THE WONDERTALE IN THE WORKHOUSE "JACK THE GIANT KILLER" AND THE AESTHETICS OF PARATAXIS

by
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Folklorists are divided on whether the classic wondertales have been passed down by word of mouth over many centuries in an autonomous folk tradition, or whether they are literary compositions which entered folklore, via popular culture, in the modern period. This study demonstrates that even under the latter scenario, transmission by memory and performance over several decades has the power to radically transform the narrative structure and verbal style of a sub-literary text into conformity with a quite distinct vernacular aesthetic. The demonstration takes the form of a close comparative analysis of an oral version of "Jack the Giant Killer" (with particular reference to its recursive triadic parataxis) collected in 1909, and the altogether more novelesque chapbook text from which the performer had learnt it some 70 years previously.

1. The tale, the teller and the task

The Victorian workhouses, which provided accommodation and food, at the cost of a good deal of drudgery and dreariness, for the country's poorest, seem to have played the same role for the preservation of English folk traditions as the Southern penitentiaries did until recently for African American vernacular culture. One such was the Union Workhouse of Weobley, Herefordshire, and a resident who spent virtually all his adult life there up to his death in 1911, was William Thomas Colcombe, well known for his extensive repertoire of songs. Among the folklorists who sought him out was Ella Mary Leather (on whom see King 2010), whose interests however extended to other varieties of folklore, and from Colcombe she also recorded

several spoken narratives. Among them was the wondertale "Jack the Giant Killer", conventionally, if not altogether convincingly, included under tale ATU300 in the currently standard index (Uther 2004). Taken down in 1909, it was duly reproduced, "as related", in her *Folklore of Herefordshire* (Leather 1912/1973:174-6).[1]

Ella Leather also noted (176, n. 1.) that Colcombe, who was 80 when he supplied her with the tale, "learnt it from an old chapbook, when a small boy". We are fortunate that she recorded it nonetheless, as this provenance would for many have disqualified the item as authentic folklore, which the conventional wisdom of the time valued as preserving songs and tales from medieval or even earlier times independently of the literature of the educated or the sub-literary entertainment of the semi-literate.[2]

But it is precisely this circumstance that qualifies Colcombe's "Jack the Giant Killer" as the object of an analysis demonstrating the significance of "folk" mediation for the narrative style and structure characteristic of traditional tales. It may indeed be, as a recent revival of an old theory asserts, that folktales are *gesunkenes Kulturgut*, something that percolated from elite culture, via popular media, to the poor,[3] but if so their reception of it was far from passive. By juxtaposing the chapbook from which he learnt it with Colcombe's recorded performance, it can be demonstrated that the tale has undergone at his hands (or rather through his memory and voice) a massive transformation, from its original, sub-literary, novelesque form, into an exercise in vernacular wordcraft evincing a distinct, folk aesthetic.

That aesthetic, meanwhile, is based at various levels on the principle of parataxis, that is the juxtaposition of units of equal status, recognized, if sometimes only in passing, as a feature of various forms of folk narrative (Ong 1982: 37-38; Buchan 1972: 53; Foley 2012: 188-189). And this in turn is enabled by, enabling of, or in other ways related to, several other features characteristic of folk narrative, as established for example in Axel Olrik's classic survey of 'Laws of

Folk Narrative' (Olrik 1965), as well as, more specifically, in Max Lüthi's canonical inventory for the 'form and nature' of the wondertale / *Zaubermärchen* (Lüthi 1982/1986; for a useful summary see Lüthi 1969). What follows will demonstrate that such qualities are not confined to folk tradition's indigenous products, but can be generated, over time, in a narrative originating elsewhere and at the outset lacking these features.[4]

The non-literate, folk alternative to writing and print is conventionally referred to as 'oral tradition', which implies transmission by word of mouth through a sequence of performers, but this is only part of the process involved, and not necessarily the most important. Between hearing it from a predecessor in the chain of transmission and passing it on to a successor, each performer retains the verbal material in his or her memory, from which it is accessed in performance. This retention and reproduction, reinforced by the impact of performance conditions and adjustments in the light of how performances have gone, will also have played a role in the re-shaping of the material – they may indeed be the more decisive factor distinguishing folk tradition from textual transmission.

And it is specifically this aspect whose impact can be assessed here, for no other performers intervene between the chapbook from which Colcombe learnt the tale and his performance for Ella Mary Leather seven or so decades later. In the differences between the chapbook and Colcombe's performance we have the exact quantitative and qualitative measure of what he did to the tale – including the development of a paratactic (and triadic) narrative style and structure.

2. The chapbooks

The essential precondition for this exercise, identifying precisely which chapbook edition Colcombe had access to, turns out to be feasible, since the many printings of the tale before the mid-nineteenth

century in effect represent only three identifiable prose versions, each, it seems, a revision of its immediate predecessor. Surveying them will also provide an opportunity for illustrating, by way of contrast for what ensues, the nature of literate, textual revision.[5]

Our earliest reference to the tale of any kind is a record of a printing of the earliest chapbook, *The History of Jack and the Giants*, in 1708. No copies survive, and the same is now true of what is presumably the next printing, of 1711: it is witnessed to only by a modernized and bowdlerized edition published by J. O. Halliwell (1849/1970: 57-69). But printings, several of which have survived, continued to be issued into the earlier nineteenth century.[6]

In this original form, the tale encompasses ca 7000 words, and is structured as a sequence of nine episodes, each revolving around an antagonistic encounter between Jack and one or more adversaries: in all 8 giants (12 heads) and two magicians. They are prefaced by a brief account of Jack's youth and up-bringing as the son of a Cornish farmer, in the time of King Arthur. (The tale's Arthurian connections are discussed by Green, 2007.) The second chapbook version, *The History of Jack the Giant Killer*, whose many printings seem to begin in the early nineteenth century, reproduces all of this, differing only in the omission of a few words and phrases, and for most purposes the two hardly need be distinguished.[7]

This is not the case however with the third chapbook version, *Jack the Giant Killer*, which emerges a little later.[8] The narrative is followed with all but a few minor incidents, the most notable omission being an interlude which also qualified the tale as belonging to the 'Grateful Dead' tale complex (see Gerould 1908: 24). There has also been some bowdlerization which probably reflects a more conscious status as nursery reading, for example the incident in which Jack "runs his sword up to the hilt in the Giant's fundament" and enjoys watching him dance and scream for an hour before dying (n.d.*:* 18): he now dies instantly when Jack, more decorously, stabs him in the back (1898: 10). The same factor is probably reflected

in the treatment of the scene where Jack fools another giant into killing himself by cutting open his belly. Jack pretends to eat a hearty breakfast, but surreptitiously transfers the pudding into a leather bag hidden under his clothes, then boasts to the giant he can perform a rare trick:

second chapbook edition: *History of Jack the Giant Killer* (n.d.: 9-10)	**third chapbook edition:** *Jack the Giant Killer* (1898: 4-5)
… <u>taking a large knife</u>, he <u>ripped open the bag</u>, which the Giant supposed to be his belly, when <u>out</u> came the hasty <u>pudden</u>;	He then <u>took hold of the knife</u>, <u>ripped up the</u> leathern <u>bag</u>, and all the <u>hasty-pudding</u> tumbled <u>out</u> upon the floor.

The giant, not wanting to be outdone, follows suit, but the third chapbook spares its readers the Rabelaisian image this gave rise to:

… <u>taking his sharp knife</u>, he ripped up his own belly, from the bottom to the top, *and out dropped his tripes and trolly bags,* so that hur <u>fell down for dead</u>.	… [he] <u>snatched up the knife</u> plunged it into his stomach, and in a moment <u>dropped down dead</u>.

Juxtaposing the texts also illustrates the way the third chapbook otherwise retains the second's original order of statements, and key words or phrases within each (underlined above), while revising the formulations around them quite radically: manifestly undertaken with direct access to the source. All in all the changes have now reduced the text to ca 5,500 words.

Its textual differences are just sufficient to identify this third chapbook edition as the one known to William Colcombe, there

being formulations in which they "agree" when the first two have something different. The most striking instance occurs in Colcombe's rendition of the celebrated rhyming threat of a hungry giant:

> Fee fi fum
> I smell the blood of an Englishman.
> Let him be alive or let him be dead,
> I'll have his flesh to eat for my bread.

Its third line reproduces the formulation of the third chapbook (1898: 12) rather than the "Be he living or be he dead" of the second (n.d.: 20) or the first (1787: 15).[9]

3. The impact of memory and performance

The changes inflicted on the tale by William Colcombe are of an entirely different order, and include an addition which is a useful reminder of one of their major causes. For he is not merely, to the best of his ability, reproducing a memorized text, but recreating a performance, which in its natural habitat (a company of people gathered for recreation or – more likely here – work) needed first to assert itself against the ambient noise. To this end tradition had developed a number of opening formulas, of which the familiar "Once upon a time" is a faint echo. Colcombe deploys it with a conventional set piece, the 'Lubberland' vision of a world of plenty:[10]

Once upon a time – a very good time it was –

when   [1] pigs were swine
          [2] and dogs ate lime,
          [3] and monkeys chewed tobacco,

when   [1]   houses were thatched with pancakes,
        [2]   streets paved with plum puddings,
        [3]   and roasted pigs ran up and down the streets with knives and forks on their backs crying "come and

That was a good time for travellers.

(My transcripts of Leather's text are re-arranged and annotated to bring out their rhetorical structure. The last line here may be an echo of the three occasions in the chapbook, none of which are retained by Colcombe, in which Jack refers to himself as a "traveller".) The device also transforms the other people present into an audience, and builds an effective bridge from their workaday environment to a wonderworld where giants and magic objects could be taken for granted. And in comprising two sequences of three items listing Lubberland's features, it provides our first glimpse of (triadic) parataxis in Colcombe's performance, here at the verbal level.

Otherwise, in the course of its decades in Colcombe's repertoire, the chapbook's narrative has been drastically reduced: to ca 1,000 words, and from nine episodes to (not unexpectedly) three, much of which, moreover, comprises material from other sources. The overall result is a massively more intense focus on the protagonist, achieved not least by the total excision of all the extraneous, Arthurian connections (to be examined below). Jack never has to take the role of an auxiliary in someone else's adventure, and any third party he helped or rescued in the chapbook and who showed any symptoms of individuality or autonomy has disappeared.

The effect is enhanced rather than compromised by Colcombe's substitution of chapbook episodes with narrative material from elsewhere – a process of 'external contamination' itself characteristic of folk tradition. In Colcombe's first episode, of uncertain origin, Jack simply arrives at a giant's castle, a giantess tells him to be off, and he kills her. The opening of his second episode, in which Jack

is killed by a booby-trapped door and buried by the giant, has similarly no precedent in the chapbook and no clear analogue elsewhere, but the sequel deploys a traditional folktale motif, 'Faithful animals resuscitate master'.[11] Colcombe's third episode, his most complex, does contain substantial narrative material from the chapbook, but it is prefaced by an incident from the quite distinct tale, "Jack and the Beanstalk" (ATU 328A): so when Jack knocks at this giant's door an old woman lets him in, warns of the giant's predilection for human flesh, and hides him in the oven. The trigger for this contamination is probably the celebrated "I smell the blood of an Englishman" threat quoted above, which figures in the *Giant Killer* chapbook in a quite different episode which Colcombe does not retain. Too good to omit, the verses have been shifted to this episode, but with their 'Beanstalk' setting still attached.

These changes have brought the tale emphatically into conformity with Axel Olrik's "Law of the Single Strand" (*die Einsträngigkeit*). As in Lüthi's characterization of the wondertale, "the story line is sharply defined" (Lüthi 1982/1986: 28), and this also qualifies Colcombe's version as better adhering to Olrik's laws of 'Unity of Plot' (*die Einheit der Handlung*) and 'Concentration on a Leading Character' (*die Konzentration um die Hauptperson*). These features in turn are related to the substantial restructuring that has occurred, at several levels, with the imposition of narrative patterning based on parataxis.

The structural challenge posed by episodic narrative is the need to avoid disintegration into discrete items, but the literary and folk versions of our tale achieve unity on the basis of quite distinct principles.

The chapbook deploys rational continuities between the episodes of the kind familiar from realistic narrative – through Jack himself, through his antagonists, and through the people Jack helps by his exploits – often in combination. Thus if the first encounter is motivated by Jack's ambition to kill a giant who is ravaging his neighbourhood, the second is prompted by a fellow giant's desire to avenge the first, while the third is a chance encounter when Jack unknowingly knocks on a giant's door in quest of lodging for the night. The giant of episode seven is targeted because he is the brother and accomplice of the adversary in episode six, while the giant of episode eight is out to avenge the previous two, who are his kinsmen. This cluster also has a third-party continuity, indeed one that joins episodes that are not juxtaposed, for the antagonist of episode eight finds Jack celebrating at the home of the knight and lady he had rescued in episode six.

Third-party continuities grow stronger and more complex following the third episode, when Jack's path crosses that of the son of King Arthur, engaged on his own quest to rescue a beautiful lady from a wicked magician. This is duly achieved in episode five, but only because Jack, modulating temporarily from hero tale-role to helper (as understood by Propp 1968), has in the intervening episode four tricked a giant into giving him the four magic objects prerequisite for success: a coat of invisibility; swiftness-conferring shoes; a thinking-cap; an all-cleaving sword.

This Arthurian context provides a unifying structure for the remaining episodes (in which some of those magic objects are also deployed), supplementing the local continuities already glanced at. In reward for helping Arthur's son, Jack is made a Knight of the Round Table, and all the encounters that follow are under the auspices of his deliberate giant-killing quest. So in accordance with quest conventions, whatever the immediate motives for killing them, Jack dispatches the head(s) of each of his remaining victims to Camelot to enhance his reputation and herald his eventual return. This follows the chapbook's ninth episode, in which he rescues a Duke's daughter, and also provides narrative closure: a worthy match, Jack takes her back to Arthur's court, marries her, and settles down.

Colcombe's version seems in contrast determined to disconnect its three episodes in narrative terms. No continuity is achieved through

the motivation of Jack's antagonists, and all the third parties who effected connections in the chapbook have disappeared. Episodes are linked exclusively by Jack's movements, and are isolated incidents not subordinate to an overall strategy or quest, but merely a result of Jack's unmotivated arrival at the house of a giant and confrontation with those within.

Colombe's performance, in other words, qualifies as paratactic in structure at the episodic level. This is reinforced by more specific narrative and verbal features, which simultaneously, however, contribute to achieving a unity for the narrative by means other than plausible, narrative continuity and unity.

Discontinuity between the episodes is actually increased by the narrative transitions ostensibly designed to connect them, each episode now being prefaced by the same formula for getting the protagonist to the venue for the up-coming giant-encounter:

> Then it was I went over
>   [1] hills,
>   [2] dales,
> and [3] lofty mountains,
>   far farther than I can   [1] tonight,
>   [2] tomorrow night,
>   or   [3] ny other night in this new year.
>   [1] The cocks never crew
>   [2] winds never blew,
> and [3] the devil has never sounded his bugle horn to this day yet.[12]

(The opening of the narrative in the first person, and the switch to third, which happens here in the course of the first episode, is confusing to literate expectations, but not uncommon in oral tradition.) While internally its (uniformly triadic) lists supply further instances of verbal parataxis, externally the repeated formula also contributes to the paratactical relationship of the episodes, a large scale narrative analogue to a series of clauses starting "and then …".

Colombe's rendition, like the wondertale as described by Lüthi, is constructed by "… the juxtaposition and succession of narrative events rather than by their interlacement. … development takes place … in sharply divided stages" (Lüthi 1982/1986: 29). But another pattern is emerging. It is presumably no coincidence that having been introduced by a formula offering two paratactic lists of three qualities of Lubberland, the tale has been reduced to three episodes, each of which opens with a narrative formula made up of three statements each comprising three units in a paratactic relationship: 1) hills; dales; mountains; 2) tonight; tomorrow night; any other night; 3) the cocks; the wind; the devil. We seem to be in the presence of one of those recursive structures which David Gelernter, in a recent intriguing contribution, sees as characteristic of both medieval architecture and computer software (Gelernter 2011).

Meanwhile the paratactic relationship between the episodes themselves, heralded by this uniform lead-in, is reinforced by the highly perfunctory way each encounter begins:

1)   Then I came to a giant castle …
2)   Then Jack came to another giant's castle, …
3)   Then Jack came to another giant's castle.

The chapbook had used not merely a wider variety of formulations, but alternative means of staging the encounter: an antagonist coming to find out Jack; a chance encounter out of doors.

So a compensatory structural effect is emerging, based not on continuity but on the parallelism which the parataxis enables. Each episode begins with the same formula, and the phrases opening the three encounters just quoted are not merely perfunctory but highly uniform, and together they contribute to a unity between episodes based not on realistic, narrative, logic but on the contrived, structural and verbal parallels between the three episodes. And the parallelism persists beyond these opening moves, each episode having the same

simple structure: arrival at the home of the antagonist; confrontation and slaying; departing business. There are three homes, one antagonist per home; all three are giants; all three are killed.

Furthermore the parallelism between the endings of the episodes is as strong and as detailed as at their beginnings, and similarly reinforced by verbal echoes. As Lüthi notes, "the verbatim repetition of entire sentences …" is "an element of the folktale's abstract style" (Lüthi 1982/1986: 33) but we can here witness its generation under the auspices of folk tradition. Following the slaying of the giant in Colcombe's first episode, Jack

> went into the castle and hunted all over the place.
> He found a bag of money,
> and two or three ladies hanging by the hair of their heads.
> He cut them down and divided the money between them,
> locked the doors, and started off.

In the second episode at the same point:

> He plundered the house, taking all the money he could find,
> and went into all the rooms.
> He found four ladies hung up by their hair,
> and again dividing the money between them,
> turned them out and locked the door

and in the third:

> Then Jack found two or three ladies hanging up, cut them down,
> took a bag of money that was lying on the table,
> and then went out and locked the doors.

In the chapbook only one of the eight giant-killing episodes ends with these motifs:

> Jack … went into the castle again. He made a strict search through all the rooms, and in them found three ladies tied up by the hair of their heads, … [They tell him they are the wives of the giant's victims, being starved to death for refusing to eat their husbands' flesh]. "Ladies," said Jack, … I give you this castle and all the riches it contains, …." He then very politely gave them the keys of the castle … (1898: 3).[13]

The image of the ladies suspended by their hair sticks in the memory, and doubtless went down well in performance (not least if audiences were familiar with "Bluebeard"), so although Colcombe has not retained this episode as a whole, he has taken its conclusion, boiled down to its essentials, and (retaining some verbal phrases) deployed it to wrap up all three episodes in his version.

Well-documented in the memory-and-performance transmission of narrative folksong, this process encompasses an internal contamination through which material at one point in a performance is injected at one or more other points (in some way, as here, structurally related), generating narrative parallels enhanced by verbal repetition. The result comes much closer than the chapbook to conformity with both Olrik's Law of Patterning (*die Schematisierung*), and his Law of Repetition (*das Gesetz der Wiederholung*), but it is also supportive of parataxis, for if the uniform openings are analogous to the "and then…" beginnings of parallel clauses, these uniform endings equate to the punctuation signalling that the units are both parallel and sequential.

It is also possible at a sub-episodic level to discern sequences of action which reinforce the adherence of Colcombe's version to Olrik's "Law of Three" (*das Gesetz der Dreizahl*), and which reflect Lüthi's assertion that in the wondertale, "the triad rules the development of episodes" (Lüthi 1982/1986: 33). And in these triads too, the constituent units have a paratactic relationship of equality rather than of hypotactic subordination.

Thus in the second episode, Jack is recued by three dogs, each making a necessary contribution (narrated in a syntax which is itself paratactic):

> One scratched him out of the ground,
> one breathed breath into his nostrils and brought him to life,
> while the other got him up out of the grave.

Later, when Jack manages to kill a giant by wearing his coat of invisibility, he also, in breach of conventional logic, dons two of the other magical objects he acquired in a chapbook episode mentioned earlier (here again with paratactic syntax), but make no use of them:

> Then Jack put on his
>   cloak of darkness,
>   shoes of swiftness,
>   and   cap of knowledge.

This is also a refection of Olrik's Law of Logic (*Logik*), in which events are related with a cohesion based on factors other than the causality inherent in the experience of everyday life. That the alternative cohesion concerned is the achievement of yet another (paratactic) triad is confirmed by the suppression of the magical qualities of the fourth gift, the sword.

In the third episode, finally, when Jack is a guest in a giant's house but suspects treachery, he puts a block of wood under the bed-clothes, and watches while the giant comes in and gives the bed a good drubbing with his club. But while in the chapbook the giant just inflicted "many heavy blows" (1898: 4), Colcombe constructs a triad by having him specifically strike the bed three times. And whereas in the chapbook Jack had merely cowered in a dark corner, Colcombe has him hide under the bed, and add to the subterfuge by groaning aloud "every time" the giant strikes it. It is perhaps

wishful thinking that Colcombe actually rendered this dramatically as "bang – oh! bang – oh! bang – oh!", which would further have emphasized both the tripartite and the paratactic structure, but we are emphatically invited to imagine it.

4. Back to the Workhouse

Just as Colcombe's opening gambit transported his listeners to a wonderworld where there were no workhouses, but rather "streets paved with plum puddings', so his performance ended with a formula to bring them back, doubtless reluctantly, to their real world:

> Be bow bend it
> My tales ended
> If you don't like it
> You may mend it,[14]

and it is tempting by way of conclusion to equate William Colcombe's handling of "Jack the Giant Killer" with one of the tasks which will have occupied many of the 60 hours of work expected of him and his fellow inmates each week: the picking of oakum. A task which kept the hands busy but left the mind free, and which produced little mechanical noise, it would have been a suitable context for the performance of tales. Specifically, it involved using a metal spike to unravel lengths of old rope to produce separate plant fibres suitable for recycling. And while "intertwined" reasonably characterizes the relationships of both the strands making up a rope and the episodes of "Jack the Giant Killer" in its chapbook form, "paratactic" conversely might apply to the disconnected, juxtaposed and commensurate units into which Colcombe resolved both the verbal and the material artefacts he handled. Ella Mary Leather reports that he greeted her arrival and the opportunity to pass on

more songs and tales with manifest delight: if he engaged in the one parataxis-creating activity to make a living, he may have found in the other something that made living worthwhile.

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Notes

1. References in what follows will be to this edition (its brevity obviating the need for page references). Leather notes her indebtedness to Colcombe, and provides biographical details (xvi); there is a photograph of Colcombe facing page 205. The two other tales she included in this collection suggest a repertoire oriented towards young men of humble origins who make good: "Jack as Thresherman" (1912/1973: 165) and "The Boy and the Fairies" (1912/1973: 176-7). Leather's text is reproduced in Briggs (1970-71: 331-3), which also provides useful identification of the traditional motifs involved.
2. Leather's decision is all the more welcome in that Colcombe's is the only version of this tale ever recorded from folk tradition in England. For some American versions see Carter (1925); Chase (1943/1948: 3-20); Roberts (1955: 74-78).
3. The most authoritative recent statement in English of this revisionist scenario is Bottigheimer 2009, and as applied particularly to England, Harries 2001. A major influence is Schenda 1993. For criticisms and Bottigheimer's response at a lively meeting of the American Folklore Association see Ben-Amos 2010; Ziolkowski 2010; Vaz da Silva 2010; Bottigheimer 2010. The debate is succinctly reviewed in Howard 2009. Its implications are also explored in Pettitt 2010.
4. In so doing, it extends into the field of spoken folk narrative my studies exploiting an exactly analogous situation encountered with regard

to narrative folk song (ballads, originating from printed broadsides, recovered from folk tradition decades later), represented for example by Pettitt 2008.

5. The following account of the chapbooks is largely based on Opie 1974/1984: 58-63; Bottigheimer 2000; The "Jack and the Beanstalk" and "Jack the Giant-Killer Project"; Green 2008. It excludes the verse rendition generally published as *Jack the Giant Killer, a hero celebrated by ancient historians*, from ca 1820.
6. This version is most familiar as the 1760's Shrewsbury edition included in *The Classic Fairy Tales* of the Opies (1974/1984: 64-82), but was consulted for this study (to take advantage of the digital format) in the version printed in Falkirk, 1787, as transcribed by Green (2008: 5-18).
7. Cited in what follows from a copy of a Glasgow edition at the University of Pittsburgh Library (n.d.).
8. Cited in what follows from the copy of an edition published in London in 1898 in the de Grummond Children's Literature Research Collection of the University of Southern Mississippi.
9. Similarly at the end of what is Jack's second giant-slaying exploit in Colcombe's version, Jack "plundered the house, taking all the money he could find, and went into <u>all the rooms</u>", which is closer to the third chapbook's "He made a strict search through <u>all the rooms</u>" at the analogous moment (1898: 3) than to the "he unlock'd the rooms" of the second (n.d.: 8).
10. For the folk context see for example Minton 1991, Smith 1982. Free-standing Lubberland-evocations like this should not be confused with its actual narrative rendition as a lying tale, "Schlaraffenland" (ATU 1930). Classical antecedents of the latter are linked with Colcombe's Jack the Giant Killer by Hansen (2002: 378), but this not relevant to the history of our tale.
11. Identified by Briggs (1970-71: 333) as Motif B.301.5 in Stith Thompson's standard *Motif-Index* (Thompson 1955-7).
12. Identified by Briggs (1970-71: 333) as transition formula Z.10.3 in the Arne-Thompson motif index. In Leather's transcript of Colcombe's performance this is written out in full between the opening gambit already quoted and the beginning of the first episode, but she indicates clearly that it is to be repeated before each of the remaining episodes (where it provides the only narrative transition there is between them) by citing

the opening phrase at the appropriate moment in the text: "Then it was I went over hills and dales, &c"; "Then he went off again over hills and dales and lofty mountains, &".

13. Colcombe's formulation may also owe something to the conclusion of another chapbook episode (1898: 11) which he otherwise omits, where Jack also explores the quarters of the slain giant, and finding his captives (none suspended), "Jack divided among them all the treasures".

14. Identified by Briggs (1970-71: 333) as end-formula Z.10.2 in the Aarne-Thompson motif index. The more usual ending to the first line is "bended". For a specific instance see Northall (1892: 339). See more generally Jennings and Ponder (2013).

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