The Nature of the British Fairies of Medieval and Folk Literature an Annotated Bibliography 1900-1983

Constance Reik
Western Michigan University

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THE NATURE OF THE BRITISH FAIRIES OF MEDIEVAL AND FOLK LITERATURE
AN ANNOTATED BIBLIOGRAPHY
1900-1983

by

Constance Reik

A Thesis
Submitted to the Faculty of The Graduate College
in partial fulfillment of the requirements for the Degree of Master of Arts
The Medieval Institute

Western Michigan University
Kalamazoo, Michigan
August 1985
This thesis fills the need for a bibliography of works on the British fairies.

It is essentially an annotated bibliography with an introduction which will help illuminate the fairies of the ancient and medieval literature (through Shakespeare) and the folk literature of Britain. The annotations are extensive and are both descriptive and evaluative.

The bibliography includes publications written in English, from 1900 to 1983, which describe and discuss the characteristics and origins of the British fairies. It is divided into seven chapters: Literary Fairies, British Fairies, English Fairies, Welsh and Manx Fairies, Scottish Fairies, Irish Fairies, and Origins of Fairies.

The major parts of the introduction are Area of Coverage and Statement of Purpose, Evolution of Study, Methodology, Problems encountered, and The Fairies in Literature in medieval, sixteenth, seventeenth, and eighteenth centuries. A list of major works of the nineteenth century fairy folklorists is included.
ACKNOWLEDGEMENTS

I wish to dedicate this thesis to the memory of Leo Natanson, reference librarian, colleague, and good friend.

I would also like to express my appreciation for the support and special assistance given me throughout this project. First, I would like especially to thank the members of the Reference Departments of Western Michigan University and The University of New Hampshire, and others in these libraries, for the support they have given me throughout this project. Thanks also goes to the Interlibrary Loan Departments of both libraries for obtaining the material needed to complete this project.

Special thanks go to my advisor, Larry Syndergaard, for guidance and support, to Tim O'Connor for special assistance in teaching me the techniques of using a word processor and designing the special programs for printing this thesis, and to Gordon Eriksen for assistance in editing this thesis.

Constance Reik
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Western Michigan University

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CHAPTER I

INTRODUCTION

The fairies of Celtic and British traditions have fascinated mankind down through the ages. Fairies play especially important roles in the medieval and older folk literature of the British Isles, and they have continued to be important to both the literary and folk imagination right up to the present.

Area of Coverage and Statement of Purpose

As no one else has endeavored to do so, I have compiled and annotated a bibliography of books, chapters of books, essays, and journal articles, published in English from 1900 to 1983, that describe and discuss the characteristics and origins of the fairies of the ancient and medieval literature of Britain (through Shakespeare's *A Midsummer Night's Dream*) and British folk literature. For the purpose of this study, British fairies are defined as being those of England, Wales, the Isle of Man, Scotland, and Ireland.

The fairies described in these publications can be divided into four groups (based on W. B. Yeats' and K. M. Briggs' classifications): trooping fairies, including aristocratic and heroic fairies; solitary, domestic, and tutelary or guardian fairies, including Puck and brownies; water spirits and nature fairies, including mermaids; and giants, monsters and hags. By Shakespeare's time most of the water spirits and nature fairies had been "assimilated" by the trooping
fairies.¹

The trooping fairies appear most often in the chroniclers’ stories and the romances for the higher social classes, and the solitary and domestic fairies appear mainly in the folk literature of more ordinary people. It is interesting to note that the fairies in these two groups are described as having certain characteristics like those of the respective audiences.

This is not intended to be a bibliography of medieval literature involving fairies but rather a bibliography of works that will help illuminate the fairies of British literature and other literatures.

Evolution of Study

My intended area of coverage and the material found have affected each other mutually and evolved together throughout the project. I learned many things along the way as the project was a learning process in itself. Two things which I discovered were that with an unconventional subject such as fairies no library, not even at Harvard, and no existing bibliography has everything.

The original intention for coverage was different from and much more limited than the final one. Originally I intended to limit myself to those publications published between 1930 and 1983 which would discuss and describe the characteristics of the major fairy characters in medieval literature and only the trooping fairies

of folk literature. But I had to expand my coverage to include the whole fairy race as listed in the four groups above. There were various reasons for this shift to include more material.

The amount of material found which discusses and describes the traits of major fairy characters was limited, as most of the material discussing the fairies of the medieval literature does not really describe "fairy characteristics." Instead it is largely limited to a discussion of the literary role of a certain fairy, such as Morgain la Fee, in a given piece of literature.

On the other hand, the material found which describes the fairies of folk literature was much more extensive. It not only describes the trooping fairies but also the tutelary fairies, nature spirits and fairies, giants, monsters and hags. The authors of this material, usually folklorists, not only discuss and describe these fairies but often include illustrative tales and sometimes accounts of people who have supposedly seen the fairies. They also discuss the possible origins of the fairies. Interestingly enough, these scholars have a tendency to discuss fairies, non-beings or imaginary beings, as if they are real, thus losing the distinction that with fairies they are dealing with artifacts of the human imagination.

After the above two discoveries—the limited amount of material on characteristics of fairies in written literature and the extensive amount on fairies in folk literature—I also discovered that the material that was published between 1930 and 1983 was so limited as to make for a rather small bibliography. Thus I expanded the coverage to
its present limits, 1900 to 1983. There was now a more than adequate amount of material to work with.

**Limitations in Coverage**

The bibliography includes only a limited amount of material dealing with brownies, goblins, witches, dragons, mermaids, etc. The most important reason for this limitation is that I have chosen to concentrate on the forms that are most common in, or most like the fairies of, the early literature. These other creatures are peripheral and not really considered to be "fairies" by many. Also, in my initial search of material (as I did two), I did not concentrate on material dealing specifically with these creatures. Finally there is so much material dealing with witches, dragons, and mermaids that one could easily compile a whole separate bibliography on each of these creatures.

I also did not include material on non-literary or "real" fairies such as accounts of "The Cottingley Fairy Photographs" and of psychics. The former are pictures of fairies taken by two young girls around 1917. To this day the authenticity of these photographs has not been disproved (Sir Arthur Conan Doyle believed in fairies and avidly believed these pictures to be real). Geoffrey Hodson is an example of a psychic who supposedly saw fairies in their realm; he described his visits in *The Kingdom of Faerie* (London, 1927).

Other materials not included in the bibliography are "popular" works, works which concentrate on current (twentieth century) belief
in fairies, and works which include only tales of fairies and provide no real description or larger discussion of them. John Rhys' *Celtic Folklore: Welsh and Manx* 2 vols. (Oxford: Oxford University Press, 1901) fits into this last category. Rhys is, however, a major source for tales about fairies.

Two other types of material which I did not include are publications discussing the literary roles of specific fairy characters, such as Morgain la Fee, in certain pieces of literature and collections of tales that illustrate fairy characteristics.

**Methodology**

**Compilation**

The basic methodology of searching for and collecting the works found involved looking through special subject indexes, special bibliographies, and the card catalogs of various libraries (either the actual catalog or the catalog in printed book form), and in turn examining the bibliographies of the works identified through these means.

The most useful indexes consulted were the *Humanities Index*; *Social Sciences and Humanities Index*; *International Index to Periodicals*; *MLA International Bibliography*, (searched both manually and by computer); *Annual Bibliography of English Language and Literature*; *Arts and Humanities Citation Index*; *British Humanities Index*; *American Humanities Index* (Troy, N.Y.: Whitston, 1975- ); *Essay and General Literature Index*; *International Medieval Bibliography*.  

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Abstracts of Folklore Studies; and Abstracts of English Studies.

The special bibliographies consulted include The New Cambridge Bibliography of English Literature (5 vols. Cambridge: Cambridge University Press, 1969-1977); International Folklore and Folk-life Bibliography (Bonn: Rudlof Habeit, 1939- ); Edmund Reiss’ Arthurian Legend and Literature: An Annotated Bibliography (New York: Garland, 1984), which led to articles I did not use in various volumes of The Bibliographic Bulletin of the International Arthurian Society (e.g. in volumes 8[1956], 9[1957], and 19[1967]); Gregory Stevens’ "Myth, Folklore and Literature: A Bibliography." Rackham Literary Studies 3 (1972):95-115; Douglas Kelly’s Chretien de Troyes: An Analytic Bibliography (London: Grant & Culter, 1976); A. O. H. Jarman’s A Guide to Welsh Literature (Swansea: C. Davies, 1976); Rachel Bromwich’s Medieval Celtic Literature (Toronto: University of Toronto Press, 1974); The Year’s Work in English Studies (London: John Murray, for the English Association, 1921- ); bibliographies on Shakespeare and his works, especially A Midsummer Night’s Dream; and a variety of bibliographies on folklore.

The card catalogs consulted were those of Widener Library at Harvard University, the Boston Public Library, Baker Library at Dartmouth College, Hatcher Library at The University of Michigan, Purdy Library at Wayne State University, and Waldo Library at Western Michigan University. The catalogs consulted in printed book form were Dictionary Catalog of the Research Libraries of the New York Public.
The subject headings consulted in the above sources were basically "fairies," "folklore," "mythology," individual works, e.g. *Gawain and the Green Knight*; types of works, e.g. Arthurian romances; individual medieval and renaissance authors who featured fairies as main characters, e.g. Malory and Shakespeare; and individual fairies, e.g. Morgain la Fee. In the *MLA Bibliography*, I looked for publications on the main medieval French and German Arthurian authors, i.e. Chretien de Troyes, Marie de France and Ulrich von Zatzikhoven. These publications were included in the search because, although Arthurian literature generally originated in the British Isles, the fairy characters in this literature oftentimes originated in French literature, such as the fairy mistress in Marie de France's *Sir Launfal*, a work which was translated into Middle English. And some works now lost in their original English are preserved in a translation such as Ulrich von Zatzikhoven's *Lanzelet*.

**Annotations and Evaluations**

The annotations include summaries of the authors' major points and usually some indication of the publications' significance. I have employed, variously, full summaries and selective summaries of the authors' discussions and descriptions of the fairies. I have
generally followed the author's use of present or past tense depending on whether he is describing the fairies as if they now exist or as if they once existed.

In addition to these summaries of content most annotations provide some evaluation, oftentimes by discussing the author's use of sources or by commenting on the general approach. In a project such as this, where one learns as one goes along and where one is heavily dependent on materials borrowed for short periods of time, it is very difficult to maintain the consistency one would wish in the evaluations.

In examining the authors' use of sources I have identified two trends. First, there is a tendency on the part of more recent authors to borrow the majority of their material from earlier authors such as Spence and Briggs, and not to present fundamentally new findings. Second, a few major authors such as Spence and Briggs tend to be more original and depend less heavily on their sources for their basic conclusions. I have noted when these earlier authors and other major scholarly works have been used by subsequent workers.

One of the results of the present study is to underscore the importance of Thomas Keightley, Lewis Spence, and Katharine Briggs in the study of fairies, especially the last, who is known throughout the world as the authority on fairies.

Problems

Three major problems encountered in compiling and annotating this bibliography were the inability to find materials on the literary
fairies the need to expand the coverage by including earlier works and searching for additional material; and the problems involved in ordering most materials through interlibrary loan. One problem, in the search for additional material was the necessity for repeated trips to the Boston area to work in Widener Library of Harvard University and the Boston Public Library, which were only open on Saturdays.

The Fairies in Literature

The finest and largest number of examples of British literature to feature fairies come from the Middle Ages and Shakespeare. Fairies were used by authors from other centuries, but they used a somewhat different fairy, as we shall see. The folklorists of the nineteenth and twentieth centuries recaptured, so to speak, the fairy of the Middle Ages in their discussions and descriptions of fairies in their works.

The following section is a brief chronological outline of the literary sources of fairies in medieval, sixteenth—, seventeenth—, and eighteenth—century British literature. However, this section does not discuss the most artificial and "literary" fairies of major authors such as Robert Herrick or Alexander Pope. A list of the works of major nineteenth century fairy folklorists (my term) follows this section. This is provided as background for the main bibliography, one of whose purposes is to illuminate the earlier imaginative and folk literature by improving our understanding of the fairy figures which play such an important role in it.
Medieval

In Irish tradition three out of the four cycles of the ancient tales have characters which are considered to be fairies or are connected with fairies: (1) The Mythological Cycle's Tuatha De Danann and Fomoire; (2) The Ulster Cycle's King Conchobar of Ulster and CuChulainn; and (3) The Fenian Cycle's or Ossiania Cycle's Finn mac Cumaill and his son Oisin.

Welsh literature echoes the Irish. "Both Tuatha De Danann and the Fomoire have their counterparts in 'The Four Branches of the Mabinogi' which may be said to constitute a Welsh 'mythological cycle.'"2 These four branches are (1) Pwyll Prince of Dyfed; (2) The Family of Llyr; (3) The Family of Pwyll; and (4) The Family of Don.

The medieval chroniclers who recorded tales of fairies include Walter Map, Giraldus Cambrensis, Ralph of Coggeshall, William of Newbridge, and Gervase of Tilbury.

Walter Map tells the stories of "Herla's Rade" and "Wild Edric" in his De Nugas Curialium (ca. 1182-1192). The first is the story of Herla, king of the Ancient Britons and the king of the Fairies. "Wild Edric" is the story of a mortal marrying a fairy maiden.

In Giraldus Cambrensis', Gerald of Wales' Itinerarium Cambriæ (1188) is the story "Elidor and the Golden Ball." Elidor is a boy who visits fairyland and plays with the king's son until he steals the latter's golden ball and is never allowed to visit fairyland again.

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Ralph of Coggeshall and William of Newbridge (twelfth century) tell the story of the "green children" who supposedly came from fairyland. Ralph of Coggeshall also tells the story of Malekin, a little fairy who haunted Dagworth Castle in Suffolk.

Gervase of Tilbury was the first to depict diminutive fairies, in the story of "Fortunes" in his _Otia Imperiali_ (1211). These fairies were small agricultural fairies who worked on farms. They were like the pixies and brownies.

Five major medieval romances and poems have fairies as main characters: the two Arthurian tales _Lanzelet_ and _Sir Launfal, Sir Orfeo_, Chaucer's _The Wife of Bath's Tale_, and _Thomas of Erceldoune_.

The Arthurian legends abound with fairies, but especially the Anglo-Norman story of Lancelot (ca. 1180). This text is now lost, but the story was preserved in German by Ulrich von Zatzikhoven in his _Lanzelet_ (ca. 1194-1203). The main fairy character here is the Lady of the Lake, who raised Lancelot in her watery domain.

_Sir Launfal_ (thirteenth century) is a Middle English translation of Marie de France's Breton lai with some alterations, by Thomas of Chester. It is the tale of Sir Launfal and his fairy mistress, Tryamour, who gives him many fairy gifts with the stipulation of secrecy.

The well known poem of the fourteenth century, _Sir Orfeo_ is the Middle English version of the legend of Orpheus and Eurydice. The oldest existing manuscript, dating from 1330-1340, tells of King Orfeo's rescue of his wife, Neurodis, from fairyland. The ballad
King Orfeo (Child 19) is based on this poem or on the same source.

Chaucer's The Wife of Bath's Tale (ca. 1388) is the story of a man who marries an old hag to get the answer to a question. In return for marrying her, the hag turns into a beautiful woman—a transformation typical of some fairies.

Thomas of Erceldoune also known as The Romance and Prophecies of Thomas of Erceldoune (fourteenth century) is another story of a man and his fairy mistress, the Queen of Elfland who makes her lover a great poet and a prophet. The well known ballad Thomas the Rymour (Child 37) is based on this romance or on the same source. Both the poem and the ballad are based in some sense on the real life of Thomas Rymor de Erceldoune, ca. 1286.

Sixteenth Century

The last piece of British literature with fairies as main characters to be listed here is Shakespeare's A Midsummer Night's Dream, which was written about 1595. It is with Shakespeare and his contemporaries that we see a shift away from the earlier traditional view of tall trooping fairies toward diminutive fairies, the fairies we generally think of today. His fairies "were invented to play a part in a midsummer night's dream, and have found themselves cast forever in the role of the English fairies."

Most subsequent authors use and

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discuss these now small fairies, often connected with witches, in their works. This shift is the principal reason for concluding this bibliography with Shakespeare. Even though he did use and establish the conception of the small fairy, Shakespeare was the last to use the traditional fairy of the Middle Ages.

Two other important writers of the sixteenth century who discussed fairies in their works were Reginald Scott in his *The Discoverie of Witchcraft* (London, 1584) and James VI in his *Daemonologie, in the Forme of a Dialogue* (Edinburgh, 1597), which was an answer to Scott's work.

### Seventeenth and Eighteenth Centuries

Robert Kirk's *The Secret Commonwealth of Elves, Fauns, and Fairies*, first published in 1691, was "the most scientific and methodical account of the fairies." Kirk was a Presbyterian minister at Aberfoyle who was free from the puritan bigotry which confounded the fairies with the witches; he treated the fairies as a natural phenomenon, and examined and recorded their habits with a calm curiosity and an admirable freedom from sensationalism. Richard Baxter also wrote, in 1691, *The Certainty of Worlds of Spirits* (London, 1691).

Other writers of the seventeenth century, "the ancestors of the Folk-lore Society and Psychical Research Society" were collecting stories of fairy belief and unexplained events. Three who dealt at

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4 Briggs, p. 27. 5 Ibid. 6 Ibid., p. 32.
length with the fairies were John Aubrey, who wrote The Natural History and Antiquities of the County Surrey, Begun in the Year 1673 (London, 1718-19) and Miscellanies ... (London, 1696); Joseph Glanvil, who wrote Saducismus Triumphatus (London, 1681); and R. Bovet, who wrote Pandaemonium, or the Devil's Cloyster (London, 1684).

Three other important sources of information on the fairies in this period were evidence provided at witch trials, the traditional ballads, and the printed broadsides. The trial of Isobel Gowdies is particularly important as she provided detailed descriptions of life in the fairy hills. Important traditional fairy ballads include True Thomas or Thomas the Rymour (Child 37), The Elfin Knight (Child 2), The Wee, Wee Man (Child 38), Clerk Colvil (Child 42), Lady Isabel and the Elfin Knight (Child 4), Willie's Lady (Child 6), and King Orfeo (Child 19). Two important examples of the many printed broadsides are Robin Goodfellow: His Mad Pranks and Merry Jests (London, 1628) and The Pranks of Puck.

Nineteenth Century

The folklorists of the nineteenth century, in contrast with the antiquaries of the previous two centuries who studied "the physical,

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visible remains of the historic past in England,⁹ were dedicated to the scientific study of primitive beliefs and practices, legends, and tales of the common people. This included collecting tales from oral tradition, thereby saving a great body of folk-lore that might otherwise have been lost. One specialized group of collectors useful for our purposes were the fairy folklorists, who either wrote about the fairies, wrote about the theories of their origins, or collected tales about them. Richard Dorson divides the various groups into which the fairy folklorists fall as "the Antiquary-Folklorists, the Literary Folklorists, the First Scottish Folklorists, the Mythological Folklorists, the Savage Folklorists, the Great Team of Folklorists, the Society of Folklorists, the County Folklorists, the Overseas Folklorists, and the Celtic Folklorists."¹⁰

To provide continuity with and a background to the main bibliography, a chronological bibliography of these folklorists' works has been provided in the following list. The larger part is my own compilation, although a good number of the entries are drawn from Dorson's and Briggs' (various titles) bibliographies. Not all of the sources were available or accessible for examination.


Major Works of Nineteenth Century Fairy Folklorists


CHAPTER II

LITERARY FAIRIES


Baldwin suggests the idea "that the Orfeo story can be best understood by relating its incidents to the great body of fairy lore current in oral and written tradition during the middle ages." (p.131) Sir Orfeo has six fairy lore elements: (1) Heurodis' abductors must be fairies, though not identified as such, because she was taken on May Day, a day when the fairies are active, and she was lying under a tree, a place with which fairy encounters and abductions are associated and where they are apt to take place; (2) the forest to which Orfeo fled was the type of wild wasteland in which one would encounter fairies; (3) the figures he saw there enjoyed hunting; (4) they assembled and traveled in armies; (5) they loved music and dancing; and (6) they loved falconing. It was in this last occupation that Sir Orfeo recognized his wife. The fairyland from which he rescued her is usually associated with the land of the dead, but the author does not draw any connections between the two.

Except for this slight omission this article is a good one and one of the few articles about literary fairies that actually describes elements of fairy lore. The author draws most of his information from other articles on Sir Orfeo and from the poem itself. Some of his other sources include W. Y. Evans Wentz's *The Fairy Faith in Celtic*

Beddoe provides a very sketchy chronological outline of fairies in literature, and she does not even mention those in early Irish or Welsh literature. She begins with the ballads *Thomas the Rhymer* and *The Romance of King Orfeo*; she also mentions Chaucer's *The Wife of Bath's Tale*, King Arthur and Morgan le Fay, Nimue and Merlin and Sir Thomas Malory's *Morte D'Arthur*. She devotes some space to Oberon in *Huon de Bordeaux*. Next she discusses and describes at length Shakespeare's fairies in *Romeo and Juliet*, *A Midsummer Night's Dream* (especially Titania and Puck), and *The Tempest*. She also mentions some of Shakespeare's contemporaries who used fairies either as major or minor characters in their works: Robert Greene's *James IV* and *Friar Bacon and Friar Bungay* and John Lyly's *Endimion*. Shakespeare's fairies in *A Midsummer Night's Dream*, however, "set the pattern for the diminutive fairy which has lasted to the present day." (p.52) Beddoe provides a good overview of the history of fairies in literature, although it is unfortunate that the author does not include Irish and Welsh literature.


From the abstract the reader learns that "chapter one examines the English popular tradition of fairies, magic and witchcraft reflected in Elizabethan and Jacobean beliefs."


Briggs shows the "interconnections" between both Fairyland and the Realms of the Dead by discussing their similar characters and motifs in both medieval and folk literature. The main examples of these similar characters and motifs are drawn from Sir Orfeo and Thomas of Erceldoune. She also mentions the similar experience of Guinevere being carried off by to fairyland by Sir Meliagrance who, it has been suggested, was King of the Underworld. In Wales, the King of the Fairies and the King of the Dead were one in the same, Gwynn ap Nudd. Two motifs that Fairyland and the Realms of the Dead have in common are the danger to humans of eating their food and the danger of certain hours and seasons, such as twilight, Halloween, Beltane, Wednesdays and Fridays.

Katharine Briggs is a major author in the study of fairies and she has written many books and articles, as the reader will see. This article is useful in that we learn that there is a similarity between fairies and the dead and their realms in medieval and folk literature. Other authors discuss this, as we will see. Her sources include the literature and folk tales of the time period covered and major
secondary sources including W. C. Hazlitt's *Fairy Mythology.*


Kinter and Keller "examine the characteristics and environments of the sibyl and the fay in order to understand how, in the Middle Ages, the sibyl became a fay." (p.2) They look at the ancient and medieval texts and modern texts that contain these characters (especially Lucy Allen Paton's *Studies in the Fairy Mythology of Arthurian Romance* [Boston, 1903], which is the authoritative work on the fay). "That the sibyl became a fay, that a personage of classical antiquity became a character of Arthurian romance may be accounted for in part by the similarities in their behavior." (p.4) The authors trace the similar characteristics and environments of the two figures through the texts that feature them. They discuss the fay and The Matter of Britain; the sibyl in the medieval tradition; three sibyls, ancient and medieval; the sibyl as fay; the fay Morgain and the sibyl; and the Legend of Monte Della Sibylla. The three probable reasons for the ancient sibyl changing into a fay are (1) the sibyl was usually associated, and the fay sometimes, with cavernous underworlds; (2) "the theme of sensuality is at times associated with the sibyl, and insistent love or unbridled lust is one of Morgain's most important, though not constant traits;" and (3) "the one primary and constant facet of the sibyl's personality was her preternatural knowledge." (p.85)

This work and Paton's appear to be the only works that study and describe Morgain la Fay's and other fays' fairy characteristics. Both
are excellent studies.


Lewis uses the term *Longaevi* or longlivers, taken from Martianus Capella, instead of "fairies" because the latter are "tarnished by pantomime and bad children's books and illustrations." (p.123) After a discussion of Milton's and Drayton's fairies, he classifies the fees of French and English romance; Launfal's fairy mistress, Thomas of Erceldoune's fairy queen, the fairies in *Sir Orfeo*, Bercilak in *Sir Gawain and the Green Knight* and Morgan le Fey as High Fairies, since these characters are usually as tall as mortals. These fairies are described as having one of three characteristics: (1) they are seen in luxury and wealth, out in the open in full daylight; (2) they can be elusive and hard to find; (3) they are vital, energetic, willful and passionate beings. Lewis also provides four theories as to what fairies are: (1) they are a distinct and separate species from man and angels; (2) they are "demoted" angels living in the air and on earth; (3) they are the dead or a special class of dead; and (4) they are fallen angels or devils.

This is a good introduction to how medieval and renaissance men and women saw and interpreted fairies. Lewis uses original sources such as Reginald Scott's *Discoverie of Witchcraft* (1584), Milton, and *Sir Orfeo* and he uses Latham's *The Elizabethan Fairies*, to which he was "indebted throughout."

Paton draws her information about Morgain la Fee, the Dame du Lac and Niniane from the medieval literature which features them. The first chapter is an introduction to the Fairy Queen in Celtic sources and to her characteristics as a fay in Arthurian romances. The three most important and powerful fays are the ones mentioned above. The Dame du Lac and Niniane are prominent because of their association with Lancelot and Merlin, the first as a protectress, the second as a beguiler. Morgain on the other hand, has many associations with varied different characters and various powers in the Arthurian Romances and in some non-Arthurian romances. Paton provides a summary of Morgain’s characteristics and powers with references to the romances from which they come. She discusses these traits of Morgain in further detail and then discusses the characteristics of the Dame du Lac and Niniane. Her discussion of Morgain includes these sections: her hostility to Arthur, including her shape-shifting in the *Vita Merlini* and the sojourn of Arthur in Avalon; Morgain’s retention of three other mortals, besides Arthur, in Avalon; Morgain and Guinevere; Morgain and Auberon (Oberon) the King of Fairies in *Huon de Bordeaux* (non-Arthurian); Morgain the sister of Arthur; and Morgain La Fee—a summary chapter. Discussion of the Dame du Lac is divided into sections on her nature, her role as the fairy guardian of Lancelot, Morgain and the Dame du Lac, and confusions in the tradition of the Dame du Lac. The story of Niniane or Vivien and Merlin is found in ten sources which Paton divides into three classes: the
Merlin romances, the Lancelot versions and the Ruth Merlin, and Malory and the Prophecies.

As noted above, Paton is a major source in the study of fairies in literature. She is used by other scholars writing about these fairies, especially Kinter and Keller.


Rohde discusses the fairies of medieval literature and of Shakespeare, quoting liberally from Shakespeare's plays to illustrate their roles. The fairies of the time before Shakespeare were the elves of the Saxons, gigantic in stature and fearsome, and the "sheen bright elves," of rare beauty. Ariel fits into this second category. There were also the water elves and the mischievous elves, especially Puck or Robin Goodfellow, who would keep the lazy servants in line and would bring good luck. Shakespeare takes these fairies of English tradition and changes them into what "we associate with flowers and everything that is lovely." (p.51) The fairies in A Midsummer Night's Dream become childlike and are fond of children and steal them. They also become "creatures of moonlight and dawn" (p.53) and are no longer dark elves. "Shakespeare's unique contribution to the realm of Faerie was Titania. Queen Mab's outstanding characteristic was impishness, but the exquisite Titania, Shakespeare's own creation, is a queen, albeit a wayward queen, whose passing fancy for a mortal is in keen with most ancient traditions of Faerie." (p.53)
This is one of the few discussions of Shakespeare's fairies which actually describes them. The author uses both primary and secondary sources.
BRITISH FAIRIES


The section on fairies is introduced with a list of some of the theories of their possible identities and origins: that they were (1) remnants of an ancient race who lived in turf and earth covered houses; (2) witches or the followers of the pre-Christian religion; (3) "a race memory of the old pagan gods of the early Celts;" (p.163) (4) spirits of the dead; (5) nature spirits; or (6) psychic manifestations. The authors merely list these theories and do not discuss them further nor do they suggest a preferred theory among them. The ancient sites with which fairies were associated were earthworks (such as burial mounds and hillforts, or fairy-forts) and certain stone circles or standing stones. The earthen forts were where the fairies lived and the stones were where they gathered to dance. The stones may also have been a gateway to fairyland.

The authors' sources for this chapter seem to be (as there are no footnotes) largely secondary sources, which are mentioned in the text and in the bibliography. These include Wentz, W. G. Wood-Martin's Traces of the Elder Faiths of Ireland 2 vols. (1902), D. Parry-Jones' Welsh Legends and Fairy Lore (1963) and H. Bent's English Myth and Tradition (1952), all of which appear in the present bibliography.

This is a shortened and simplified version of her *Encyclopedia of Fairies* (included in the present bibliography). Briggs has included articles on the different types of fairies, including giants, trows, and Selkies; the local names of fairies, including the Seelie Court of Scotland and the elyllon, the Welsh elves; and individual fairies, e.g. Habetrot, the patron fairy of spinners in the Border Country. In some of these articles she retells tales and anecdotes about these fairies.

This a good general and popular who's who of the creatures of the fairy realm. Briggs' sources include some of her own works and other famous collections of fairy and folk tales, e.g. Lady Wilde's *Ancient Legends, Mystic Charms and Superstitions of Ireland* 2 vols. (1887).


A boggart is a brownie that has turned from a helper around the farm and house into a trickster and tormentor. Briggs discusses, with the aid of tales of fairies, the discretion one should show in rewarding the brownie for the work he does and how easily offended he can become, perhaps turning into a boggart. The reward "must never be expressly given" and never something over and above or of less quality than is normally given, such as money or new clothes, or else the brownie will go away forever, sometimes because he feels he is too
grand with his new clothes to work any more. Tales with these motifs abound; one of them is "The Brownie of Bodsbach." Often times not only does the brownie leave but also the luck of the farm goes with him. He is easily offended by comments about his not doing a chore well enough or by having his services taken for granted, when these things happen he often turns into a boggart. Briggs tells the tales of "a most unusual and famous pair of brownies who seem to hover on the edge of becoming Boggarts . . . Maug Moulach ("Hairy Meg") and "Brownie Clod" so called from his habit of throwing clods of earth at strangers." (p.81)

This is a relatively good essay on the brownie and the Boggart. Briggs' sources include her own works and ones written in the nineteenth century plus John Rhys' Celtic Folklore 2 vols. (1901). The reader may notice that in some instances, in this essay and in her other works, Briggs describes the fairies as if they actually exist.


In this encyclopedia Briggs has written an article on just about every aspect of the fairy realm and works and writers associated with it. She has articles on the whole race of fairies (brownies, elves and kelpies), local names of fairies (Ben-Varrey, the Manx mermaid and the bwbachod or bwca, the Welsh brownie), fairy activities (dancing, borrowing, craft making, hurling, and fairy rades), fairy characteristics (size, dress, appearance and morality), things associated with fairies (bells, blights and illnesses, fairy defects, levitation,
fairy ointment, thefts, glamour, and shape-shifting), individual fairy characters of medieval and folk literature and fairy tales (Peg O'Neil, Mab, Bran the Blessed, Cherry of Zennor, Cuchullin, Melusine and Morgan le Fay), individual stories and legends ("The Fairy Dwelling of Selenon Moor" and "The Fairy Widower"), fairies in literature, and medieval romances (Huon of Bordeaux, Elizabethan fairies, The Faerie Queen and A Midsummer Night's Dream), Arthurian elements and authors or chroniclers (the Lady of the Lake, Geoffrey of Monmouth and Gervase of Tilbury), and folklorists (John Francis Campbell, and John Gregorson Campbell). Some topics, mentioned in an article, may have their own articles and are cross-referenced.

This is the source in which to check for answers on any question on fairies. It is a little more scholarly than the shortened and illustrated version of this work; in some cases Briggs merely presents the material, in others, such as the article on the medieval chroniclers, she interprets to the extent that the reader obtains a good overall view of the subject. Her bibliography is extensive and her sources include both primary sources, actual literature and stories, and secondary sources, including Keightley, Rhys, Paton and herself.


The fairies Briggs includes are those of Arthurian legends, those of medieval romances, other types of fairies, and pixies, hobs, goblins, gnomes, mermaids, hags, bogeys, and elementals. She
introduces them with a brief discussion about the difficulty of pinning down the origin of belief in them; she also includes a short history of the original word "fay". Briggs divides the rest of her discussion into eight sections: fairy "Aristocracy and Commoners," "Forgotten Gods and Guardians," "Fairy Ethics," "Rays of Coloured Light" (fairy appearances and the colors they wear), "Beauty and Shapeless Horror" (good and evil fairies), "Fairy Weddings," "Dining on Roast Frog," (fairies of the medieval chronicles and Arthurian legends), and "Fallen Angels or Ghosts?" In the second section, nature fairies and forgotten gods, she includes spirits of streams, springs and lakes, and mermaids; spirits of individual trees or of woods, guardians of animals, plants and crops; tutelary or guardian fairies and domestic fairies; brownies and other hobs, bogleys, beasts and goblins; supernatural hags, giants and monsters. Throughout, Briggs includes tales of fairies from medieval and folk literature and she mentions the sources from which she took them, e.g. Walter Map's tale of King Herla, Malory, Lady Wilde's Ancient Legends of Ireland (1887), John Rhys' Celtic Folklore (1901), and Lewis Spence's British Fairy Origins (1946). She mentions Keightley's Fairy Mythology as a good place to begin reading about fairies around the world.

She lists some of her own works in suggestions for further reading.

This article is a good overall view of British fairies in general and ties together what Briggs has written in her various works.
This work is a continuation of The Anatomy of Puck, which deals with the literary treatment of fairies from the eighteenth century to the present. The first two parts, "The Fairy People" and "Traffic with the Fairies," are important for their descriptions of the fairy race. In part one Briggs gives an historical survey of fairies in tradition and literature from the Anglo-Saxons to the Puritans. She continues by discussing, with illustrative tales, fairy realms; the tutelary spirits or fairies who take an interest in human affairs and work with human friends; forgotten gods and nature spirits; the host of the dead; hobgoblins and imps, giants, hags and monsters; fairy beasts; fairy plants; and regional differences among fairy descriptions in the British Isles. In part two she discusses fairy dependence on mortal things, time and seasons, fairy morality (the double strain of good and evil fairies), changelings and midwives, fairy encounters, and odd experiences, and opinions of people about the existence of fairies. In her appendix Briggs includes a list of fairy types and individual fairies with a brief description of each. This work is another major study of fairies which has been used by Edwards, Beddoe and Packer and Whitlock, all of whose studies are included in the present bibliography. Briggs provides an extensive bibliography.
Briggs discusses three topics which concern us: the sources from which Elizabethan and Jacobean writers drew their fairy information; a new class of readers and writers who drew their fairy information from the stories their grandmothers had told them; and the decreasing belief in fairies and the increasing belief in witches. "When the Jacobean writer drew upon his native traditions for fairy ornament he had, so far as one is able to judge, four main types of fairies to choose from, and two standpoints from which he might regard them, as benevolent or as evil." (p.12) The main sources of literature he drew them from are the body of Irish and Welsh fairy tales and the medieval chronicles and romances. There were also the contemporary accounts of fairies by John Aubrey and Robert Kirk and also by Reginald Scott and others who wrote about witchcraft. The four classes of fairies are the trooping fairies; the hobgoblin and Robin Goodfellow in all his forms; mermaids, water spirits and nature fairies; and the giants, monsters, and hags. Within the trooping fairies are the heroic fairies of Celtic and romantic tradition who are the aristocrats of fairies and are of human or more than human height, and the ordinary fairy people of Britain who vary in height from human-size down to ant-size. "Of the four types of fairies the medieval romancers used chiefly the first, and the most heroic of these," (p.16) while Jacobean writers used only a few of these types, the hobgoblin and his kind being their favorites.
The writers discussed in the other chapters of the book extend beyond the time period covered in this bibliography. Briggs' "Appendix I: Some of the Personae of Fairyland," pp. 184-196 is useful, however.

This and the dictionary at the end of the next work may have been the basis for the Encyclopedia of Fairies. Again Briggs has a very extensive bibliography which she divides into various sections, e.g. "Sixteenth--And Seventeenth--Century Writers On Folklore And Witchcraft."

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Briggs not only includes stories about the fairies in Great Britain but also provides a brief account of the fairies. In this work she divides fairies into four classes: the fairy people—heroic, trooping and domestic fairies; the tutelary fairies; nature fairies; and monsters, witches, and giants. The different names for the heroic fairies in Ireland, Scotland, and Wales, respectively, are the Dana O'Shee, the Good People or People of Peace, and the Tylwyth Teg or Fair Family. Some of the trooping fairies are named muryans or Small People of Cornwall, Ellyllon in Wales, the trows of the Shetland Isles, pisgies or pixies, Cornish spriggans, redcaps, and buccas or knockerers. Domestic fairies may be described either as trooping fairies seen in family groups or as the common people of fairyland who do not attend the court. Leprechauns and cluricans are of this class.
There are two kinds of tutelary fairies, ominous and domestic, like the banshee and the brownie. Nature fairies mostly include water spirits, patrons of wild life, personified forces of nature, and localized spirits which haunt particular rocks, waters and woods. The monster class includes dragons or large worms, sea monsters, and the Black Dog. A dictionary of fairies is also included at the end of this work.

This is a major source for descriptions of the different kinds of fairies and tales about them. Briggs divides her "List of Selected Books" into "Sources of Stories Suitable for Telling" and "The Personnel of Fairyland: Books on Fairy Lore." In the latter section she includes D. MacKenzie's *Scottish Folk-Lore and Folk-Life* and J. M. MacPherson's *Primitive Beliefs in the North East of Scotland*, both included in the present bibliography.


Briggs discusses various types of evil fairies: The Unseelie Court, who cause havoc and physical harm to humans; the Unseelie Host of the Highlands or "the Sluagh," or the Host of the Unforgiven Dead; and others of a similar nature in other parts of the country including, among the trooping Fairies, the Devil and his dandy dogs, the yeth hounds, the gabriel ratchets, and the cion annion of Wales, all of whom are creatures of ill omen, hunting in packs. There are also those that act maliciously as individuals: Duergar of the North
Country, black dwarfs of England, border redcaps, dunters, and powries. Other malicious creatures include water spirits: the fideal, various forms of the water horse, (the kelpie and the cabyll uystery), and the water bull. Finally there are the nursery bogies created to keep children in line: Awd Goggie, Melsh Dick, Peg Powler, Nelly Long-Arms, goblins and bogles.

This good discussion focuses only on evil fairies. Briggs' sources for this essay include McPherson, Wentz, and Mackenzie.


In this book Briggs deals with the different types of fairies and their lives; she also includes illustrative tales. She discusses and describes "The Supernatural Passage of Time in Fairyland," "The Origins of Fairy Beliefs and Beliefs about Fairy Origins," "The Trooping Fairies," "House Spirits" or brownies, "Nature Fairies" (flower fairies, water fairies, tree and wood fairies, and fairy animals), "Fairy Habitations" (the sea, realms across the sea, the Middle Earth shared with man, above the clouds, underground, and underwater in lakes and caves), "Fairy Midwives and Fairy Changelings," "Captives in Fairyland," "Powers Exercised by Fairies" (letting mortals see only what fairies want them to see—"glamour," affecting the weather and the seasons, playing misleading games, making themselves invisible, shape-shifting, bestowing good or ill luck, causing illness, levitating, and flying), "Fairy Dealings with Mortals," "Fairy Patrons and Fairy Wives," "Fairy Morality" (good and
evil fairies), and "Fairy Sports" (fairy races—solemn or festive processional riding—dancing, music making, hunting, hawking, drinking, and hurling). Briggs also includes a glossary of fairies.

This is another of Briggs' great works on fairies. She includes both primary and secondary sources.


Cohen discusses five subjects: (1) names of fairies in England, Scotland and Ireland, (2) other types of little people, dwarfs, gnomes, and trolls, (3) the "bad" habit of fairies stealing children, (4) belief in the fairies, and (5) theories of their origins. He raises an unexpected point in relation to the belief in fairies: that this material turns up in unusual places such as the Robin Hood story. He draws parallels between this well-known legend and traditional fairy lore. In addition, Cohen discusses five theories of the origins of fairies: (1) they were caught between Heaven and Hell when the gates of each were closed, (2) they were ghosts or spirits of the dead, (3) they are memories of an ancient race, (4) they are the first witches, the guardians of the Old Faith, and (5) according to modern mystics they are inhabitants of some other dimensional or astral plane or a form of psychic projection. He links the fourth theory with the idea that the "folk heroes connected with the belief in fairies, Robin Hood, Rob Roy, and King Arthur, were also known as the leaders of oppressed nature elements of the population." (p.114)

The editor discusses and describes the similarities and differences of the fairies of Ireland, Scotland, Wales, Cornwall, the Isle of Man, and Brittany. He includes in this discussion fairies as gods of pagan Ireland, skeletons discovered at fairy-haunted localities in Ireland and Wales; a listing of the theories existing about the fairy world; foresight shown by some Welsh fairies; dancing in the fairy world; haunts of the "Little People" in Ireland and Wales; fairy mistresses in Wales, the Isle of Man and Ireland; the lives of Breton and Irish fairies; the leprechaun; Celtic accounts of fairy money; children stolen by fairies; evil influences in the fairy world; banshees in Ireland and the Isle of Man; and the likes and dislikes of fairies. Colman's listing includes 1) the mythological theory, or the survival of old pagan divinities of early peoples, 2) the pigmy theory, 3) the Druid theory, i.e. a folk memory of Druids and their magical practices, 4) the naturalistic theory, man's attempt to explain or rationalize natural phenomena, and 5) the theory that fairies are fallen angels. He also includes tales of fairies and accounts of people who have supposedly seen them. Here is another folklorist describing fairies as if they exist.

Coleman provides neither footnotes nor a bibliography; he only makes internal references, e.g. to Wentz or Lady Wilde and to the tales of people who supposedly saw the fairies. The work itself does not seem to be a major one, as it was not cited in other major sources.
Edwards' book has two focuses: the origins and meanings of fairy names and the nature of fairies. She includes the whole of the fairy race in her chronological discussion, beginning with the fates of the ancients and continuing through the gremlins of today. Most important are her descriptions of the fays and fairies of the Middle Ages, especially Morgan le Fay and the roles she plays in Arthurian legend and literature; and of the other fays, such as the fairy mistresses. The other types of fairies described are the elves of Anglo-Saxon origin, oafs, imps and urchins, dwarfs of Scandinavian origin, gnomes and knockers, bugs, bogles and bogleys, brownies and boggarts, goblins, hobs, and Robin Goodfellow, pookas, Puck and pixies, and will o' the wisps, fetches, and gremlins. She also discusses the Seely Court: the origin and identity of the King and Queen of Fairyland including Oberon, and Queen Mab. She also discusses the possible locations of the Fairy Realm, which according to Scottish and Irish folklore could be an underground world, as in Sir Orfeo, underwater, or an island reached by crossing the sea, a lake, or a wide river, as the Celtic Isles of the Blest and Avalon.

Edwards' major contribution with this work is the tracing of fairy names "from their origins, endeavoring to show what they meant to different people at different times." (p.ix) Her descriptions and discussions of the fairy race are mainly drawn from other major sources such as Keightley, Briggs, and Spence.

Fielding divides this chapter into eight sections: belief among pastoral peoples, the fairy ring, fairy lore and mythology, brownies and the good fairies, incubi and succubi, the lovely nymphs, the near-human undines, and Joan of Arc and the fairies, the first four sections being of concern for this bibliography. In the section on fairy lore and mythology, he includes themes not noted elsewhere: (1) three aspects of the fairy wife theme in Celtic literature: the abduction from her divine husband by the hero, her recovery from the latter by the former, and her second recovery by the hero, and (2) the fact that the aurora borealis, called Na Fir Chlis (the nimble men) and "the merry dancers" in the north and northwest Highlands, is considered a fairy.


The authors of this beautifully illustrated book have depicted in words and pictures lives and characteristics of the fairies as if they actually exist. Two of the places the fairies live are the Hollow Hills and the Fairy Islands, including Tir Nan Og, the Land of the Young, and Tirfo Thuinn, the Land Under the Waves. The Tuatha De Danann, later called the Daoine Sidhe, the court of trooping fairies of Ireland, and the Seelie Court of Scotland spend their time riding in solemn procession, or a fairy rade. Other fairies dance in fairy rings and others love to play various instruments including fiddles.
and harps. In discussing fairy ways the authors include fairy temperament, habits, attitudes towards humans, code of ethics, powers, life span, appearance, handicrafts, food, and dependence on humans. A section dealing with ways in which humans may protect themselves against fairies is included. The authors also describe and illustrate the different types of fairies of Ireland, Scotland, England, Wales, and the Isle of Man, including the various varieties of goblins; the Unseelie Court of Scotland, and nature and water fairies and spirits. They also depict fairy flowers which include foxglove, primroses, cowslips, and pansies, and fairy trees, which include hazel, oak, and ash.

Even though this is a popular work and the authors describe the fairies as if they really exist, it is included because the authors have provided a good overview of the fairies and because their illustrations are contributions in themselves. Most of their sources are nineteenth century folklorists including Hunt's *Popular Romances of the West of England* (1865) and Lady Wilde's *Ancient Legends of Ireland* (1887); some stories are from the Middle Ages such as those told by Gerald of Wales.


Latham endeavors "to show, in the words of the Elizabethans themselves, and of their immediate successors of the seventeenth century, to what race of beings or spirits the fairies were believed to belong, and what the origins attributed to them; to reproduce the picture of
their appearance and of the fairyland in which they were supposed to dwell; to give the intimate details of their natural history and of their earthly activities; and to trace the history and career of Robin Goodfellow." (p.12) The Elizabethans actually believed in the existence of fairies and saw them as "credible entities and as actual and existing beings." (p.13) They saw them as fallen angels or departed souls or creatures living here on earth between heaven and hell. These fairies generally were considered to be wicked spirits. Before 1594 they were not seen as diminutive beings, rather as being only a little smaller than humans. They were described as being very beautiful and wearing clothes of the colors of the earth, which their complexions also reflected. The common folk considered the fairies' homes to be in Hell and believed that they spent their time dancing on hills across the countryside or riding with their queen on white hackneys. Since the fairies were supposedly dependent on humans for the continuation of their race, they often stole bread and grain (or it was left for them), stole babies, and seduced witches. It is interesting to note that the influence of Shakespeare and his fairies hastened the disappearance of the belief in fairies as credible entities. His fairies "were invented to play a part in a midsummer night's dream, and have found themselves cast forever in the role of English fairies." (p.218)

This is a major work in the study of fairies and Shakespeare's fairies in particular and has been used by C. S. Lewis, Briggs, Beddoo and Packer. Latham looks at and uses the primary sources of the whole
time period from Walter Map through Shakespeare and beyond, and secondary sources of the nineteenth and twentieth centuries such as Thomas Keightley Fairy Mythology (1850) and Lucy Paton's Studies in the Fairy Mythology of Arthurian Romance (1903).


MacCulloch divides his article into eleven sections. The first two treat the varieties of fairies and their characteristics. In the section on characteristics he includes the fairies' appearance, powers, dependence on humans, love of dancing and music, and aid to humans. MacCulloch deals with the different theories of fairy origins in the next eight sections: fairies as earlier divinities, fairies and the dead, fairies as actual people, fairies as nature spirits, the fairy belief as a result of psychic experiences, fairy-like beings outside Europe, and fairies and witches. In the last section he discusses where fairyland might be: underground, within the hills or mountains, a separate region, underwater, an island, all around us, "a kind of fourth dimensional region interpenetrating ours" (p.683), entered in a mist, or in the air.

The Encyclopedia of Religion and Ethics is a major source and this article is cited in the bibliographies of Briggs and other folklorists. MacCulloch's footnotes are helpful. He also provides a good bibliography of works on fairies, especially Keightley.

Although this is a children's or young adult's book it is included in the present bibliography for the value of the discussion of the theory of origins. In the first half of this chapter McHargue provides a description of fairies and their lives. They are tall and beautiful and love music and dancing. Fairy time can be either faster or slower than mortal time; a person in fairyland can think he has only been there for a few days and actually be there for centuries or think he has been there for a few months and actually be there for a few minutes. And while he is there, he cannot tell what is real; this effect is called fairy glamour. Fairies like to wear green, white, or red and their favorite food is milk and saffron. They keep the usual domestic animals except cats and chickens. They protect cattle, horses, goats, pigs, birds, salmon, trout, and deer. Their lives touch human affairs in that they marry mortals and kidnap human midwives, yet they do like to stay aloof from them. One can observe fairies at their markets and dancing on moonlit hill tops. The rest of the chapter is devoted to the theory that fairies were originally a pre-Celtic race. In this discussion, the author provides a few facts about pre-historic Britain and the ways in which its people could have appeared to be fairies to the invading Celts.

She says nothing new, but presents her material in a new and different way.

Her sources include Briggs, Wentz and Gerald of Wales.
Brownies and pixies are two of the little people discussed and described in this chapter. A brownie is a house guardian and it is considered lucky to have one around. Brownies enjoy doing chores about the house and are good with domestic animals, especially cats, cows and goats. They are described as brown in color with a sharp pointed nose, and sometimes pointed ears, and are probably about two feet tall. A brownie gone bad or turned completely mischievous is called a boggart or bogle. Pixies are common in Devon and Cornwall. Unlike brownies they go about in groups. They too help with household chores and also help with farm work. Their favorite trick is to mislead travelers; "pixie-led" comes from this practice. Pixies are described either as being just small people or as having "squiny" eyes and hairy bodies. Some of the other Little People discussed are the muryans of Cornwall; Breton lutins and corrigans; leprechauns of Ireland; the hob or hobgoblin, who is a kindly hearth spirit; yarthkins, and knockers of Cornwall. These last live in tin mines and are friendly to miners; their knocking either warns of dangerous cave-ins or points out rich veins of ore.


Packer traces the belief in fairies from the first written accounts of them in the twelfth century to the present. Many illustrations and photographs depict the fairies and their haunts. Packer
divides the fairies found in the chronicles and traditional tales into three groups: the grand or heroic fairies, the trooping fairies, and the humble fairies. The earliest chronicler to collect tales about fairies is Giraldus Cambrensis, Gerald of Wales. In his Itinerarium Cambriae, of 1188, he describes a twelve-year old boy's visit to Fairyland in "Elidor and the Golden Ball." The next chronicler is Gervase of Tilbury; in his work Otia Imperiali of 1211, he describes small fairies whom he calls "Portunes". Walter Map, in his De Nugis Curialium, gives us the story of "Wild Edric" who marries a fairy maiden. Thomas of Erceldoune, of the thirteenth century, supposedly met the Queen of Elfland and stayed with her in fairyland for seven years. Ralph of Coggleshall and William of Newbridge tell the story of the "Green Children." The writers of the sixteenth and the seventeenth centuries wrote extensively about fairies.

This is a good chronology of the fairies in some of the earliest literary sources. Packer's sources include Briggs' The Anatomy of Puck, The Fairies in Tradition and Literature, A Dictionary of Fairies (Encyclopedia of Fairies), and Latham's The Elizabethan Fairies.


Span provides a brief description of fairies in general and a detailed description of the trows of the Orkney and Shetland Isles and the fairies of Cornwall. He includes tales of fairies to illustrate some of their characteristics. The trows were seen as more "addicted
to all sorts of mischief and troublesome pranks" (p.327) than their counterparts in the south. Common belief held that Shetland trows loved to carry off men, women, and children and were very fond of music and dancing. If a human happened to find something of theirs, it would bring good luck. Five varieties of Cornwall fairies were the small people, the spriggans, the piskies, the knockers, and the brownies. Span describes only the small people and the piskies. He also describes the gardens of the small people which were supposedly located in the Land's End district over the edge of the south-west side of Logan Rock Cairn and near the water's edge. They consist of beautiful green spots with some ferns and fragrant sea pinks here and there. "Strangely enough there are no flowers but sea pinks to be found in these lovely green places by day, yet they have been described by those who have been near enough to see, in the bright midsummer moonlight, as being covered with flowers of every colour, all of them far more brilliant than any blossoms seen in mortal gardens." (p.333)

Such a description of the fairy gardens is not found anywhere else, making this article useful, even though the author does not identify his sources.


Spence presents four aspects of fairy lore: he (1) discusses and names the different fairies of England, Scotland, Wales and the Isle of Man, and Ireland; (2) discusses the nomenclature of "fairy",

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including its use in England and Scotland, and other names used for "fairy," such as "The Wee Folk" and "The Seelie Folk"; (3) describes fairy appearance and costume, fairy life, fairies' relations with mankind, the belief in fairy changelings, the abduction of adults by fairies, fairyland, and the fairyland of the Celts; and (4) discusses the fairy cult and ritual, including fairies as lords of life and agriculture, trees sacred to fairies, and fairies' dwellings in wells and lakes.

This book is a major source in the study of fairies, as Spence puts together in one book descriptions of all the British fairies but uses few illustrative tales about fairies. Rather his study rests on primary and secondary sources.


The nature spirits, fairies, giants, and monsters Spence discusses and describes in words and tales include the gods and spirits of British rivers (Nudd or Lludd and Sabrina of the river Severn and Peg O'Nell), British sea-gods and spirits of lakes and wells (Manannan or Manawyaddan of Irish and Welsh literature and the "white" and "green" ladies of lakes and lochs), British mermaids and seal-folk (Nevyn and the Selkies of the Isles of Scotland), the giants and ogres of England (Gog and Magog), the giants of Scotland, Ireland, and Wales, (the Red Etin, an ogre with three heads, Luter and Idris), British goblins and demons (the bogle, the boggart and the hob), British spirits of vegetation (the corn-spirit and tree spirits), British bird mythology,
and supernatural animals and monsters in British lore (dragons, gigantic cats and boars, water horses, and huge and savage dogs).

This is a good overview of many of the creatures of the fairy realm. Spence includes primary sources *The Four Ancient Books of Wales*, *The Irish Mythological Cycle* and some secondary sources which can also be considered primary for the new material they contain: J. G. Campbell's *Superstitions of the Highlands and Islands of Scotland* (1900) and Keightley's *Fairy Mythology* (1850).


Tindall discusses three things in this chapter: one theory of the origin of fairy myth and those elements of fairy lore which support this theory, fairy traits and fairies' interactions with humans, and fairies and the dead. In some instances she compares the popular belief in fairies with belief in witches. The theory of origin she discusses is the one which contends that fairies were a pre-historic race. Their fear of iron and salt and their use of flint arrow-heads are elements of fairy lore which support this theory; the former are used as protection and the latter are the elf-bolts they used to kill cattle. Some of the fairy traits Tindall describes are their favorite colors: green, white, or red, and the fact that they are better doctors than are humans. Fairy contact with humans includes marrying mortals and borrowing their looms. In her discussion of fairies and the dead Tindall includes *Sir Orfeo* and the classical Underworld, the passage of time in Fairyland and the land of the dead, fairies
identified with the Host of Hell, fairies paying tribute to Satan every seven years, and the stealing of children to pay this tribute. Some of the instances of similarities between fairies and witches she adduces are the witches' round dances and fairy rings, the witches' contract with the Devil and the fairies' paying tribute to him, and the ability of both fairies and witches to fly.

This is an example of one of the many works which relates fairies to witches; this one, unlike the others, actually describes the fairies. This is a good source overall. The author uses both primary and secondary sources on witchcraft and fairies.
CHAPTER IV

ENGLISH FAIRIES


Bett introduces this chapter with a discussion of fairies in English literature, especially those of Shakespeare, and how they were a "refinement" on the elves of the Saxons. He goes on to discuss, with illustrative tales of the fairies, two different theories which account for the origin of the belief in fairies: that the fairies were originally the spirits of the dead (or that there was a confusion between them and elemental spirits), and that they were an exaggerated memory of an ancient race. Evidence supporting this latter theory includes the observations that "fairies [were] always thought of as somehow unchristian or pre-Christian" (p.9), and that they used weapons from the Stone Age and were afraid of iron. Bett also discusses, with additional illustrative tales, various elements of the character of brownies and pixies, such as their being easily offended by a gift or reward. He mentions names of particular brownies and fairies and the fact that some do not like being called "fairy". Only a few fairies are known by name Oberon, Titania, Robin Goodfellow, Puck, and Mab, probably because fairies were thought to lose their control over mortals if their names were discovered. Other recurring themes of fairy stories are a fairy needing a human midwife, marriage between a fairy maiden and a mortal man, capture of fairies by men, the super-
natural lapse of time in fairyland, and human babies stolen by fairies. (Bett adds an interesting aside that the author adds in relation to the inter-marriages between fairies and humans noting "that the proper armorial bearing for those who have a fairy among their ancestors is a leopard, because the marriage of a mortal and a fairy is a kind of adultery, and the leopard is born of an adulterous intercourse between a pard and and a lioness." [p.24])

The author does not seem to add anything new to the study of fairies, and his sources include what seem to be the standard secondary sources of the nineteenth and twentieth centuries: Keightley, Grimm, J. G. Campbell, Rhys, and Spence, and familiar primary sources: Kirk, Reginald Scott and Sir Walter Scott. However Bett's study is used as a source by Bord and Parry-Jones.


Briggs examines fairy beliefs by looking at the different kinds of fairies and the origin of the beliefs. She divides the English fairies into five categories: the trooping fairies, including heroic and domestic fairies; the solitary fairies or small fairy families; the tutelary fairies who attach themselves to a mortal family, either as omen-bearers or as helpers; the nature fairies; and the supernatural hags, monsters and giants, including Morgan le Fay. She describes their characteristics and nature and fairyland. She lists four basic folk theories about fairy origins: some regard fairies simply as fairies, some as the dead or a special class of the dead,
some as fallen angels, and some as ghosts. Most of our knowledge of English fairies is based on literary records, and Briggs mentions the stories of early chroniclers and writers of the sixteenth and seventeenth centuries, including Shakespeare. She concludes her article with a discussion of four suggestions of the possible origins of the belief in fairies: that they were the dead, that they were degenerated gods (nature spirits were allied with this group), that they were lurking remnants of primitive races, and they were human beings acting as the witches of gods or devils. "Taken separately each fails to account for something, but combined they seem to me to cover the ground." (p.287)

Briggs has provided a very good overview of English fairies. Her sources include primary sources: Gerald of Wales, Gervase of Tilbury, and Kirk, and secondary sources: Spence, MacRichie, and Yeats.


Coxhead discusses one theory which accounts for the origin of the piskies in Devon; he also describes these creatures and includes tales which illustrate their traits. The theory suggests that the piskies were a race of Bronze Age people known as Iberians who lived in domed--shaped huts built close to the ground. To the invading Celts it looked as though they lived underground, and since they were able to survive moorland winters they must have had supernatural powers. Piskies are described as varying in height from twelve inches to three feet. If they wore any clothing, it was tattered or brightly colored.
They did good deeds for people, although they had a mischievous side such as leading people astray. The tales in this chapter which illustrate piskie characteristics are "The Huccaby Courting," "The Ungrateful Farmer," "The Fairy Threshers," "Elfin Pride," "Jan Coo," "Vickeytoad," and "The Cows and the Pixies." This is a good selection of tales because each tale reveals a different characteristic of the piskies.

This source, and the succeeding one, provide the reader with an idea of how the people of Devon perceive pixies. The author has taken them from W. Crossing's Tales of the Dartmoor Pixies (1890) and his other information from original chronicles.


Cornish fairies can be divided into three groups: knockers of mines, brownies, and the small people, including piskies and spriggans. The last group is the one discussed in this chapter. Piskey or "pisgie" has become a generic term for the spirits of the hills, rivers and groves. They, like the pixy of Devon, often lead people astray. They also like to ride farmers' horses all night. They are not looked upon too fondly, for if a human angers them they punish the wrong doer. They kidnap mortal children and midwives, or sometimes they entrust one of their babies to human care. They also transport men, women, and children to fairyland. The spriggans are "a race of warrior fairies, grotesquely ugly and believed by some to be the ghosts of the giants, altering their size at will." (p.95) They
guard buried treasure and are found around the cairns, cromlechs and ancient barrows of Cornwall. They also are attributed with causing storms, destroying buildings and crops, and causing the loss of children. There are also stories of piskies and spriggans in this chapter.

Here is another example of a folklore compilation discussing piskies and spriggans as if they exist. The sources for this study include Hunt's *Popular Romances of the West of England* (1865) and tales related to Dean and Shaw by people who supposedly saw the fairies.


Four of the aspects Hole discusses and describes are the confusion between fairies and the spirits of the dead, fairyland, fairy traits, and fairy dependence on humans. Her descriptions are illustrated by tales of fairies. The confusion between fairies and the spirits of the dead arises in that both their abodes were underground, that it was dangerous for a human to eat anything underground, and that fairies haunted barrows and other prehistoric burial places. The fairies could not be considered spirits of the dead because they frequented burial places but did not stay there like ghosts. They had an organized tribal state, they appeared and disappeared quickly, they stole children and left changelings in their place, and they owned cattle and other animals. More likely their fairy traits are "consistent with the theory that the fairy-belief sprang from dim memories of the ancient Neolithic inhabitants of this country." (p.126) Fairyland was a beautiful place with a constant summer, lit
by supernatural means as no sun or moon could be seen. Time there was
different from mortal time, for a mortal could think he had been there
for a short time even though in reality he had been there for a year
or more. West Country piskies loved to lead people astray and laugh
at them; this fun-loving trait made them and other fairies unpopular.
Fairy dependence on humans can be seen in their borrowing things from
people and their need of human midwives. Yet they could be helpful to
humans as the brownie was in helping with household chores.

Hole's sources include Kirk, Keightley and other books on folklore
and superstition. However, she provides no footnotes.

Porter, Enid. "Fairies, Ghosts and Black Dogs." In The Folk-
lore of East Anglia, pp. 75-92. Totowa, N.J.: Rowman & Little-
field, 1974.

The East Anglian counties consist of Suffolk, Norfolk, and Cam-
bridgeshire. Of these Suffolk has the most fairy stories. The
fairies are called Pharisees or fairies here and are described as
having sandy hair and complexions, translucent bodies, and heights
varying from doll size to three feet. They love to dance in fairy
rings, but they disappear as soon as anyone sees them. The most
famous of Suffolk stories is from the village of Woolpit, where the
two green children were found. They were supposedly green-complex-
ioned fairy children, a boy and a girl. The boy died after a short
time, but the girl grew up, lost her green complexion by eating other
foods besides beans, married, and told the story of where she came
from, her fairyland origin, and what it was like there. Other stories
include those of a man mending of a broken peel (a utensil used for
putting bread into an oven) for a fairy and receiving a hot cake as a reward, a local midwife summoned by a fairy husband to attend his wife during childbirth, and a man who let fairies use his cottage for meetings.

This source, like the others in the series discussing the folklore of various counties of England, lets us understand the way people of a given locality conceived of fairies. the fairies.


Raven discusses and describes three groups of fairies. The first includes Puck, Lob Lie by the Fire, and Robin Goodfellow. Puck is described as having two sides; he performs either mean or terrifying tricks on people. Lob Lie by the Fire is described as being "an awkward unprepossing dwarf, who spent much of time lurking in the chimney-corner." (p.43) He often does chores for food left out for him, but if he is offended he will retaliate by causing trouble around the house. Robin Goodfellow is described as being "a merry imp who plays pranks on simple people for sport, never for injury." (p.43)

The second group of fairies are the traditional people who live in the woods, glens and glades. Raven includes tales to illustrate these fairy characteristics: testing humans before rewarding them and taking back the reward if they talk about the gift, stealing children, and doing household chores for bits of cake. The third group of fairies, illustrated with tales, are the mine fairies of south Staffordshire. They would tap when a miner was near coal, warn him of
danger, or cause trouble to the extent of endangering his life.

This is another example of local fairy beliefs, as are the next two entries. Although he does not provide footnotes, Raven's main source seems to be G. T. Lawley's *Staffordshire, Customs, Superstitions and Folklore* (Bilston Library, n.d., ca. 1922).


Simpson describes the fairies and belief in them by using local fairy legends. They are called "pharisees" in Sussex because the dialect plural of "fairies" is "fairises" and there was a confusion with the biblical Pharisees, in pronunciation at least. Two of the tales represent the caution one should show in encountering fairies. In one, a man is rewarded for fixing a broken peel with a bowl of beer and his friend, who does not believe the account, dies mysteriously; in the other when a spying farmer offends two fairies as they threshed his grain, by simply crying out "Well done, my little fellows!", they merely vanish and never help him again. Other fairy characteristics include helping or causing havoc around dairy farms, helping out with domestic chores, and rewarding hard-working servant girls by leaving a silver coin for them. The fairy who helps in these capacities is called "Dobbs." There are ways of catching a glimpse of the fairies; one is to go out on Midsummer Eve to one of the places they are said to haunt, and the other is to find a fairy ring in the grass and run around it nine times on the first night of the new moon.
"Pixies rather than fairies are 'the little people' of Devon."
(p.28) Whitlock discusses and describes these creatures and provides
pixie tales. They are described as being rather ugly little men,
usually dressed in rags. They are timid and shy and live in remote
places such as caves or holes in rocks and come out only at night.
They are domestic and often help out with farm and household chores.
Sometimes they even make sure that the maids are doing their jobs; if
not, they pinch them black and blue. Pixies also like to steal human
children and human midwives to help at pixy childbirths. Their
favorite habit is to lead people astray; this is to be pixy-led. Like
fairies, pixies like to dance, but in stone circles on Dartmoor and
Huccaby Moor. They are often blamed for riding horses at night if the
latter are found tired in the morning.

Whitlock's sources include collections of tales such as Coxhead
and Crossing's *Tales of Dartmoor Pixies* (1890) and other works includ­
CHAPTER V

WELSH AND MANX FAIRIES


Jones discusses the Tylwyth Teg "the Fair Tribe" or Welsh fairies, and illustrates with stories. The fairies live in a community underground and are ruled by Gwynn ap Nudd, their king. There are three ways of getting into and out of this fairy realm: 

(1) through open caves or holes in the ground, sometimes covered with a heavy stone, moving itself in obedience to certain spoken words; 

(2) through lakes or pools; 

(3) through underground passages and water."

(p.52) Other fairies known as Plant Rhys Ddwfn "the children of Rhys Ddwfn" live on islands out at sea. Jones describes fairyland and fairy life there. He also describes the fairies, their size, clothing, and their love of music and dancing. There are two races of fairies: the taller gentle, cheerful and sociable race who tend to be dishonest and the smaller mischievous race who are a mixture of good and evil but love and revere truth. The fairy stories he relates have themes of fairy favor and revenge, fairy sleep, fairy abduction, capture of fairy maidens (usually lake fairies), changelings, fairy mothers and mortal midwives, and fairy mothers coming to a mortal's home to wash their children.

Jones is the first to mention the two fairy races. His sources include actual stories told to him, folklore studies and journals in
Welsh and English, and Rhys' *Celtic Folklore*. He also discusses the fairies as if they actually exist. He has been used as source by Parry-Jones and MacKenzie.


In the first chapter Parry-Jones provides a brief description of the Tylwyth Teg, the Welsh fairies, and stories exemplifying their characteristics. They tended to be friendly throughout Wales and grateful for things done for them, usually leaving money, but only if one did not tell others about them. Their favorite occupations tended to be bathing, hunting, and dancing. They lived underground, in dimly lit regions, yet those in Pembrokeshire lived on certain isles off the coast of St. Davids. Welsh fairies were not very astute and could be imposed upon and outwitted. Their sense of humor was "crude and raw;" for example, they liked to tie a sleeping mortal down with gossamer rope. Gwynn ab Nudd was their king. The five chapters succeeding include stories on various themes: fairy circles and the fate of the mortals who unwittingly stepped into them, baby-snatching, fairy mothers and human midwives, fairy vengeance, and mixed marriages of a mortal man and a fairy maiden. The rest of the book includes legends of the lakes, caves, wells, animals and birds, and hidden treasures of fairy gold and human hoards.

The author has included more stories of fairies than discussions of them, although the stories he retells are usefully descriptive of fairies. He has translated many of the stories from Welsh from sour-
ces of tales which can "now only be found in rare books and magazines which flourished in the early and middle of the last century." (p.vii)

His sources include English and Welsh books and journals of the nineteenth and twentieth centuries, including *Chwedlau Daw Fynydd* by G. M. Roberts (Llandebie, 1948), Bett's *English Legends* (1952), Rhys, and T. Gwynn Jones; plus primary sources, especially Gerald of Wales and *The Mabinogion*.


Gill divides this chapter into four sections: (1) "The Fairy Faith," (2) "The Manx Fairies," (3) "Other Spirits and Apparitions," and (4) "A Fairy Stronghold." In the first section he discusses the accepted theory of fairy lore or fairy origins, which suggests three main sources: nature spirits, souls of the dead, and extinct peoples. The combination of these three form what is known as "the Fairy Faith." Gill then discusses these three sources and mentions that fairies only exist in the memory of the people. In the section on Manx Fairies he discusses the traits of fairy animals (the luck of the Manx lambs and horses), names of fairies ("the little folk," "the little people," "themselves"), fairy personal names, of which few are remembered, fairy place names in Manx (names which belong to the fairies themselves, like *Thie Ferrishyn* "The Fairies' House," and names of other creatures, like *Meir ny Foawr* "The Giants' Fingers"), fairy plant names, fairies and mortals, "sundry scraps of fairy lore" (their personal natures and habits), the Lhiannan-Shee, a female
fairy, and other fairy women. In the third section Gill discusses other spirits and apparitions such as the Carrasdhoo Men. In the fourth section, "A Fairy Stronghold," he discusses areas of the island which were once inhabited by fairies and activities which went on there. Throughout this chapter Gill provides illustrative tales and local legends of the fairies and their kindred spirits. He draws his information from the tales and legends and also from such sources as Rhys' Celtic Folklore, The Mabinogion, and articles from scholarly journals such as Celtic Review. Gill has written two other books on Manx folklore, but this one provides the best descriptions of Manx fairies. He has been used as a source by Briggs.


In the first part of this chapter Killip deals with current belief in fairies on the Isle of Man. She goes on to describe the fairies. Manx fairies did not have solid bodies and were almost invisible; they were diminutive, only a few inches high, yet they were not all the same size; they were nimble and agile and great dancers. What they were called before the word "fairy" came into use is not really known, although there are some Manx-Gaelic fairy names on record. These fairies tended to stay together in groups and rarely wandered off on their own. Entrance into Manx fairyland was not difficult as the fairies were apt to lure or capture mortals and carry them off. They were sly in the ways they lured people away; their most subtle stratagem was to play music. They preferred quiet places; when man
began to invent new noisy machines, they fled in search of peace and quiet. The new machines also showed them that times were changing; the fairies were "intolerant of anything new or strange and were not at all adaptable." (p.39) Some fairies were seen disappearing into the mountains taking all their worldly—and other-worldly—goods with them.

Another view of a certain locality's perception of fairies.
CHAPTER VI

SCOTTISH FAIRIES


One can divide the topics Campbell discusses into four groups: fairy characteristics, habits and dwellings, fairy animals, things associated with fairies, and examples of individual fairies. Fairy characteristics include size, the fairies' green dress, and their defects, such as webbed feet. Their habits include their occupations, which are similar to human occupations, their raids, the food they eat, gifts they give, their borrowing and lending of money, fairy theft, that is, taking only the substance, virtue, fruit or benefit of the object, and their stealing women and children. In discussing fairy dwellings Campbell includes not only the Gaelic name for them, "sithein", but also the number of fairies apt to live or tenant such a dwelling. Fairy animals include cattle, horses, dogs and elfin cats. The things associated with fairies are the eddy wind when "the folk" leave home in companies, rain and sunshine, wind and rain, fairy arrows, and human protection against the fairies. The examples of individual fairies are the bean nighe or washing woman, the glaistig, as distinct from the banshi, and the Elfin Queen of Thomas the Rhymer.

Campbell draws his entire information from oral sources. This book has become a major source for other folklorists such as Briggs and Spence and can, therefore, be considered a very significant work.
The tutelary beings Campbell discusses and describes are the glaistig, the gruagach, and the brownie. His discussion of the glaistig is more detailed than his discussions of the other creatures. He describes three types of glaistigs: the tutelary one, attached to a family; the one which haunted a house or castle, and one which haunted the pens of cattle. The glaistig basically can be described as a little woman with long yellow hair down to her heels, dressed in green. Campbell also discusses her origin (she once belonged to the human race and was given a fairy nature) and the origin of her name. He describes her characteristics, which were like those of fairies and different from those of humans (e.g. she was invisible, and dressed in green, and stronger than mortal women. Campbell includes short descriptive tales which tell of the different glaistigs that haunted various homes, castles, ruins, and sites. He goes on to describe the gruagach and the brownie. The gruagach is similar in description to the glaistig except that in parts of Skye the gruagach is described as a tall young man with yellow hair. The brownie is described as a "big, corpulent, clumsy man." (p.187) Campbell includes only a few tales about these two creatures. As mentioned above, Campbell draws entirely from oral sources and his work has become a source for other folklorists.

MacGregor has described and collected tales on the brownie. Opinions vary as to what a brownie looks like and how big he is. "According to Thomas Pennant he is stout and booming," (p.44) with a fine head of flowing hair; other authorities say that he is short in stature with curly hair and a wrinkled face. Most brownies live in castles and mansions of richer families, and even when the homes fall into disrepair they stay on in the ruins. The brownie is usually a beneficent character and takes on a variety of social and domestic duties. The folk tales in this chapter show these characteristics of the brownie: "the Little Old Man of the Barn," "a Colonsay Brownie," "the Invisible Herdsman," "Letting in the Rain," "Some Family Brownies," "the Cara Brownie," "the Little One of Kintyre," "the Brownie of Berneray," "the Eighth Part Measure of a Carle," "Brownies of the Great Glen," "the Mag Mulloch of Tullochgorm," "the Brownie of Rothiemurchus," "a Brownie in the Northern Isles," "a Fairy Spirit of Good Works," and "the Loireng of Ben More."

It seems that MacGregor is just repeating the standard generalizations of Brownie descriptions. He does not mention his sources, other than Thomas Pennant.


In the first part of this chapter, MacGregor gives a brief description of the lives of the Women and Men of Peace, as the fairies
of the Highlands and Hebrides are known. Their lives are much like ordinary mortals in that they "have many of the same handicrafts, possess livestock, maintain arms for offensive and defensive purposes, are liable to fall victim to the same diseases, and require food, shelter and clothing." (p.1) These fairies have a king and a queen and they all live underground. The rest of the chapter is devoted to folktales the author himself collected which illustrate fairy life and habit: "Released from Fairyland," "the Fairies of Pennygown," "the Wizard of Relay and his Book of Magic," "the Fairies of Seely Howe," "How the Fairies Persecuted Luran," "a Fairy Tale of Sandray," "a Fairy's Desire," "the Fairy Cup of Raasay," "Red Donald of the Fairies," "Dancing in Fairyland," "a Host of Fairies," "the Fairy Dyers," "Fairy Arrows," "Fairy Spade," "a Perpetual Baking," "The Fairies of St. Kilda," "the Fairy Flag," "Fairy Millers," "the Little Folk of Sandwick Hill," "a Stag's Weight," "the Secret Commonwealth," "Two Tiny Boys with Green Vests," and "Engaged to the Clerk of the Fairies." The only source he mentions is Robert Kirk.


The bagpipes and the clarsach, or Celtic harp are the two instruments which the fairies of the Highlands and the Islands are known to play. The folktales in this chapter that illustrate fairy music are "Fairy Bagpipes on the Isle of Muck," "a Fairy Orchestra," "Black MacKenzie of the Pipes," "Big Donald, King of the Fairies," "Robin Og
and the Fairy Pipes," "Fairy Music among the Moonlit Snows," and "the Silver Chanter of MacCrimmon." MacGregor even includes a few bars of fairy music heard by one Finlay, who was known to have had a fairy sweetheart.


The glaistig, a tutelary fairy, is described as a thin gray woman with yellow hair down to her heels and dressed in green. She usually lives on a farm where there are cows and is known for being able to yell very loudly. She does performs chores around the house as does brownie, yet is scarcely seen except when she comes to take her share of milk at milking time or when joy or calamity come to the family she to which she is attached. The folktales in this chapter are "the Glaistig of Inverawe House," "the Glaistig at Island House," "A Lump of a Lassie," "the Ellmaid of Dumstaffnage," "the Glaistig at Dunollie," "the Water-Imp of Lochaber," "the Glaistig of Arndadrochaidr," "an Iona Glaistig," "A Gray Stone Overgrown with Lichen, and "a Strathglas Glaistig."

The only source MacGregor mentions for this chapter is J. G. Campbell, upon whose description of the glaistig he draws heavily.

MacGregor's contribution with this work is that "the great bulk of the volume consists of fresh unpublished material, much of which [came the author's] way when wandering at various times through the Highlands and Hebrides." (p.ix) He does not provide a bibliography, but he has become a major source uses by Spence and Briggs and other
MacGregor begins this section with a brief summary of the appearance, dress, habits, and habitats of fairies. He states that the origin of fairy superstition is ascribed to the Celtic race. He retells the story of Thomas the Rhymer as an example of a fairy legend and discusses "some [stories] of the poor creatures arraigned in Scotland for witchcraft [who] admitted having had correspondence with the fairies." (p.14) He goes on to describe the fairies of Highland mythology, the "sithiche"; the fairies of Skye and the Hebrides; and the "Daoine-sithe". The "sithiche" was the "most active spirit" (p.14) and a vicious child stealer, who if offended could become a terrible prankster. The fairies of the Isles lived in green knolls or hillocks and were called "sitheanan." The "Daoine-sithe" were seen as harmless and were "beings that loved kindness and peace, yet they had their differences and quarrels." (p.16) "The fairies were said to be fierce and vindictive when altercations and differences took place among themselves, and particularly so, when enemies injured or assailed those [with] whom they were on friendly terms." (p.17) The royal Jameses were on particularly good terms with them, and it is believed that King James V gained control over the chieftains of the Isles through their influence.

These stories are not found in any other of the sources in this

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bibliography. Except for an internal reference to Lindsay "the historian," and Fordun and the stories of an old man, most of MacGregor's information appears to have come from Scottish tradition and folklore. His work has been used by Spence and other folklorists.


MacKenzie discusses fairies of folk belief and fairies of literature. Gaelic stories do not include a fairy king or queen; fairies seem to be a part of working republic. MacKenzie discusses the introduction of Oberon, Shakespeare's Mab and Titania, Pluto and Prosephone as king and queen of the fairies, Arthur as elfin king, and the real folk-lore in Shakespeare. He also notes that Teutonic elves were frequently connected with the fairies of the Celts—-the male elves include the dwarf, the troll, the brownie, the kobold and the hobgoblin. Sir Walter Scott, however, emphasized the difference between elves and fairies. Other subjects discussed include fairies chiefly as women, Welsh fairies as "mothers," the female fairy in Scotland, groups of Celtic goddesses, fairies traveling on whirlwinds from the west, abduction of children, Perthshire fairies visiting England, the underworld of Scottish fairies, animals in fairyland, fairies and deer, water fairies and the Hebridean loireag, little creatures from the sea, fairies as "wee folk", small Highland and Lowland fairies, invisible and noiseless fairies, physical defects of fairies, thefts of substance in food, milk, and meal offerings, fairy
rades, fairy lore and witch lore, and witchcraft as a late importation.

MacKenzie is a major source used by Briggs and other folklorists even though he seems to borrow heavily from his sources, which include J. G. Campbell, Rhys, T. Gwynn Jones, J. F. Campbell, W. G. Stewart, and Keightley. His primary sources include Chaucer, Shakespeare, and Sir Walter Scott.

According to his sources, MacKenzie discusses the nine ages of fairies; tree spirits, fairy death blows, places where fairies assemble annually, the Isle Maree mail tree as haunt of fairies, milk offered to the dead and to fairies, fairies as spirits, hosts of fairies traveling by night, the everlasting battle in the air, non-human characteristics of fairies, the dead in fairyland, the vision of Osircan Fairyland, the fairies' eye ointment, Welsh and English links, Reverend Kirk on souls in fairyland, the supernatural lapse of time, the story of Thomas the Rhymer in Inverness, the fairy revels, brownies, the male gruagach, the gunna, the Highland barn brownie, and a prayer for protection against fairies.

MacKenzie's sources for this chapter include J. G. Campbell, J. F. Campbell, Keightley, Pliny, and Kirk.


McPherson discusses and describes, with the aid of tales, the...
fairies and brownies of the north-east of Scotland. They "were a race of beings that dwelt underground" (p.96) with a hill betraying where their dwelling was. Near by were the fairy greens, bright green circlets of grass, where they danced and reveled. One often could hear the fairies' music coming from an open dwelling. Woe to the mortal who entered either their circle or dwelling for he might be there for years. The Queen of Elfin was their queen and was thought to be a subject of Satan who had to pay teind in kind. There was also a king, but he generally left the ruling to his wife. There were two kinds of fairies: the good, "the seelie court," and the bad, "the unseelie court." McPherson describes their characteristics and habits, including their habit of stealing children, and discusses the ways of preventing this or ways of getting the mortal child back. He also discusses the brownie and mentions a pair, Brownie Clod and Maug Vulucht, or Hairy Mag, attached to the family of Tullochgorne.

McPherson is another example of a folklorist who describes the fairies as if they once existed. He adds little new material except that he mentions that the King of Fairies let his wife rule Fairyland. This work is included in this bibliography as he is cited by Briggs, Spence, and other folklorists.


Marwick discusses the origins of trows and giants, and the characteristics of the trows, the hogboy or hogboon and the elf "the authentic northern fairy." He includes stories which depict the traits of
these creatures. The trolls, later called trows, and giants came to the isles with the Norwegians when they settled there. "The giants soon vanished, and the trows diminished in size" (p.30) to human size or smaller. Their other characteristics include being ugly and dressed in gray, being mischievous, being passionately addicted to music, stealing brides and women in childbirth, being able to cause certain mysterious diseases, appearing only at night if visible at all, and sometimes being friendly and helpful to their neighbors. These last two traits are attributed more to the hogboy or hogboon, who lived in the mounds and may originally have been a guardian spirit of a family or farm. The elf was an ugly, short, malevolent being with yellow complexion, red eyes, and green teeth, usually invisible to mortals. Elves were feared because of their attacks on cattle. Their other traits resemble those of the fairies in the south, although they fought with rival groups of fairies.

Here is another example of local fairy belief. The author’s sources include collections of tales made and journal articles written in the nineteenth and twentieth centuries.
CHAPTER VII

IRISH FAIRIES


Andrews discusses, with illustrative tales, the size of fairies, the association of the color red with fairy clothes and hair, the fact that if fairies borrow meal they will pay it back in an unlimited supply so long as one keeps it a secret, evil consequences of crossing a fairy, the fairies' favorite occupations, and the places fairies live. She spends some time on a description of fairy dwellings. Fairies live in forts with or without subterranean passages and in structures with roofs of flat slabs and walls of round stones without mortar.

The author actually explored and drew diagrams of some of the forts she describes. This information is not found anywhere else. Her sources include stories of people who supposedly have seen the fairies, MacRichie's Fians, Fairies, and Picts, and other sources mentioned in the text. Ulster Folklore has been used as a source by Spence and Briggs.


This is an illustrated dictionary of Haining's conception of the Irish spirit world. He describes each of the creatures he has selected and provides "the most revealing and interesting story about
them" (p.8) he could find. The supernatural creatures he includes are "Banshees, the Wailing Messenger of Death; Cave fairies, the Ancient Spirits of the Coast; Changelings, Children of the Fairies; Cluricaunes, the Mischievous Little Drinker[s]; the Daoine Sidhe, the Immortal Fairy Folk; Demons, 'the Dark of the Sea;' Dullahans, the Ride of the Headless Phantom; Far Darrics, the Red Man's Pranks; Ghosts, the Haunted Realm; Giants, the Great Heroes of Old; the Gruagach, the Creatures of Magic; the Immortal Man, Melmoth the Doomed Wanderer; Leprechauns, the Marvelous Shoe-Maker[s], Merrows, the Beautiful Maidens of the Sea; Monsters, Water Beasts and Wurrums; the Phouka, the Nightmare Steed; Solitary Fairies, the Spell of the Fairy Mistress; Tir-Nan-Og, the Phantom Islands; Vampires, the Terror of the Red Blood Sucker; Watert Sheerie, the Lure of the Marsh Lights; Werewolves, Man Beast in Wolf-land; Witches, the Devil's Dark Legions; and Worlds of Wonder, the Fantasy Land of Lord Dunsany," the Irish peer who 'fathered' the invented fantasy world in short story form.

Although this is a "popular" work I have included it as it does contribute to the study of fairies since Haining uses a different format from either of the Briggs dictionaries and covers different subjects. Instead of using Briggs' work, he uses Spence, Yeats, Lady Wilde, and Croker.


Logan calls his work a "handbook" of Irish fairies. In his introductory chapter he gives a brief summary of where fairies originated.
In discussing aristocratic fairies, he says that "as long as Irish society retained its native aristocracy, Gaelic or Old English, the fairies also were aristocratic, but with the destruction of the native society the fairies became less aristocratic, and fairy society came to reflect the peasant society of the eighteenth and nineteenth centuries." (p.9) Logan discusses fairy religion including fairies and the dead, the god in disguise, the fairy kings (Finnbheara of Cnoc and Donn of Knockfierna), and the fairy queens and mistresses (including Aoibheal, Cliona, and Una). He also discusses the fairy people (the puca, the leprechaun, Na Buctogai, the sea fairies), fairy music, the social life of the fairies, fairy medicine, fairy changelings, fairies and cattle, and twentieth century belief in fairies.

In three appendices he adds features not found elsewhere which make this work useful: a list of families for whom the banshee cries, a glossary of pronunciation and meanings of Irish words, and a map of Ireland showing fairy places mentioned in the text. He also includes a map of the British Isles and Iceland showing fairy belief in 1700. His sources are a combination of original materials e.g. *Annals of Connacht*, some in Irish, and secondary sources, e.g. *Ulster Folk-Life*, Lady Wilde’s *Ancient Legends of Ireland* and Wood-Martin’s *Traces of the Elder Faiths in Ireland*.


Mackle describes, and illustrates with tales, Irish fairies and also discusses fairy taboos, protection against fairy malevolence,
fairy wickedness, fairy connections with the dead, and some good points of fairies. The generic name for fairies is sheeogi but they are more commonly called "the little people", "the gentry" and "the good people." They are small, rarely more than two and a half feet tall, and "built in proportion," usually with red hair and "ruddy complexions." (p.49) They like to wear red caps, brightly colored jackets, and golden stockings. Leprechauns make and maintain fairy shoes and as a reward know all the secrets of hidden treasure. Mistletoe and mountain ash can be used as protection against fairy malevolence. Iron and fire are two other old protective agents. Three examples of fairy wickedness to humans are child stealing, woman abducting, and wife stealing. The fairy who connects her race with the dead is the banshee. She is a little, old fairy woman who wails when a member of the family to which she is attached is about to die. Fairies do have their good points, however; they can be very kind and generous.

The title of this article is misleading because Mackle does not discuss the leprechauns as much as he does the fairies. Although he adds only two protective agents against fairies, mistletoe and mountain ash, to those identified by others, his article is informative.

His sources are primarily twentieth century sources such as Frazer's *The Golden Bough* (1914).


O'Connor locates descriptions of the fairies and fairyland in Irish
poems and stories from the twelfth to the sixteenth centuries. From these sources we learn where the fairies originated, their attributes, and the ways in which they differ from humans. "Fairies of ancient Ireland belonged to a race known as Tuatha De Danann, People of the God whose Mother was Dana, and they were of the size of mortals, or even larger." (p.546) They came from the northern isles of the world and had magical powers. When they were conquered by the Milesians, they retreated to the hills or barrows and thereby acquired a new name --People of the Fairy Mound or Shee--and became the little people. Their attributes included god-like magic powers, yellow hair and blue eyes, dressing with elegance (often in the costume of primitive Ireland), making themselves invisible (usually enveloping themselves in mist), shape-shifting (including changing from an ugly hag into a beautiful woman), loving music, warring, and hunting. The Irish fairyland, or Otherworld, was a happy beautiful place where food, drink, fighting, ease, and women were plentiful. It was not always described as inside a hill; a hill was often only the entrance to fairyland. Fairyland could be either over the western sea or under the waters of a lake.

This is the only article which uses material from Irish literature other than folk literature to describe the fairies and fairyland. I consider O'Conor's article to be one of the best to be cited in this chapter.

O'Donnell provides a brief history (apparently from literary sources), and a description of the banshee, relates his own experiences and those of others in seeing and/or hearing banshees, and suggests theories of their origin, including one which he sees as being feasible. Practically all of the old Irish families, those clans of pre-Norman blood, have their banshee. This creature is a female phantom who probably first appeared during the reign of Queen Mab, a time when all sorts of domestic tragedies involving old and young women occurred and when men "held communication with the superphysical." (p.137) Even after her reign there were curses and troubles. "Contemporary with [the] nature spirits [which haunted the land] may well have been the banshees, who, attaching themselves for divers reasons to various chieftains and sons of chieftains, eventually became recognized as family ghosts or 'familiars.'" (p.138) These banshees, described as being young and beautiful or old and ugly with yellow hair and big blue eyes, announce a death or some great family catastrophe with wails which are always sad or malevolent, like women in great agony or being murdered. The banshee may be heard or seen or both and is always loyal to her clan. The person who is about to die never sees or hears the banshee. "It is impossible to say [what the banshee is and where she comes from]; at most one can only speculate. Whereas in some cases the banshee only appears to be mournful, in others it is unquestionably malevolent; and whereas, in some instances, it very closely resembles a human woman, . . . in others it differs so much
from our conception of any earthly race, as to suggest that it must be
some spirit that has never been human, and that it belongs to a genus
wholly separate and distinct from the genus appertaining to this
material plan, and only brought in contact with the latter through the
medium of certain magical or spiritual rites practiced by the
Milesians, but for some unknown reason discontinued by their de-
scendants. This appears to me a feasible explanation of the origin of
the banshee." (p.144)

This is a interesting article on the banshee as the author uses
Irish literary sources for his information on the ancient banshee.

(August 1913):70-78.

Shortt discusses the probable origins of Irish fairies' or
sidhe's, dividing them into two classes, gregarious or trooping and
solitary fairies. The origins of the trooping fairies may be traced
back to the Firbolgs or bagmen, the aboriginal inhabitants of Ireland,
who are described as a dark, dwarfish race who lived underground. The
origins of solitary fairies may be traced back to the conquerors of
the Firbolgs, the Tuatha De Danann, who are described as a tall,
dark race. The respective characteristics of these races are the
characteristics of their respective fairy "descendants." The greg-
garious or trooping fairies are not generally described as actively
malignant to humans; however, they are not favorably inclined towards
them either—if man leaves them alone, they will leave man alone. The
solitary fairies, on the other hand, are actively hostile towards man;
for example, they love to kidnap men, women, and children. They are of the sidhe race and of the demon race. The principal creatures of the demon class are the pookha, Far-darrig or the Red Man, Far-na-gorta or the Man of Hunger, banshee or Woman of the Sidhe, dallahan or a headless phantom, lenahan-sidhe or fairy mistress, and the leprechaun or cluricaun. The author describes each of these creatures, and also the "merrow" or sea man, and the water horse, and witches, fairy doctors, and ghosts.


The six subjects Shortt discusses are the beings of the sidhe race, demons or elementals, ways to combat them, the sidhe, sidhe interactions with mortals, peasant belief in the dead, wizards, and witches. Shortt’s main sources seem to be, as she cites no references, Irish peasant belief and legends and stories by W. B. Yeats. The demons often are described as being used "by the higher orders of the Sidhe, to take vengeance on contumacious mortals, and also to guard treasure, etc. which has been placed in their charge." (p.348) Ways to combat these creatures are the use of talismans such as a four-leafed shamrock and a branch of mountain ash with nine berries on it, crossing over running water (as no evil spirit can follow), and the act of crossing oneself with the right hand. The king and queen of the Sidhe are Fin-verra and Ethne Rhua or Ethne the Red. "All the Sidhe are of the Tuatha de danann, and the legend goes that during Cromwell’s conquest of Ireland strange lights were seen on... fairy
hill[s], and strange voices were heard rejoicing that their ancient conquerors, the Milesians, were being conquered in their turn."

(p.350) The sidhe interact with mortals in three basic ways: by showing their anger (if a mortal profanes their sacred hawthorn or May-tree), by playing "practical jokes of the grimmest possible description," (p.350) (making someone carry a corpse on his back from graveyard to graveyard, until he can find an empty grave for it—all of this is glamour or "pishogue", something the fairies wanted mortals to see), and joining with humans through contracted alliances with mortal women and through fairy brides being captured by mortal men.

The Irish peasant has no fear of the dead as he believes them to be his near neighbors who may at any time return in concrete form. He also believes in wizards and witches. "There seems to be no trace of belief in direct diabolical compact, as there used to be in England, and reputed witches are seldom or never persecuted—probably from fear of reprisals." (p.353) This article and the preceding one contain information not found elsewhere.


Wentz discusses three things relevant to the present bibliography: he provides a general description of the Irish Otherworld its location, its subjectivity, its names, its extent and some of its different kings (the god-king Tethra, and Manannan the king of the ocean world), he retells "the best known voyages which men, heroes, and god-men, are said to have made to Avalon, or the Land of the Living,
through the invitation of a fairy woman or else the god Manannan himself" (p.338), and he discusses the literary evolution of the idea of the happy Otherworld. He also includes several stories of adventurers who travel to the Otherworld: "the Voyage of Bran, Son of Febal," "Cormac's Adventure in the Land of Promise," "the Magic Wand of Gods, Fairies and Druids," "the Sick-Bed of Cuchulainn," "Ossian's Return from Fairyland," "the Going of Lanval to Avalon," "the Voyage of Teigue, Son of Cian," "the Adventures of Art, Son of Conn," and "the Otherworld Quests of Cuchulainn and Arthur." In his discussion of the literary evolution of the happy Otherworld idea, Wentz gives us guidance by summarizing the two types of Otherworld legends: "in one there is the beautiful and peaceful Tir Innambeo or "Land of the Living" to which men are invited by fairy women or King Manannan and in the other there is a "Hades world . . . in which great heroes go on some mysterious quest." (p.353)

Wentz draws all his information from the original stories and legends. Although Briggs and other scholars mention the heroes and their voyages to the Otherworld, only Wentz discusses their importance to the study of fairy lore.


Wentz draws on the recorded mythology and literature of ancient Ireland to describe the Tuatha De Danann. He divides this chapter into nine sections: "Nature of the Sidhe," "the Palaces of the Sidhe," "how the Sidhe 'took' Mortals," "Hill visions of the Sidhe Women,"
"the minstrels or musicians of the Sidhe," "Social Organizations and Warfare among the Sidhe," "the Sidhe War-Goddesses or the Badb," "the Sidhe in the Battle of Clontarf, A.D. 1014," and a conclusion. "The invisible Irish races have always had a very distinct social organization, so distinct in fact that Ireland can be divided according to its fairy kings and fairy queens and their territories even now; and no doubt we see in this how the ancient Irish anthropomorphically projected into an animistic belief their own social conditions and racial characteristics." (p.300) Some of these kings and queens and their territories were King Bodb of Munster, the over-king Dagda who lived near Tara, King Finvara of Connaught, Queen Cleoeona, and Queen Aine. The sidhe played an important part in the Battle of Clontarf, fought near Dublin in 1014, by foretelling the deaths of the nobles of Erin, including Brain Boru, who were killed by the invading Danes.

Wentz is an important source for the study of fairies, even though he tries to prove their actual existence; for our purposes he does not describe the sidhe, but merely quotes passages from literature and mythology and he fails to discuss them in any depth.


White divides her book into four sections: general fairy information, relations between mortals and fairies, the solitary fairies, and fairy time and place. In the first section she discusses fairy names, fairy dispositions, fairies as gods, fairies as fallen angels, fairy immortality, fairies and Christianity, fairies and the Devil, fairy
appearance, fairy occupations, fairy music, fairy locations, fairy palaces, fairy food, and fairy treasure. In the second section she discusses encountering the fairies, the spiriting away of humans by fairies, fairy intimates, the union of mortals and fairies, fairy sight and glamour, fairy darts and blasts, fairy aids and preventions, ways to provoke a fairy, fairy justice, fairy cows, human changelings, beautiful women and nursing mothers, fairy musicians, and fairy doctors. In the third section she describes various solitary fairies leprechauns and cluricauns, Far Darrig (the Red Man), merrows and selkies, banshees and keening, the Lianhan Shee, fairy changelings, the red-haired man, the dark man, the gray man, the men of hunger, pooka, dullahan, ghosts, and fairy animals. In the fourth section she discusses fairy time and place: May Eve, Midsummer's Eve, November Eve, and Tir-an-n-Og, the land of perpetual youth.

Although largely a summary of Spence and others this is a very good overview of Irish fairies. However, the author provides neither footnotes nor bibliography.


Winberry, in defining the origin of the leprechaun, also discusses the nature of the creature and early descriptions of him in medieval accounts and literature. Today the leprechaun is usually described as solitary elf making or fixing one shoe, as being withered and wizened, sometimes with a beard, and as standing between an inch and a half and about two feet tall dressed in eighteenth century clothes with a long
leather apron. The "lucorpan" and "lupracans" were the ancestors of the leprechaun. They were described as being tiny creatures, "comely" with beautiful features and hair, and dressed in aristocratic Celtic clothes. A land situated across a wide sea was their home. The four theories of the origin of the leprechaun are similar to those of the origin of fairies: (1) the leprechaun was originally a nature spirit, (2) he was the memory of earlier inhabitants of Ireland who were small, lived in underground houses, and "prankishly pestered their conquerors" (p.67), (3) he was descended from ancestral spirits, and (4) the idea of the leprechaun came from Danish invaders. Celtic people and Christianity each provided additional influences on the origin and development of the leprechauns. As time went on these characteristics became "muddled" until we have today a traditional representative of the Irish community.

This is a good article on leprechauns, better than the one by Mackle, since Winberry discusses and describes them at length. He uses primary sources, including the Ancient Laws of Ireland and a thirteenth or fourteenth century account of the lupracan, and secondary sources, including Keightley, Yeats, MacCulloch and Briggs.


Wood-Martin introduces this chapter with a short discussion of "savage" beliefs. The savage mind made no distinction between supernatural beings and the spirits of the dead; a great advance was made
when spirits were divided into good and bad spirits, and further
divided into beings with supernatural traits and gods or demons.
Wood-Martin's discussion of fairies includes the "Grogan" of Ulster,
the emigration of fairies from Ireland, the invisibility of fairies in
daylight, ill-omen connected with speaking of fairies, libations and
sacrifices offered to fairies, fairy cavalcades, fairy hunting par-
ties, fairy malice, fairy visitors, iron used as a charm against fairy
influence, fairy assaults, fairy abduction of young wives, girls and
infants, fairy changelings, fairy revels, fairy music fairy battles,
fairy mounds, rewards offered for fairy capture, the leprechaun or the
hermit fairy, the dullaghan or the headless phantom, the inability of
spirits to cross running water, and the will-o'-the-wisp and his
pranks.

This has the first mention in the literature about fairies of the
connection between the "savages" and the beginnings of belief in good
and bad spirits.

Wood-Martin is a major source used by Briggs, Bord, Winberry, and
Logan. His sources include T. Crofton Croker, Kennedy, Wilde, and
Yeats.
CHAPTER VIII

ORIGINS OF FAIRIES


In looking at the economic aspects of the social structure of fairies, Briggs sees characteristics in certain folktales which she suggests may reveal the origin of fairy beliefs. These characteristics usually involve interactions between fairies and mortals, such things as humans visiting fairy markets and fairies visiting human markets, visits to fairyland, fairy wives and lovers, lending and borrowing, and fairy skills. In addition she describes several types of fairies: the leprechaun, the water maiden, the wood spirit, and Robin Goodfellow. She concludes that the fairies "are the memory of a conquered race" who were pushed aside and continued to live in the wilds, some living "on crannogs on the lakes, and so [they] came to be thought of as water people." She concedes, however, that the stories which support this theory are all of recent vintage. "One may perhaps suggest that these early memories formed a mould into which later experiences were poured." From this group of "domestic matter of fact" stories she concludes that the fairies were humans, "but even these [stories] have been crossed with another tradition and show gleams of a more spiritual philosophy." (pp.541-42)

Briggs' work in this article is unique. Her sources include Robin Goodfellow and His Mad Pranks (1628), Bovet's Pandaemonium (1684),
MacCulloch, J.A. "Were the Fairies an Earlier Race of Man?" *Folklore* 43 (December 1932):362-375.

In discussing the theory that fairies were an earlier race of man, MacCulloch espouses two views: that fairies originated from the ghosts of earlier men, and that they were an actual pygmy race. Fairies and ghosts have similar traits, and customs: both stole children, both may be seen by gifted persons, both are most active in the dark or at certain seasons of the year, Beltane and Midsummer, both are repelled by iron, and both frequently live underground where a supernatural lapse of time is common and food is usually fatal to visiting mortals. The brownie is an example of a fairy with traits and habits similar to those of the dead. The dwarf is an example of a fairy creature who may have derived from a pygmy race. Other similarities include their methods of barter, their shyness and their ability to appear and disappear at will, and their dislike of agriculture. Such traits of pygmies could "easily be transferred to groups of supernatural beings in course of time." (p.371) To these two views of the origins of fairies MacCulloch adds another theory that the use of invisible elf-bolts to cause sickness or death can be seen as "purely animistic in origin." (p.374) He concludes "that there has been interaction between animistic belief in groups of imaginary beings and folk-memory of earlier races regarded always more and more from an animistic and mythical point of view." (p.375)
This article adds an interesting theory to the discussion of the origins of fairies. MacCuolloch's sources include Kirk and D. MacRichie's *The Testimony of Tradition* (1893).


Rhys endeavors to "make out the real history of the Little People" in his discussion of the theory that fairies were once a part of the human race, citing three types of sources: the names given to the little people, ancient historical sources, and literary sources and characters. He examines such names as *korrík*, the Breton word for "fairy, a wee little wizard or sorcerer," and one that we are more familiar with, the *sid* or *side*, the mound dwellers of Ireland and Scotland. The ancient historical sources he examines are Ptolemy and Pliny's version of Caesar. The literary sources and characters he examines are Irish legends of the Tuatha De Danann, the the sons of Don from the Welsh *Mabinogion*, and Cuchulainn of Irish literature. From this material Rhys gives us a history of the various ancient races of Britain: first we have "a small swarthy population of mound dwellers ... much given to magic and wizardry and living underground" (p.896), who evolved into the little people; second, we find a tall, blonde and blue-eyed race who conquered the Mound People; and third, we have the two waves of Celts who came from the Continent. With this history the author has "endeavored to substitute for the rabble of divinities and demons, of fairies and phantoms that disport themselves at large in Celtic legend, a possible succession of

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people, to each of which should be ascribed its own popular attributes." (p.896)

This is the clearest and most focused discussion of a familiar theory which makes one think that perhaps fairies are a memory of an ancient race of Britons.


In the first part of the work Spence provides a description of fairy belief in Britain; he includes an etymological discussion of the word "fairy" and discusses various groups of fairies and their natures and characteristics. He provides a concise historical survey of the theories of British fairy origins in which he discusses fairies as spirits of the dead, the ancestral character of fairy spirits, and fairies as nature spirits. He poses the question: were fairies a reminiscence of aboriginal races and are fairies derived from godlike forms? He also discusses fairies as a totemic form. Some of the other theories about fairy belief which he discusses are the idea that they were of Scandinavian origin, the idea that they were spirits of an ancient race and were worshiped as such, and the idea that they were really a species of human beings. Another theory he emphasizes is "that the fairy tradition is to a large extent the broken-down folk-memory of a definite and far-reaching cultus or system of worship which must, at a distant epoch, have had sanctions in particularly every part of the British insular group." (p.169) This theory is the one which Spence seems to believe, since he provides important
evidence to support it, such as the association of certain days of the week with fairy spirits.

Spence is the first to provide a concise historical survey of the theories of British fairy origins, and he has been used by Briggs, Haining, and Bett. His sources include both primary and secondary sources, such as Gervase of Tilbury and James VI's Daemonologie (1597), Elizabeth Andrew's Ulster Folklore (1913), and McPherson's Primitive Beliefs in the North-East of Scotland (1929).


"The fairy problem" refers to the question of the nature and origins of Scottish fairy lore. Spence arrives at a four-part conclusion to this question: "the Scottish belief in 'Fairies' was the residue of a primitive cultus of ancestor-worship which was in some manner associated with a ritual of deities of the soil, and the general type of worship from which it was developed still survives among some savage and barbarous races either in a complete or vestigial form. Associated with this cultus was a belief in reincarnation and in the temporary enchantment of the living and their removal to a sphere withdrawn from human existence. It also seems to have become necessary to distinguish between the 'fairies' proper, that is, the ancestral spirits and nature spirits worshiped in connection with the cultus and 'the Fairy Folk' who stood in the relationship of worshipers to those spirits. Lastly, it is believed that in certain circumstances individuals were accepted into the cult by initiations and
that this practice persisted until comparatively recent times....

As regards the theory of the existence of a caste known as "the Fairy Folk," it is here [in this article] presented in quite a different form to any brought forward so far." (pp.246-247) These theories seem to be the basis for part of his later work British Fairy Origins.

Spence makes only internal references to his sources and usually to author only (J. G. Campbell, Nutt, and Wentz), not to titles.


In asking the question "who were the fairies?", Windle discusses four possible answers based on his own work and the works of Robert Kirk, W. Y. Evans Wentz, David MacRichie, Tyson, and Andrew Lang. The first answer is that there really are fairies. In support of this answer Windle discusses Robert Kirk, who wrote a book about his supposed experiences with fairies in 1691 in The Secret Commonwealth of Elves, Fauns, and Fairies and W.Y. Evans Wentz, who at the beginning of this century, wrote in his The Fairy-Faith in Celtic Countries of his visits to the centers of fairy-lore and his sincere belief in fairies. The second answer is to look at two views of myth: that the belief in fairies came about "without any substantial foundation in fact" (p.328) and that the fairies were an exaggerated memory of an ancient race. In discussing this latter view, Windle uses MacRichie's The Testimony of Tradition. The third answer, that the fairies were "a small-sized, even pigmy people" (p.333) also derives from MacRichie and Windle's own work, and from Tyson's Pigmies of the Ancients. The
fourth answer is that fairies were the dead and "it is partly on [the] fact [that the fairy mounds were the resting places of the dead] that the late Andrew Lang founded his belief that the real origin of the belief in fairies was to be found in a lingering memory of the Chthonian beings, "the Ancestors."" (p.333)

This useful article reviews some of the important theories of fairy origins.
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