

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 *τρία 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. Verkovich 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 *τρία 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,—

"Dion ague l'amo  
Des paures amoureux.

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 Elscé; in Brittany the dead foster-brother carries his sister to the apple close of the Celtic paradise (*Barzas 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 grar,  
The mother below the moults 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 artificial of the Greeks and Latines, and used of the savage and uncivil, 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 ἀποσοχηδισμάτων*. 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 operative, lyrical, dancing peasantry in austere Scotland? We find it in Gawin Douglas's account of—

"Sic as we clepe wenches and damosels,  
In gery 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, Fabian, 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 a 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 *doctoi*, 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 *Barzas 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*

*Sociales aans leur rapport avec les Idées nouvelles*, which was intended to serve as a prelude to his great tripartite social epic. The work is more intelligible than any other of Ballanche's; it advocates a moderate constitutional government, and was, on this account, misjudged by many, who fancied it recommended Bourbonism. A philosophical dialogue, *Le Vieillard et le Jeune Homme*, and a novel, *L'Homme sans Nom*, were written in 1819 and 1820. He then devoted himself to his great work, the *Palingénésie Sociale*. This, which was to be a *Theodicea*, an exposition of the workings of God in history, was divided into three parts: the first reconstructed that period of the world which was before the rise of religion, which is prehistoric, or mythical; the second endeavoured, from a study of known history, to deduce a universal law or rule; the third sketched that state of things through and in which humanity at last attains its final end and crowning glory. The works representing these three parts were called *L'Orphée*, *La Formule*, and *La Ville des Expiations*; only the first was completed, but some fragments of the others are in existence. To the whole a general introduction was prefixed, which is the most valuable of all Ballanche's works. His latest writing, *Vision d'Hébal* (Hébal being the chief of a Scottish clan, and gifted with second sight), was evidently intended to form portion of the third part of the *Palingénésie*. In mystical language it gives vague and semi-prophetic utterances on the future course of world-history. It is by some considered his greatest production. Ballanche, who in 1841 had received the distinguished honour of a seat in the French Academy, died in 1847. He was much beloved by his friends, and seems to have been a most amiable, warm-hearted man, enthusiastic and poetical in temperament, whose intellect, however, was overshadowed by his imagination. A collected edition of his works was set on foot in 1830, and was intended to occupy nine vols. Only four appeared, and were republished in a smaller form in 1833.

It is almost impossible to give a connected view of Ballanche's fundamental ideas. As has been said, he belonged to the theocratic school, who, in opposition to the rationalism of the preceding age, emphasised the principle of authority, placing revelation above individual reason, order above freedom and progress. But Ballanche made a sincere endeavour to unite in one system what was valuable in the opposed modes of thinking. He held with the theocratists that individualism was an impracticable view; man, according to him, exists only in and through society. He agreed further with them that the origin of society was to be explained, not by human desire and efforts, but by a direct revelation from God. Lastly, with De Bonald, he reduced the problem of the origin of society to that of the origin of language, and held that language was a divine gift. But at this point he parts company with the theocratists, and in this very revelation of language finds a germ of progress. Originally, in the primitive state of man, speech and thought are identical; but gradually the two separate; language is no longer only spoken, it is also written, and finally is printed. Thus the primitive unity is broken up; the original social order which co-existed with, and was dependent on it, breaks up also. New institutions spring up, upon which thought acts, and in and through which it even draws nearer to a final unity, a rehabilitation, a *palingenesis*. The volition of primitive man was one with that of God, but it becomes broken up into separate volitions which oppose themselves to the divine will, and through the oppositions and trials of this world work onwards to a second and completer harmony. The history of humanity is therefore comprised in the fall from the perfect state, and in the return, after repeated trials, to a similar condition. In the dim,

shadowy records of mythical times may be traced the obscure outlines of primitive society and of its fall; and this is attempted in the *Orphée*. Actual history exhibits the conflict of two great principles, which may be said to be realised in the patricians and plebeians of Rome. Such a distinction of caste is regarded by Ballanche as the original state of historical society; and history, as a whole, he considers to have followed the same course as that taken by the Roman plebs in its gradual and successful attempts to attain equality with the patriciate. On the future events through which the human race shall achieve its destiny Ballanche gives few intelligible hints. The sudden flash which disclosed to the eyes of Hébal the whole epic of humanity cannot be reproduced in language trammelled by time and space. Scattered throughout the works of Ballanche are many valuable ideas on the connection of events which makes possible a philosophy of history; but his own theory, so far as it can be understood and judged, does not seem likely to find more favour than it has already met with.

See Ampère, *Ballanche*, Paris, 1848; Ste. Beuve, *Portraits Contemporains*, vol. ii.; Damiron, *Philosophie de XIX<sup>me</sup> Siècle*. An admirable analysis of the works composing the *Palingénésie* is given by Barchou, *Revue de deux Mondes*, 1881, t. 2. pp. 410-456.

**BALLARAT**, or **BALLAARAT**, a large and flourishing city of Australia, in the province of Victoria. It is situated about 58 miles N.W. of Geelong, with which it is connected by railway, and about 66 miles W.N.W. of Melbourne, at an elevation of 1437 feet above the level of the sea, on a small river known as the Yarowee Creek. It consists of three portions,—Ballarat West, Ballarat East, and Sebastopol,—each of which has its own municipality and town-hall. Its existence and prosperity are solely due to the gold-fields which were discovered here in 1851. In 1855 it was proclaimed a municipality, and in 1870 Ballarat West was raised to the rank of a city. In 1871 it contained 56 churches, 477 hotels, 10,000 dwellings, 11 banks, 8 iron-foundries, 13 breweries and distilleries, 3 flour-mills, a free public library, a mechanics' institute, a hospital, a "benevolent institution," a theatre, and a public garden; while about sixty miles of water-mains and fifty of gas-mains had been laid down. Its population—of very various origin, and including a large number of very degraded Chinese, who are huddled together in a separate quarter—then amounted to 48,156.

**BALLÁRI** [**BELLARY**], a district in the Madras Presidency, lies between 13° 40' and 15° 58' N. lat., 75° 44' and 78° 19' E. long. It is bounded on the N. by the Nizám's territory, from which it is separated by the Tungbhadrá river; on the E. by the districts of Kadapa and Karnul; on the S. by the Mysore country; and on the W. by Mysore, and the Bombay district of Dharwar. Its extreme length from north to south is 170 miles, and its breadth from east to west about 120 miles. The area of the district, including 145 square miles of the Sandúr State, is estimated at about 11,496 square miles; according to other returns, the area is 10,857 square miles (excluding Sandúr), of which 1004 consists of barren soil, sites of villages, beds of water-courses, &c., and 9852 of lands either actually cultivated or capable of cultivation. The census of 1871 returned the population at 1,652,044, of whom 94 per cent. were Hindus. It is estimated that 941,712, or 71·8 per cent. of the population, live by agriculture. The general aspect of the district is that of an extensive plateau between the Eastern and Western Gháts, of an average height of from 800 to 1000 feet above sea-level. The most elevated tracts are on the W., where the surface rises towards the culminating range of hills, and on the S., where it rises to the elevated table-land of Mysore. Towards the centre the surface of the plain presents a monotonous aspect, being almost treeless, and unbroken,

ave by a few rocky elevations that stand forth abruptly from the sheet of black soil below. The hill ranges in Ballári are those of Sandúr and Kampli to the W., the Lanká Malla to the E., and the Copper mountain to the S.W. The last has an elevation of 3148 feet. The district is watered by five hill streams, viz., the Tungbhadrá, formed by the junction of two small rivers, Tung and Bhadrá, the Haggari, Hindri, Ponnár, and Chitravati. The Ponnár is considered a sacred river by the natives. None of the rivers are navigable, and all are fordable during the dry season.

The agricultural products of the district are cotton, indigo, wheat, rice, sugar-cane, flax, betel, plantain, turmeric, chillies, onions, hemp, coriander, tobacco, areca-nut, cocoa-nut, oil-seeds, &c. The following is a rough estimate of acreage under different crops:—Food grains, 2,687,000 acres; oil-seeds, 103,000 acres; green and garden crops, 36,000 acres; orchards, 18,000 acres; cotton, indigo, and sugar-cane, 37,000 acres; fallow, 541,000 acres; total, 3,922,000 acres. The manufactures of the district consist of cotton goods, tape, carpets, rope, blankets, felts, dyes, oil, sugar and molasses, paper, leather, glass bangles or bracelets, and iron and earthen pots. Cotton, blankets, raw hides, iron, &c., form the articles of export. The chief mineral products are iron, copper, lead, antimony, manganese, alum, and gun-flints. Among precious stones diamonds are found, the chief diamond mines being at Munimadagu and Wajrákarúr. The diamonds are collected in the sandstone breccia and conglomerate. The mines no longer yield sufficient profit to be regularly worked, though every now and then diamonds of small value are met with. The revenue of the Ballári district from all sources amounted in 1845 to £257,199; in 1855 to £248,284; and in 1868 to £322,548. The land tax forms the principal source of revenue. In 1868 it yielded £242,684. More than one-fourth of the lands are held as *Inám*, i.e., under grants formerly made for services or for religious purposes. These were very lightly taxed by the native Governments, but the present state of their assessment is not less than that of ordinary lands. The police force numbered 1122 in 1871, maintained at a cost of £16,012. In 1870-71 the district contained 153 schools, attended by 4274 pupils. It has only seven towns with a population of more than 7000 souls—(1), Ballári, population, including troops in the cantonment, 51,145; (2), Hospettá, 9845; (3), Tádirátri, 8182; (4), Harpanhalli, 7895; (5), Báidrug, 7734; (6), Emmiganur, 7326; and (7), Yádiki, 7202. Only four municipal towns exist in the district:—1. Ballári—population, 51,145; municipal income in 1871, £7651; expenditure, £7495; rate of taxation, 2s. 3½d. per head. 2. Gutti—population, 6033; municipal income, £992; expenditure, £930; rate of taxation, 3s. 3½d. per head. 3. Anantpur—population, 4971; municipal income, £794; expenditure, £784; rate of taxation, 3s. 2½d. per head. 4. Adoni—municipal income, £2147; expenditure, £1905. Fifty-nine roads, of a total length of 1465 miles, connect the different towns and villages in the Ballári district; and the Madras Railway, with a branch to Ballári, passes through it. The climate of Ballári is characterised by extreme dryness, in consequence of the air passing over a great extent of heated plains, and it has a smaller rainfall than any other district in South India. The average daily range of the thermometer is from 67° to 83°; average rain-fall for the five years ending 1869, 17 inches. The prevailing diseases are cholera, fever, small-pox, ophthalmia, dysentery, and skin diseases among the lower classes. Ballári is subject to disastrous storms and hurricanes, and to famines arising from a series of bad seasons. The storms of 1804 and 1851, and the famines of 1751, 1792, 1793, 1803, 1833, 1854, and 1866 still live in the popular memory.

Little is known of the early history of the district. It appears to have been a portion of the ancient kingdom of Vijayanagaram, and on the overthrow of that state in 1564 A.D. by the Mahometans, the tract now forming the district of Ballári was split up into a number of military holdings, held by chiefs called Poligárs. In 1635 the Carnatic was annexed to the Bijápur dominions, from which again it was wrested in 1680 by Sivaji, the founder of the Marhattá power. It was then included in the dominions of Nizám-ul-mulk, the nominal viceroy of the Great Mughul in the Dakhín, from whom again it was subsequently conquered by Haidar Ali of Mysor. At the close of the war with Tipú Sultán in 1792, the territories which now form the Ballári district fell to the share of the Nizám of Haidarábád, by whom it was ceded to the British in 1800, in return for a force of English troops to be stationed at his capital. In 1818 the district of Ballári was constituted as it at present remains. Amidst all these

political convulsions the little state of Sandur, occupying a central position in the Ballári district, and surrounded by a cordon of hills, preserved its integrity. Sandúr can only be entered by one of three principal natural passes, viz., the Bhimagundi pass on the N.E., the Rámanagundi pass on the N., and the Oblagundi pass on the W. Its chief is the representative of one of the most ancient Marhattá families, and derives a revenue of £4500 from his state. He now holds Sandúr as a *Jágir* or a military tenure from our Government, but pays no tribute.

**BALLÁRI**, the principal town of the above district, is the chief seat of the judicial and revenue establishments, and the headquarters of the military force in the ceded districts consisting of Ballári and Kadapa. The fort rises from a huge mass of granitic rocks, which jut up abruptly to a height of 450 feet above the plain, with a circumference of nearly 2 miles. Its length from north-east to south-west is about 1150 feet. To the E. and S. of the Ballári rock lies a heap of boulders irregularly piled one on the other, but to the W. is an unbroken surface of sheet-rock, while the N. is walled by bare rugged ridges. Ballári rock is defended by two distinct lines of works, the upper and the lower fort. The upper fort is a quadrangular building on the summit of the rock, with only one way up to it, and deemed impregnable by the Mysore princes. But as it has no accommodation for a garrison, it is now unoccupied by our troops, with the exception of a small guard in charge of prisoners. The ex-Nawáb of Karnul was confined in it for forty years for the murder of his wife. It contains several tanks or cisterns excavated in the rock. Outside the turreted rampart are a ditch and covered way. The lower fort lies at the eastern base of the rock, and measures about half a mile in diameter. It contains the barracks for our troops, the arsenal and commissariat stores, the Protestant church, orphanage, Masonic lodge, post-office, and numerous private dwellings. The fort of Ballári was originally built by one Timmapa, in the 16th century. It was first dependent on the kingdom of Vijayanagaram, afterwards on Bijápur, and subsequently subject to the Nizám and Haidar Ali. The latter improved the fortifications with the assistance of French artisans, whom he afterwards hanged for not building the fort on a higher rock adjacent to it. The cantonment bázár of Ballári enjoys the reputation of being the best military bázár in Southern India. To the W. of the rock are the regimental lines for two Native infantry regiments, one European regiment, and one regiment of cavalry. On the E. are the jail, the public courts, and the terminus of the branch line of the Madras Railway. Ballári town, including the cantonment, contained in 1866 a population of 37,015 souls, of which 13,341 were Hindus, 4178 Mahometans, and 1042 Christians. Population ascertained by the census of 1871, 51,145. Elevation above the sea, 1600 feet. Distance from Bombay, S.E., 380 miles; from Madras, N.W., 270 miles. Lat. 15° 18' N.; long. 76° 59' E.

**BALLATER**, a village of Aberdeenshire, Scotland, on the River Dee, 42 miles W. from Aberdeen. In its vicinity are the medicinal wells of Pannanich, Balmoral Castle (a summer residence of Queen Victoria), and Ballatrich Farm, where Byron spent part of his boyhood. Ballatrich is a short distance from "Lachin-y-Gair" (Lochnagar), one of the loftiest of the Grampian range, and the subject of one of Byron's most beautiful poems.

**BALLENSTEDT**, a city in the duchy of Anhalt-Bernburg. It is situated on the Getel in the Harz Forest, in a most picturesque district, and consists of an old and a new town. A fine road, bordered with trees, leads to the castle of the dukes of Anhalt-Bernburg. The city contains about 4395 inhabitants, who are mostly engaged in linen manufactures, gardening, &c. Ballenstedt is the birthplace of Job. Arndt.

**BALLET** is a word, the signification of which depends upon the century in which we find it employed. Originally derived from the Greek βαλλίζω, to dance, it has passed through the mediæval Latin ballare (with ballator as synonymous with saltator) to the Italian ballare and ballata, to the French ballet, to the old English word ballette, and to ballad. In old French, according to Rousseau, ballet signifies "to dance, to sing, to rejoice;" and thus it incorporates three distinct modern words, "ballet, ball, and ballad." Through the gradual changes in the amusements of different ages, the meaning of the first two words has at length become limited to dancing, and the third is now confined to singing. But, although ballads are no longer the vocal accompaniments to dances round the maypole, our old ballads are still sung to dance tunes. The present acceptation of the word ballet is—a theatrical representation in which a story is told only by gesture, accompanied by music which should be characterised by stronger emphasis than would be employed with the voice. The dancing should be connected with the story, but is more commonly incidental. The French word was found to be so comprehensive as to require further definition, and thus the above-described would be distinguished as the ballet d'action or pantomime ballet, while a single scene, such as that of a village festival with its dances, would now be termed a divertissement.

The ballet d'action, to which the changed meaning of the word is to be ascribed, and therewith the introduction of modern ballet, has been generally attributed to the 16th century. Novelty of entertainment was then sought for in the splendid courts of Italy, in order to celebrate events which were thought great in their time, such as the marriages of princes, or the triumphs of their arms. Invention was on the rack for novelty, and the skill of the machinist was taxed to the utmost. It has been supposed that the art of the old Roman pantomimi was then revived, to add to the attractions of court-dances. Under the Roman empire the pantomimi had represented either a mythological story, or perhaps a scene from a Greek tragedy, by mute gestures, while a chorus, placed in the background, sang cantica to narrate the fable, or to describe the action of the scene. The question is whether mute pantomimic action, which is the essence of modern ballet, was carried through those court entertainments, in which kings, queens, princes, and princesses took parts with the courtiers; or whether it is of later growth, and derived from professional dancers upon the stage. The former is the general opinion, but an analysis of the only ballet which is known to have been printed in a complete form during the 16th century, would lead to the inference that the court entertainments of Italy and France were masques, or masks, which included declamation and song, like those of Ben Jonson with Inigo Jones for the court of James I.

The introduction of the Italian style of ballet into France was on the occasion of the marriage of the Duc de Joyeuse with Mdle. de Vaudemont, sister to the queen. This was in 1581; and the ballet was printed in 1582, in a small folio of eighty-two leaves, with music, dialogue, engravings of the scene and of the fancy dresses, and full details of the plot. It is entitled Ballet Comique de la Roynne, because the queen took a part in it, as one of the maides, with her ladies; but they were only posed upon machinery to be looked at, and neither spoke nor sang. One lady of the court sang a song, two others a duet, and, again, others a chorus. Jupiter and Mercury each sang a song, but Circe and the rest spoke poetry. The king's musicians, as tritons, were the mainstays of the music; the ladies and gentlemen of the court appeared in splendid fancy dresses, and danced the entrées. The inventor of the ballet was Baltazarini Belgioioso, who had assumed the name of Baltasar de Beaujoyeux upon his appointment as first musician to

Catherine de Medicis, queen dowager of France. The disuse of dialogue and of vocal music in ballet seems to have been arrived at only by degrees. One of the most complete books upon the subject is by the Jesuit Le Père Menestrier (Claude Francois) *Des Ballets Anciens et Modernes*, 12mo, 1681. He was the inventor of a ballet for Louis XIV. in 1658; and in his book he analyses about fifty of the early Italian and French ballets. His definition is as follows:—"Ballets are dumb comedies, which should be divided into acts and scenes, like other theatrical pieces. Recitations divide them into acts, and the entrées of dancers are equal in number to the scenes." So recitation had not then been dispensed with. At length the opinion gained ground that, in stage representations, the actions, feelings, and passions could be more faithfully, gracefully, and intelligibly expressed to the eye by pantomimic action, than it would be possible to do to the ear. The art of dramatic expression then became a greater object of study; and, perhaps, from about the middle of the last century, or in the time of Noverre, the spectators have been prepared only by a short printed summary of the story which was to be represented.

(W. CH.)

**BALLINA**, a seaport and market-town of Ireland, county of Mayo, 18 miles N.N.E. of Castlebar, situated on the River Moy, which is here crossed by two bridges. It has a parish and a Roman Catholic church (the latter being in the suburb of Ardnaree on the opposite side of the river), Baptist and Methodist chapels, a court-house, three branch banks, a workhouse, hospital, dispensary, barracks, and several schools. A convent was erected in 1867. The salmon fishery and fish-curing are important branches of its trade; and it has also breweries and flour-mills, and manufactures snuff and coarse linen. The amount of harbour receipts in 1873 was £1266. In 1798 Ballina was for a short time in the possession of the French, under General Humbert. In the neighbourhood there is an interesting dolmen, proved by the early annals of Ireland to belong to the 5th century A.D. (vide Fergusson's *Rude Stone Monuments*). To the east of the village are the remains of an abbey, with a Gothic door-case in fine preservation (Archdall). Population in 1871, 5551.

**BALLINASLOE**, a town of Ireland, province of Connaught, 91 miles W.S.W. of Dublin. The River Suck, an affluent of the Shannon, divides it into two parts; the western being in the county of Galway, the eastern in the county of Roscommon. They are connected by two bridges and a causeway across an island. The town is clean and well built, and contains a handsome church, with a singular octagonal spire springing from scrolls. There are Roman Catholic and Methodist chapels, several public schools, a district lunatic asylum, union workhouse, market-house, a savings bank (established in 1822), several flour-mills, and breweries. In the neighbourhood is Garbally Castle, the seat of the earl of Clancarty. A great annual cattle fair is held here from the 5th to the 9th of October. Its importance may be judged from the fact, that in 1874 there were exposed for sale 18,018 horned cattle and 65,130 sheep. The *Western Star* is published in the town. Population in 1871, 4619.

**BALLOON**. See AERONAUTICS, vol. i. pp. 187-207.

**BALLOT**, or secret voting, has been employed in political, legislative, and judicial assemblies, and also in the proceedings of private clubs and corporations. At Athens, the dicasts, in giving their verdict, generally used balls of stone (*psephi*) or of metal (*sponduli*). Those pierced in the centre, or black in colour, signified condemnation; those unpierced, or white, signified acquittal. The boxes were variously arranged; but generally a brass box received both classes of votes, and a wooden box received the unused balls. In the assembly, cases of *privilegia*, such as ostracism,

the naturalisation of foreigners, or the release of state-debtors, were decided by secret voting. The petalism, or voting by words on olive-leaves, practised at Syracuse, may also be mentioned. At Rome the ballot was introduced to the comitia by the *Leges Tabellariae*, of which the *Lex Gabiniana* (139 B.C.) relates to the election of magistrates, the *Lex Cassia* (137 B.C.) to *judicia populi*, and the *Lex Papiria* (131 B.C.) to the enactment and repeal of laws. The wooden *tabellae*, placed in the *cista*, or wicker box, were marked U. R. (*uti rogas*) and A. (*antiquo*) in the case of a proposed law; L. (*libero*) and D. (*damno*) in the case of a public trial; in the case of an election, *puncta* were made opposite the names or initials of the candidates. *Tabellae* were also used by the Roman judges, who expressed their verdict or judgment by the letters A. (*absolvo*), C. (*condemno*), and N. L. (*non liquet*).<sup>1</sup>

Great Britain.

In Great Britain the ballot was suggested for use in Parliament by a political tract of the time of Charles II. It was actually used by the Scots Parliament of 1662 in proceeding on the "Billeting Act," a measure proposed by Middleton to secure the ostracism of Lauderdale and other political opponents who were by secret vote declared incapable of public office. The plan followed was this: each member of Parliament wrote, in a disguised hand, on a piece of paper, the names of twelve suspected persons; the billets were put in a bag held by the registrar; the bag was then sealed, and was afterwards opened and its contents ascertained in the Exchequer Chamber, where the billets were immediately burned, and the names of the ostracised concealed on oath. The Billeting Act was repudiated by the king, and the ballot was not again heard of till 1705, when Fletcher of Saltoun, in his measure for a provisional government of Scotland by annual Parliaments in the event of Queen Anne's death, proposed secret voting to protect members from court influence. The gradual emancipation of the British Parliament from the power of the Crown, and the adoption of a strictly representative system of election, have not only destroyed whatever reason may once have existed for the ballot in deliberative voting, but have rendered it essential that such voting should be open. It was in the agitations for parliamentary reform at the beginning of the 19th century that the demand for the ballot in parliamentary elections was first seriously made. The Benthamites advocated the system in 1817.<sup>2</sup> At the Peterloo Massacre (1819) several banners were inscribed with the ballot. O'Connell introduced a bill on the subject in 1830; and the original draft of Lord John Russell's Reform Bill, probably on the suggestion of Lords Durham and Duncannon, provided for its introduction. Later on Mr Grote became its chief supporter in the House of Commons; and from 1833 to 1839, in spite of the ridicule cast by Sydney Smith on the "mouse-trap," and on Mr Grote's "dagger-box, in which you stab the card of your favourite candidate with a dagger,"<sup>3</sup> the minority for the ballot increased from 106 to 217. In 1838 the ballot was the fourth point of the People's Charter. In the same year the abolition of the land qualification introduced rich commercial candidates to the constituencies. Lord Melbourne's cabinet declared the question open. The cause, upheld by Macaulay, Ward, Hume (in his resolutions, 1848), and Berkeley, was strengthened by the Report of Lord Hartington's Select Committee (15th March 1870),<sup>4</sup> to the effect that corruption, treating, and intimidation by priests and landlords took place to a large

<sup>1</sup> In Saxony juries still vote by ballot.

<sup>2</sup> See the powerful article by James Mill, *Westminster Rev.*, vol. xiii.

<sup>3</sup> For a description of Mr Grote's card-frame, in which the card was punctured through a hole, and was thus never in the voter's hands, see *Spectator*, 25th February 1837.

<sup>4</sup> Parliamentary Papers, 1868-9, R. 352, 352-I; and 1870, R. 115

extent at both parliamentary and municipal elections in England and Ireland; and that the ballot, if adopted, would probably not only promote tranquillity at elections, but protect voters from undue influence, and introduce greater freedom and purity in voting, provided secrecy was made inviolable except in cases where a voter was found guilty of bribery, or where an invalid vote had been given. At Manchester and Stafford in 1869, test ballots had taken place on the Australian principle as practised in Victoria,—the voting card containing the names of all the candidates, printed in different colours (for the benefit of illiterate voters), and the voter being directed to score out the names of those he did not support, and then to place the card (covered by an official envelope) in the box. It was found at Manchester that the voting was considerably more rapid, and therefore less expensive, than under the old system; that only 80 cards out of 11,475 were rejected as informal; and that, the representatives of candidates being present to check false statements of identity, and the public outside being debarred from receiving information what voters had voted, the ballot rather decreased the risk of personation. At Manchester the cards were not numbered consecutively, as is done in Victoria, so that (assuming the officials to be free from corruption) no scrutiny could have detected by whom particular votes were given. At Stafford the returning officer stamped each card before giving it to the voter, the die of the stamp having been finished only on the morning of the election. By this means the possibility was excluded of what was known in the colonies as "the Tasmanian Dodge," by which a corrupt voter gave to the returning officer, or placed in the box, a blank non-official ticket, and carried out from the booth his official card, which a corrupt agent then marked for his candidate and gave, so marked, to corrupt voter No. 2 (before he entered the booth), on condition that he also would bring out his official card, and so on *ad libitum*; the agent thus obtaining a security for his bribe, unless the corrupt voter chose to disfranchise himself by making further marks on the card.

At the close of 1870 the ballot was employed in the election of members for the London School Board, under the Education Act of that year.

In 1872 Mr Forster's Ballot Act (35 and 36 Vict. c. 33) introduced the ballot in all parliamentary and municipal elections, except parliamentary elections for universities; and the code of procedure prescribed by the Act was adopted by the Scotch Education Board in the first School Board election (1873), under "The Education (Scotland) Act, 1872." It is impossible here to analyse the Ballot Act, which not only abolishes public nominations of candidates, but deals with the offence of personation and the expenses of elections. As regards the ballot, a white paper is used on which the names of the candidates are printed in alphabetical order, the voter filling up with a X the blank on the right hand opposite the name he votes for. The paper, before being given out, is marked by the presiding officer on both sides with an official stamp, which is kept secret, and cannot be used for a second election within seven years. The paper is marked on the back with the same number as the counterfoil of the paper which remains with the officer. This counterfoil is also marked with the voter's number on the register, so that the vote may be identified on a scrutiny; and a mark on the register shows that the voter has received a ballot paper. The voter folds up the paper so as to conceal his mark, but to show the stamp to the officer, and deposits it in the box, which is locked and sealed, and so constructed that papers cannot be withdrawn without unlocking it. Papers inadvertently spoiled by the voters may be exchanged, the officer preserving separately the spoiled papers. If a voter is incapacitated from blindness, or other physical cause, or