indeed, less on the intrinsic merits of his works than on their undoubted success; and, most of all, on the fact of his being one of the few composers of British birth whose names are known beyond the limits of their own country. (F. H.)

BALFOUR, SIR JAMES, of Pittendreich, at one time lord president of the Supreme Court in Scotland, an active and unscrupulous politician during the stormy period of the reign of Mary. He was originally educated for the church, and adopted the principles of the Reformers. With Knox and others he was condemned to the galleys on account of the part he had taken in the murder of Beaton, but after their release he abjured Protestantism, and speedily acquired great favour with the court, obtaining some considerable legal dignities. He was deeply implicated in the murder of Darnley, and drew up the bond which was signed by all the conspirators. As some reward for his services, he was made, by Mary, governor of Edinburgh Castle, a position in which he had a good opportunity for the exercise of his great talents for treachery. He yielded the castle to Murray on conditions favourable to himself alone, and then threw in his lot with the regent's party, by whose favour he secured the post of lord president. During the next few years he changed his political views more than once, but managed to keep in safety, though for a time he deemed it prudent to withdraw to France. On the accession of James he returned; and, after having had once to flee from Morton, now his deadly enemy, he brought about the destruction of that nobleman by producing the bond bearing upon Darnley's murder. He died not long after in 1583. The collection of statutes entitled the *Practicks* is generally ascribed to him; but it is not known how much of the book belongs to him and how much to Sir John Skene, his colleague in the task of arranging them.

BALFOUR, SIR JAMES, Bart., of Denmylne and Kinnaird, an eminent annalist and antiquary, was born about 1600. He received a good education, travelled for some time on the Continent, and then devoted his attention almost entirely to the study of the history and antiquities of his country. He was well acquainted with Sir Wm. Segar and with Dugdale, to whose *Monasticon* he contributed. He was knighted by Charles I. in 1630, was made lyon king-at-arms in the same year, and in 1633 received the baronetcy of Kinnaird. He was removed from his office of king-at-arms by Cromwell, and died in 1657. Some of his works, which are very numerous, are preserved in the Advocates' Library at Edinburgh, together with his correspondence,—from which rich collection Mr Haig published *Balfour's Annales of Scotland from the zeire* 1057–1603, in 4 vols. 8vo. (1824–25). See Sibbald, *Memoria Balfouriana*, 1699.

BALFOUR, ROBERT, a learned Scotchman, born about the year 1550, who was for many years principal of the Guienne College at Bordeaux. His principal work is his *Commentary on the Logic and Ethics of Aristotle* (Burdig. 1616–20, 2 tom. 4to), which is described by Dr Irving (*Lives of the Scottish Writers*) as uniting vigour of intellect with great extent and variety of learning. Balfour was one of the scholars who in the Middle Ages contributed to spread abroad over the Continent the fame of the *perfervidum ingenium Scotorum*.

BALFROOSH, or BARFURÛSH, a large commercial town of Persia, province of Mazanderan, on the River Bhawal, which is here crossed by a bridge of nine arches, about twelve miles distant from the southern shore of the Caspian Sea, where the small town of Meshed-i-Sir serves as a kind of port. Built in a low and swampy, though fertile country, and approached by deep and almost impassable roads, it would not seem at all favourably situated for the seat of an extensive inland trade. It is, however, peopled entirely by merchants, mechanics, and their dependants, and is wholly indebted for its present size and importance to its commercial prosperity. The principal articles of its trade are rice, silk, and cotton. The town is of a very peculiar structure and aspect. It is placed in the midst of a forest of tall trees, by which the buildings are so separated from one another, and so concealed, that, except in the bazaars, it has no appearance of a populous town. The streets are broad and neat, though generally unpaved; and they are kept in good order. No ruins are to be seen, as in other Persian towns; the houses are comfortable, in good repair, roofed with tiles, and enclosed by substantial walls. There are no public buildings of any importance. The only places of interest are the bazaars, which extend fully a mile in length, and consist of substantially-built ranges of shops, covered with a roof of wood and tiles, and well stored with commodities. There are about ten principal caravansaries, and from twenty to thirty medresses or colleges, the place being as much celebrated for learning as for commerce. At the time of Fraser's visit (1822) it was said to contain 200,000 inhabitants, but this was probably an exaggeration. Since that time its population has undergone various fluctuations, and is now estimated at 125,000. Long. 52° 42′ E., lat. 36° 37′ N.

BALGUY, JOHN, an eminent English theologian and moral philosopher, was born at Sheffield on August 12, 1686. He received his early education partly under his father, and partly under Mr Daubuz, his father's successor, in the grammar-school of that town. He entered St John's College, Cambridge, in 1702, graduated Bachelor of Arts in 1706, was ordained to the ministry in 1710, and soon after obtained the small living of Lamesly and Tanfield in the county of Durham. He married in 1715. It was the year in which Bishop Hoadley preached that famous sermon on *The Kingdom of Christ*, which gave rise to the long, wearisome, and confused theological war known as the "Bangorian controversy;" and Balguy, under the *nom de plume* of Silvius, began his career of authorship by taking the side of Hoadley in this controversy against some of his High Church opponents. In 1726 he published *A Letter to a Deist concerning the Beauty and Excellency of Moral Virtue, and the support and improvement which it receives from the Christian Religion*, chiefly designed to show that, while a love of virtue for its own sake is the highest principle of morality, religious rewards and punishments are most valuable, and in some cases absolutely indispensable, as sanctions of conduct. He supposed that a contrary opinion had been maintained by Lord Shaftesbury in his *Inquiry concerning Virtue*; but an examination of that essay will prove him to have in this respect done Shaftesbury injustice. In 1728 he was made a prebend of Salisbury by his friend, Bishop Hoadley. He published in the same year the first part of a tractate entitled *The Foundation of Moral Goodness*, and in the following year a second part, "illustrating and enforcing the principles contained in the former." The aim of the work is twofold—to refute the theory of Hutcheson regarding the basis of rectitude, and to establish the theory of Clarke. His objections to Hutcheson's theory are,—(1.) That it represents virtue as arbitrary and insecure by making it depend on two instincts, benevolent affection and the moral sense; (2.) That if true, brutes, since they have kind instincts or affections, must have some degree of virtue; (3.) That if such affections constitute virtue, the virtue must be the greater in proportion as the affections are stronger, contrary to the notion of virtue, which is the control of the affections; and (4.) That virtue is degraded by being made a result of instincts instead of being represented as the highest part of our nature. Clarke's fundamental ethical principle, that virtue is conformity to reason,—the acting according to fitnesses which arise out of the eternal and immutable relations of agents to objects,—is the central and guiding thought in Balguy's moral speculations, and even the source of what is most distinctive in his theology. His exposition of it is characterised by insight into its significance, and by ingenuity in disposing of the objections which had been urged against it. In 1729 he became vicar of Northallerton, in the county of York. His next work was an essay on *Divine Rectitude; or, a Brief Inquiry concerning the Moral Perfections of the Deity, particularly in respect of Creation and Providence.* It is an attempt to show that the same moral principle which ought to direct human life may be perceived to underlie the works and ways of God: goodness in the Deity not being a mere disposition to benevolence, but a regard to an order, beauty, and harmony, which are not merely relative to our faculties and capacities, but real and absolute; claiming for their own sakes the reverence of all intelligent beings, and alone answering to the perfection of the divine ideas. It is only, Balguy thinks, when the divine rectitude is thus viewed as aiming at order no less than at happiness, as acting according to the true reasons of things no less than from the affection of benevolence, that such facts as the gift of freedom to man, the introduction and infliction of natural evil, the inequalities of human fortune, the sufferings of the righteous, and the prosperity of the wicked, can be satisfactorily explained. There followed *A Second Letter to a Deist, concerning a late book entitled "Christianity as old as the Creation," more particularly that chapter which relates to Dr Clarke.* Here Balguy argues that Tindal had falsely inferred revelation to be superfluous from the perfection of the law of nature and the ability of reason to discover that law. He grants that the law of nature is perfect and unchangeable, and that men can know whatever it is their duty to do, but maintains that the light of reason may have, and has had, added to it by revelation knowledge of great interest and value. This, he holds, is all that Clarke had maintained, and Tindal had failed to show that he had fallen into any self-contradictions. The same leading thoughts which we find in the tracts just mentioned meet us again in *The Law of Truth, or the Obligations of Reason essential to all Religion.* In this essay it is contended,—(1.) That reason binds or obliges, in the strictest sense of the word, all moral agents; (2.) That, considering men in their intellectual and moral capacity, the obligations of religion are entirely founded on the obligations of reason; and (3.) That on this ground, religion, whether natural or revealed, stands very firm and secure. Balguy collected these tracts and published them in a single volume in 1734, the *Letter to a Deist* and the *Foundation of Moral Goodness* having previously passed through three editions. In 1741 he published an *Essay on Redemption*, containing somewhat peculiar views. Redemption as taught in Scripture means, according to him, "the deliverance or release of mankind from the power and punishment of sin, by the meritorious sufferings of Jesus Christ," but involves no *translation of guilt, substitution of persons*, or *vicarious punishment.* Freed from these ideas, which have arisen from interpreting literally expressions which are properly figurative, the doctrine, he argues, satisfies deep and urgent human wants, and is in perfect consistence and agreement with reason and rectitude. His last publication was a volume of sermons, pervaded by good sense and good feeling, and clear, natural, and direct in style, but bearing few traces of the influence of the most distinctive and potent Christian motives. He died at Harrowgate, September 21, 1748. A second volume of sermons appeared shortly afterwards. The edition of his sermons most commonly met with is the 3d, in 2 vols., published in 1760. The notice of his life in the *Biographia Britannica* was written by his son. See also Hunt's *Religious Thought in England*, vol. ii. 362–4, 454–6, iii. 87–9. Mr Hunt erroneously represents Shaftesbury and not Hutcheson as the philosopher assailed in the *Foundation of Moral Goodness.* (R. F.)

BALI, or LITTLE JAVA, one of the Sunda Islands, in the Eastern Seas, separated from Java by the straits of the same name, which are a mile and a half wide. It is 75 miles in length; its greatest breadth is 50 miles. A chain of mountains crosses the island in a direction E. and W., and terminates on the E. in the volcanic peak Gunung-agung, 12,379 feet above the sea-level. The climate and soil are the same as in Java; it has mountains of proportionate height, several lakes of great depth, and streams well fitted for the purposes of irrigation. Rice is produced in great quantities, and is even exported to Madura, Celebes, Timor, and Java. The other productions are tobacco, maize, pulses, oil, and salt; also cotton of an excellent quality. Coffee is now grown with great success; in the district of Teja Kulo alone, 150,000 trees were planted in the first four months of 1873. The inhabitants (estimated at about 800,000), though originally sprung from the same stock as those of Java, exceed them in stature and muscular power, as well as in activity and enterprising habits. "They have," says Sir Stamford Raffles, "a higher cast of spirit, independence, and manliness than belongs to any of their neighbours." They are good agriculturists and skilful artisans, especially in textile fabrics and the manufacture of arms. The imports are iron and cotton cloths, and opium to a great extent; in the district of Tabanan alone, forty chests of this drug are annually consumed. Both imports and exports are on the increase; but trade is chiefly in the hands of Europeans, Chinese, and Arabs, who have their firms or agents in Batavia, Surabaya, Makassar, and Singapore. The trade returns in the port of Padang Cove are estimated at £500,000 to £600,000 per annum; those of Buleleng and Jembrana were about £500,000 in 1873. The island is divided into the eight independent principalities of Buleleng, Karang Asam, Bangli, Tabanan, Mengui, Klong-kong, Gyanyár, and Badong, each under its own ruler. The deputy-commissioner of Banyuwangi in east Java is also charged with the superintendence of the island of Bali in behalf of the Dutch Government. Though native rule is described as very tyrannical and arbitrary, especially in the principalities of Badong and Tabanan, trade and industry could not flourish if insecurity of persons and property existed to any great extent. The natives have also a remedy against the aggression of their rulers in their own hands; it is called *Metilas*, consists in a general rising and renunciation of allegiance, and proves mostly successful. Justice is administered from a written civil and criminal code. Slavery is abolished. Hinduism, which was once the religion of Java, but has been extinct there for four centuries, is still in vogue in the islands of Bali and Lombok, where the cruel custom of widow burning is still practised, and the Hindu system of the four castes, with a fifth or Pariah caste (called *Chandâla*), adhered to. It appears partly blended with Buddhism, partly overgrown with a belief in *Kalas*, or evil spirits. To appease these, offerings are made to them either direct or through the mediation of the *Devas* (domestic or agrarian deities); and if these avail not, the *Menyepi*, or Great Sacrifice, is resorted to. Buddhism prevails only in three districts. The Mahometan religion is said to be on the wane, in spite of the good influence it has exerted upon the people. Of the early history of their island the Balinese know nothing. The oldest tradition they possess refers to a time shortly after the overthrow of the Majapahit dynasty in Java, about the middle of the 15th century; but, according to Lassen, who identifies Bali with the island visited by

Jambulos, there must have been Indian settlers there before the middle of the 1st century, by whom the present name, probably cognate with the Sanskrit *balin*, strong, was in all likelihood imposed. It was not till 1633 that the Dutch attempted to enter into alliance with the native princes, and their earliest permanent settlement at Port Badong only dates from 1845. Their influence was extended by the results of the war which they waged with the natives about 1847–9. A geological survey of the whole island is at present (1874–5) in progress under their auspices. The Balinese language belongs to the same group of the Malayan class as the Javanese, Sundanese, Madurese, &c., but is as distinct from each of these as French is from Italian. It is most nearly akin to the Sasak language spoken in Lombok and on the east coast of Bali. The literary language has embodied many of its ingredients from the Old Javanese, as spoken in Java at the time of the fall of Majapahit (15th century), while the vulgar dialect has kept free from such admixture. Javanese influence is also traceable in the use of three varieties of speech, as in the Javanese language, according to the rank of the people addressed. The alphabet is with some modifications the same as the Javanese, but more complicated. The material universally used for writing on is the prepared leaf of the lontar palm. The sacred literature of the Balinese is written in the ancient Javanese or *Kawi* language, which appears to be better understood here than it is in Java. (See R. van Eck, *Beknopte handleiding bij de beoefening van het Balineesche taal*, Utrecht, 1874.) In the years 1871 and 1872, 15,000 people died of small-pox in the island; since then vaccination has been introduced by the Dutch. In September 1874 several districts were fearfully ravaged by cholera; in Sampidi alone out of its 3000 inhabitants 700 fell victims to the scourge; the rest fled into the woods.

Crawfurd's *Descriptive Dictionary of the Indian Islands*, 1856; P. J. Veth, *Woordenboek van Nederlandsch Indie*, 1869; *Tijdschrift voor Nederlandsch Indie* for 1874, vol. ii. p. 439, *ff.*; Lassen's *Indische Alterthumskunde*, iii. iv., *passim*; Friedrich's "Verslag van Bali" in *Trans. of Batavian Soc. of Arts and Sci.*, xxiii., and a paper in the *Journal of the Ind. Arch.*, 1849; M. de Carnbée's "Essai sur Bali" in *Le Moniteur des Indes Orient.*, 1846–47; Dubois's *Vies des Gouverneurs-généraux*; Backer's *L'Archipel Indien*, 1874; *Jaarboek van het Mijnwezen in N. Ost.-Indie*, 1874.

BALIOL, or BALLIOL, SIR JOHN DE, an English baron, after whom Balliol College in Oxford has been named, was the son of Hugh Baliol, of Bernard's Castle, in the diocese of Durham. His great wealth and power raised him to a prominent position in the kingdom, and he rendered good service to Henry III. in his contest with De Montfort and the revolted barons. In 1263 he endowed several scholarships at Oxford, and formed the intention of founding a college. This he did not accomplish, but after his death in 1269, his widow, Devorgille or Devorguill, carried out his design, and the foundation received the name of Balliol College. Sir John's son was the well-known John Baliol, the competitor with Bruce for the throne of Scotland.

BALKAN (the ancient *Hæmus*), a mountain range that separates the waters of the Lower Danube from those that flow into the Archipelago; or, in the more extended application of the name, the whole mountain system from the Adriatic to the Euxine. The main chain has a mean elevation of 4000 or 5000 feet, and rises in various parts to a height of 7000 or 8000. Especially towards the east it breaks up into a number of parallel chains, and sends out various offshoots both south and north. Mount Scardus, the highest point of the Char-Dagh, attains to 9700 feet above the sea. The most of the rivers of the northern watershed find their way to the Black Sea, while those from the southern fall into the Mediterranean. The range is crossed by numerous defiles, most of which are left in a nearly impassable condition, though they might in many cases be turned into serviceable routes. Communication is kept up between Vienna and Constantinople by the pass usually known as Trajan's Gate. Others of importance are the Nadir-Derbent, the Karnabad, and the Basardshik-Sophia. The mountains are for the most part of granitic formation, and are said to contain a variety of valuable minerals, but are still imperfectly known, in spite of the labours of Pouqueville, Boué, Viquesnel, Grisebach, Hahn, Barth, &c. Kanitz, between 1870 and 1874, crossed the eastern part no fewer than seventeen times by different passes.

See *Journey across Balkan by the Passes of Selimno and Pravadi*, London, 1831; Jochinus's "Journey," 1847, in *Journ. Roy. Geog. Soc.*, 1854; *Nouvelles Annales des Voyages*, 2d series, vol. x.; Petermann's *Mittheil.*, 1873–74.

BALKH, the ancient *Bactra* or *Zariaspa*, was formerly a great city, but is now for the most part a mass of ruins, situated on the right bank of the Adirsiah or Balkh river, in a large and fertile plain 1800 feet above the sea. The modern name is, according to Vámbéry, the Turkish *balik*, or *balikh*, a city. The ruins, which occupy a space of about twenty miles in circuit, consist chiefly of fallen mosques and decayed buildings of sun-burnt brick. No monuments of pre-Mahometan date have been pointed out, if we except the bricks with cuneiform inscriptions which Ferrier asserts he observed; but nothing like a proper investigation of the site has yet been effected. The antiquity and greatness of the place are recognised by the native populations, who speak of it as the *Mother of Cities*. Its foundation is mythically ascribed to Kaiomurs, the Persian Romulus; and it is at least certain that, at a very early date, it was the rival of Ecbatana, Nineveh, and Babylon. For a long time the city and country was the central seat of the Zoroastrian religion, the founder of which is said to have died within the walls. From the *Memoirs of Hwen Thsang*, a Chinese traveller, we learn that, at the time of his visit in the 7th century, there were in the city, or its vicinity, about a hundred Buddhist convents, with 3000 devotees, and that there was a large number of *stupas*, and other religious monuments. The most remarkable was the *Nau Behar*, *Nava Bihara*, or New Convent, which possessed a very costly statue of Buddha. A curious notice of this building is found in the Arabian geographer Yâkût. Ibn-Haukal, an Arabian traveller of the 10th century, describes Balkh as built of clay, with ramparts and six gates, and extending half a parasang. He also mentions a castle and a mosque. El Edrisi, in the 12th century, speaks of its possessing a variety of educational establishments, and carrying on an active trade. There were several important commercial routes from the city, stretching as far east as India and China. In 1220 Genghis Khan sacked Balkh, butchered its inhabitants, and levelled all the buildings capable of defence,—treatment to which it was again subjected in the 14th century by Timur. Notwithstanding this, however, Marco Polo can still, in the following century, describe it as "a noble city and a great." Balkh formed the government of Aurungzebe in his youth. In 1736 it was conquered by Nadir Shah. Under the Durani monarchy it fell into the hands of the Afghans; it was conquered by Shah Murad of Kunduz in 1820, and for some time has been subject to the Khan of Bokhara.

See *Houen Thsang*, tr. by Julien, vol. i. pp. 29–32; Burnes's *Travels in Bokhara*, 1831–33; Ferrier's *Travels*; Vambery's *Bokhara*, 1873.

BALL, JOHN, a Puritan divine, of whom Baxter speaks in very high terms, was born, in 1585, at Cassington, or Chessington, near Woodstock, and died in 1640. He entered Brazenose College, Oxford, in 1602, and remained there five years. He then migrated to St Mary's Hall, from which he took his bachelor's degree in 1608. Soon after graduating he went into Cheshire to act as tutor to the children of Lady Cholmondeley. While there he was thrown into the company of some enthusiastic Puritans, whose views he quickly adopted. He resolved upon entering the church, and, going up to London, obtained ordination from an Irish bishop. He was afterwards appointed to the small curacy of Whitmore, near Stoke, in Staffordshire, and here he passed the remainder of his life, eking out his miserable stipend by teaching a small school. The most popular of his numerous works was the *Short Treatise, containing all the Principal Grounds of Christian Religion*, which has passed through a great many editions, and has been in common use as a Puritan catechism. His *Treatise of Faith*, and *Friendly Trial of the Grounds tending to Separation*, the latter of which defines his position with regard to the church, are also valuable works.

BALLADS. The word ballad is derived from the Old French *baller*, to dance, and originally meant a song sung to the rhythmic movement of a dancing chorus. Later, the word became the technical term for a particular form of old fashioned French poetry, remarkable for its involved and recurring rhymes. "Laisse moi aux Jeux Floraux de Toulouse toutes ces vieux poésies Francoises comme *ballades*," says Joachim du Bellay in 1550; and Philaminte, the lady pedant of Molière's *Femmes Scavantes*, observes—

> "La ballade, à mon gout, est une chose fade,
> Ce n'en est plus la mode, elle sent son vieux temps."

In England the term has usually been applied to any simple tale, told in simple verse, though attempts have been made to confine it to the subject of this paper, namely, Popular Songs. By popular songs we understand what the Germans call *Volks-lieder*, that is, songs composed by the people, for the people, handed down by oral tradition, and in style, taste, and even incident, common to the people in all European countries. The beauty of these purely popular ballads, their directness and freshness, has made them admired even by the artificial critics of the most artificial periods in literature. Thus Sir Philip Sydney confesses that the ballad of *Chevy Chase*, when chanted by "a blind crowder," stirred his blood like the sound of trumpet. Addison devoted two articles in the *Spectator* to a critique of the same poem. Montaigne praised the *naïvété* of the village carols; and Malherbe preferred a rustic *chansonette* to all the poems of Ronsard. These, however, are rare instances of the taste for popular poetry, and though the Danish ballads were collected and printed in the middle of the 16th century, and some Scotch collections date from the beginning of the 18th, it was not till the publication of Allan Ramsay's *Evergreen* and *Tea Table Miscellany*, and of Bishop Percy's *Reliques*, that a serious effort was made to recover Scotch and English folk-songs from the recitation of the old people who still knew them by heart. At the time when Percy was editing the *Reliques*, Madame de Chénier, the mother of the celebrated French poet of that name, composed an essay on the ballads of her native land, modern Greece; and later, Herder and Grimm and Goethe, in Germany, did for the songs of their country what Scott did for those of Liddesdale and the Forest. It was fortunate, perhaps, for poetry, though unlucky for the scientific study of the ballads, that they were mainly regarded from the literary point of view. The influence of their artless melody and straightforward diction may be felt in the lyrics of Goethe and of Coleridge, of Wordsworth, of Heine, and of André Chénier. Chénier, in the most affected age even of French poetry, translated some of the Romaic ballads; one, as it chanced, being identical with that which Shakspeare borrowed from some English reciter, and put into the mouth of the mad Ophelia. The beauty of the ballads and the interest they excited led to numerous forgeries. It is probable that Hogg was as great a culprit in Scotland as Prosper Mérimée with his *Guzla*, or collection of Servian imitations, in France. Editors could not resist the temptation to interpolate, to restore, and to improve the fragments that came in their way. The Marquis de la Villemarqué, who first drew attention to the ballads of Brittany, is not wholly free from this fault. Thus a very general scepticism was awakened, and when questions came to be asked as to the date and authorship of the Scottish traditional ballads, it is scarcely to be wondered at that Dr Chambers attributed most of them to the accomplished Lady Wardlaw, who lived in the middle of the 18th century.

The vexed and dull controversy as to the origin of Scottish folk-songs was due to ignorance of the comparative method, and of the ballad literature of Europe in general. The result of the discussion was to leave a vague impression that our native ballads were perhaps as old as the time of Dunbar, and were the production of a class of professional minstrels. These minstrels are a stumbling-block in the way of the student of the growth of ballads. The domestic annals of Scotland show that her kings used to keep court-bards, and also that strollers, *jongleurs*, as they were called, went about singing at the doors of farm-houses and in the streets of towns. Here were two sets of minstrels who had apparently left no poetry; and, on the other side, there was a number of ballads that claimed no author. It was the easiest and most satisfactory inference that the courtly minstrels made the verses, which the wandering crowders imitated or corrupted. But this theory fails to account, among other things, for the universal sameness of tone, of incident, of legend, of primitive poetical formulæ, which the Scotch ballad possesses, in common with the ballads of Greece, of France, of Provence, of Portugal, of Denmark, and of Italy. The object, therefore, of this article is to prove that what has long been acknowledged of nursery tales, of what the Germans call *Märchen*, namely, that they are the immemorial inheritance at least of all European peoples, is true also of ballads. The main incidents and plots of the fairy tales of Celts, and Germans, and Slavonic and Indian peoples, their unknown antiquity and mysterious origin, are universally recognised. No one any longer attributes them to this or that author, or to this or that date. The attempt to find date or author for a genuine popular song is as futile as a similar search in the case of a *Märchen*. It is to be asked, then, whether what is confessedly true of folk-tales,—of such stories as the *Sleeping Beauty* and *Cinderella*,—is true also of folk-songs. Are they, or have they been, as universally sung as the fairy tales have been narrated? Do they, too, bear traces of the survival of primitive creeds and primitive forms of consciousness and of imagination? Are they, like *Märchen*, for the most part, little influenced by the higher religions, Christian or polytheistic? Do they turn, as *Märchen* do, on the same incidents, repeat the same stories, employ the same machinery of talking birds and beasts? Lastly, are any specimens of ballad literature capable of being traced back to extreme antiquity? It appears that all these questions may be answered in the affirmative; that the great age and universal diffusion of the ballad may be proved; and that its birth, from the lips and heart of the people, may be contrasted with the origin of an artistic poetry in the demand of an aristocracy for a separate epic literature, destined to be its own possession, and to be the first development of a poetry of personality,—a record of *individual* passions and emotions. After bringing forward examples of the identity of features in European ballad poetry, we shall proceed to show that they all sprang from the same primitive custom of dance, accompanied by improvised song, which still exists in Greece and Russia, and even in valleys of the Pyrenees.

There can scarcely be a better guide in the examination

of the *notes* or marks of popular poetry than the instructions which M. Ampère gave to the committee appointed in 1852–53 to search for the remains of ballads in France. M. Ampère bade the collectors look for the following characteristics :—"The use of assonance in place of rhyme, the brusque character of the recital, the textual repetition, as in Homer, of the speeches of the persons, the constant use of certain numbers,—as three and seven,—and the representation of the commonest objects of every-day life as being made of gold and silver." M. Ampère might have added that French ballads would probably employ a "bird-chorus," the use of talking-birds as messengers ; that they would repeat the plots current in other countries, and display the same non-Christian idea of death and of the future world, the same ghostly superstitions and stories of metamorphosis, and the same belief in elves and fairies, as are found in the ballads of Greece, of Provence, of Brittany, Denmark, and Scotland. We shall now examine these supposed common notes of all genuine popular song, supplying a few out of the many instances of curious identity. As to brusqueness of recital, and the use of assonance instead of rhyme, as well as the aid to memory given by reproducing speeches verbally, these are almost unavoidable in all simple poetry preserved by oral tradition. In the matter of recurring numbers, we have the eternal—

> "Trois belles filles
> L'y en a'z une plus belle que le jour,"

who appear in old French ballads, as well as the "Three Sailors," whose adventures are related in the Lithuanian and Provençal originals of Mr Thackeray's *Little Billee.* Then there is "the league, the league, the league, but barely three," of Scotch ballads ; and the τριά πουλακιά, three golden birds, which sing the prelude to Greek folk-songs, and so on. A more curious note of primitive poetry is the lavish and reckless use of gold and silver. M. Tozer, in his account of ballads in the *Highlands of Turkey*, remarks on this fact, and attributes it to Eastern influences. But the horses' shoes of silver, the knives of fine gold, the talking "birds with gold on their wings," as in Aristophanes, are common to all folk-song. Everything almost is gold in the *Kalevala*, an epic formed by putting into juxtaposition all the popular songs of Finland. Gold is used as freely in the ballads, real or spurious, which M. Verkovitch has had collected in the wilds of Mount Rhodope. The captain in the French song is as lavish in his treatment of his runaway bride,—

> "Son amant l'habille,
> Tout en or et argent ;"

and the rustic in a song from Poitou talks of his *faucille d'or*, just as a variant of Hugh of Lincoln introduces gold chairs and tables. Again, when the lover, in a ballad common to France and to Scotland, cuts the winding sheet from about his living bride—"il tira ses ciseaux d'or fin." If the horses of the Klephts in Romaic ballads are gold shod, the steed in *Willie's Lady* is no less splendidly accoutred,—

> "Silver shod before,
> And gowden shod behind."

Readers of Homer, and of the Chanson de Roland, must have observed the same primitive luxury of gold in these early epics.

Next as to talking-birds. These are not so common as in *Märchen*, but still are very general, and cause no surprise to their human listeners. The omniscient popinjay, who "up and spoke" in the Border minstrelsy, is of the same family of birds as those that, according to Talvj, pervade Servian song ; as the τριά πουλακιά which introduce the story in the Romaic ballads ; as the wise birds whose speech is still understood by exceptionally gifted Zulus ; as the wicked dove that whispers temptation in the sweet French folk-song; as the "bird that came out of a bush, on water for to dine," in the *Water o' Wearies Well.*

In the matter of identity of plot and incident in the ballads of various lands, it is to be regretted that no such comparative tables exist as Von Hahn tried, not very exhaustively, to make of the "story-roots" of *Märchen.* A common plot is the story of the faithful leman, whose lord brings home "a braw new bride," and who recovers his affection at the eleventh hour. In Scotland this is the ballad of Lord Thomas, and Fair Annie ; in Danish it is Skiaen Anna. It occurs twice in M. Fauriel's collection of Romaic songs. Again, there is the familiar ballad about a girl who pretends to be dead, that she may be borne on bier to meet her lover. This occurs not only in Scotland, but in the popular songs of Provence (collected by Damase Arbaud) and in those of Metz (Puymaigre), and in both countries an incongruous sequel tells how the lover tried to murder his bride, and how she was too cunning, and drowned him. Another familiar feature is the bush and briar, or the two rose trees, which meet and plait over the graves of unhappy lovers, so that all passers-by see them, and say in the Provençal,—

> "Diou agne l'amo
> Des paures amourous.

Another example of a very wide-spread theme brings us to the ideas of the state of the dead revealed in folk-songs. *The Night Journey*, in M. Fauriel's Romaic collection, tells how a dead brother, wakened from his sleep of death by the longing of love, bore his living sister on his saddle-bow, in one night, from Baghdad to Constantinople. In Scotland this is the story of Proud Lady Margaret ; in Germany it is the song which Bürger converted into Lenore ; in Denmark it is Aagé und Elsé ; in Brittany the dead foster-brother carries his sister to the apple close of the Celtic paradise (*Barzaz Breiz*). Only in Brittany do the sad-hearted people think of the land of death as an island of Avalon, with the eternal sunset lingering behind the flowering apple trees, and gleaming on the fountain of forgetfulness. In Scotland the channering worm doth chide even the souls that come from where, "beside the gate of Paradise, the birk grows fair enough." The Romaic idea of the place of the dead, the garden of Charon, whence "neither in spring or summer, nor when grapes are gleaned in autumn, can warrior or maiden escape," is likewise pre-Christian. In Provençal, Danish, and Yorkshire folk-song, the cries of children ill-treated by a cruel step-mother awaken the departed mother,—

> "'Twas cold at night and the bairnies grat,
> The mother below the mouls heard that."

She reappears in her old home, and henceforth, "when dogs howl in the night, the step-mother trembles, and is kind to the children." To this identity of superstition we may add the less tangible fact of identity of tone. The ballads of Klephtic exploits in Greece match the Border songs of Dick of the Law and Kinmont Willie. The same simple delight of living animates the short Greek *Scholia* and their counterparts in France. Everywhere in these happier climes, as in Southern Italy, there are snatches of popular verse that make but one song of rose trees, and apple blossom, and the nightingale that sings for maidens loverless,—

> "Il ne chante pas pour moi,
> Je'n ai un, Dieu merci,"

says the gay French refrain.

It would not be difficult to multiply instances of resemblance between the different folk-songs of Europe ; but enough has, perhaps, been said to support the position that they are popular and primitive in the same sense as *Märchen.* They date from times, and are composed by

peoples who find, in a natural improvisation, a natural utterance of modulated and rhythmic speech, the appropriate relief of their emotions, in moments of high-wrought feeling or on solemn occasions. "Poesie" (as Puttenham well says in his *Art of English Poesie*, 1589) "is more ancient than the artificiall of the Greeks and Latines, and used of the savage and uncivill, who were before all science and civilitie. This is proved by certificate of merchants and travellers, who by late navigations have surveyed the whole world, and discovered large countries, and wild people strange and savage, affirming that the American, the Perusine, and the very Canniball do sing and also say their highest and holiest matters in certain riming versicles." In the same way Aristotle, discoursing of the origin of poetry, says (*Poet.*, c. iv.), ἐγέννησαν τὴν ποιήσιν ἐκ τῶν αὐτοσχεδιασμάτων. M. de la Villemarqué in Brittany, M. Pitré in Italy, Herr Ulrich in Greece, have described the process of improvisation, how it grows out of the custom of dancing in large bands and accompanying the figure of the dance with song. "If the people," says M. Pitré, "find out who is the composer of a *canzone*, they will not sing it." Now in those lands where a blithe peasant life still exists with its dances, like the *kolos* of Russia, we find ballads identical in many respects with those which have died out of oral tradition in these islands. It is natural to conclude that our ballads too were first improvised, and circulated in rustic dances. We learn from M. Bujeaud and M. de Puymaigre in France, that all ballads there have their air or tune, and that every dance has its own words, for if a new dance comes in, perhaps a fashionable one from Paris, words are fitted to it. Is there any trace of such an operatic, lyrical, dancing peasantry in austere Scotland ? We find it in Gawin Douglas's account of—

> "Sic as we clepe wenches and damosels,
> In gersy greens, wandering by spring wells,
> Of bloomed branches, and flowers white and red,
> Plettand their lusty chaplets for their head,
> Some sang ring-sangs, dances, ledes, and rounds."

Now, ring-sangs are ballads, dancing songs ; and *Young Tamlane*, for instance, was doubtless once danced to, as we know it possessed an appropriate air. Again, Fabyan, the chronicler (quoted by Ritson) says that the song of triumph over Edward II., "was after many days sung *in dances*, to the carols of the maidens and minstrels of Scotland." We might quote the *Complaynt of Scotland* to the same effect. "The shepherds, and their wyvis sang mony other melodi sangs, . . . than efter this sueit celestial harmony, tha began to dance in ane ring." It is natural to conjecture that, if we find identical ballads in Scotland, and in Greece, and Italy, and traces of identical customs,—customs crushed by the Reformation, by Puritanism, by modern so-called civilisation,—the ballads sprang out of the institution of dances, as they still do in warmer and pleasanter climates. It may be supposed that legends on which the ballads are composed, being found as they are from the White Sea to Cape Matapan, are part of the stock of primitive folk-lore. Thus we have an immemorial antiquity for the legends, and for the lyrical choruses in which their musical rendering was improvised. We are still at a loss to discover the possibly mythological germs of the legends ; but, at all events, genuine ballads may be claimed as distinctly popular, and, so to speak, impersonal in matter and in origin. It would be easy to show that survivals out of this stage of inartistic lyric poetry linger in the early epic poetry of Homer and of the French *épopées*, and that the Greek drama sprang from the sacred choruses of village vintagers. In the great early epics, as in popular ballads, there is the same directness and simplicity, the same use of recurring epithets, the "green grass," the "salt sea," the "shadowy hills," the same repetition of speeches, and something of the same barbaric profusion in the use of gold and silver. But these resemblances must not lead us into the mistake of supposing Homer to be a collection of ballads, or that he can be properly translated into ballad metre. The *Iliad* and the *Odyssey* are the highest form of an artistic epic, not composed by piecing together ballads, but developed by a long series of noble ἀοίδοι, for the benefit of the great houses which entertain them, out of the method and materials of popular song. Ballads sprang from the very heart of the people, and flit from age to age, from lip to lip of shepherds, peasants, nurses, of all the class that continues nearest to the state of natural men. They make music with the plash of the fisherman's oars and the hum of the spinning-wheel, and keep time with the step of the ploughman as he drives his team. The country seems to have aided man in their making ; the bird's note rings in them, the tree has lent her whispers, the stream its murmur, the village-bell its tinkling tune. The whole soul of the peasant class breathes in their burdens, as the great sea resounds in the shells cast up on the shores. Ballads are a voice from secret places, from silent peoples, and old times long dead ; and as such they stir us in a strangely intimate fashion to which artistic verse can never attain.

* The works of the following authors will be found useful to the student of ballads :—Talvj, *Charakteristik der Volkslieder*, dealing chiefly with the northern races of Europe, and with some African and Asiatic tribes ; Kretschmar's *Volkslieder ;* J. Grimm, in several treatises. For Brittany—Marquis de la Villemarqué's *Barzaz Breiz ;* also M. Luzels's *Chansons Populaires.* For France—Bugeaud, *Chansons Populaires ;* De Puymaigre (for the Metz district), Damase Arbaud (for Provence) ; Champfleury's large collection is rather miscellaneous. The quarterly journal, *Roumania*, publishes many folk-songs. For Greece—Fauriel, Passow, Le Grand. For Italy—Pitré and Nigra. For Scotland—Scott, Jamieson, Motherwell. (A. L.)

BALLANCHE, Pierre Simon, a distinguished French philosopher of the theocratic school, was born at Lyons in 1776. His health from infancy was extremely delicate, his nervous system was weak, and he was frequently subject to hallucinations and mental disorders. This weakness was much aggravated by his experience of the horrors consequent on the insurrection at Lyons and the siege of that town, during which he and his mother were compelled to take refuge in the country. His education seems never to have been very complete ; but he was early imbued with ideas on the construction of society, which naturally sprang from the events of the revolutionary period. His first literary effort was an epic poem, describing the occurrences at Lyons ; this he never published. In 1801 he wrote an essay *Du Sentiment considéré dans la littérature et dans les Arts*, a work which shows very well the defects as well as the merits of his style and manner of thinking. It is essentially unsystematic ; and the few good ideas contained in it are expressed in language so figurative that it costs an effort to discover what is really being said. Ballanche, indeed, was essentially unsystematic and unscientific, and seems to have had no conception of what is truly required in a philosophy. His style is not external to the thinking, but is undissolubly connected with it ; strange thoughts and *bizarre* expressions arise together.

His next great work, the *Antigone*, a prose poem, published in 1814, was the fruit of long and quiet meditation, and was received with great favour by the brilliant literary society surrounding Chateaubriand and Mme. Récamier, into which Ballanche had been introduced. From this year, 1814, dates his serious effort towards a speculative reconstruction of society, an exposition of the *palingenesis* of social order. He transferred his residence to Paris, where he continued to live in communication with the few thinkers who had like philosophical tendencies with himself. In 1817 appeared his *Essai sur les Institutions*