

other file-fish of the U. S. coast are now referred to other but kindred genera.

Balize, or **Belize** [a Spanish name corrupted from *Wallis* or *Wallace*, an English pirate who infested that region], also called **British Honduras**, a British colony in Central America, on the Bay of Honduras, and in the south-eastern part of the peninsula of Yucatan. Area, estimated at 13,500 square miles. Mahogany, fustic, logwood, etc. are exported from this colony. Pop. in 1861, 25,635.

Balize, or **Belize**, a town of Central America, is in the district noticed above, and on the Bay of Honduras, at the mouth of the Balize River. It is a *dépôt* of British goods destined for Central America. It contains a courthouse, a hospital, several chapels, and an iron market-house. Pop. estimated at 6000.

Balize, a name sometimes given to a village at the North-eastern Pass, at the mouth of the Mississippi River, derived from the French *balise*, a "beacon." It is inhabited by pilots and their families.

Balkan' (the ancient *Hæmus*), a mountain-chain of European Turkey, extends from Sophia eastward to Cape Emineh on the Black Sea, and forms the southern boundary of the basin of the Danube. Some peaks of this range are over 5000 feet high. The Balkan is connected with the mountains of Middle Europe by the ranges of Montenegro and Herzegovina. It is an important natural barrier for the protection of Turkey against Russian invaders.

Balkash' (in the Calmuck language "large lake," is called by the Khirgiz **Ak Tenghiz**, i. e. "white sea," or simply **Tenghiz Sea**, a large lake of Central Asia having no visible outlet, is on the borders of Chinese Turkistan and the Russian government of Tomsk, between lat. 44° and 47° N., and lon. 77° and 81° E. Its length from N. E. to S. W. is 300 miles, and its greatest breadth 50 miles.

Balkh (the ancient *Bactria*), a province of Afghanistan. It is bounded on the N. by the river Oxus or Amoo, on the E. by Badakshan, on the S. by the Hindoo-Koosh Mountains, and on the W. by the desert. A large part of the soil is sterile. The natives are Usbek Tartars. Capital, Balkh.

Balkh (anc. *Zariaspa* and *Bactra*), the capital of the province of Balkh, is about 22 miles S. of the Amoo River, and 150 miles N. N. W. of Cabul. The ancient Bactra was an important city, the remains of which cover a space about twenty miles in circuit, and comprise eighteen aqueducts now in ruins. It was destroyed by Jengis Khan. The modern town is insignificant. Pop. about 2000.

Ball [from the Gr. *βαλλω*, "to throw"], a word used in various applications; a round body or globe; a dancing-party; a solid shot or bullet discharged from a cannon or other gun. Also the name of a game. (See **BALL, GAME OF.**)

Ball, in military affairs. See **BULLET.**

Ball, a township of Sangamon co., Ill. Pop. 936.

Ball, Game of. This was a favorite gymnastic exercise among the ancient Greeks and Romans, the latter of whom called it *pila*. At Rome it was played by persons of all ages and by men of high rank. The Greeks prized the game as a means of giving grace and elasticity to their figures and motions. In the sixteenth century this game was fashionable in the courts of French and Italian princes. The French *jeu de paume* and English *tennis* were modifications of the game of ball. The ball was struck with a mallet (Fr. *mail* or *maille*; Eng. *mallet*), sometimes called *pall-mallet* or *pell-mell*, from the Italian *palla*, a ball. A form of this game, called *cricket*, is much played by the English at the present time. The popular game of the U. S. is *base-ball*.

Ball (EMERSON), an inventor, born in Stark co., O., in 1812. He had few educational privileges in his youth. He began the manufacture of ploughs in 1840, patented the "Ohio mower" in 1856, and the well-known "Buckeye" machine in 1858. He was long at the head of a large manufactory of farming tools at Canton, O.

Ball (THOMAS), a distinguished American sculptor, born in Charlestown, Mass., June 3, 1819. His works of art are numerous and highly esteemed. Among them are busts of Webster and Choate, and statues of Webster, Everett, and Washington.

Ballad Poetry. The word *ballad* signifies in English a narrative song, a short tale in lyric verse, which sense it has come to have, probably through the English, in some other languages. It means, by derivation, a dance-song, but though dancing was formerly, and in some places still is, performed to song instead of instrumental music, the application of the word in English is quite accidental. The popular ballad, for which our language has no un-

equivocal name, is a distinct and very important species of poetry. Its historical and natural place is anterior to the appearance of the poetry of art, to which it has formed a step among every people that has produced an original literature, and by which it has been regularly displaced, and, in some cases, all but extinguished. Whenever a people in the course of its development reaches a certain intellectual and moral stage, it will feel an impulse to express itself in literature, and the form of expression to which it is first impelled is, as is well known, not prose but verse, and in fact narrative verse. The condition of society in which a truly national or popular poetry appears, explains the character of such poetry. It is a condition in which the people are not divided by political organization and book-culture into markedly distinct classes, in which consequently there is such community of ideas and feelings that the whole people form an individual. Such poetry, accordingly, while it is in its essence an expression of our common human nature, and so of universal and indestructible interest, will in each case be differenced by circumstances and idiosyncrasy. On the other hand, it will always be an expression of the mind and heart of the people as an individual, and never of the personality of individual men. The fundamental characteristic of popular ballads is therefore the absence of subjectivity and of self-consciousness. Though they do not "write themselves," as William Grimm has said, though a man and not a people has composed them, still the author counts for nothing, and it is not by mere accident, but with the best reason, that they have come down to us anonymous. Hence, too, they are extremely difficult to imitate by the highly-civilized modern man, and most of the attempts to reproduce this kind of poetry have been ridiculous failures.

The primitive ballad then is popular, not in the sense of something arising from and suited to the lower orders of a people. As yet, no sharp distinction of high and low exists, in respect to knowledge, desires, and tastes. An increased civilization, and especially the introduction of book-culture, gradually gives rise to such a division: the poetry of art appears; the popular poetry is no longer relished by a portion of the people, and is abandoned to an uncultivated or not over-cultivated class—a constantly diminishing number. But whatever may be the estimation in which it may be held by particular classes or at particular epochs, it cannot lose its value. Being founded on what is permanent and universal in the heart of man, and now by printing put beyond the danger of perishing, it will survive the fluctuations of taste, and may from time to time serve, as it notoriously did in England and Germany a hundred years ago, to recall a literature from false and artificial courses to nature and truth.

Of the Europeans nations, the Spaniards and those of Scandinavian-German stock have best preserved their early popular poetry. We have early notices of the poetry of the Germans. Their ballads, mythical or historical, are several times spoken of by Tacitus, who says that these were their only annals. The earth-born Tuiscos and his son Mannus were celebrated in the one, and the hero Arminius in the other. The historian of the Goths, Jornandes, writing in the sixth century, says that these people were accustomed to sing the exploits of their fathers to the harp, and seems to have taken not a little of his history from such songs. The like is true of Paulus Diaconus, the Lombard historian, who wrote in the eighth century, and mentions songs about Alboin (who died in 563) as existing among all the nations of German speech. Charlemagne had the old traditional songs of his people collected and committed to writing, and even made them one of the subjects of school instruction. Side by side with heroic ballads, social, convivial, and funeral songs (which may, to be sure, have been pretty much the same thing) seem to have been in use from the earliest recorded times. To all this popular poetry, by reason of its heathen derivation and character, the Christian clergy opposed themselves with the most determined hostility. Not succeeding in extirpating it by the use of the spiritual and legal means at their command, the German churchmen of the ninth century conceived the idea of crowding it out by substituting poetry of a Christian subject and tone—an expedient which has been tried more than once since then. Though popular song lived on in obscure places, the foreground of history is filled for six hundred years with religious and courtly poetry and with the chivalrous and native epic. Nothing is left of the old heroic songs but a fragment of the Hildebrandslied, from the eighth century (best known in a modernized form of the fifteenth century); and of the Christianized song we have also but a single specimen, the Ludwigslied, of the year 881. The former is in the ancient alliterative metre, the latter in the then newly-introduced rhymed stanza. During the fifteenth and the early part of the sixteenth centuries a second growth of the genuine popular

song appears, some of it springing, doubtless, out of shoots from the old stock which had lived through this long interval, some of it a fresh product of the age. These ballads were popular in the large and strict sense; that is, they were the creation and the manifestation of the whole people, great and humble, who were still one in all essentials, having the same belief, the same ignorance, and the same tastes, and living in much closer relations than now. The diffusion of knowledge and the stimulation of thought through the art of printing, the religious and intellectual consequences of the Reformation, the intrusion of cold reflection into a world of sense and fancy, broke up the national unity. The educated classes took a direction of their own, and left what had been a common treasure, to the people in the lower sense, the ignorant or unschooled mass. German ballads have been collected in considerable numbers. The sources have been "flying leaves," manuscripts, printed song-books (mostly of the sixteenth century), and oral tradition. In interest they are decidedly inferior to the Scandinavian and English.

Christianity and foreign culture, which in different ways have been equally destructive in their effects upon ancient national poetry, were introduced into the Scandinavian countries much later than into Germany and England. In the Scandinavian countries, too, the peasantry long maintained a much higher position. They were not an oppressed and ignorant class, but free men, who shared fully in the indigenous culture, and so were well fitted to keep and transmit their poetical heritage. While, therefore, the heroic ballads of Germany and England have been lost—those of England utterly, those of Germany being preserved only in epic conglomerates like the *Nibelungenlied*—and while the mythical cycle in both countries is but feebly, if at all, represented, Scandinavia has kept a great deal of both. The story of Thor's Hammer forms the subject of a ballad still known in all the Scandinavian countries; a volume of ballads concerning Sigurd has been gathered from tradition in the Faroe Isles within this century, and several ballads of this cycle and of that of Dietrich of Bern are found in Danish manuscript ballad-books. Svend Grundtvig, the editor of the still unfinished but truly magnificent collection of the old Danish ballads, has arranged them in four classes: first, the Heroic; second, the Trylleviser, or ballads of giants, dwarfs, nixes, elves, mountain spirits, enchantment, spells, and ghosts; third, the Historie; and fourth, ballads of Chivalry. The historic ballads (intending their original, not their actual, form) mostly fall within the period from 1150 to 1300; the chivalrous are later, and the two other classes belong to a still earlier term, which may extend over the first half of the twelfth century, and into, or perhaps through, the eleventh; that is, to the epoch of the introduction of Christianity. Ballads are best preserved by oral tradition in Norway and the Faroe Isles, but not at all, there, in old manuscripts; Sweden has a few manuscripts, and Denmark a great number, written mostly by noble ladies living on their estates, and giving the ballads as they were sung three or four hundred years ago, as well in the lord's castle as in the peasant's hut. The Danish ballads were collected in a printed form earlier than any others except the Spanish. Vedel published a hundred in 1591; another collection, called *Tragica*, or old Danish historic love-ballads, appeared at Copenhagen in 1657; and in 1695 Syv republished Vedel's ballads, with the addition of another hundred.

The English have preserved but a moderate number of very early ballads, and the date of many of these it is impossible to fix. There are some narrative poems in Anglo-Saxon which, without stretch of language, might be called ballads. The Norman Conquest, and the predominance of the French language for more than two hundred years, had of course momentous literary consequences, but there is no reason why the production of the native ballad should have stopped. The story of the Saxon outlaw Hereward, which begins with the second year after the Conquest, and has been handed down to us in Latin prose of the twelfth century, is full of such adventures as form the themes of ballads, and very likely was made up from popular songs. Such ballads, if they existed, are lost, but ballads concerning outlaws are among the earliest and best ones of the English. In place of Hereward of the Conqueror's time, and Fulk Fitz-Warin of John's time (whose history was also extremely popular), we have Robin Hood of uncertain time. Songs of Robin Hood and of Randolph, earl of Chester (probably the third earl, who died in 1232), we know, from Piers Ploughman, were current among the lower orders at the middle of the fourteenth century, and one Robin Hood ballad exists in a manuscript which may be as old as the first quarter of the next century. Another occurs in a manuscript dated at about 1500, others in the Percy manuscript. The Little Gest of Robin Hood, which is a miniature epic made up of half a dozen ballads, was printed

by Wynken de Worde, "probably," says Ritson, "in 1480." We may reasonably place the origin of the Robin Hood ballads as early as the thirteenth century. To the thirteenth century may belong Hugh of Lincoln, which is founded on an incident that occurred in 1255. An Anglo-Norman ballad on the same subject twice refers to a King Henry, and is therefore put within the reign of Henry III., which ended 1272. Sir Patrick Spens, if the occasion of the ballad has been rightly understood, dates from 1281. After this there are only one or two ballads with dates till we come to the Battle of Otterbourn, 1388, from which time we have a succession of ballads founded on ascertained events, down to the middle of the eighteenth century. Ballads like those of Grundtvig's second class exist in a small number; one of them in a manuscript of the middle of the fifteenth century. The little that we have of ballads of the Arthur cycle, and many of the best of all kinds, we owe to the Percy manuscript, written just before 1650. A few ballads besides those named have been gleaned from manuscripts and early prints, but a large part of our whole stock has been recovered within the last hundred years from the oral tradition of Scotland. The first impulse to the collecting of this poetry was given by the publication of Percy's "*Reliques*" in 1765. The "*Reliques*" inspired Bürger and Herder, through whom, and especially through Herder's "*Volkslieder*" (1778-79), that interest in the literature of the people was awakened in Germany which has spread over the whole of Europe, and has led to the collecting and study of the traditional songs and tales of all the European, and some of the Asiatic, African, and American races.

The Spanish alone of the Latin nations can boast a ballad poetry of great compass and antiquity. Following the law of analogy where documents are wanting, the origin of these ballads would be put between the years 1000 and 1200, the period when the Spanish nationality and language had been developed to that degree which invariably incites and leads to expression in epic song. Some sort of popular poetry about the Cid (whose time is 1040-99) is known to have been sung as early as 1147; the poem of the Cid itself is placed about 1200. During the century that follows we find occasional mention of ballad-singers, but no ballads. As in Germany, the popular poetry, after the first bloom of the national genius, was supplanted by art-poetry, among the higher classes, and it passed out of notice for two or three hundred years. A reaction set in in the sixteenth century. This was the glorious period of Spanish history, and the return to the national poetry was a natural consequence of the powerful stirring of the national mind. Omitting "flying leaves" or broadsides, and a few ballads in the "*Cancionero General*" of 1511, the earliest collection of Spanish ballads is an undated "*Cancionero de Romanes*," printed at Antwerp about 1546; and this, it must be observed, is the first ballad-book printed in any language, and was gathered in part from the memory of the people. Other similar collections followed, from which was made in 1600 the great "*Romancero General*." Towards the end of the seventeenth century the national ballads declined in favor, with a decline of national spirit, but since the beginning of the present century they have been restored to a high estimation at home, and have gained the admiration of the world. The oldest ballads are those which relate to the history and traditions of Spain, and recount the exploits of Bernardo del Carpio, Fernan Gonzalez, the Seven Lords of Lara, and the Cid. Then comes a variety of romantic and chivalrous ballads, and then ballads of the Carolingian cycle. These oldest and most characteristic of the Spanish ballads have been excellently edited by Wolf and Hoffmann, and the entire body of this literature, amounting to more than 1900 pieces, is included in the "*Romancero General*," edited by Duran in 1849-51, a work which surpasses every other in the same line, except the Danish collection of Grundtvig. The collections of ballads in the other Latin languages will be found below. The most important are the Portuguese "*Romancero*," by Almeida-Garrett, 1863; the Piedmontese ballads, by Nigra, 1858-63, and the "*Songs and Tales of the Italian People*," by Comparetti and D'Ancona, begun in 1870, both first-rate works; Arbaud's, Puymaigre's, and Bugeaud's French collections.

The ballads of other European nations are scarcely less interesting than those which have been noticed, and those of races which possess little or no other literature are peculiarly instructive, by reason of the light which they throw on the history of national poetry; for instance, the songs of the Slavic races, and, most of all, of the Servians. The Slavic songs as a class are distinguished from the Teutonic by the absence of the sentiment of *romantic* love and of *chivalrous* heroism. In their form, too, they are much less dramatic, and even the division of epic from lyric songs is not easy. Many songs begin with a few narrative verses,

and then become entirely lyric, and the narrative part is almost always descriptive. The Servians—especially those of Turkish Servia, Bosnia, and Montenegro, who have not been much affected by civilization—afford a capital example of a race that has not outlived the ballad era. Vuk has collected five or six hundred of their songs, one third of them epic, and every one of them from the mouths of the people. A few of these are, in their actual form, as old as the fifteenth century, some belong to a remoter time, and indeed many retain marks of an ante-Christian origin. So far, the Servians are like the German nations: the distinction is that the fountain of popular poetry still flows, and that heroic poems have been produced among the Servians in this century which are essentially similar to the older ones, and not at all inferior. We find the national poetry, there, in a condition closely resembling that in which it was among the races of Northern and Eastern Europe many hundred years ago. New songs appear with new occasions, but do not supersede the ancient ones. The heroic ballads are chanted at taverns, in the public squares, in the halls of chiefs, to the accompaniment of a simple instrument. Sometimes they are only recited, and in this way are taught by the old to the young. All classes knew them: the peasant, the merchant, the hayduk (the klepht of the modern Greek, a sort of Robin Hood), as well as the professional bard. No class seems to sing them—not even the clergy or the chiefs.

One or two general remarks are required to prevent misconceptions and to supply omissions. From what has been said, it may be seen or inferred that the popular ballad is not originally the product or the property of the lower orders of the people. Nothing, in fact, is more obvious than that many of the ballads of the now most refined nations had their origin in that class whose acts and fortunes they depict—the upper class—though the growth of civilization has driven them from the memory of the highly-polished and instructed, and has left them as an exclusive possession to the uneducated. The genuine popular ballad had its rise in a time when the distinctions since brought about by education and other circumstances had practically no existence. The vulgar ballads of our day, the "broadsides" which were printed in such huge numbers in England and elsewhere in the sixteenth century or later, belong to a different genus; they are products of a low kind of art, and most of them are, from a literary point of view, thoroughly despicable and worthless.

Next it must be observed that ballads which have been handed down by long-repeated tradition have always departed considerably from their original form. If the transmission has been purely through the mouths of unlearned people, there is less probability of wilful change, but once in the hands of professional singers, there is no amount of change which they may not undergo. Last of all comes the modern editor, whose so-called improvements are more to be feared than the mischances of a thousand years. A very old ballad will often be found to have resolved itself in the course of what may be called its propagation into several distinct shapes, and each of these again to have received distinct modifications. When the fashion of verse has altered, we shall find a change of form as great as that in the Hildebrandslied, from alliteration without stanza to stanza with rhyme. In all cases the language drifts insensibly from ancient forms, though not at the same rate with the language of every-day life. The professional ballad-singer or minstrel, whose sole object is to please the audience before him, will alter, omit, or add, without scruple, and nothing is more common than to find different ballads blended together.

There remains the very curious question of the origin of the resemblances which are found in the ballads of different nations, the recurrence of the same incidents or even of the same story, among races distinct in blood and history, and geographically far separated. The Scottish ballad of May Colvin, for instance—the German Uliger—is also found in the Swedish, Dutch, Spanish, Portuguese, Italian, French, Servian, Bohemian, Wendish, Esthonian, Breton, and perhaps other languages. Some have thought that to explain this phenomenon we must go back almost to the cradle of mankind, to a primeval common ancestry of all or most of the nations among whom it appears. But so august an hypothesis is scarcely necessary. The incidents of many ballads are such as might occur anywhere and at any time; and with regard to agreements that cannot be explained in this way, we have only to remember that tales and songs were the chief social amusement of all classes of people in all the nations of Europe during the Middle Ages, and that new stories would be eagerly sought for by those whose business it was to furnish this amusement, and be rapidly spread among the fraternity. A great effect was undoubtedly produced by the Crusades, which both brought the chief European nations into closer intercourse and made them acquainted with the East, thus facilitating the interchange of stories and greatly enlarging the stock.

The most important collections of ballads are—

English.—"Reliques of Ancient English Poetry," by Thomas Percy, fourth improved ed., London, 1791, and often since; "Ancient and Modern Scottish Songs," by David Herd, second ed., 2 vols., Edinburgh, 1776; "Minstrelsy of the Scottish Border," by Sir Walter Scott, 3 vols., Edinburgh, 1802-3, and often since; "Popular Ballads and Songs," by Robert Jamieson, 2 vols., Edinburgh, 1806; "Ancient Scottish Ballads," by George R. Kinloch, Edinburgh, 1827; "Minstrelsy, Ancient and Modern," by William Motherwell, Glasgow, 1827; "English and Scottish Ballads," by F. J. Child, 8 vols., Boston, 1860, which contains all but two or three of the ancient ballads, and a full list of collections: "Bishop Percy's Folio Manuscript," by J. W. Hales and F. J. Furnivall, 3 vols., London, 1867-68.

Scandinavian.—"Danmarks Gamle Folkeviser" ("The Ancient Ballads of Denmark"), by Svend Grundtvig, 3 vols., and part of a fourth, Copenhagen, 1853-72—by far the greatest work in this class of literature; "Ancient Danish Ballads," translated from the originals by R. C. Alex. Prior, 3 vols., London, 1866; "Norske Folkeviser" ("Norwegian Ballads"), by M. B. Landstad, Christiania, 1853; "Gamle Norske Folkeviser" ("Ancient Norwegian Ballads"), by Sophus Bugge, Christiania, 1858; "Svenska Folk-Visor" ("Swedish Ballads"), by Geijer and Afzelius, 3 vols., Stockholm, 1814-16; "Svenska Fornkväder," by A. J. Arwidsson, 3 vols., Stockholm, 1834-42; Rosa Warren's "Dänische Volkslieder," Hamburg, 1858, "Norwegische, etc. Volkslieder," Hamburg, 1866, "Schwedische Volkslieder," Hamburg, 1857; "Færøiske Kvæder" ("Ballads of the Faroe Isles"), by V. U. Hammershamb, 2 parts, Copenhagen, 1851-55; "Islenzk Fornkvæði," by Grundtvig and Sigurðsson, 3 parts, Copenhagen, 1854-59.

High German.—"Des Knaben Wunderhorn," Arnim and Brentano, 3 vols., Heidelberg, 1806-08, 4 vols., Berlin, 1853-54; "Alte teutsche Volkslieder in der Mundart des Kurländchens," Vienna and Hamburg, 1817; "Oesterreichische Volkslieder," Ziska and Schottky, Pesth, 1819; "Die Volkslieder der Deutschen," F. K. von Erlach, 5 vols., Mannheim, 1834-36; "Schlesische Volkslieder," Hoffmann von Fallersleben and Richter, Leipzig, 1842; "Alte hoch- und nieder-deutsche Volkslieder," L. Uhland, 2 vols., Stuttgart, 1844-45; "Deutsche Volkslieder," F. L. Mittler, Marburg and Leipzig, 1855; "Fränkische Volkslieder," F. M. von Dittfurth, 2 parts, Leipzig, 1855; "Deutscher Liederhort," L. Erk, Berlin, 1856; "Die historischen Volkslieder der Deutschen," R. von Liliencron, 4 vols., Leipzig, 1865-69.

Low-German, Netherlandish.—"Letterkundig overzicht en proeven van de Nederlandsche Volkszangen," J. C. W. le Jenne, Amsterdam, 1828; Uhland, as before; "Oude Vlaemsche Lieder," J. F. Willems, Ghent, 1848; "Niederländische Volkslieder," Hoffmann von Fallersleben, second ed., Hannover, 1856; "Chants Populaires des Flamands de France," E. de Coussemaker, Ghent, 1856.

Spanish and Portuguese.—"Tesoro de los Romanceros," etc., Eug. de Ochoa, Paris, 1838, Barcelona, 1840; "Romancero Castellano," G. B. Depping and A. A. Galiano, 2 vols., Leipzig, 1844; "Romancero General" (vols. x. and xvi. of "Biblioteca de autores Españoles"), Madrid, 1849-51; "Observaciones sobre la poesía popular," etc., M. Milá y Fontanals, Barcelona, 1853; "Primavera y Flor de Romances," F. J. Wolf and C. Hoffmann, 2 vols., Berlin, 1856; "Romanzen Asturiens," n. s. w., José Amador de los Ríos, in "Jahrbuch für romanische u. englische Literatur," iii. 268, 1861; "Cancionero Popular," E. Lafuente y Alcantara, 2 vols., Madrid, 1866; "Cansons de la Terra, Cants populars Catalans," F. Pelay Briz y Candi Candi, 3 vols., Barcelona, 1866-71; "Romanceiro," Almeida Garrett, 3 vols., Lisbon, 1863; Th. Braga, "Cancionero Popular," Coimbra, 1867; "Romanceiro Geral," Coimbra, 1867; "Cantos Populares do Archipelago Açoriano," Porto, 1869; "Ancient Spanish Ballads," J. G. Lockhart, London, 1823; "Portugiesische Volkslieder u. Romanzen," C. F. Bellermann, Leipzig, 1864; "Romanzen der Spanier u. Portugieser," Stuttgart, 1866.

Italian.—"Canti popolari Toscani, Corsi, Illirici, Greci," N. Tommaséo, 4 vols., Venice, 1841-42, second ed. of vol. i., 1848; "Canti pop. inediti Umbri, etc.," O. Marchetti, Genoa, 1856; "Canzoni pop. del Piemonte," C. Nigra in the "Rivista Contemporanea" of Turin, 1858-63; "Saggio di canti pop. Veronesi," E. S. Righi, Verona, 1863; "Volkslieder aus Venetien, gesammelt von G. Widter," 1864; "Canti pop. Siciliani," G. Pitre, vol. i., Palermo, 1870, vol. ii., 1871; "Canti o Racconti del Popolo Italiano," D. Comparetti and A. d'Acona, Turin and Florence, vol. i., 1870; vol. ii., 1871; vol. iii., 1872.

French.—"Instructions relatives aux Poésies Populaires de la France," J. J. Ampère, Paris, 1853; "Étude sur la poésie populaire en Normandie," Eug. de Beaurepaire, Avranches, 1856; "Chants populaires du pays caennais," A. Combes, Caen, 1862; "Chants pop. de la Provence," Damase Arnaud, 2 vols., Aix, 1862-64; "Romanceiro de Champaña,"

P. Tarbé, 5 vols., Reims, 1863-64: "Chants pop. recueillis dans le pays messin." Compte de Paymaigre, Metz, 1865; "Chants et chansons pop. des provinces de l'ouest, Poitou, etc.," J. Bujeaud, 2 vols., Niort, 1866; "Des chansons pop. chez les anciens et chez les Français," C. Nisard, 2 vols., Paris, 1867; "Recueil de chants historiques français," Leroux de Lincy, 2 vols., Paris, 1841-42.

Romanian and Wallachian.—"Ballade," B. Alexandri, 2 vols., Jassy, 1853-54; and "Poesie Populare ale Românilor," Bucharest, 1866; "Ballades et chants pop. de la Roumanie, recueillis et traduits par Alexandri," Paris, 1855; "Romanian Anthology, National Ballads of Moldavia," etc., H. Stanley, Hertford, 1856; (Alexandri's) "Rumänische Volkspoesie," deutsch v. W. v. Kotzebue, Berlin, 1857; "Poesia Populara, Balade," Marienescu, Pesth, 1859; "Rumänische Volkslieder," Schuller, Hermannstadt, 1859.

Romantic.—"Chants populaires de la Grèce moderne," C. Faubert, 2 vols., Paris, 1824-25; the same in German, by W. Müller, Leipzig, 1825; "Neugriechische Volksgesänge," J. M. Firmenich, Berlin, 1840; "Canti popolari Toscani, Corsi, Illirici, Greci," N. Tomassé, 4 vols., Venice, 1841-42; "Neugriechische Volks- u. Freiheitslieder," D. H. Sanders, Leipzig, 1842; "Das Volksleben der Neugriechen," etc., D. H. Sanders, Mannheim, 1844; "Die neugriechischen Volkslieder," Th. Kind, Leipzig, 1849; "Chants du Peuple en Grèce," Compte de Marcellus, 2 vols., Paris, 1851; "Αἰσματα δημοτικά τῆς Ἑλλάδος" (Popular Songs of Greece), Spyrid. Zambelios, Coreyra, 1852; "Carmina popularia Graeciae recentioris," A. Passow, Leipzig, 1860; "Anthologie neugriechischer Volkslieder," Th. Kind, Leipzig, 1861.

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wáků v Uhrach" ("Songs of the Slovaks in Hungary"), J. Kollar, 2 parts, Buda, 1823-27, 1834-35. *2, Polish.*—"Pieśni polskie i ruskie Ludu galicyjskiego" ("Songs of the Polish and Russian people in Galicia"), W. z. Oleska, Lemberg, 1833; "Pieśni Ludu bialo-chrobatów, mazurów, i russinów z nad Bugu" ("Songs of the White Chrobatians, Massovians, and Russians on the Bug"), K. W. Woicieki, Warsaw, 1836; "Pieśni Ludu polskiego w Galicyi" ("Songs of the Polish People in Galicia"), Z. Pauli, Lemberg, 1838; "Pieśni Ludu polskiego," P. Kolberg, Warsaw, 1857; "Pieśni Ludu polskiego w Górnym Szlasku" ("Songs of the Polish People in Silesia"), Juliusz Roger, Wrocław, 1863. *3, Sorabian-Wendish.*—"Volkslieder der Wenden in der Ober- u. Nieder-Lausitz," L. Haupt and J. E. Schmalzer, Grimma, 1841-43. *General Works.*—"Historical View of the Languages and Literature of the Slavic Nations," etc., Talvj (Mrs. Robinson), New York, 1850; "Slawische Volkslieder" (Russian, Bohemian, Slovak, Bulgarian), J. Wenzig, Halle, 1839; "Slawische Balalaika" (Russian, Little Russian, Carniolan, Polish), W. v. Waldbrühl, Leipzig, 1843.

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Breton.—"Barzaz-Breiz, Chants populaires de la Bretagne," Th. Hersart de la Villemarqué, fourth ed., 2 vols., Paris, 1846; "Volkslieder aus der Bretagne," A. Keller u. E. Seckendorff, Tübingen, 1841; "Bretonische Volkslieder," M. Hartmann u. L. Pfau, Cologne, 1859; "Chants populaires de la Basse-Bretagne," F. M. Luzel, vol. 1, L'Orient, 1868.

Of non-Indo-European races the more important collections are—

Finnish.—"Finnische Runen" (Finnish and German), by H. R. von Schröter, edited by G. H. v. Schröter, Stuttgart, 1834; "Suomen Kansan wanhuja Runoja" ("Ancient Songs of the Finnish People"), Oscar Topelius, 3 parts, Turussa, 1822-26; "Kanteletar," etc., "The Harp, or Ancient Songs and Hymns of the Finnish People," E. Lönnroth, 2 vols., Helsingfors, 1840. *Estonian.*—"Ehstnische Volkslieder," original and translation, H. Neus, Reval, 1850-52. *Hungarian.*—"Népdalok és Mondák" ("Songs and Tales"), J. Erdélyi, 3 vols., Pesth, 1842-48; "Ausgewählte ungarische Volkslieder," translated and edited by K. M. Kerlbeny, Darmstadt, 1851. *Turkish.*—"Proben der Volksliteratur der türkischen Stämme Süd-Siberiens" ("Specimens of the Popular Literature of the Turkish Races of South Siberia"), W. Radlof, 3 vols., St. Petersburg, 1866-70.

Of comprehensive works and collections the most noticeable are—"Stimmen der Völker in Liedern," J. G. v. Herder, 1778, ed. by J. v. Müller, Tübingen, 1807; Talvj (Mrs. Robinson), "Versuch einer geschichtlichen Charakteristik der Volkslieder germanischen Nationen," etc., Leipzig, 1840; "Hausschutz der Volkspoesie," O. L. B. Wolff, Leipzig, 1853; "Volksdichtungen nord- u. südeuropäischer Völker alter u. neuer Zeit," J. M. Firmenich, 1867. F. J. CILLIS.

Ballanche (PIERRE SIMON), a French social reformer, born at Lyons Aug. 4, 1776. He published "Antigone," an historical novel (1814), and "The Man Without a Name" (1820). He became a member of the French Academy in 1842, and was a friend of Chateaubriand and Madame Récamier. Among his works are an "Essay on Social Palingenesis" and "The Vision of Hebal." His philosophy is abstruse and mystical, but he is regarded as a profound thinker by some French critics. Died June 12, 1847. (See L. DE LOMÉNIE, "M. Ballanche, par un homme de bien," 1841; J. J. AMPÈRE, "Ballanche," 1849; ALBERT AUBERT, "P. S. Ballanche," 1847.)

Bal'arat, an Australian town and gold-field in Victoria, 75 miles W. N. W. of Melbourne. The gold-mines of this place, which were opened in 1851, are among the richest in the colony of Victoria. Ballarat is unrivalled in the fineness of its gold, which averages twenty-three and a half carats, the pure metal being twenty-four carats. Pop. in 1871, including the suburbs, 64,260.

Bal'tard, a county in the W. of Kentucky, bordering on Illinois and Missouri. Area, 400 square miles. It is bounded on the N. W. by the Ohio River, and on the W. by the Mississippi. The surface is undulating. Indian corn and tobacco are the chief crops. Capital, Blandville. Pop. 12,576.

Bal'tard Vale, a post-village of Andover township, Essex co., Mass., on the Shawheen River and the Boston and Maine R. R., 21 miles N. of Boston, has valuable water-power and extensive manufactories.

Bal'last [probably derived from *beal*, "sand," and the Ger. *last*, a "load;" Fr. *last*, stone, sand, or other heavy substance which is placed in the bottom of a ship when her cargo is too light to give her sufficient hold of the water and