Legend, saga

50(0,3), 51(0,1), 96(1,2), 97(1,1), 99(0,1), 100(2,1), 101  
(8,0), 102(3,6), 103(1,2), 104(8,2), 105(0,1), 106(0,1), 113  
(0,1), 518(0,1), 531(0,1), 532(1,1), 533(1,0), 534(2,0), 536(5,0),  
537(1,1), 538(2,0). Total: 22 (8 only from manuscripts, 5 only  
from tradition)

#### 6. Other, not ballad-like content

286(19,2), 385(3,0), 403(0,1), 440(0,2), 451(0,6), 454 (1,1),  
456(0,6), 460(3,4), 461(0,1), 482(0,20), 484(0,11), 488(0,1),  
489(0,15), 491(0,1), 492(0,1), 493(0,4), 494(0,2), 495(0,2),  
497(0,8), 498(0,11), 499(0,8), 500(0,14), 501(0,3), 502(0,1),  
503(0,9), 504(3,3), 505(0,1), 506(0,2), 507(0,3), 508(0,1),  
509(0,4), 510(0,3), 512(0,1), 513(21,7), 514(6,0), 515(4,0),  
516(0,1), 517(1,0), 520(0,1), 527( Tillaeg II) (1,0), 535(5,0),  
Total: 42 (31 only from manuscripts or broadsides, 6 only from  
tradition)

#### 7. Non ballad-like content in ballad style

2 (2,4), 18(0,6), 26(1,6), 29(4,7), 38(18,2), 42(0,2), 45(0,1),  
48(3,1), 52(0,7), 79(0,6), 84(3,10), 85(0,12) 90(1,3), 152(1,5),  
162(0,2), 175(30,1), 184( 4,12 the traditional ones are tragic),  
185(0,1), 186(25,3), 187(0,1), 189(5,6), 192(0,1), 223(1,7),  
230(0,7), 244(0,6), 245(6,0), 264(0,2), 300(0,1), 319(0,10),  
324(0,4), 329(0,10), 330(0,2), 336(0,2), 352(0,1), 373(0,1),  
386(7,0), 429(0,12).

Total: 37 (20 only from manuscripts or broadsides)

#### 8. Ballad- like content in not ballad- like style

4(0,4), 39(0,6), 40(7,5), 67(0,6), 73(0,10), 74(0,11), 75(0,12),  
76 (5 fragments,16), 126(2,10), 160(0,2), 180(0,16), 182(1,13),  
197(0,2), 202(0,1), 203(0,4), 204(0,2), 212(0,7), 219(0,1), 269  
(0,3), 322(1,0), 363(0,11), 364(0,3), 365(4+2f,0), 366(0,8), 388(0,2),  
392(1,8), 395(0,5), 413(0,9), 447(0,7), 453(0,10), 455(4f,11),  
457(0,4), 463(0,5), 464(1f,10), 481(2+4f,32), 483(0,13), 487(0,6)  
496(3,17), 511(2,6).

Total: 39 (26 only from manuscripts, 2 only from tradition)

A) Total: 342 (258 only from manuscripts, 84 also from tradition)

#### B) More or less ballad- like pieces

##### 1. Fairy, fairy-tale-like, legendary ballads

37(6,6), 47(6,2), 58(1,0), 81(2,0), 89(23,8), 94(1,1), 95(10,0),  
107(3,3), 108(0,14), 109(4,0), 110(1,0), 361(1,0), 383(0,7), 522  
(1,0), 525(2,0), 526(3,0), 527(63,0), 528(2,0), 529(6,0), 530  
(1,0).

Total: 20 (2 only from manuscripts, 11 only from tradition)

##### 2. Detailed style, feudal, warlike features

3(1,4), 13(11,1), 20(4f, 13), 82(16,11?) 11(0,3), 117(0,6), 121(0,5),  
124(0,1), 129(0,5), 130(1,4), 140(1,6), 143(1,1), 144(1,12), 146(11,3)?  
149(0,7), 178(0,11), 193(3,2), 195(1f,7), 196(0,1), 197(0,2), 198  
(0,1), 200(0,9), 201(1,8), 209(0,5), 210(3,7), 211(0,8), 212(0,7),  
213(0,5), 214(1f,2), 217(0,3), 219(0,1), 224(4,18), 226(1 frag-  
ment, 10), 234(9,15), 237(2 deviating,4), 238(23,13), 239(15,9),  
243(6,0), 247(0,6), 252(9,23), 255(0,7), 256(0,6), 258(60,42),  
260(1,10), 296(3,0), 301(3,0), 303(0,14), 308(1,0), 310(3,1), 312  
(0,9), 313(0,9), 320(0,4), 321(0,2), 323(1,0), 333(0,2), 334(0,2),  
335(1,0), 337(0,4), 339(0,1), 343(0,1), 346(0,1), 348(0,3), 354  
(3+2f,17), 355(4+2f,7), 356(0,4), 359(0,1), 367(0,4), 387(18,9),  
388(1,1), 389(6,22), 390(35,9), 402(1,0), 408(1,16), 415(6,1), 418  
(4,8), 421 (10,2), 422 (7,0), 426(0,3), 433(0,18), 459(0,1), 466(4,0),  
473(6,12).

Total: 81 (21 only from manuscripts, 9 only from tradition)

3. No dramatic conflict, or conflict avoided in feudal spirit

[!] 242(0,8), 267(65,19), 274( ,4), 275(0,2), 276(0,9), 278(5,1) 279  
(0,7), 280(0,11), 281(0,1), 282(1,1), 292( 3,1), 328(0,1), 404(2,  
405(0,1), 448(0,2), 450(1,0), 490(2,2)

Total: 17 (9 only from manuscripts or broadsides, 2 only from  
tradition)

4. Authentic ballads

19(0,4), 83(2,10), 123(0,1), 125(0,2), 183(21,11), 208(4,2),  
215(0,1), 216(0,1), 218(11,12), 229(16,5?), 231(3,3), 232(0,3),  
241(15,0), 249(10,4), 250(7,24), 253(10,0), 254(64,7), 263(9,0),  
265(2,1), 270(0,1), 271(more than 150,0!), 272(1,1), 273(0,2),  
277(9,11), 283(1,0), 284(1,0), 294(11,3) 304(9,12), 305(55,1)  
306(66,8), 311(84,5), 338(14,2), 340(6,0), 341(4,0), 342(3+5f,10)  
344(3,4), 345(2,7), 347(0,1), 349(2f,1), 357(11,1), 358(0,1),  
365(4+2f,0), 368(4,1), 369(45,0), 370(5,5), 371(0,3), 372(4+1f,2)  
375(4,6), 376(85,5), 378(2,14), 379(4,1), 380(1,0), 381(9,2),  
382(19,1), 384(2,0), 391(0,7), 397(2,1), 409(8,19), 410(4,0),  
411(0,1), 416(65,3), 423(2f,0), 427(6,0), 431(6,18), 435(1,0),  
436(0,4), 437(1,2), 438(5,2), 439(1,0), 441(5,0), 442(5,0),  
443(0,5), 444(0,2), 445(25,13), 446(16,0), 449(0,1), 458(49,8),  
486(11,2), 523(1,0), 527 Tillaeg I(11,2), 527 Tillaeg III(0,1)

527 Tillaeg IV (0,1), 539(10,0). Total: 84 (19 only from  
manuscripts, 24 only from tradition, 41 from both)

B) Total: 202 (51 only from manuscripts , 46 only from  
tradition, 105 from both)