9. Balladentagung

Esztergom/Ungarn
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 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. 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 3161-162) 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 seven-
teenth centuries after the Turkish conquest. ... The
resemblance is doubtless due to the prevalence of simi-
lar 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 tradi-
tion 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 and on Coffin's work,
taking into consideration also Hyman's and Hodgart's
surveys. (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.

Group 2 has five disputable poems which call for ex-
planation. 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" (re-
presented in its original form by Child 112), transformed
according to the Scottish taste. Thus, it is not alto-
gether alien to balladry. No 248 is a 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, expert of provencal 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

(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.)
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. 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?9

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.10

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! . . . .11

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!12

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 obvious from the laments that they expressed in their ballads their own bitter experiences.
by some Southern Slavic variants, which reverse the fable; that is, the mother or father rescues the hero instead of lover, wife or husband;\textsuperscript{15} 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 fable; that is, the mother or father rescues the hero instead of lover, wife or husband;\textsuperscript{15} in Yugoslav peasant

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 (DV.l.

16 23 "Herr von Braunschweig", 24 "Schloß in Österreich", 31 "Steutlinger", 45 "Die entführte Gräserin", 60 "Der junge Held", 65 "Die Bernauerin", E-B\textsuperscript{17} 43 "Edelmann und Schiffer", 59-90 "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 Schiffer", 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 103 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, 233, 370, 372 and 559. 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 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:
9. Corpus Musicae Popularis Hungaricae III/A No 289.
10. Ibid. No 264.
11. Ibid. No 238.
12. Ibid. No 259.
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 numbers are considered as not real ballads.

1. Most popular types
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, 246, 272, 275, 287, 295, 299.
Total: 28+2

3. Very few variants, mostly fragments
Total: 38+11

4. No traditional variants at all
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 ballads

1. 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), 30(0,1), 259(0,21), 289(6,12), 297(9,9), 298(1,25), 478(0,1). Total: 21 (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), 162(0,3), 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(0,1), 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), 405(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. Chevalieric 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),
4. Folk tale character
22(0,2), 23(0,12), 41(0,5), 43(0,1), 44(0,5), 42(0,1), 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(1,0), 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), 462(0,20), 484(0,11), 488(0,1), 489(0,14), 491(0,1), 492(0,1), 493(0,4), 494(0,2), 495(0,2), 497(0,8), 498(11,9), 499(0,8), 500(0,3), 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(14,2), 536(5,0), 537(1,1), 538(2,0).
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(25,5), 187(0,1), 189(5,6), 192(0,1), 223(17,7), 230(0,7), 244(0,6), 245(6,0), 264(0,2), 300(1,0), 319(10,0), 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(9,0), 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+2,f,0), 366(0,8), 368(0,2), 392(1,8), 393(0,5), 413(0,9), 447(0,7), 453(0,10), 455(4+1,1), 457(0,4), 465(0,5), 464(1,10), 481(2+4,f,32), 483(0,13), 487(0,6), 496(3,17), 511(2,6).
Total: 39 (26 only from manuscripts, 2 only from tradition)

9. 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(4,13), 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(4,7), 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(1,2), 217(0,3), 219(0,1), 224(4,18), 226(1 fragment, 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), 332(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+2,f,17), 355(4+2,f,7), 356(0,4), 359(0,1), 367(0,4), 367(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

[1] 242(0,8), 267(65,19), 274(4,4), 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), 133(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(1,2), 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)