

KATHARINE BRIGGS: COLLECTED WORKS

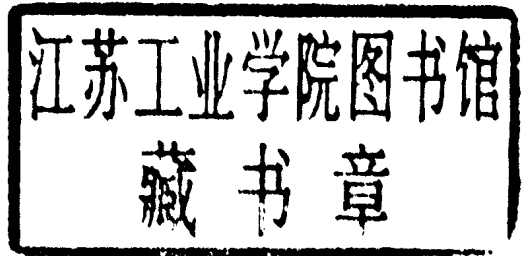
FOLKTALES OF ENGLAND

Katharine Briggs

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VOLUME III

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## Foreword

In Victorian England, folklore flowered as a living study in all save one major branch, the folktale. The ballad has proved England's strength and joy, ever since Bishop Percy brought forth his version of the *Reliques of Ancient English Poetry* in 1765; thereafter balladry developed its own cult. Those antiquaries who baptized the field of folklore in the first half of the nineteenth century concentrated their efforts on popular customs and usages. When the mammoth two-volume edition of John Brand's *Observations on Popular Antiquities*, edited by Sir Henry Ellis, Keeper of Manuscripts of the British Museum, was published in London in 1813, its vast, disorderly assemblage of "bygones" captivated English intellectuals. The interest kindled by these tomes eventually led to the devising of the word "folk-lore" in 1846 by antiquary William John Thoms and, after the fresh stimulus supplied by the anthropologist E. B. Tylor, to the formation of a vigorous Folk-Lore Society in 1878. From 1878 until the outbreak of the First World War, the society and its stellar figures, enormously gifted private scholars such as Andrew Lang and Sidney Hartland, Sir George Laurence Gomme and Edward Clodd and Alfred Nutt—who each served as president—developed folklore into an acknowledged science. The influence of folklore science extended into many fields of learning—the classics and anthropology, history and literature, philology and psychology, and even affected imperial policy, for colonial administrators around the globe collected folklore to understand better the peoples they governed.

In spite of changed theories, the central emphasis of English

folklore studies remained upon custom. The rationalist antiquaries of the eighteenth and early nineteenth centuries uncovered curious specimens of ancient rites and feasts as examples of pagan and papist superstition. The late nineteenth-century school of anthropological folklorists dissected archaic customs as survivals of primitive stages in human culture and thought. Today the English Folklore Society continues to issue its series of *British Calendar Customs*, stemming directly from the *Popular Antiquities* of John Brand.<sup>1</sup>

Amidst the ferment and excitement aroused by the new science of folklore, the folktale necessarily came in for its share of attention. The impact of the famous collection begun by the brothers Grimm in 1812 made itself felt in England, as in all Europe, and a still standard edition of their *Household Tales* appeared in 1884 in the English translation of Margaret Hunt, with a lengthy introduction by Andrew Lang, who analyzed the primitive ideas concealed in the tales. Yet the fact had become painfully evident, by the close of Victoria's reign, that the treasure trove of fairy tales unearthed for nearly every European country, in replica of the Grimms' discovery in Germany, would not be found in England. In Scotland and Ireland vast stockpiles of *Märchen* had been, and would continue to be, collected from the mouths of villagers. Why had a blight struck merry England?

No one has yet produced a satisfactory answer. From settlers of English stock in the southern Appalachians, American collectors suddenly chanced, in the 1920's, upon a wealth of magical folk narrative, centering on Jack the Giant Killer. But English collectors have gathered no such harvest. In 1890, when Edwin Sidney Hartland assembled a volume comparable to the present one, *English Fairy and Other Folk Tales*, he located only half a dozen "nursery tales" to place among his seventy-two stories and culled the rest from "sagas" about local events, fairies, ghosts, witches, giants, and devils, including a packet of eight

<sup>1</sup> Sketches of the English folklore movement are given in my articles in the *Journal of American Folklore*, "The First Group of British Folklorists," LXVIII (1955), 1-8, 333-40; "The Eclipse of Solar Mythology," LXVIII (1955), 394-416; and "The Great Team of English Folklorists," LXIV (1951), 1-10.

“drolls,” the term then current for comical tales. (The proportions have remained fairly constant in the present work, proof enough how few *Märchen* have come to light in England after a century and a half of scattered searching.) Hartland, a scholar of the first rank, remained always faithful to his sources and printed his narratives exactly as they appeared in the chapbooks, county collections, table-books, and journal of the Folk-Lore Society. Few of these sources presented the tales in the precise words of their tellers, for the concept of scientific accuracy in field-work would be a long time in gaining acceptance. Yet an oral past lay behind them, as Hartland unerringly perceived in making selections from Thomas Keightley’s *The Fairy Mythology* (1828), Mrs. Bray’s *A Description of the Part of Devonshire Bordering on the Tamar and the Tavy* (three volumes, 1836), and Robert Hunt’s Cornish collection, *Popular Romances from the West of England* (two volumes, 1865). Other favourite resources included such stalwart compendiums as the *Shropshire Folk-Lore* of Charlotte S. Burne (1883) and William Henderson’s *Notes on the Folk-Lore of the Northern Counties of England and the Borders* (1866). Some of the county collections, however, were published subsequent to Hartland’s gleaning.

A volume similar in aim issued by Joseph Jacobs that same year achieved more popular success but fell below Hartland’s standards. Jacobs, a knowledgeable folklorist who stressed diffusion rather than survival in folktales and is known for a valuable edition of Aesop’s *Fables*, published *English Fairy Tales* in 1890 and *More English Fairy Tales* in 1894. To compensate for the lack of available oral texts in England, Jacobs slipped across the border to lowland Scotland for selections, roamed to the United States and Australia, and even adapted ballad stories into tales. He rewrote all his sources to please children. Wanting to have and eat his cake, he provided an appendix with data on his altering and blending of incidents, and cited some parallels in Great Britain and on the Continent. This veneer of scholarship gave Jacobs’s volumes an undeserved claim to authenticity. Unlike most other purveyors of children’s tales, Jacobs knew better, and defended himself, particularly in the preface to the second volume, with assertions that the Grimms and Asbjörnson

had used printed sources and revamped stories, and that any writer familiar with his native tradition could indulge in the same storytelling license enjoyed by the folk. In the history of folklore studies, no claim has proved more spurious and harmful than this assertion of license to tamper with texts. Jacobs's vain comparison of his *English Fairy Tales* with the *Märchen* of the Grimm brothers—a fashionable comparison in many countries over the past century—had no substance. The Grimms in Germany, and Asbjørnsen and Moe in Norway, pioneered in the direct collection of oral folktales from storytellers, but Jacobs engaged in no such field-work.

The inferiority complex in folktale matters under which England has so long suffered proceeds from the aristocratic status of *Märchen*. Hartland and Jacobs felt the need to include “fairy tales” in their titles, the term adopted in English as an equivalent for *Märchen*. These lengthy, adventuresome, highly structured fictions filled with magical episodes and royal personages seemed indeed prize treasures when the Grimms first heralded them to the world. By contrast, the brief, formless *Sagen*, or legends, tied to local places, events, and characters, appeared of little general interest, and the Grimms' *Deutsche Sagen* (1816–18) was never translated into English. Only in 1959 did recognition come to the lowly legend, when the newly organized International Society for Folk Narrative Research appointed a committee to investigate and co-ordinate legend studies and catalogues. Yet for legendary traditions, and legend scholarship, England can point with pride to the beginnings of folklore inquiries.

As early as 1828, in his work on *The Fairy Mythology*, Thomas Keightley explored one branch of local tradition. “Fairy” in his title applied not to *Märchen* but to reports about elflike beings who were regarded as real. Keightley was born in Ireland but came to London to make a Grub Street livelihood producing schoolbooks, histories, and editions of popular authors. Wracked with illness, boastful yet naïve, Keightley published in *The Fairy Mythology* and *Tales and Popular Fictions* (1834) two original treatises on folk narrative deserving recognition. He contributed four fairy legends known from his youth to the pioneer collection, *Fairy Legends and Traditions of the South of Ireland*

issued by his fellow Anglo-Irishman, T. Crofton Croker, in 1825; later, after breaking with Croker, he confessed to decorating them, and to transplanting a German legend onto Irish soil. But Keightley quickly perceived the rules of folklore research and the nature of folklore materials. For *The Fairy Mythology* he assembled scattered sources from all over Europe and the Middle East—he claimed to know over twenty languages—and made their connections apparent. To compile his substantial section on England, he scoured twelfth- and thirteenth-century chronicles by William of Newbridge and Gervase of Tilbury; picked up the trail again in the Elizabethan age with a chapbook on Robin Goodfellow used by Shakespeare and the discussion of bogies in the 1665 edition of Reginald Scot's *The Discoverie of Witchcraft*; extracted a few nuggets from John Aubrey's seventeenth-century notebooks; and so made his way to his own day. In the later, expanded edition of 1850 Keightley fattened his offering from interim reports of local collectors. Thus he wrote:

There is no stronger proof of the neglect of what Mr. Thoms has very happily designated "Folk-lore" in this country, than the fact of there having been no account given anywhere of the Pixies or Pисgies of Devonshire and Cornwall, till within these last few years. In the year 1836, Mrs. Bray, a lady well known as the author of several novels, and wife of a clergyman at Tavistock, published, in a series of letters to Robert Southey, interesting descriptions of the part of Devonshire bordering on the Tamar and the Tavy. In this work there is given an account of the Pixies, from which we derive the following information:<sup>2</sup>

With such assistance Keightley was able to chart the course of the "vairies, farisees, frairies, farys," as they were alternatively called, through southern and northern counties, including several narrations he himself had heard. After the collectors he moved to the poets, from Chaucer to Spenser, who had known fairy traditions at first hand. All these items of fairylore Keightley sought to fit into a scheme of racial geography. Strongly influenced by the *Deutsche Mythologie* of Jacob Grimm (which

<sup>2</sup> Thomas Keightley, *The Fairy Mythology, illustrative of the Romance and Superstition of various Countries* (London, 1850), p. 298



would be translated into English in four volumes by James S. Stallybrass, 1882-88), he theorized that the fairy belief descended from a primitive "Gotho-Germanic" religion, and thence spread to the weaker "Celtic-Cymric" peoples. Accordingly the Norwegian *nisse* and German *kobold* preceded the Irish fairy and Scottish brownie. The family relationship was, however, apparent, and the fairies of England, like their northern brethren, were "divided into two classes—the rural Elves, inhabiting the woods, fields, mountains, and caverns; and the domestic or house-spirits, usually called Hobgoblins and Robin Good-fellows."<sup>3</sup>

The explorations of Keightley prepared the way for a major synthesis by Hartland, written in the changed atmosphere of post-Darwinian researches. His *The Science of Fairy Tales, An Inquiry into Fairy Mythology*, published in 1891, is an ingenious and masterful exposition of the laws and formulas perceptible in traditions about the elfin beings of legend and the heroes and heroines of popular tales. Hartland supplemented Keightley's materials with collections issued in the preceding forty years—his bibliography of sources covered twelve pages—and applied the investigative technique of the anthropological folklorists. He proposed to show how the fairy belief reflected savage ideas about magic and demonology which still survived in the state of civilization. Fairies, ghosts, witches, the gods of classical myths, the ogres of popular sagas all ultimately derived from the imaginative conjurations of primitive man, who guarded himself against these dread beings with taboo, charm, sacrifice, and propitiatory rite. Hartland quoted the *London Daily Telegraph* of May 17, 1884, as reporting the arrest of two women in Clonmel who stole into a neighbor's house and placed on a hot shovel a three-year-old child they suspected of being a changeling left by the fairies. Examples such as these proved to Hartland and his fellow folklorists in the wake of Tylor that the notions of the universe once held by savages still persisted among the "lower orders." In *Märchen* too, which were fictions absorbing ancient beliefs, and often took the form of sagas (legends), the same order of unnatural or supernatural creatures could plainly

<sup>3</sup> Keightley, *Ibid.*, p. 281.

be seen. Hartland discussed at length the worldwide *Märchen* centering on a swan-maiden who is changed from a bird to a beautiful woman when she removes her feathers to go swimming; he concludes that a totemic worship of a goddess underlies the story. The *Märchen* hero in Fairyland who is unaware of time passing corresponds to the Sleeping Hero of national legend who succours his people in time of crisis; both figures descend from a heathen god never totally suppressed by Christianity. Jack the Giant Killer and King Arthur are one.

In a splendid opening chapter Hartland described "The Art of Story-Telling," giving extracts and illustrations of narrative practices from many cultures, and stressing their uniformity and faithful adherence to tradition.

Whether told by men to men in the bazaar or the coffee-house of the East, or by old men or women to children in the sacred recesses of the European home, or by men to a mixed assembly during the endless nights of the Arctic Circle, or in the huts of the tropical forest . . . the endeavour to render to the audience just that which the speaker has himself received from his predecessors is paramount.<sup>4</sup>

And Hartland cautioned the collector in turn to ensure that the "documents are gathered direct from the lips of the illiterate story-teller" and set down with all their imperfections and coarseness. Only thus could contributions to the science of folklore be registered. Literary renderings of traditions might serve to amuse, but had little other purpose.

This ringing declaration, made in 1891, can still serve as a creed for the folklorist today. The method of precise field work demanded by Hartland is unquestioned in scholarly circles. Hartland's theoretical premises are more debatable. He contended that the science of fairy tales dealt not with a juvenile world of fantasy and entertainment, but with a primitive universe still visible in the nineteenth century, in *Märchen* and sagas alike. The *Märchen* so prized by continental scholars turn out to be but an offshoot of the heroic legends so deep-rooted in England.

<sup>4</sup> Edwin Sidney Hartland, *The Science of Fairy Tales. An Inquiry into Fairy Mythology* (London, 1891), pp. 20-21.

The legend studies of Keightley and Hartland depended of course on legend collectors. Who can be called the first deliberate collector of English traditional tales? A clear-cut answer may not be possible, since the question really hinges on the degree of accuracy one demands, and throughout the nineteenth century the concept of fidelity to the oral text never won a complete victory. However, a first of a kind must go to Mrs. Bray and her three volumes, issued in 1836 and reissued in 1879 in two volumes under its best-known title, *The Borders of the Tamar and the Tavy*, with a more revealing subtitle: "Their Natural History, Manners, Customs, Superstitions, Scenery, Antiquities, Eminent Persons, etc. In a Series of Letters to the Late Robert Southey, Esq." The widow of a clergyman and antiquarian of Dartmoor, Edward Atkins Bray, and a writer of reputation in her own right, Mrs. Bray undertook her epistolary narrative of Devonshire traditions in response to a fertile suggestion made by her friend the poet Southey, in a letter he wrote her in 1831.

I should like to see from you what English literature yet wants—a good specimen of local history, not the antiquities only, nor the natural history, nor both together (as in White's delightful book about Selbourne), nor the statistics, but everything about a parish that can be made interesting—all of its history, traditions, and manners that can be saved from oblivion... not omitting some of those 'short and simple annals' of domestic life which ought not to be forgotten.<sup>5</sup>

Southey here was proposing a new ingredient in a well-established and prospering English genre, the county survey of Roman and Saxon ruins (antiquities) coupled with commentary on geologic and topographic features (natural history). Now he added the local customs and beliefs which in 1846 Thoms would designate folklore. They were themselves a species of antiquities—the term "folklore" replaced Brand's phrase "popular antiquities"—and their local associations wedded them to scenic landmarks.

The total quantity of folk tradition included by Mrs. Bray in

<sup>5</sup> Mrs. A. E. Bray, *The Borders of the Tamar and the Tavy* (London, 1879), I, p. vii.

her flowery musings was not large, but her method of discussing local traditions directly rather than embroidering them in fictional sketches was new, and this impressed later collectors. One letter she devoted entirely to the pixies or "pisgies" of Devon, in another she set forth some fabulous legends about Sir Francis Drake, and in a third she spoke about "vestiges of ancient superstitions." From her mixed brew to a volume wholly concerned with local traditions was an easy step.

A case could be made for James Orchard Halliwell (later Halliwell-Phillipps) as a first, since his *Popular Rhymes and Nursery Tales* of 1849 included a sheaf of seventeen "Fireside Nursery Stories." Halliwell was feverishly active in the antiquarian societies of the mid-nineteenth century, and some of his voluminous productions spilled over into folklore. While he gleaned such tales as "Jack and the Giants" and "Tom Hicathrift" from chapbooks, others he obtained from oral recitals in Yorkshire and Oxfordshire. Halliwell did not name his storytellers or follow their words literally, but he realized "how very desirable it would be to procure the traditional tale as related by the English peasantry."

The most complete collection of traditional tales gathered in England was made by Robert Hunt in Cornwall. Hunt began noting local stories some thirty years before he published two volumes of them in 1865 under the title, *Popular Romances of the West of England; or, The Drolls, Traditions and Superstitions of Old Cornwall*. As a child Hunt penned wild Cornish legends in his notebooks; in 1829 he spent ten months in a walking tour across Cornwall, deliberately ferreting out "romances" and "drolls"; in the following years he listened sympathetically to the tales of miners and peasants in his capacity as secretary of the Royal Cornwall Polytechnic Society; and in 1862 he even engaged an itinerant postmaster and poet to scour the countryside for remaining traditions. Other, lesser collectors turned over their hoards to Hunt. This long-range, intensive, and systematic folktale quest still stands alone in the history of English folklore. Hunt states that even in the span between 1829 and 1835 traditions had vanished, and by 1862 his postmaster-collector found only slim pickings. He himself set out just in time to encounter

two of the old "droll-tellers," as the wandering minstrels of Cornwall were called.

Cornwall offered a particularly attractive hunting ground for an English folklorist in view of its isolated position as the southernmost county, separated from the rest of England by the river Tamar, and, in Hunt's youth, still traversed only by primitive conveyances. In addition, the Celtic character of the Cornish, with their recently vanished language, added mystery to the quest; Hunt believed that the Cornish giant was a "true Celt," showing affinities with Scottish giants, and in the older traditions he imagined he was recapturing the ancient Celtic mythology. Modern tales were colored by the Cornish occupations of fishing and tin mining.

Hunt made some advances from the literary and romantic treatment of Mrs. Bray, whose work he knew. He kept the portrayal of the landscape under partial restraint and he arranged his contents as a series of individual traditions, divided under main headings—Giants, Fairies, Tregeagle, Lost Cities, The Saints, Holy Wells, Demons and Spectres, King Arthur, Mermaids, Fishermen and Sailors—with his first volume devoted to mythic and his second to historic traditions. The legends, however, are elaborated and paraphrased; the concept of the oral text is not yet recognized, nor are storytellers identified.

This wide cache of 337 stories and items of superstition contains nothing but believed traditions and traditional beliefs. The fairies loom large, with twenty-nine entries devoted to them. Ghosts, demons, witches, and bogies abound, and historical personages are cast in the role of sorcerers and wizards, whether the wicked landlord Tregeagle, or the diabolic hero Sir Francis Drake. Landmarks localize the traditional incidents, which cling to rocks, wells, lakes, churches, and castles. These stories have nothing in common with the *Märchen* of the brothers Grimm, although Hunt calls them, rightly, the "genuine household tales of the people."<sup>6</sup>

Only one collector other than Hunt broke with the conventional pattern of the county fieldbook to concentrate on tales.

<sup>6</sup> Robert Hunt, *Popular Romances of the West of England*, First Series (London, 1865), p. xxiii.

This was Sidney Oldall Addy, an Oxford graduate resident in Sheffield, who had published a glossary of Sheffield words for the English Dialect Society, interspersed with folklore items (1888, 1891), and a history of local antiquities, *The Hall of Waltheof, or The Early Condition and Settlement of Hallamshire* (1893). These interests led him deeper into the collecting of local traditions, and after some six years of foraging Addy brought together his texts in 1895 under a title obviously indebted both to the Grimms and Tylor, *Household Tales with Other Traditional Remains. Collected in the Counties of York, Lincoln, Derby and Nottingham*. Most of the fifty-two narratives fell into the category of the brief, localized legend rather than the European popular fiction, and dealt largely with the fairies, witches and wizards, and the Devil or the Old Lad.

This circumstance merely reinforced the folklore theories Addy derived from his countrymen. He had independently reached Hartland's conclusion that fairies, witches, and ghosts overlapped and coalesced, and pointed back to savage superstitions. In the believed tales, and the scattered beliefs about the natural world and calendar year he placed under "Traditional Remains," Addy thought he perceived much evidence to support the doctrine of survivals. Approvingly, he quoted from the *Quarterly Review* a definition of the "modern word folk-lore" as "the geology of the human race."<sup>7</sup> He cites Hartland's *The Science of Fairy Tales* and the Stallybrass edition of Grimm's *Deutsche Mythologie*, and is in correspondence with "Dr. Tylor of Oxford." All their ideas confirm his findings. Folklore does indeed preserve the relics of pagan ritual and worship. The Morris dance suggested an original dusky race. Three tall, thin women with hourglasses in their hands, seen by a Derbyshire villager, standing in a line on the common at Cold-Aston, must be the Norns or Fates, foretelling a death within three hours. Miners in north Derbyshire who leave a hundredweight of coal each week for the fairies are but one instance of modern worshipers offering firstfruits to local divinities. Jack Otter in a Lincolnshire legend is Odin, the hated one, and so is Robin Hood—and by

<sup>7</sup> Sidney Oldall Addy, *Household Tales with Other Traditional Remains* (London, Sheffield, 1895), p. xxii

the etymological equations dear to the Victorians, Addy correlated Robin Hood's merry men with the Norse pantheon. Again, Old Tup in the comic ballad of "The Derby Ram" is none other than the giant Ymir in the Edda.

So reasoned Addy. On some points we can agree. The merging of the fairy, witch, and ghost concepts in the sixteenth and seventeenth centuries has been elaborated in rich detail in our time by Katharine Briggs. And the intertwining of community legend, supernatural experience, and popular superstition is today well recognized. But the analogy of peasant with savage beliefs, so prized by the Victorians, no longer wins acceptance.

From the viewpoint of method, Addy made definite advances, although he still falls short of modern requirements. He took all his texts from oral tradition, but some were written down for him by the tellers, and he made a few verbal changes, such as introducing the hallowed phrase "Once upon a time"—a more serious addition than one might suspect, since such a formula introduces a *Märchen* but not a legend. Addy gave the village provenience of the tales, but did not name informants or seek hard for parallels.

While Hunt and Addy collected chiefly legends and beliefs, the typical Victorian clergyman, or his wife, who was busily assembling the county fieldbooks sought all scraps of lore surviving within the district. A number of these fieldbooks were printed in the second half of the nineteenth century, becoming vademecums for the library theorists; all contained some legendary tales, usually in paraphrase. The three earliest came from the north: William Henderson's *Notes on the Folk Lore of the Northern Counties of England and the Borders* (1866); John Harland and T. T. Wilkinson's *Lancashire Folk-Lore, illustrative of the Superstitious Beliefs and Practices, Local Customs and Usages of the People of the County Palatine* (1867); and Charles Hardwick's *Traditions, Superstitions and Folk-Lore (chiefly Lancashire and the North of England)* (1872). Others followed, larger and bulkier, with chief acclamation going to the *Shropshire Folk-Lore* of Charlotte S. Burne in 1883. All held to the same pattern, offering chapters on such matters as omens and auguries, dreams and divinations, fairies and bogles, ghosts

and devils, witchcraft and magic, superstitions of plants and animals, common usages and holy day ceremonies, well-worship and divining rods. They bore the air of fondled scrapbooks, pasted together with loving care from earlier manuscripts, newspaper clippings, field jottings, and literary cutouts. All these volumes continued and confirmed the English emphasis on local custom and local tradition.<sup>8</sup>

The constant desire, nevertheless, to emulate the Grimms' *Märchen* is seen in an appendix to Henderson's collection titled "Household Tales" and prepared by the prolific Sabine Baring-Gould, an Anglican clergyman. After making his deference to the Grimms, he plots out "story radicals," or skeletal synopses of various international folktales. For example, the story of Jack the Giant Killer is placed under this heading:

Sect. III.—Men in Conflict with Supernatural Beings

A. Men obtain the Mastery by Cunning

I. Jack the Giant Killer root

1. A man is matched with giants or devils.
2. He deceives them by his superior cunning.
3. He makes them kill themselves.

Baring-Gould thus ingeniously anticipated the *Type-Index of the Folk-Tale*, which Antti Aarne and Stith Thompson would issue in 1928 as a system for identifying the widely diffused folktales of Europe. However, the slender stock of English popular fictions could scarcely provide the launching platform for such a catalogue, eventually constructed from Germanic and Finnish texts and their analogues. Nor were all the sixteen tales, largely from Yorkshire and Devonshire, true *Märchen*; four were legendary, one was a parrot anecdote, another a riddle-tale (see No. 43, "Mr. Fox's Courtship" in this volume), and yet another a lying tale. Baring-Gould would have been on firmer ground if he had attempted to classify local legends.

When a cycle of tales did come to light in the county collections, it took the form of anecdotes attached to a local personage.

<sup>8</sup> The Folk-Lore Society sponsored a series on county folklore from printed sources, but these, while of unquestioned value, did not involve fieldwork (Vols. I-VII, 1893-1914).



In Ella Leather's *The Folk-Lore of Herefordshire* (1912), to which Hartland contributed an introduction, a cluster of brief stories dealt with Jack o' Kent, who may or may not have existed as a fugitive on the Welsh border. He emerges as a wizard outwitting the Devil in various partnerships and bargains. But in characteristic English fashion, these familiar international tales are sharply localized in Kentchurch, where people were wont to say, "As great as the Devil and Jack o' Kent."

Besides the county compendiums, such periodicals as *Notes and Queries* and *Folk-Lore* occasionally carried English oral tales. The second volume of *Folk-Lore* (1891) offered a glimpse of hidden treasures, in "Legends of the Cars," a swatch of ten oral narratives from north Lincolnshire, collected by Marie Clothilde Balfour, an aunt by marriage of Robert Louis Stevenson. Before they were drained, the Cars of Lindsey in the Ancholme Valley had been wide swamps bordering small streams, desolate and dreary, and cut off from the modern world. Their inhabitants, grave, long-featured, suspicious and superstitious, speaking in almost pure Saxon, related wild and rambling histories of heathen rites and the powers of "woe-women," in which they seemed still to half-believe. In the tale of "The Stranger's Share," a dweller in the Cars recalls how an older generation had neglected the "tidy people" by going to church, and forgetting to lay out the first fruits of the harvest for them on flat stones, or to drop a crumb for them on the fireplace. So the Strangers took away their favors from the people of the Cars. "Tha men'd took to th' gin, an' the wimmen to th' op'um; tha favers shuk 'em allers, an' th' brats wor yaller 'n illgrowed." This indeed was their condition. These powerful legends (see "The Green Mist," No. 12 in this volume) pointed to unsuspected currents of narrative lore.

In recent years the cause of English folklore, depressed between the two world wars, has regained momentum. The investigation of fairy lore was continued in two notable studies by Katharine M. Briggs, *The Anatomy of Puck* (1959) and *Pale Hecate's Team* (1962). Although the first dealt primarily with the fairy belief and the second with witch beliefs, the two works are complementary, both derived from the author's doctoral dissertation at