

In a Breton ballad, a *fleur-de-lis* springs from a common tomb, even after it is plucked.<sup>1</sup>

According to the Italian song "Il Castello d'Oviglio," a single pomegranate springs from the grave, at the maid's feet.<sup>2</sup>

In German ballads, the plants often are lilies. A maid is buried in the churchyard; her knightly lover under a gallows, and from his grave grows a lily bearing the inscription: "Both are together in heaven."<sup>3</sup>

Finally, the English ballad of "Giles Collins" says:

"A lily grew out from Giles Collin's grave  
Which touched Lady Annie's breast."<sup>4</sup>

#### CONCLUSION

I have shown that the geographical distribution of the main theme is very wide, that it is found among many different nationalities, and that it occurs not only in the folk-ballads but also in the tales of the people.

It is difficult and even impossible to determine whether the concept of the sympathetic plants originated in one or several definite centres from which it spread by diffusion through Europe and parts of Asia. But even if it did originate in several centres it would still probably require centuries for its general distribution in any one area. Those examples in which the lovers are buried in a church or churchyard, being confined to Europe where christianity more generally prevailed, might be grouped together as having a common origin. And the others without church or churchyard, possibly all originating among non-christian people, such as the Afghans, Kurds, Kirghiz, etc., would form another group.

The theme appears very old and was perhaps old when it was incorporated into the different romances of Tristan and Isolde.<sup>5</sup> It occurs in Kurdistan in the sixteenth century and it may have been an old and well-known theme, even then, in that part of the world.

Possibly the theme in most of the ballads of the Celtic, Teutonic, Scandinavian and Latin races, is derived from these early Tristan romances. Sir Walter Scott suggests that the verses in English and

<sup>1</sup> Child (I, 97) citing Luzel.

<sup>2</sup> *Ibid.*, (VI, 498) citing Ferraro (Turin and Florence, 1875).

<sup>3</sup> *Ibid.*, (I, 97) citing *Wunderhorn* (Berlin, 1857), and Mittler (1855 and 1865).

<sup>4</sup> *Ibid.*, VI, p. 515, Stanza 5, lines 3 and 4.

<sup>5</sup> The metrical one composed by Gottfried of Strasbourg has been definitely assigned to the end of the twelfth century.