

THE HORNS AND THE SPIRAL Database

version 0037

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containing 909 documents

The present research takes advantage of the precious and invaluable collaboration of the users of the natural sciences forum “Natura Mediterraneo” (from now on: “NM”), on which a dedicated discussion appears, at this address: http://www.naturamediterraneo.com/forum/topic.asp?TOPIC_ID=90109

Hearty and strong gratitude goes to the users of this forum. Whenever they contributed directly, by telling their own family tradition, they are mentioned on this database with the nickname that they normally use on the forum (e.g.: *NM User xxxx*), unless they have given their authorization to publish their real name.

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Please use only the address <http://www.GKweb.it/spiral/> to quote this work in your research, essays or papers. Please quote also the author's name (Giovanni Grosskopf).

Note on the translations: we have often tried to render the same style of the original text. Therefore, where this one was containing grammar errors or unusual words, sometimes we tried to reproduce them also in the translation, of course when possible and giving priority to the intelligibility of the text.

This research is led and carried on by Giovanni Grosskopf (for information: www.GKweb.it).

THIS DATABASE IS PUBLISHED ALSO IN ITALIAN: IN CASE OF DIFFERENCES, THE ENGLISH VERSION SHALL BE CONSIDERED THE MOST RELIABLE ONE.

NEW DOCUMENTS:

In the former version, all the documents from number 832 onwards have been added.

CHANGES:

Many modifications and improvements introduced. Corrected many errors throughout the entire database.

ABOUT THE “ANALYSIS” COLUMN

The analysis of the texts is the real core of this research and the most important part of it.

The symbols used in the column “Analysis” are explained in the text “Symbols used for the analysis”, at the address: <http://www.GKweb.it/filachio/analysiscodes.pdf>

and in the motif index, at the address: <http://www.gkweb.it/filachio/motifindex.pdf>

The analysis data are the basis for any result of this research.

COUNTRIES WITHOUT THE SNAIL RHYME:

When the snail rhyme is not mapped as present it simply means that we have no data to say whether it is present or not. We have actually worked in order to find some snail rhymes from the following Countries or places, with no results, up to now: Georgia (in the Caucasus), the Faroe Islands, Kenya, Azerbaijan, Iran, Zanzibar, Bali. This does not ensure that some versions from these areas will not be found in the future.

ABOUT OTHER TRADITIONS NOT INCLUDED HERE:

We are well aware of the existence of many other traditions about the snails which have not been included in this research by purpose since they don't seem to have any connection with the snail rhyme studied here.

ABOUT THE MUSIC:

The note “Unknown”, with regard to the music, means that we do not know if a music exists or not. If it certainly exists, but we don't know how it is, this is always specified.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
1	Schneckhūs, peckhūs, Stäk dīn vēr hörner rūt. Sūst schmīt ick dī in'n graven da frēten dī de raven.	Northwestern German dialect. Germany.	(Suggested by Schneider, from an original we do not have:) Big slug in the house, crawl out, spring out your little horns, and if you don't want to do it I will throw you in the tomb, the crows will eat you. (My alternative translation, from the original given here:) Big slug, black misfortune, spring out your little horns, or else I will throw you in the grave where the crow will eat you.	Unknown	A. Kuhn and W. Schwartz, "Norddeutsche Sagen, Märchen un Gebräuche", Leipzig 1848. Quoted in: A. de Gubernatis, <i>Zoological Mythology: or, The legends of animals</i> , 1872. Italian translation in: Marius Schneider, <i>Il significato della musica</i> ("The Meaning of Music"), Italian edition: Rusconi, 1987, p. 45-46.	Despite the translation suggested by Schneider, <i>Peckhūs</i> should mean "misfortune bringer", given that <i>Pech</i> = "black pitch (the resinous substance)", but also "black (= extreme) misfortune". Deep black is associated both to the pitch and to the crows: this colour is in fact called "pitch black", "pechschwartz", in German, or "crow black", "rabenschwartz". In this case, the first verse should be translated: "Big slug, black misfortune, ..." The word final parts in -hus recall a language alluding to Latin, which is possible in enchanting spells (see English "hocus pocus", an expression the origin of which, if properly investigated, is still debated: could it have had to do with this rhyme, originally a spell formula?). The first verse translated by Schneider, in the original in his possession, should have been approximately like this: " <i>Schnecke im Haus, krieche aus...</i> " It's important to see the notes to 150 and 491. The word <i>graven</i> is akin to <i>Grab</i> , "tomb", but, in theory, could also be interpreted as akin to <i>grob</i> ("rough", "coarse", "scratchy"). Very close to 431, 489, 490, and moreover to 491.	AAA YYY A) S 0 0 1 (AT001) B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN002 : S001 HWR: S003 S004 : AN003 : S001 HWR: S003 S006 = F001 S004 = F001 S001* S002* S003* S004* S006* AN001* AN002* AN003* AT001* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
2	<p><i>We do not know the exact Alsatian version Schneider was referring to. However, we have traced an Austrian version which seems similar to ours to such an extent that we could think that it might be probably the same one:</i></p> <p>Schnecke, Schnecke komm heraus sonst schlag ich dir ein Loch in's Haus.</p> <p><i>Variant (2b):</i> Schnecke, Schnecke, komm heraus, sucht schlog i di.</p>	<p>Available to us in the first source only in an Italian translation; German.</p> <p>Alsace, but known also in Austria (and, therefore, probably also in Germany).</p> <p><i>Variant (2b):</i> German dialect from Tyrol.</p> <p>Schloss Ehrenburg / Casteldarne, Kiens / Chienes, South Tyrol, Italy.</p>	<p>Snail, snail, come out or I will make a hole in your house.</p> <p><i>Variant (2b):</i> Snail, snail, come out otherwise I will beat you.</p>	Unknown	<p>Marius Schneider, <i>Il significato della musica</i> ("The Meaning of Music"), Italian edition: Rusconi, 1987, p. 45-46.</p> <p>The German language version is quoted, as collected in Austria, in: Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutschen Schlummerliedes</i>, J.G. Calve, Prague, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien).</p> <p>Available on: http://www.archive.org/details/ueberdieechthei00grohgo</p> <p><i>Variant (2b):</i> Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1972/5.</p>	Probably very closely related to version 136.	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN004</p> <p>H) S 0 0 6 : AN005 : S007 AT004</p> <p>(S 0 0 6 : AN011 : S001)</p> <p>S006 = F001</p> <p>S001* S006* S007*</p> <p>AN004* AN005* AN011*</p> <p>AT004*</p> <p>.A-B-H.</p>
3	<p>Caracol, col... col, saca los cuernos al sol, que, se no, te mataré con la espada del Señor.</p>	<p>Spanish.</p> <p>Spain, unspecified area.</p>	<p>Snail, -ail, -ail, stretch out your horns in the sun, since, otherwise, I will kill you with the Lord's sword.</p>	Present in: Marius Schneider, <i>Los cantos de lluvia en España. Estudio etnológico comparativo sobre la ideología de los ritos de pluviomagia</i> , "Anuario Musical", vol. IV, a magazine published by the "Instituto Español de Musicología", CSIC, Barcelona, 1949.	<p>Marius Schneider, <i>Il significato della musica</i> ("The Meaning of Music"), Italian edition: Rusconi, 1987, p. 45-46.</p>	Related to versions 53, 441, 517.	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 HWR: S008</p> <p>H) S 0 0 6 : AN006 : S001 W T : S 0 0 9 AT002</p> <p>S006 = F001</p> <p>S001* S002* S006* S008* S009*</p> <p>AN001* AN006*</p> <p>AT002*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
4	Escargot bigorne, montre-moi tes cornes! Si tu m'les mont' pas, je te tue dans ta maison, tout cru!	French, dialect from the Geneva area. Geneva area, Switzerland.	Two-horned snail, show your horns to me! If you do not show them to me, I kill you within your house, with no scruples!	Audio available online (as on August 14 th , 2009) on the website of Musée d'Ethnographie de Genève: http://www.ville-ge.ch/meg/public_ph.php?id=HR405-1/1 Transcription online at the address: http://www.GKweb.it/filachio/Escbig.jpg	Double record in vinyl (2 LP 33 rpm) <i>Musique populaire suisse</i> , track D19, Collection Constantin Brailoiu - AIMP VDE - Gallo, 30-477/78, 1986 available through: Musée d'Ethnographie de Genève, Geneva, Switzerland. Recorded by Radio suisse romande, editors Constantin Brailoiu and Frédéric Mathil, most probably in 1945-1946.	Comment written in the record booklet, signed "L.A." (Laurent Aubert): "As soon as in 1875, H. Blavignac mentioned the fact that this rhyme about snails was of ancient tradition and was one of the many short rhymes used by the children about animals (H. Blavignac: L'Emprô genevois, Geneva, 1875, p. 115-116)." "Tout cru" stands for "(sans) tout cru" ("without any scruple"). The melody has a great interest: it shows some features that point to a rather recent origin in its final part, but in its initial part it shows a very interesting module which is probably archaic, and that we find again, unmistakably very similar, for the versions 228 (Netherlands) and 252 (Ireland). It's a recitativo module based on a descending perfect fourth interval.	AAA YYY A) S001 AT003 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN006 HWR: S 0 0 7 AT004 S006 = F001 S001* S002* S006* S007* AN006* AN007* AT003* AT004* .A-B-H.
5	Bua buagnel buta fora i quatro corni un a mi un a ti un a chela velgia da Caori	Dolomitic Ladin, Fassan, Brach variety (spoken in the middle trait of the Fassa Valley). Village of Soraga, Fassa Valley, Dolomites, region Trentino-Alto Adige, province Trento, Italy. Dolomitic Ladin is a Rhaeto- Romanic language (divided into many local dialects) spoken in the Dolomite Mountains in Italy and related to the Swiss Romansh and to Friulian.	Sna-, snail, throw out your four horns, one to me, one to you, one to that old woman who is from Caprile (<i>place</i>).	Simplified transcription online at the address: http://www.GKweb.it/filachio/bua.jpg	<i>Musica e canto popolare in Val di Fassa</i> , vol. II, Mondo Ladino XX, 1996, p. 426. Published by Istitut Cultural Ladin, Vich/Vigo di Fassa. Thanks to Fabio Chiocchetti, director of the Institute, for pointing out the document and for his help. Collected in Soraga on September 2 nd , 1993.	There is a reference to the distribution of something (the "distribution formula") (distribution of the "horns" as amulets?) and to an old woman. This kind of melody, based on a minor third, is very commonly used throughout all Italy for chanting nursery rhymes (except in Sardinia, where the most usual children's rhyme melody is different). Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT006 S011 = F002 S001* S002* S006* S010* S011* AN001* AT005* AT006* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
6	<p>Bu bu bavagnöl buta fora i cater corgn un a mi un a ti un a la vecia che l'è mori</p> <p>l'à lascià cater fantolign che jiava a le buje bele bonà sera ciacerele.</p>	<p>Dolomitic Ladin, Fassan, Moenat variety (spoken in the lower trait of the Fassa Valley).</p> <p>Village of Moena, Fassa Valley, Dolomites, region Trentino-Alto Adige, province Trento, Italy.</p>	<p>Boo, boo, snail, (<i>that is: "ox, ox, small ox"</i>) throw out your four horns, one to me, one to you, one to the old woman who died.</p> <p>She left four children who were playing at "the nice holes" (<i>a game with marbles</i>), good evening, you chattering ones!</p>	<p>Simplified transcription at the address: http:// www.GKweb.it/ flachio/bubu.jpg</p>	<p><i>Musica e canto popolare in Val di Fassa</i>, vol. II, Mondo Ladino XX, 1996, p. 426. Published by Istitut Cultural Ladin, Vich/Vigo di Fassa. Thanks to Fabio Chiocchetti, director of the Institute, for pointing out the document and for his help. Collected in Moena on June 27th, 1987.</p>	<p>The reference to an "old woman who died is interesting". This rhyme, in its first part, is sung while playing at the same game with a snail described for version 7. The second part of the rhyme (especially the last two lines) could be made of material of different and perhaps later origin, unless we regard the mention of "children" as a metaphor for "horns" (see notes to 494 and versions 86, 135, 494). Is in this case possible that the "chattering ones" are the snails themselves, and that this second part is a sort of farewell formula after one has severed the animal's "horns"? This kind of melody, based on a minor third, is very commonly used throughout all Italy for chanting nursery rhymes (except in Sardinia, where the most usual children's rhyme melody is different). "Bavagnöl", indicating the snail in Moena, is translated literally as "small ox" and is originated from the usual Latin term <i>bos, bovis</i> plus a diminutive suffix (see: C. Salvioni, <i>Etimologie</i>, in "Romania, recueil trimestriel consacré a l'étude des langues et des littératures romanes", Paul Meyer et Gaston, Paris, 31e année, 1902, p. 274-295) like many names of the snail found in this research, and is not derived from the Italian word "bava" (slime). "Bu" sounds like the English "boo", but is a local short form corresponding to the Italian "bue" (ox), again from the Latin <i>bos, bovis</i>.</p> <p>Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: C) S011 AT007 S011 : AN008 : S012 AT005 XTR: S012 : AN009 : S013 AT009 AN010 : AT008 S011 = F002 S001* S002* S006* S010* S011* S012* S013* AN001* AN008* AN009* AN010* AT005* AT005* AT007* AT008* AT009* .A-B-DIST-C- XTR. (DST2, DST3, DST4)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
7	<p>Lùmaga, lùmaghin, tira foeura i to' curmin, se no te 'massi!</p> <p><i>Variant (7b):</i> Lùmaga, lùmaghin, cascia foeura i to' curmin, se no te 'massi!</p> <p><i>Another variant (7c):</i> Lùmaga, lùmaghin, tira foeura i do curmin, se no te 'massi!</p>	<p>Dialect of the area traditionally named "Bassa" ("Low"), in Lombardy.</p> <p>Area of Casorate Primo, between Pavia and Milan, Lombardy, Italy.</p> <p>Variant 7b is known also within the town of Milan, in its outskirts and also in the area of Lodi and Lodivecchio, Lombardy, Italy.</p> <p>Variant 7c comes from Cernusco sul Naviglio (Milan), Lombardy, Italy.</p>	<p>Snail, little snail, stretch out your little horns, otherwise I will kill you!</p> <p><i>Variant (7b):</i> Snail, little snail, push out your little horns, otherwise I will kill you!</p> <p><i>Variante (7c):</i> Snail, little snail, stretch out two little horns, otherwise I will kill you!</p>	<p>VARIANT 7: Audio available online at the address: http://www.Gkweb.it/filachio/Lumaga4.mp3</p> <p>Simplified transcription at the address: http://www.Gkweb.it/filachio/Lumaga.jpg</p> <p>VARIANT 7b: Audio available online at the address: http://www.Gkweb.it/filachio/Lumaga7b.mp3</p> <p>Simplified transcription at the address: http://www.Gkweb.it/filachio/Lumaga7b.jpg</p>	<p>"This one was sung to me by my mother when I was a little child! My grandmother had taught it to her. Originated in the typical countryside environment of the Lombardy "Bassa" area, with a lot of wet rice fields, canals and large fields, where, at that time, they used to gather also frogs as a food." <i>NM User "Forest"</i> (source of the music of variant 7).</p> <p>Also confirmed by Stefano Uggeri from Lodivecchio (thanks to him) who is the source of the music of variant 7b.</p> <p>Variant 7b is quoted also in: "Società veneziana di scienze naturali, Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: Animali dei Berici: curiosità, credenze, canzonette fanciullesche, prefazione di Lorenzo Bonometto, Venezia / Venice, July 15th, 1983)."</p> <p>Variant 7c comes from the family tradition of the NM User "brecc".</p>	<p>This rhyme must be sung very, very softly, calmly, in a subdued way, repeatedly, more and more times in a row, after you have touched the snail's "horns", until it decides to stretch them out again (after it has withdrawn them back, owing to the contact). At that point, the boy who is singing gets convinced (in the fiction of its play) that the animal did this just for the magical power of his song.</p> <p>"I may also confirm (source: <i>NM User "Forest"</i>) that, while singing or listening to it, I had absolutely no impression of violence (despite what could be inferred from the text); rather, the impression was of enchantment, like a hypnotic charm. Nobody would have really hurt the animal: it was just obvious for all of us that, simply, «it was just the song's text that was like that».</p> <p>The melody (variant 7) is in a minor key, which is unusual for the Po Valley (where the melodies in a major key are far more usual). Besides, it is based on only four notes (on of which appears only once). These facts might indicate an unusual origin of this melody.</p> <p>Variant 7b has a completely different melody (of a much commoner kind), based on the minor third, as many others.</p> <p>Variant 7c has the same music as 7b, but with duration values of one pulse only (and not two) on the syllables corresponding to the last word, " 'massi".</p>	<p>AAA YYY A) S001 AT022 B) S 0 0 1 > AN001 : S002 AT004 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* S006* AN001* AN006* AT004* AT022* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
8	<p>Snail, snail, come out of your hole, Or else I'll beat you as black as coal.</p> <p><i>Variant (8b):</i> "make" instead of "beat".</p> <p><i>Another variant (8c):</i> Peer out, peer out, peer out of your hole, or else I'll beat you as black as coal.</p>	<p>English.</p> <p>England, unknown place (from a text dated 1744). Also used in Cornwall.</p> <p>T. F. Thiselton Dyer, <i>Folk-Lore of Shakespeare</i>, 1883, pp. 187-188, notes that variant 8c is quoted by William Shakespeare in his work "Merry Wives of Windsor", where Mrs. Page says of Mrs. Ford's husband: "so buffets himself on the forehead, crying: Peer out! Peer out!"</p> <p>This theater play by Shakespeare has been written not later than 1601 (probably between 1599 and 1601, though some scholars say that it could have been composed before 1597). In that period, therefore, version 8c was already existing and known.</p>	(Not needed)	Unknown.	<p>"Tommy Thumb's Pretty Song Book" (1744), reprinted in Opie, 1975, No. 16. Original preserved at the British Museum in London.</p> <p>Present in: Joseph Ritson, <i>Gammer Gurton's garland: or, the nursery Parnassus; a choice collection of pretty songs and verses, for the amusement of all little good children who can neither read nor run</i>, Printed for R. Triphook by Harding and Wright, London, 1810.</p> <p>Visible on: http://books.google.com/books?id=XtAqAAAAYYAYAAJ&pg=PA32#v=onepage&q&f=false</p> <p>Quoted in countless other sources, nursery rhyme collections and folklore studies.</p> <p>Reused and reworked also in a literary work in 1937, the grotesque song "Shule Aron", in: Arthur Palmer Hudson, <i>Folk Tunes from Mississippi</i>, 1937.</p> <p>Commented upon in: The Journal of American Folklore (J.A.F.), Vol. 8, No. 29 (Apr. - Jun., 1895), pp. 153-155.</p> <p>Variant 8c is in: T. F. Thiselton Dyer, <i>Folk-Lore of Shakespeare</i>, 1883, pp. 187-188.</p> <p>Quoted for Cornwall in: M. A. Courtney, <i>Cornish Feasts and Folk-Lore</i>, Beare and Son, Penzance 1890.</p>	<p>Used as a first stanza also in other versions (see 413, 414).</p> <p>The color black returns, as in version 1. Anyway, here a reference to fire is possible (fire, burning the house), as in many Dutch versions which could be related to this English version (see mainly 233, but also 229, 234 and other Dutch versions). The theme "to burn, to roast, fire" is present also in many German and Chinese versions and others.</p> <p>Joseph Ritson gives us a very interesting information: "It was probably the custom, on repeating these lines, to hold the snail to a candle, in order to make it quit the shell."</p> <p>Ritson goes on by comparing this rhyme to another one that, in his opinion, is similar: "In Normandy it was the practice at Christmas, for boys to run round fruit-trees, with lighted torches, singing these lines: <i>Taupes et mulots, Sortez de vos clos, Sinon vous brulerai et la barbe et les os.</i>"</p> <p>Moles and voles, come out of your holes, otherwise I will burn both your beard and your bones."</p> <p>Starting from these thoughts by Ritson, another source (J.A.F.) speculates (correctly, in our opinion) that our snail rhyme No. 8 used to be part of a sacred ritual: that this ritual was a processional one (and this other hypothesis, in our opinion, is very much debatable); and also that, in it, the word "snail" was a recent substitute for the original word "mole" (and this third hypothesis is completely wrong, in our opinion). Rather, we think that all the rituals to invite small animals to leave their "holes" have a very ancient origin, and that both the one for the mole and the one for the snail are just specific and distinct cases, belonging to separate traditions, but connected to a very ancient common origin. Our research demonstrates, in fact, that the snail rhyme is very ancient and widespread, certainly not limited to this variant No. 8, and not at all derived from the Normandy customs and beliefs about moles.</p>	<p>AAA YYY</p> <p>(0AA YYY in the note)</p> <p>A) S001</p> <p>B) S 0 0 1 > AN004 HWR: S014</p> <p>H) S 0 0 6 : AN011 : S001 AT001 AT010</p> <p>S006 = F001</p> <p>S001* S006* S014*</p> <p>AN004* AN011*</p> <p>AT001* AT010*</p> <p>.A-B-H.</p> <p><i>In note:</i> a) s289 s290</p> <p>b) s289 s290 > a n 0 0 4 h w r : s014</p> <p>h) s006 : an055 : s291 s158</p> <p>.a-b-h.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
9	<p>Snail, snail, put out your horns, I'll give you bread and barley corns.</p> <p><i>Variant (9b):</i> Snail, snail, put out your horn, And I will give you a barleycorn.</p> <p><i>Variant (9c):</i> Snag, snag, put out your horn, And I will give you a barleycorn.</p>	<p>English.</p> <p>England, unknown place (from a text dated 1744).</p> <p>Variant 9b comes from Warwickshire and Staffordshire.</p> <p>Variant 9c comes from Sussex.</p>	(Not needed)	Unknown	<p>"Tommy Thumb's Pretty Song Book" (1744), reprinted in Opie, 1975, No. 16. Original preserved at the British Museum in London.</p> <p>Variants 9b and 9c come from: G. F. Northall, <i>English Folk-Rhymes</i>, London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892, p. 326.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>F) S 0 0 6 : AN012 : S015 () S 0 1 6) T O : S001</p> <p>S006 = F003</p> <p>S001* S002* S006* S015* S016*</p> <p>AN001* AN012*</p> <p>.A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
10	Sneel, snaul, robbers are coming to pull down your wall. Sneel, snaul, put out your horn, Robbers are coming to steal your corn, Coming at four o'clock in the morn.	English. Yorkshire, England (from a text dated 1849).	(Not needed)	Unknown	J.O. Halliwell, <i>Popular Rhymes and Nursery Tales of England</i> , 1849 (reissued by The Bodley Head, 1970). Also in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve. Also in: G. F. Northall, <i>English Folk-Rhymes</i> , London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892, p. 326.	The first verse anticipates the third one. The corn crop is "yours", but not necessarily "of the snail". The second person ("you / your / yours") could be used impersonally, as in many other versions.	AAA YYY (Hm) A) S001 C) S017 : AN013 S017 : AN014 : S018 AT011 A) S001 B) S001 > AN001 : S002 C) S017 : AN013 S017 : AN015 : S019 AT011 S017 : AN013 WN: S020 AT005 S017 = F005 S018 = F005 S019 = F005 .A-C-A-B-C. (An) A) S001 H) S017 : AN013 S017 : AN014 : S007 AT004 A) S001 B) S001 > AN001 : S002 H) S017 : AN013 S017 : AN015 : S002 AT004 S017 : AN013 WN: S020 AT005 S017= F001 S001* S001* S002* S002* S017* S017* S018* S019* S020* AN001* AN013* AN013* AN013* AN014* AN015* AT004* AT005* AT011* .A-H-A-B-H. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
11	<p>Snailie, snailie, shoot out your horn, And tell us if it will be a bonnie day the morn.</p> <p><i>Orthographic variant:</i> Snaillie, snaillie, shoot oot yer horn, An tell me if it will be a bonny day the morn.</p>	<p>Scots.</p> <p>Scotland, unmentioned place (anyway not in the northern part of the Country).</p> <p>The Scots is the traditional Scottish local form of English, directly derived from ancient forms of English and from the Anglian language.</p>	(Not needed)	Unknown	<p>Arthur E. Ellis, <i>Cochlea Liberum: The Snail in Old Nursery Rhymes</i>, in "The Conchologist's Newsletter No. 47, pp. 346–348", 1973.</p> <p>Orthographic variant from: Norah & William Montgomerie, <i>Scottish Nursery Rhymes</i> (Hogarth Press, 1947, p. 30)</p> <p>quoted also on: http://www.mudcat.org/thread.cfm?threadid=36188</p> <p>Also present in</p> <p>Robert Chambers, <i>Popular Rhymes of Scotland</i>. 3rd Ed. Original Poems. - Edinburgh, Chambers, 1847, p. 171.</p> <p>http://books.google.it/books?id=51tVAAAACAAJ</p> <p>(Visited on January, 14th, 2015)</p>	<p>The expression "bonnie day" indicates "a day with good weather"; on the contrary, in many other versions the rain is invoked. Therefore, see note to version 116, which may help to understand the connection between "extending the snail's horns" and rain.</p> <p>Virtually identical to 218 (Finland), but compare also to 116 (France) and 219 (Sweden).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>C) S 0 0 1 > AN016</p> <p>AN016 = F005</p> <p>S001* S002*</p> <p>AN001* AN016*</p> <p>.A-B-C.</p>
12	<p>Snail, snail, put out your horn, We want some rain to grow our corn. Out, horn, out.</p>	<p>English.</p> <p>Somerset, England.</p>	(Not needed)	Unknown	<p>Arthur E. Ellis, <i>Cochlea Liberum: The Snail in Old Nursery Rhymes</i>, in "The Conchologist's Newsletter No. 47, pp. 346–348", 1973.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>C) S 0 2 1 : AN017 : S022 S021 : AN018 : S019</p> <p>B) S 0 0 2 > AN004</p> <p>S019 = F005 S022 = F005</p> <p>S001* S002* S002* S019* S021* S022*</p> <p>AN001* AN004* AN017* AN018*</p> <p>.A-B-C-B.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
13	<p>Bulorn, Bulorn, put out your long horn, your father and mother is dead; Your sister and brother is to the back-door, a-begging for barley bread!</p> <p><i>Variant</i> (13b): Snarley'-orn, put out your corn, Father and mother's dead; Zister 'n brither's out to back door, Bakin' o' barley bread.</p> <p><i>Variant</i> (13c) <i>for the last verse</i>: Eating o' barley bread.</p>	<p>English. Cornwall. Rolland specifies: West Cornwall, Great Britain.</p> <p>Variante 13b is from West Somerset, England.</p> <p>Variant 13c comes from Essex, England.</p>	(Not needed)	Unknown	<p>Arthur E. Ellis, <i>Cochlea Liberum: The Snail in Old Nursery Rhymes</i>, in "The Conchologist's Newsletter No. 47, pp. 346–348", 1973.</p> <p>Also in: Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p> <p>The two variants come from: <i>English Folk-Rhymes</i> di G. F. Northall (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892), p. 326.</p>	<p>"Bulorn" is one of the local names of the snail in Cornwall. It derives from "bull-horn", "horns of a bull". In Rolland: "bulhorn".</p> <p>"Snarley'-orn" is the snail's name in West Somerset.</p> <p>Strictly related to document 112.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 AT012</p> <p>C) S023 AT011 AT007</p> <p>S 0 2 4 AT 0 1 1 AT007</p> <p>S025 AT011 S026 AT011 : AN019 : S016 AT013 HWR: S027 AT020</p> <p>AT007 = F005 S016 = F005</p> <p>S001* S002* S023* S024* S025* S026* S016* S027*</p> <p>AN001* AN019*</p> <p>AT007* AT011* AT011* AT012* AT013* AT020*</p> <p>.A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
14	Hod-ma-dod, Hod-ma-dod, stick out your horns, Here comes an old beggar to cut off your corns.	English. East Anglia, England.	(Not needed)	Unknown	Arthur E. Ellis, <i>Cochlea Liberum: The Snail in Old Nursery Rhymes</i> , in "The Conchologist's Newsletter No. 47, pp. 346–348", 1973.	"Hod-ma-dod" o "Hodmadod" (and other similar variants) is one of the local names of the snail in East Anglia. Different theories about its origin exist. According to the most reasonable ones, it seems that it might be composed of the words <i>hood</i> (meaning "cap to be put on the head") <i>mad</i> (in the local dialectal meaning of "worm") and <i>dod</i> (in the local dialectal meaning or "protruding end of an object", "rod" or "stick", probably related to the German word "Tüte", "horn" or "funnel"). Therefore, "worm wearing rods or horns as a hood". See: Richard Stephen Charnock, <i>A Glossary Of The Essex Dialect</i> , Trübner & Co., Londra 1880. For the local meaning of "dod": http://teninchwheeler.blogspot.com/2008_09_01_archive.html An alternative simpler hypothesis is to see <i>hod</i> as related to <i>head</i> and <i>ma</i> related to German <i>mit</i> , Old English <i>mid</i> ("with"). The meaning would therefore be "head with horns", or "head with rods". By combining the hypotheses, we obtain: "(animal with a) hood with horns". The origin of this expression is likely similar to that of "Taekeltuet", in version 135 (we may recall the historical connection between the Angles, in northern Germany, and East Anglia, in England). Let's note, besides, that the word "hood" appears also in version 226, from the Netherlands (a Saxon territory). We may also notice that, should the word "corns" be replaced by the very similar word "horns", we would have here the usual situation in which the animal is threatened with having its "horns" severed. This reading is also perfectly possible.	AAA YYY A) S001 (S321) AT123 B) S 0 0 1 > AN001 : S002 C) S028 AT014 : AN013 (Hm) S028 : AN015 : S019 AT011 (An) H) S 0 2 8 : AN020 : S002 AT004 (Hm) S028 AT014 S019 = F005 (An) S028 = F001 S001* S002* S002* S019* S028* S321* AN001* AN013* AN015* AN020* AT004* AT011* AT014* AT123* (Hm) .A-B-C. (An) .A-B-C-H. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
15	<p>Four-and-twenty tailors went to kill a snail, The best man amongst them durst not touch her tail; She put out her horns like a little Kyloe cow; Run, tailors, run, or she'll kill you all e'en now.</p>	<p>English. England. Quite well-known throughout the Country.</p>	(Not needed)	<p>Unknown. In recent times, it might perhaps have been sung on the (modern) melody of the w e l l - k n o w n English nursery rhyme "Sing a s o n g o f s i x p e n c e". A horrible version of that melody can be listened here: http://www.youtube.com/watch?v=gyvfdueZecVk</p>	<p><i>Gammer Gurton's Garland or the Nursery Parnassus</i> (1784) Concerning the relationship between the snails and the tailors, it is very important to see document No. 512 and its notes; also the notes to 509, 510 are rather important. This phenomenon is widely commented upon also in: Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i>, Madrid: Siglo XXI de España, 1995, pp. 121 e ss. http://books.google.com/books?id=bDDPaEBd0aEC&printsec=frontcover&hl=it#v=onepage&q&f=false Please see for further understanding: 15, 120, 417, 498, 509, 510, 512. A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i>, <i>Speculum</i>, Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357</p>	<p>According to a fascinating hypothesis for the interpretation of this rhyme, the word "tailor" is usually rendered with the commonest meaning "a person whose job is making clothes". Then, an erroneous interpretation originated from such rendition of this word: considering this rhyme as satirical and aimed against the social category of tailors. On the contrary, as is well explained by Ellis (Arthur E. Ellis, <i>Cochlea Liberum: The Snail in Old Nursery Rhymes</i>, in "The Conchologist's Newsletter No. 47, pp. 346-348", 1973), the word "tailor" has also another different meaning, since it derives from "teller", which indicates a death knell, a funeral bell toll, derived in its turn from "tailer" ("additional knell or bell toll placed in the end, in the tail", from "tail"), because they used to ring those tolls at the end of the usual, normal bell tolls. Some centuries ago, in many villages of England the custom was to indicate who had died with a series of special additional bell tolls (knells or "tailers", or "tellers", then transformed into "tailors"), placed and rung "in the tail", that is at the end of the normal and usual "generic" bell tolls: nine tolls indicated that a man had died, six indicated a woman, three indicated a child. Twenty-four bell tolls, according to this way of reasoning, wishould have been an indication of a tremendous tragedy, a massacre, the supreme triumph of death. So, according to the mentality of this rhyme, considered by following this interpretation, the "magic power of the snail" would have been anyway much more powerful than all those negative elements. This would be the meaning of this rhyme according to this interpretation. The importance given to the bell sound (also personified) is well known to the ethnomusicologists as a likely token of an ancient origin of a tradition (this fact has been recognized, for instance, also with regard to the texts of some traditional <i>sutartine</i> Lithuanian songs). So, the frame of mind implied by this rhyme, according to this interpretation, should indicated that it has probably a very ancient origin, and all the other stories about coward tailors running away from small animals have probably originated later from an erroneous reinterpretation of this version (and of the word "tailor"). See note to 143; 115, 143, 146 and moreover 509 and 512 (very important!). According to a different and equally important interpretation, on the contrary, the origin of this peculiar tradition about tailors should be totally different (see note to 512).</p>	<p>CAA YNN an006, s001, s002, at015, s318</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
16	<p>Melc, melc, cotobelc, Scoate coarne boieresti, Si te du la balta Si bea apa calda, Si te du la Dunare Si bea apa tulbure.</p> <p><i>Variant: (16b)</i> Melc, melc codobelc, Tu te duci la balta Azi bei apa calda Tu te duci la Dunare Azi bei apa tulbure.</p>	<p>Romanian. Romania, area not specified.</p>	<p>Snail, snail, little snail, extend your boyar horns (<i>but see notes for a better translation</i>), and go to the pond, to drink warm water, and go to the Danube, to drink muddy water.</p> <p><i>Variant: (16b)</i> Snail, snail, little snail, you go to the pond, and drink warm water, you go to the Danube, and drink muddy water.</p>	<p>Chanted on a pure minor third module (sol-mi), like many other European nursery rhymes.</p> <p>Thanks to Gabriela Stegaru for the information.</p>	<p>http://www.tudormateescu.ro/melc-cotobelc/ (site visited on August 16th, 2009)</p> <p>Thanks to the <i>NM User "unio"</i> for the translation.</p> <p>Variante 16b comes from the site:</p> <p>http://www.mamalisa.com/?t=es&p=69&c=15 (visited on August 13th, 2011)</p> <p>Informer: Bogdan Jaglau.</p>	<p>This kind of children's rhymes, well known in Romania, are performed during the same game with a snail already described for the Lombardy version (7), used also for many other versions in the World. This game is filmed in the following video, presenting precisely a Romanian version (a spoken one, not sung): http://www.strangerfestival.com/node/2673 (site visited on August 16th, 2009).</p> <p>A movie documenting the same game for the Spanish version 52 is visible at this address: http://www.youtube.com/watch?v=NKQVIFfJyzU&feature=related "Boyar" was an ancient title used for nobles of high rank in Eastern Europe (Romania, Russia and elsewhere). It is however very likely that in this case the word "boier" ("boyar") (declining which forms the word "boieresti", "of the boyar") is an alteration of an original word "bou" ("ox, bison, buffalo") (so the correct translation of the second line should really be "extend your ox horns"). From the comparison with countless other versions, we are quite sure that this alternative translation is much more correct.</p> <p>The informer of the variant 16b tells us: "This song is one of the favorites of the children when they find a snail and can play with it and its retractile eyes". Other sources connect versions very similar to this one to the practice of a spiral dance (see 606).</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT015 S001 > AN021 HWR: S029 F) S 0 0 1 : AN022 : S031 AT016 B) S 0 0 1 > AN021 HWR: S030 F) S 0 0 1 : AN022 : S031 AT017 S001 = F003 S001* S002* S029* S030* S031* S031* AN001* AN021* AN021* AN022* AN022* AT015* AT016* AT017* .A-B-F-B-F. (DST1, DST5)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
17	Melc, melc codobelc Scoate coarne bouresti Ca te duc la balta, Si-ti dau apa calda, Si te duc la Dunare, Si-ti dau apa turbure, Si te sui pe-un bustean, Sa mananci leustean.	Romanian. Romania (the dialect is different from the one used in the former version). Area not specified.	Snail, snail, little snail, extract your bison horns, since I will bring you to the pond and will give you warm water, and I will bring you to the Danube and will give you muddy water, and I will put you on a log, and you will eat lovage.	From the video we mention in the note it is reasonable to say that it is chanted on a pure minor third module (sol- mi), like many other European nursery rhymes.	http://www.funnypedia.ro/imagini/vezi/gelmosro/383/melc+melc+cotobelc (site visited on August 16 th , 2009). Thanks to the <i>NM User</i> "unio" for the translation.	This kind of children's rhymes, well known in Romania, are performed during the same game with a snail already described for the Lombardy version (7), used also for many other versions in the World. This game is filmed in the following video, presenting precisely a Romanian version (a spoken one, not sung): http://www.strangerfestival.com/node/2673 (site visited on August 16 th , 2009). "Leustean" indicates "lovage", <i>Levisticum officinale</i> . Other sources connect versions very similar to this one to the practice of a spiral dance (see 606).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT015 F) S 0 0 6 : AN023 : S001 HWR: S029 S006 : AN012 : S031 AT016 TO: S001 S006 : AN023 : S 0 0 1 HWR: S030 S006 : AN012 : S031 AT017 TO: S001 S006 : AN023 : S 0 0 1 HWR: S032 S001 : AN003 : S033 S006 = F003 S001* S002* S006* S029* S030* S031* S031* S032* S033* AN001* AN003* AN012* AN012* AN023* AN023* AN023* AT015* AT016* AT017* .A-B-F. (DST1, DST2, DST5)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
18	<p>Chiocciola chiocciola marinella tira fuori le tue cornella se tu non le tirerai presto presto morirai. (or: brutta fine tu farai.) (= 18b) (or: testa d'asino sarai.) (= 18c) (or: e se non le tirerai alla morte anderai.) (= 18d)</p> <p><i>Variant (18e):</i> Chiocciola chiocciola marinella tira fuori le tue cornella e se poi non lo farai all'inferno tu andrai.</p>	<p>Italian. Area of Florence, Tuscany, Italy.</p>	<p>Snail, "marinella" snail, extract your little horns; if you don't extract them, you will die soon, soon. (or: you will face a very bad destiny.) (= 18b) (or: you will be donkey-headed, <i>that is</i> as stupid as a donkey.) (= 18c) (or: and if you don't extract them you will go to death.) (= 18d)</p> <p><i>Variant (18e):</i> Snail, "marinella" snail, extract your little horns; if you don't do so, you will go to hell.</p>	<p>Unknown. For the variant 18d: present on the source and on the video: http://www.youtube.com/watch?v=2s9f6H4Q054 (visited on January 6th, 2015)</p>	<p><i>NM User "garagolo"</i>. Known in his family environment, transmitted directly (mother and grandmother).</p> <p>The variant 18d is sung by the actor Paolo Poli in: <i>Le più belle canzoni di Paolo Poli per i più piccini</i>, Rhino Records, CD Audio (many thanks to Emanuela Fioravanti for reporting this variant).</p> <p>Variant 18e from <i>NM User maarbal</i></p>	<p>The texts "you will die soon, soon" or "you will face a very bad destiny" or "you will go to death" should be less recent than the alternative last verse "you will be donkey-headed" (= "as stupid as a donkey"), which, on the contrary, could be a later and less harsh version, more like a joke, originated when the rhyme had already lost any ritual character and had become only a children's game. "Marinella" indicates a specific species, the edible <i>Eobania vermiculata</i> (see 199). The fact that the rhyme is specifically addressed to an edible snail could be quite relevant.</p> <p>Note from the informer, regarding 18e: "When I was a child, when we found snails with the animal present into its shell, we used to sing: <i>(rhyme 18e follows here)</i> If the animal wouldn't come out, we threw it far away on the meadow and we tried again with other ones."</p>	<p>ABA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 1 : AN024 Note: AN002 S??? = F001 S001* S002* AN001* AN002* AN024* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
19	Cchiana cchiana babbaluceddu ca ti porta panuzzu e cuteddu ti lu porta duci duci cchiana cchiana babbaluci.	Sicilian. Area of Palermo, Sicily, Italy.	Come up, come up, little snail, since he is bringing you a little bread and a knife, he is bringing you them, they'll be sweet, sweet, come up, come up, snail.	Unknown	http://www.entrisolosesorridi.com/forum/topic.asp?TOPIC_ID=17562 (Site visited on February 8 th , 2012)	See 109.	AAA YYY B) S001 > AN025 A) S001 (An): F) S??? : AN012 : S016 S034 AT018 TO: S001 (Hm): E) S001 : AN012 : S016 S034 AT018 TO: S010 H?) S034 AT018 B) S001 > AN025 A) S001 (An): S??? = F003 S??? = F001 ? (Hm): S001 = F004 S001* S001* S010* S016* S034* AN012* AN025* AN025* AT018* (An) .B-A-F-B-A. (Hm) .B-A-E-B-A. (OR) A presence of "H" can also be detected (see 109): .B-A-F-H-B-A. (OR) .B-A-E-H-B-A. NCA (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
20	Lumassa, lumassin, tia fœa i toe curmin, dunca t'ammassu.	Genoan Ligurian. Genoa, Liguria, Italy.	Snail, little snail, stretch out your little horns, otherwise I will kill you.	Unknown.	<i>NM User "oxon".</i> Family tradition.	The extreme similarity with a version from Lombardy (see 7) confirms the tight relationships often found between this area and the Genoan traditions. It would be interesting to know the melody used for this Genoan version, if one exists, in order to compare it with the melodies employed for the different variants of the version 7 from Lombardy, one of which is unusual.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* S006* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
21	<p>Jesce, jesce corna ca mammata te ncorna (<i>Variant b:</i>) e te ncorna ncopp" a l'asteco e faje figli masculi (<i>or variant c:</i>) e te ncorna aret" a porta e 'o dijavule te ne porta. (<i>or variant d:</i>) te ncorna a ru purtusa, jesce corna, ciammaruca.</p> <p><i>Variant (21b1) (Basile):</i> lesce, iesce corna, ca mammata te scorna! Te scorna 'ncoppa l'astraco, che fa lo figlio mascolo!</p>	<p>Neapolitan. Sorrento, Campania, Italy.</p> <p>Present with similar versions also in the province of Naples and in northern Campania, in the province of Caserta, near the border with Molise, and in particular in the village of Formicola (variant b) and in the village of Gallo Matese (variant d).</p>	<p>Come out, come out, horns, since your mother gores you (= "hits you with the horns") (<i>Variant b:</i>) and gores you in the attic and you give birth to male children. (<i>Variant c:</i>) and gores you behind the door and the devil carries you away. (<i>Variant d:</i>) gores you near the main doorway, come out horns, snail.</p> <p><i>Variant (21b1) (Basile):</i> Come out, come out, horns, since your mother takes away your horns! She takes away your horns in the attic, which gives birth to a male child!</p>	<p>The usual module (like "G-A-G-E") employed to chant many nursery rhymes in Italy.</p>	<p>Familiar tradition. "...I remember, when we were children, that we used to gather snails and to sing this rhyme to invoke for the rain to come, after the summer drought." <i>NM User "nincasola43".</i></p> <p>A variant is quoted also by Giovan Battista Basile (1575-1632), in "Lo Cunto de li cunti", ("La Palomma, trattenemiento settimo de la iornata secunna") (1634-1636), with the text written here at the end (21b1).</p>	<p>The hope for fertility (giving birth to male children) is an interesting feature of this version. What is attested in the informer's tale with regard to the invocation for the rain is also really interesting. See 133, 200, 437.</p> <p>The mention in Basile's work proves that this rhyme was already known before his death in 1632.</p> <p>See note to 437.</p> <hr/> <p>ANALYSIS (following here to save space):</p> <p>S001* S002* S002* S010* S012* S024* S027* S035* S036*</p> <p>AN001* AN001* AN015* AN020* AN026* AN026* AN027*</p> <p>AT004* AT011* AT019*</p> <p>(<i>Var. b, b1</i>) .B-H-E. (<i>Var. c</i>) .B-H. (<i>Var. d</i>) .B-H-B-A.</p>	<p>AAA YYY (<i>Var. b:</i>) B) S 0 0 1 > AN001 : S002</p> <p>H) S024 AT011 : AN026 : S010 HWR: S035</p> <p>E) S010 : AN027 : S012 AT019</p> <p>S024 = F001 S001 = F004</p> <p>(<i>Var. b1</i>) B) S 0 0 1 > AN001 : S002</p> <p>H) S024 AT011 : AN020 : S002 AT 0 0 4 HWR : S035</p> <p>E) S010 : AN027 : S012 AT019</p> <p>S024 = F001 S001 = F004</p> <p>(<i>Var. c:</i>) B) S 0 0 1 > AN001 : S002</p> <p>H) S024 AT011 : AN026 : S010 HWR: S027</p> <p>S036 : AN015 : S010 (S001?)</p> <p>S024 = F001 S036 = F001</p> <p>(<i>Var. d:</i>) B) S 0 0 1 > AN001 : S002</p> <p>H) S024 AT011 : AN026 : S010 HWR: S027</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>A) S001</p> <p>S024 = F001</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
22	<p>Viri chi dannu chi fannu i babbaluci chi cu li corna scasanu i balati, si unn'era lestu a iccarici na vuci viri chi danni chi facianu i babbaluci</p>	<p>Sicilian. Area of Trapani, Sicily, Italy.</p>	<p>See what great damages are made by the snails, which move the big stones with their horns; if I had not been ready to scold them, you see how many damages they would have caused.</p>	<p>Uncertain, at present (only the later song by Paci is known, see the notes).</p>	<p>Family tradition. <i>NM User "gigi58"</i>.</p>	<p>This little song does is not belonging to the "snail rhyme" typology we are studying, but it seems that it may be ideologically related to it: the snail, and especially its horns, is seen as an extraordinarily powerful being. However, here we do not see the invocation of its power, but the people seem almost tired of it. This might be a "secondary product" of the same mentality that originated the other better known rhyme we are studying in this research. This little text is known also because a pop singer, named Roy Paci, used it for a song of his, that have had a good success and have been spread through concerts and recordings. It seems anyway that the text was much older than Paci's song and was belonging to a true original oral tradition: he just exploited it later for his work.</p> <p>It's likely to suppose the existence of a connection with the mediaeval parodies concerning the "battles with the snail". See No. 15, 120, 417, 498, 509, 510, 512, 513, 514.</p>	<p>CAA YNN an014, s001, s002, an026</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
23	<p>Bobolo, bobolo, bobolo, bobolo mostra j corni, te butarò sui copì, 'l babau te magnarà.</p> <p><i>Variant: (23b)</i> Lumaca, lumaca, mostra fuori i corni se no ti butto sui coppi!</p>	<p>Istrian (Italian dialect of Istria, related to the Venetian dialects).</p> <p>Barbana, Istria.</p>	<p>Snail, snail, snail, snail, show your horns, I will throw you on the roofs, the "Babàu" will eat you.</p> <p><i>Variant: (23b)</i> Snail, snail, show your horns out, otherwise I will throw you on the roofs.</p>	<p>Two different versions of the melody exist.</p> <p>For the first version, transcription online at the address: http://www.GKweb.it/filachio/Bobolo01.jpg</p> <p>Second version, transcription online at the address: http://www.GKweb.it/filachio/Bobolo02.jpg</p>	<p>Giuseppe Radole, <i>Canti popolari istriani</i> (second collection), Leo S. Olschki Editore, Florence, 1968. Song No. 115, p. 222.</p> <p>This variant is mentioned as "italian" (without any indication of a place) in: Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutschen Schlummerliedes</i>, J.G. Calve, Prague, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien).</p> <p>Visible on: http://www.archive.org/details/ueberdieechthei00grohgo</p>	<p>The "Babàu", a usual term in northern Italy to indicate a bugaboo (the similar English word corresponding to it), a generic scaring imaginary monster mentioned to scare children, here is probably the echo of an ancient character, who had the role of "snail punisher" or "snail killer". The name of this character begins often with "B-" and, in Italian, has often a resemblance and an assonance with the word "papà" ("daddy", "father"), or similar terms. About this, please see the important notes to 38 and 126.</p> <p>"Coppi" or "Copi" means "roofs".</p> <p>The gesture of throwing on the roofs could be related to the other gesture of throwing on the fence or on the hedge, present in some Swiss versions.</p> <p>Apart from that, generally speaking, many versions from various locations mention the fact that the snail will be placed on a high, elevated place (roof, tower, mountain and others).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN007 : S002</p> <p>H) S 0 0 6 : AN002 : S001 HWR: S037</p> <p>S036 : AN003 : S001</p> <p>S006 = F001 S036 = F001</p> <p>S001* S002* S036* S037[?]*</p> <p>AN002* AN003* AN007*</p> <p>.A-B-H.</p> <p>(<i>Var. 23b</i>): A) S001</p> <p>B) S 0 0 1 > AN007 : S002</p> <p>H) S 0 0 6 : AN002 : S001 HWR: S037</p> <p>S001* S002* S037*</p> <p>AN002* AN007*</p> <p>S006 = F001</p> <p>.A-B-H.</p> <p>(Analyzed as two different documents)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
24	<p>Chiocciola chiocciolina Tira fuori le cornina. Se non le tirerai Un filo d'erba mangerai, Se non vuoi mostrarle, chiamo il barbiere che venga a tagliarle.</p>	<p>Italian. Italy, area not specified (much probably related to the Piedmont area).</p>	<p>Snail, little snail, stretch out your little horns. If you don't stretch them out, you will eat a blade of grass. If you don't want to show them, I will call the barber to come and cut them off.</p>	Ignota	<p>Citata su: http:// forum.wordreference.com/ showthread.php? t=300823&page=5</p>	<p>The literary style of the language suggests that it may be a learned translation in standard Italian of a former version in a local dialect, probably from the northwest of the Country (actually, another Piedmontese version exists, which is quite similar). See therefore versions 33 and 106.</p>	<p>ACA YYN A) S001 B) S 0 0 1 > AN001 : S002 H ?) S 0 0 1 : AN003 : S038 H) S 0 0 6 : AN028 : S039 S039 : AN013 S039 : AN020 : S002 AT004 S039 = F001 S001* S002* S038* S039* AN001* AN013* AN003* AN020* AN028* .A-B-H?-H. NCA</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
25	Lumega lumega tira fora quater coren onna par me onna par te onna par to marè qualla c'avanza mettla in t'la balanza.	Emiliano (the language spoken in the Italian region Emilia-Romagna, related to Italian). Emilia Romagna, Italy.	Snail, snail, stretch out four horns, one for me, one for you, one for your husband; the one left, put it on the scales (= "on the balance", instrument for weighing).	Unknown	Quoted on: http:// forum.wordreference.com/ showthread.php? t=300823&page=5	"Put it on the scales" could indicate the threat to use the animal for cooking if it will not obey when requested to stretch out its "horns". See 194.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S040 AT011 S 0 1 0 > AN023 : S002 AT133 HWR: S041 S040 AT011 = F002 S001* S002* S006* S010* S040* S041* AN001* AN023* AT005* AT011* AT133* .A-B-DIST. (DST2, DST3, DST4)
26	Bogon, bogonela, spunta for i corni, se no, te met in padela, ti e to sorela.	Venetian dialect of Verona. Verona, Veneto, Italy.	Big snail, little snail, stretch out your horns, otherwise I will put you into a pan, you and your sister.	Unknown	AIS, Atlante Italo-Svizzero (a survey of the dialects and speeches of southern Switzerland and Italy, in the form of a linguistic atlas, compiled around 1915 by a group of Swiss scholars). Map corresponding to the term "chiocciola" ("snail"). Quoted, translated, also on: http://www.filastrocche.it/ nostalgici/filastro/ lumaca.htm	Eating the snail is hinted to also here, and this may be important. Related to version 271 and, of course, to 26b (see also the important notes to 26b).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN023 : S001 S 0 2 5 AT 0 0 4 HWR: S042 S006 = F001 S001* S002* S025* S042* AN001* AN023* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
26b	<p>Bogòn, bogone'la tira fora i corni si no te meto in pade'la ti i tu sore'la.</p> <p><i>Una variante (26c) aggiunge due versi: quela più bela. Bogòn, bogone'la.</i></p>	<p>Venetian dialect of Padova and Rovigo.</p> <p>Provinces of Padova and of Rovigo, Veneto, Italy.</p>	<p>Big snail, little snail, stretch out your horns, otherwise I will put you into a pan, you and your sister.</p> <p><i>A variant (26c) adds two verses: the prettiest one. Big snail, little snail.</i></p>	Unknown	<p><i>'Un due tre tocca a te', giochi, filastrocche, conte, tradizioni ludiche raccolte dagli scolari e dagli studenti delle Province di Padova e Rovigo, 1984, edited by Anna Guala, published by Cassa di Risparmio di Padova e Rovigo, Italy.</i></p> <p>Reported by Caterina Azara, whom we thank.</p> <p>Variant 26c quoted on: http://projetbabel.org/ forum/viewtopic.php? p=152479</p>	<p>Besides what has already been noted for version 26, almost identical, we want to quote here the remark written in the text that we used as source. This "is a sort of spell that one performs in the hottest summer days, to invoke the arrival of the rain. One takes a snail on his hand and chants the rhyme. If the snail peers out of its shell,... it is sure the rain will come." We think that this connection between eating the snails and the arrival of the rain is really very important for the comprehension of the origin of this kind of rhymes. Therefore, this variant 26b is quite important.</p>	<p>AAA YYY</p> <p>(Var. 26b): A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 0 6 : AN023 : S001 S025 AT004 HWR: S042</p> <p>S006 = F001</p> <p>.A-B-H.</p> <p>(Var. 26c): A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 0 6 : AN023 : S001 S025 AT004 AT021 HWR: S042</p> <p>A) S001</p> <p>S006 = F001</p> <p>S001* S002* S025* S042*</p> <p>AN001* AN023*</p> <p>AT004* AT021*</p> <p>.A-B-H-A.</p> <p>(Only 26c analyzed, the other one being the same as 26)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
27	Butta fuori le corna sennò viene Martino, con la zappa e con lo zappino e ti butta giù la tua casetta e anche il tuo camino.	Italian. Italy, area not specified (Trentino? Eastern Lombardy?).	Stretch out your horns, otherwise Saint Martin will come, with the hoe and the hoe-fork and knocks out your little house and also your chimney.	Unknown	Quoted on: http://www.filastrocche.it/ nostalgici/filastro/ lumaca.htm	The literary style and the forced rhymes suggest that this is a free reworked learned version of an original in some local dialect, much probably from Trentino or eastern Lombardy. See in fact versions 46 and 47 and the versions from the provinces of Brescia and Bergamo. Saint Martin is also mentioned in versions 30, 123 and others.	ACA YYN B) S 0 0 1 > AN001 : S002 H) S 0 4 3 : AN013 WT: S044 S064 S043 : AN014 : S 0 0 7 AT 0 0 4 S046 AT004 S043 = F001 S002* S007* S043* S044* S046* S064* AN001* AN013* AN014* AT004* AT004* .B-H.
28	Lumache, lumachine, tirate fuori le cornine: Una a me, l'altra a te, e una alla vecchia che beve il tè.	Italian. Italy, area not specified, perhaps from the Veneto region.	Snails, little snails, stretch out your little horns: one to me, the other to you, and one to the old woman who is drinking tea.	Unknown	Quoted on: http://www.filastrocche.it/ nostalgici/filastro/ lumaca.htm	The literary style and the forced rhymes suggest that also in this case this is a free reworked learned version of an original in some local dialect. This time, however, the presence of the formula "one to me, the other to you" suggest that the original was almost certainly from northeastern Italy.	ACA YYN A) S001 B) S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S011 S011 : AN022 : S047 S011 = F002 S001* S002* S006* S010* S011* S047* AN001* AN022* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
29	Lumaga lumaghin cascia foera al to curnin lumaga lumagun cascia foera al to curnun che to pa' l'è anda in presun per una grana de melgun.	Milanese (Dialect of Lombardy, from Milan). Italy, area of Milan. Lombardy, Italy.	Snail, little snail, stretch out your little horns, snail, big snail, stretch out your big horns, since your father has been sent to prison, for a grain of maize.	Unknown	Quoted on: http://www.filastrocche.it/leggi.asp?idContent=9488&novita=&iniziale=	The beginning recalls the Lombard version 7. The ending is interesting. "Your father" indicates probably the father or a real person whom the speaker is thinking to, not "the father of the snail". Closely related to versions 262 and 299. For the motive of the punished father, see 105, 262, 299, 319, 335.	AAA YYY A) S001 S001 AT022 B) S001 > AN001 S002 AT022 A) S001 S001 AT023 B) S001 > AN001 S002 AT023 (Hm) C) S023 AT011 : AN021 HWR : S048 S023 AT011 : AN015 : S049 (An) H) S023 AT004 : AN021 HWR : S048 S023 AT004 : AN017 : S049 (Hm) S023 S048 AN015 S049 = F005 (An) S??? = F001 S001* S001* S002* S002* S023* S023* S048* S048* S049* AN001* AN001* AN015* AN015* AN017* AN017* AN021* AT004* AT011* AT022* AT022* AT023* AT023* (Hm) .A-B-A-B-C. (An) .A-B-A-B-H. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
30	<p>Lumaga lumaghin cascia foeura al to curnin che duman l'è san Martin: tà daroo un bicer da vin tà daroo un bicer da grapa lumaghin l'è mesa mata.</p> <p><i>Variante (30b):</i> Lòmàga lòmaghi caha fò i tò curni tà darò ò bicèr de 'i ta daró ò bicèr de grapa ta faró di-entà mata.</p>	<p>Milanese (Dialect of Lombardy, from Milan).</p> <p><i>Variant (30b):</i> Bergamasque (Dialect of Lombardy, from the area of Bergamo).</p> <p>Nembro (Bergamo).</p> <p>Lombardy, Italy.</p>	<p>Snail, little snail, stretch out your little horns, since tomorrow will be Saint Martin's day: I will give you a glass of wine, I will give you a glass of grappa, little snail is half crazy.*</p> <p><i>*last verse in variant 30b:</i> I will make you crazy.</p>	Ignota	<p>Quoted on: http://www.filastrucche.it/leggi.asp?idContent=9488&novita=&iniziale=</p> <p><i>Variant 30b:</i> Marino Anesa and Mario Rondi, <i>Filastrucche popolari bergamasche</i>, second edition, Sistema Bibliotecario Urbano, Bergamo 1991. In:</p> <p>Quaderni dell'archivio della cultura di base, nr. 16. p. 68, nr. 141.</p> <p>Informer: Beatrice Tagliaferri. Nembro (Bergamo), June, 1st, 1979.</p> <p>Thanks to Valter Biella for reporting the document and for his suggestions, and Aldo Stucchi for the help.</p>	<p>Very closely related to version 123 (see also the note to that one). The beginning recalls the Lombard version 7.</p> <p>In variant 30b, the last line is much more coherent with the usual idea of threatening the animal.</p> <p>"Grappa" is a spirit made from distillation of the residue of a wine press, a usual drink among the mountaineers in the Alps.</p> <p><i>(Analysis following here to save space:)</i></p> <p>S001* S002* S043* S050* S051*</p> <p>AN001* AN012* AN012* AN029* AN030*</p> <p>.A-B-F-H.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>G) S 1 9 3 : AN118 : S043</p> <p>F) S 0 0 6 : AN012 : S050 TO: S001</p> <p>S006 : AN012 : S051 TO: S001</p> <p>H) S 0 0 1 : AN029</p> <p>S006 = F003</p> <p>.A-B-G-F-H.</p> <p><i>(Var. 30b):</i> A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>F) S 0 0 6 : AN012 : S050 TO: S001</p> <p>S006 : AN012 : S051 TO: S001</p> <p>H) S 0 0 6 : AN030 : S001</p> <p>S006 = F003 S006 = F001</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
31	Lùmaga, lùmaghin pün̄ta fora i tò curnin se ti puntet mia fòra te sbàti in dła sùioła. (<i>Variant</i> : te mèti in de la paròla.)	Milanese. Area of Milan. Lombardy, Italy.	Snail, little snail, make your little horns come out. If you don't make them come out, I will throw you into the wooden tub. (<i>Variant</i> : I put you into the pan.)	Unknown, but probably similar in the first two lines to that of 7b.	Quoted on: http://www.filastrocche.it/leggi.asp?idContent=12538&novita=&iniziale= The variant comes from: Tullio De Mauro, Mario Lodi, <i>Lingua e dialetti</i> , Editori Riuniti, 1979, p. 69. http://books.google.it/books?ei=a6fKT67fFMahOqa2IAg&hl=it&id=dASkGiZujrkC&dq=lumaca%20filastrocca&q=lumaca#search_anchor	The beginning recalls version 7. The orthography is not completely correct, but it was so in the original source. Related to version 385.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN002 : S001 HWR: S052 (<i>Var. 31b</i>): A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN023 : S001 HWR: S042 S006 = F001 S001* S002* S042* S052* AN001* AN002* AN023* .A-B-H.
32	Lumaga, lumaga buta fora i to curniti che si no a-t.butarò su la ca' e el diavolo el-t-magnarà.	A Venetian dialect (perhaps from the southern part of region Veneto). Area not specified. Veneto, Italy.	Snail, snail, stretch out your little horns, since, otherwise, I will throw you over the house and the devil will eat you.	Unknown	Quoted on: http://www.filastrocche.it/leggi.asp?idContent=7658&novita=&iniziale=	Very evident affinities with the Istrian version 23. See notes to 23.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN002 : S001 HWR: S053 S036 : AN003 : S001 S006 = F001 S036 = F001 S001* S002* S036* S053* AN001* AN002* AN003* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
33	Lumassa lumasson tira fòra ij tò cornon, che senò ciamo 'l barbé e it je fon sùbit tajè.	Piedmontese. Piedmont, area not specified. Italy.	Snail, big snail, stretch out your big horns, since, otherwise, I call the barber and I make them be cut away at once.	Unknown	Citata su: http://www.filastrocche.it/leggi.asp?idContent=13297&novita=&iniziale=	This is probably the version that has been reworked into the literary Standard Italian version 24. See also the related versions 106, 541, 542 and the note to versions 38 and 126.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN028 : S039 S039 : AN020 : S002 AT004 S006 = F001 S039 = F001 S001* S002* S039* AN001* AN020* AN028* .A-B-H.
34	Sgnech sgnech peta fora cater corn òn a me, òn a te òn a la vedla dal murin zènta te copi.	Dolomitic Ladin, Badiot (dialect spoken in Val Badia). San Martino di Tor, Val Badia, Dolomites, South Tyrol. Italy.	Snail, snail, stretch out four horns, one to me, one to you, one to the old woman of the mill, otherwise I kill you.	Unknown; it was r e c i t e d rhythmically.	Reported personally by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank. Collected by Thomas Gartner during the interviews with Hermes Fezzi, April 11 th , 1907.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST. TO: S006 TO: S010 TO: S011 AT024 H) S 0 0 6 : AN006 : S001 S011 = F002 S006 = F001 S001* S002* S006* S010* S011* AN001* AN006* AT005* AT024* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
35	Sgnech sgnech pêta fora cater cor' un a me, un a te un al bo e un a la vacia.	Dolomitic Ladin, Badiot (dialect spoken in Val Badia). San Leonardo, Val Badia, Dolomiti, South Tyrol. Italy.	Snail, snail, stretch out four horns, one to me, one to you, one to the ox and one to the cow.	Unknown; it was r e c i t e d rhythmically.	Reported personally by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank. Collected by Thomas Gartner during the interviews with Hermes Fezzi, April 11 th , 1907. Informer: E. Peskollderung.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S054 TO: S055 S054 = F002 S055 = F002 S001* S002* S006* S010* S054* S055* AN001* AT005* .A-B-DIST. (DST2, DST3, DST4)
36	Luma lumazet, buta for quel bel cornet, che te do panin e lat.	Trentino (a dialect related to the Venetian speeches). Trentino, Italy.	Sna-, little snail, stretch out that nice horn, since I give you a little bread and milk.	The usual module (like G-A-G-E) used for many nursery rhymes in Italy.	NM User "Giorgio Gozzi".		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT025 (An) F) S 0 0 6 : AN012 : S016 S056 TO: S001 S006 = F003 S001* S002* S016* S056* AN001* AN012* AT025* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
37	Buta buta corni, te dago pane e late, buta buta corni, te dago pane e late.	Trentino (a dialect related to the Venetian speeches). Trentino, Italy.	Stretch out, stretch out horns, I give you bread and milk, stretch out, stretch out horns, I give you bread and milk.	The usual module (like G-A-G-E) used for many nursery rhymes in Italy.	<i>NM User "Giorgio Gozzi".</i>		AAA YYY B) S 0 0 1 > AN001 : S002 (An) F) S 0 0 6 : AN012 : S016 S056 TO: S001 B) S 0 0 1 > AN001 : S002 (An) F) S 0 0 6 : AN012 : S016 S056 TO: S001 S006 = F003 S002* S016* S056* AN001* AN012* .B-F-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
38	Buta, buta corni, che vegn 'l Barbagiorni, 'l te taia via la testa, e 'l te met te la minestra, i omeni senza testa, le femene senza nas, evviva i popi del Tomàs.	Trentino (Trentino is a dialect belonging to the Venetian speeches, spoken in region Trentino). Val Floriana, Trentino. Italy.	Stretch out, stretch out horns, since the Barbagiorni is coming, he cuts away your head, and puts you into the soup, the men without head, the women without nose, long live the children of Thomas. (<i>or</i> : hooray for the children of Thomas.)	The usual module (like G-A-G-E) used for many nursery rhymes in Italy.	Found and reported by the <i>NM User</i> " <i>Giorgio Gozzi</i> ".	The "Barbagiorni" (seemingly formed by "barba" = "beard" and "giorni" = "days"), an unusual name, not much known in the Italian folklore) is a character that should be investigated, not simply a playful nickname with a resemblance to "barbagianni" ("barn owl", a bird, but also a word used as a mocking term for old-fashioned, boring and ugly men). In the second part of the word there is a resemblance to the German "Butscher" (see note to 122). The first part could be strongly influenced by the Northern Italian word <i>barba</i> = "uncle". Actually, in Italy the character asked for to come and kill the snail has many names, but they are all similar: "Barbiere" (barber), "Barbagiorni", "Babau" (bugaboo), "Bobò", "Papà" (daddy), "Papa" (pope). Roots like "bab-", "bob-" and the like are very much diffused to indicate a bugaboo, a fantastic scaring monster or character. However, something more than this could be implied in these names used to indicate the "snail killer" or "snail punisher". One cannot exclude a reference to a "daddy", a "father of the family group" specialized in dealing with snails, but, taking into account also the "Biri-bò" of version 42, the name of these characters could rather derive from a root like "boubalàkion" ("small buffalo", but also "snail" in pre-classical Greek, related to classic Greek "babùlakòs", "snail" and "boubalòs", buffalo). Therefore, the original meaning of the names of these characters could possibly be something like "snailer", "snail specialist". The connection between the snail's name and the buffalo, bison, bull or ox (Latin "bubalus", "buffalo", or "bos", "ox", owing to the presence of the so- called "horns"; "babùlakòs", ancient classical Greek for "snail"; "boubalàkion", ancient preclassical Greek for "small buffalo" and also for "snail") is common and proven: also the snail names "buagnei" (vers. 5), "bavagnòl" (vers. 6), "bulorn" or "bull- horn" ("horn of a bull", 13), "bobolo" (23), "bò" or "biri-bò" (42), the Calabrian Grecoan (Griko) "bucalàci", Sardinian "babbalùga", Neapolitan "babbalùscia", Sicilian "babbaluci" (22) and "vavulàcia", Maltese "bebbuxu", Venetian "bovolon" and Apulian "budlàune" have much probably the same origin. Anyway, see No. 904 for a similar use of the word <i>barba</i> ("uncle"). It is surely possible and likely that <i>Barbagiorni</i> is a transformation of <i>barba Gianni</i> ("uncle John"). The bird called in Italian <i>barbagianni</i> (the barn owl, <i>Tyto alba</i>) is a well known symbol of bad luck and evil, not by chance, and such animals had often familial zoonyms, because of ancient propitiatory linguistic taboos	AAA YYY B) S 0 0 1 > AN001 : S002 H) S057 (S436) : AN013 S057 : AN020 : S058 AT004 S057 : AN023 : S 0 0 1 HWR : S059 X T R : S 0 6 0 AT026 S061 AT027 S???? : AN010 : S012 AT028 S057 = F001 S002* S012* S057* S058* S059* S060* S061* S436* AN001* AN010* AN013* AN020* AN023* AT026* AT027* AT028* .B-H-XTR.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
39	Lùmaga lùmaga trà fòra i còran iùn par ti e iùn par mi.	Lombard dialect from Tromello. Tromello, Lomellina, province of Pavia, Lombardy. Italy.	Snail, snail, stretch out your horns, one for you and one for me.	There isn't any real music, it was just recited in an almost chanting manner.	"My grandfather (born in 1940) used to recite it when he was a child, since he had learned it during the moments during which he was playing with the other children; it was a well known rhyme among the children of the village, who used to repeat it after they had seized a snail in their hand. <i>NM User "spielhahn".</i>		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 DIST: TO: S010 TO: S006 S??? = F002 S001* S002* S006* S010* AN001* .A-B-DIST. (DST2, DST3, DST4)
40	Lùmaga lùmaghin se 't sè no un làdar o un asasin tira fòra i tò cumin	Lombard dialect from Vigevano. Vigevano, province of Pavia, Lombardy. Italy.	Snail, little snail, if you are not a thief, nor a murderer, stretch out your little horns.	There isn't any real music, it is recited using an ordinary voice tone.	"My grandmother learned it when she was a girl and was playing with the other children, who used to repeat this after they had seized a snail in their hand." <i>NM User "spielhahn".</i>	With regard to thieves, it's useful to read the English variants of our rhyme, and I believe that reading them can help to understand properly and correctly the meaning of the presence of "thieves" in these texts.	AAA YYY A) S001 C) S 0 0 6 : AN031 : S017 S062 S 0 0 1 > AN032 : S017 S062 B) S 0 0 1 > AN001 : S002 S017 = F005 S062 = F005 S001* S002* S017* S062* AN001* AN031* AN032* .A-C-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
41	<p>Lùmaga lùmaghi tira fò i tò cornagi se no 'l rierà 'l Papa cól badil e còla sàpa e 'l tè taierà la cràpa.</p> <p><i>Variant (41b):</i> Limo, limocin buta fòr quel cornesin che se no e vegn el Papa col badil e co la zapa e'l te tàia via la crapa.</p>	<p>Dialect of the village of Piamborno (Pian di Borno).</p> <p>Lower Val Camonica, province of Brescia, Lombardy, Italy.</p> <p><i>For the variant 41b:</i> Italian dialect from Trentino.</p> <p>Ossana, Trentino, Italy.</p>	<p>Snail, little snail, stretch out your little horns otherwise the Pope will come with shovel and hoe and will cut off your head.</p> <p><i>For the variant 41b:</i></p> <p>Sna-, snail, pull out that little horn, since, otherwise, the Pope comes, with shovel and hoe, and he cuts your head off.</p>	<p>The usual module (like G-A-G-E) used for many nursery rhymes in Italy.</p> <p><i>For the variant 41b:</i></p> <p>No music.</p>	<p>"My cousin, from Piamborno, who heard it chanted by her grandmother, her father's mother, also from Piamborno, who, in her turn, had probably learned it from her own mother or grandmother..." <i>NM User "spielhahn".</i></p> <p><i>For the variant 41b:</i> from the text '<i>Na volta gh'era - Ninne nanne, cantilene e filastrocche</i> - by Umberto Raffaelli. Reported by the <i>NM User</i> <i>"Danius"</i> from Trento. Many thanks to him.</p>	<p>In this version, the fact that the area of Piamborno has been ruled for a long time during part of the Middle Age by the earls Federici, ghibellines and anti- papa, might have contributed to keep this version as it is now. Regarding the fact that the "Pope" is mentioned, however, we could consider a different hypotesis: this version could derive from another one mentioning "daddy" (the father) (because in Italian "Papa" means "Pope" and the very similar word "papà" means "daddy") and later it could have undergone a shift in the accent and rhyme. Therefore, we could think that <i>the father</i> of the person who is singing this text will come, will cut off the animal's head and will prepare the snail as food for himself or for the family. Many hints point towards this direction: see versions 23 (in which "babau" could be another alteration of "papà"), 29 (a "father" is mentioned, probably a human being, not the "snail's father"), 27 (the agricultural tools are mentioned), 38 (the snail's head is cut and the snail is used as food). However, an even better hypotesis exists regarding this character ("papà" or "Papa") which seems less banal, more complete and interesting, which is explained in the notes to versions 38 and 126 (please see them).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 6 3 : AN013 WT: S045 S044</p> <p>S063 : AN020 : S058 AT004</p> <p>S063 = F001</p> <p>S001* S002* S044* S045* S058* S063*</p> <p>AN001* AN013* AN020*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
42	Biri biri bò quanti corni gà el me bò el me bò ni gà quattro salta fora, si nò te mässo.	Dialect of the town of Vicenza. Vicenza, Veneto region, Italy.	Biri biri ox (but: "biri-bò" = "snail") how many horns my ox has my ox has four of them spring out, otherwise I'll kill you.	There is no music, it is only r e c i t e d rhythmically.	Family tradition. "I remember that the mollusks were classified by dividing them in two groups, the "biri-bò", those with a shell; and the "luméghe", those without it." <i>NM Users "Ermanno" and "fern".</i>	"Biri-bò", the local name of the snail, sounds vey similar to the "Barbagiorni" of version 38 and to the word "Barbiere" (barber), mentioned in other versions (see notes to 38 and 126; see also versions 24 and 33). Could an etymon have existed, to indicate the snail, later included within the name of the character who deals with snails, and then abandoned, including the sound "r" at the end of the first syllable (something like "bu(r)balus")? In any case, the usual widespread comparison between the snail and a bovine returns here. <i>NM User "fern"</i> reports that the first two verses are used also as a riddle. In " <i>Società veneziana di scienze naturali, Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: Animali dei Berici: curiosità, credenze, canzonette fanciullesche, prefazione di Lorenzo Bonometto, Venice, July 15th, 1983)</i> " the first two verses of this song are mentioned, but starting with "Ciro ciro" instead of "Biri biri". Related to 307.	AAA YYY A) S001 AT015 DIST: S006 : AN033 : S002 AT004 AT015 AT029 S001 AT015 AT029 : AN034 : S002 AT005 B) S001 > AN004 H) S006 : AN006 : S001 S006 = F001 S001* S002* AN004* AN006* AN033* AN034* AT004* AT005* AT015* AT015* AT029* .A-DIST-B-H. (DST3)
43	Schneck, Schneck, komm heraus, sonst kommt die Maus und frißt dich auf! (OR: aus!) <i>Variant (43b):</i> Schneck, Schneck, komm heraus, sunscht kimt der Wurm und frißt di au!	German. Germany, unspecified area. Known also in Austria. <i>Variant (43b):</i> German dialect from Tyrol. Percha / Perca, South Tyrol, Italy.	Snail, snail, come out, otherwise the mouse will come and will eat you (completely)! <i>Variant (43b):</i> Snail, snail, come out, otherwise the worm will come and will eat you (completely)!	Unknown	Quoted on: http://www.filastrocche.it/ leggi.asp? idContent=6286&novita=& iniziale=s Also in: Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel, Teil I - Reime.</i> Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1972/4.	Versions exist with either "auf" or "aus". It's important to check the note to version 150.	AAA YYY A) S001 B) S001 > AN004 H) S065 (S427): AN013 S065 (S427) : AN003 : S001 S065 = F001 S001* S065* S427* AN003* AN004* AN013* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
44	Lumaga lumaga cascia fò i corn se no te meti nela pignata a bùi!	Dialect of Lombardy, area of Perledo, eastern side of Lake Como. Lombardy, Italy.	Snail snail, put out your horns otherwise I will put you into the pot to boil you.	There is no real m e l o d y ; t h e vocal "u" and "i" of "bùì" are very dragged, trailed.	Family tradition of friends of the <i>NM User "Tetrao"</i> .	The ending is important, being very explicit.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN023 : S001 HWR: S042 S001 : AN035 S006 = F001 S001* S002* S042* AN001* AN023* AN035* .A-B-H.
45	Sgnech sgnech jeťa fora cater corn òn a me, òn a te òn a la vedla da morin.	Dolomitic Ladin, Badiot (the variety of Ladin spoken in the Badia Valley). Marebbe, Val Badia, Dolomites, South Tyrol. Italy.	Snail snail put out four horns one to me, one to you one to the old woman of the mill.	Unknown; it was r e c i t e d rhythmically.	Personal report made by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank heartily. Collected by Thomas Gartner during the interviews with Hermes Fezzi, April, 11 th , 1907. Informer: K. Tammer.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT024 S011 AT024 = F002 S001* S002* S006* S010* S011* AN001* AT005* AT024* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
46	Buagnel buagnel peta fora i cater corgn se no vegn Sen Martin co la pala e col zapin e l te peta ju ju par chele roe da Molin.	Dolomitic Ladin, Fassan, Brach variety (spoken in the middle trait of the Fassa Valley). Village of Pozza, Fassa Valley, Dolomites, region Trentino-Alto Adige, province Trento, Italy.	Little snail, little snail, stretch out your four horns, otherwise Saint Martin will come, with the shovel and the hoe-fork, and throws you down, down through those ducts of the Mill.	Unknown	Personal report made by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank heartily. Informer R.L.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 H) S 0 4 3 : AN013 WT: S045 S064 S043 : AN002 : S 0 0 1 HWR : S066 AT024 S043 = F001 S001* S002* S043* S045* S064* S066* AN001* AN002* AN013* AT005* AT024* .A-B-H.
47	Buta buta i quatro corni se no vegnarà Sen Martin co le pale e col zapin e pum pum pum ju per chele roe da Molin.	Dolomitic Ladin, Fassan, Brach variety (spoken in the middle trait of the Fassa Valley). Village of Pera, Fassa Valley, Dolomites, region Trentino- Alto Adige, province Trento, Italy.	Put out, put out your four horns, otherwise Saint Martin will come, with the shovels and the hoe-fork and bang bang bang down through those ducts of the Mill.	Unknown	Personal report made by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank heartily. Informer A.D.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY B) S 0 0 1 > AN001 : S002 AT005 H) S 0 4 3 : AN013 WT: S045 S064 S043 : AN002 : S 0 0 1 HWR : S066 AT024 S043 = F001 S002* S043* S045* S064* S066* AN001* AN002* AN013* AT005* AT024* .B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
48	Fora fora i cater corni un a mi, un a ti doi a chela veia de Cioti.	Dolomitic Ladin, Fassan, Brach variety (spoken in the middle trait of the Fassa Valley). Village of Pera, Fassa Valley, Dolomites, region Trentino- Alto Adige, province Trento, Italy.	Out, out the four horns one to me, one to you two to the old woman from Cioti.	Unknown	Personal report made by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank heartily. Informer A.D.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY B) S 0 0 1 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 T O : S 0 1 1 AT006 S011 = F002 S002* S006* S010* S011* AN001* AT005* AT006* .B-DIST. (DST2, DST3, DST4)
49	Buta buta corni un a mi, un a ti un a chel veie che disc de sci.	Dolomitic Ladin, Fassan, Cazet variety (spoken in the middle trait of the Fassa Valley). Village of Canazei, Fassa Valley, Dolomites, region Trentino-Alto Adige, province Trento, Italy.	Stretch out, stretch out your horns, one to me, one to you, one to that old man who says yes.	Unknown	Personal report made by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank heartily. Informer C.N.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects.	AAA YYY B) S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S067 AT030 S067 = F002 S002* S006* S010* S067* AN001* AT030* .B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
50	S-ciösh s-ciösh bovaröl buta fora i quatro corni se no vegn to pare e to mare e i te met te na cambra scura onde che te vedes né sol né luna.	Dialect of Trentino, variety of the upper Fiemme Valley, spoken also in the hamlet of Forno, part of Moena, Fassa Valley. Trentino, Italy.	Sh-chosh, Sh-chosch, snail, stretch out your four horns, otherwise your father and your mother will come, and put you in a dark room, whence you cannot see neither Sun, nor Moon.	Unknown	Personal report made by Fabio Chiocchetti, director of the Istitut Cultural Ladin , whom I thank heartily.	See the similar versions 451, 452.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 H) S023 AT011 S024 AT011 : AN013 S 0 2 3 AT 0 1 1 S024 AT011 : AN023 : S001 HWR: S 0 6 8 AT031 (S048) S001 : AN036 : S008 S069 S 0 2 3 AT 0 1 1 S024 AT011 = F001 S001* S002* S008* S023* S024* S048* S068* S069* AN001* AN013* AN023* AN036* AT005* AT011* AT011* AT031* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
51	Cagoia, cagoia, tira fora i corni te tirarò sui copi 'l babau te magnarà!	Dialect of Trieste. Trieste, region Friuli - Venezia Giulia, Italy.	Snail, snail, stretch out your horns, I will throw you onto the roofs and the Bugaboo will eat you!	Online at the address: http://www.GKweb.it/filachio/Cagoia.jpg Really very similar to that of the Istrian version 23.	Personal report made by Adriano Vanin, <i>NM User</i> <i>Adriano Vanin</i> , whom I thank heartily. Lesser variants (different only for very small nuances), equally from the Trieste area, are mentioned on: http://www.atrieste.org/viewtopic.php?i=798 (site visited on August, 31 st , 2009)	With regard to the "Babau", see notes to versions 23, 41 and 38. Evident similarities with versions 23 and 32.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN002 : S001 HWR: S037 S036 : AN003 : S001 S006 = F001 S036 = F001 S001* S002* S036* S037* AN001* AN002* AN003* .A-B-H.
52	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre también los sacó.	Spanish. Spain. Well known throughout the whole Country. Marius Schneider collected it in the Seville area. Various authors have demonstrated that some variants of this rhyme (variants in the Spanish- Jewish Ladino speech, while the version reported here is in Castilian standard Spanish) are spread among the Sephardic Hebrew children in the Middle East (Turkey, Thessaloniki in Greece, Israel and elsewhere). Let us remember that most Sephardic Hebrews came from Spain.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother stretched them out in the same way.	Since this version is very much widespread, it is much likely that many musical variants exist for it. The music of a variant collected in Seville is online at the address: http://www.GKweb.it/filachio/caraco52.jpg Another almost identical music can be partly heard in this movie: http://www.youtube.com/watch?v=NKOVIFfJyzU&feature=related This movie proves also that this version is connected o the usual children's game made with a snail.	Quoted on the site: http://www.tarotforum.net/archive/index.php/t-40315.html (site visited on September, 1 st , 2009) Source of the music (and other source of the text): Marius Schneider: "Los <i>cantos de lluvia en</i> <i>España</i> ". <i>Estudio</i> <i>etnológico comparativo</i> <i>sobre la ideología de los</i> <i>ritos de pluviomagia</i> , <i>"Anuario Musical"</i> , vol. IV, a magazine published by the "Instituto Español de Musicología", CSIC, Barcelona, 1949.	It's one of the versions in which "father and mother" are to be interpreted for sure as "the snail's parents". This version (like 193 and many others) is connected to a dance. As Schneider wrote, with regard to this version collected in Seville, Spain: "While they are singing this text, the girls wind into a spiral, and when this has been formed and tightened, the first girl walks under the arms of the two that were following her, and so on, until the spiral is unravalled." The dancers trace therefore the shape of a snail (the spiral) and the choreography represents the animal. Other cases are known, in which the movement of the dancers represents objects or animals: the half moon, the full moon, a serpent, the circle of the Sun through the sky; in this case a snail is represented. It is not impossible that also the dance mentioned for the version 193 was performed in spiral (see 193), but please see also the documents 308, 434 (Corsica), 485 (Mexico), 606 (Moldavia).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 D) S023 AT004 S024 AT004 : AN001 : S002 S 0 2 3 AT 0 0 4 S 0 2 4 AT 0 0 4 = F006 S001* S002* S008* S023* S024* AN001* AN001* AT004* AT004* .A-B-D. an077 at170

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
53	Caracol, col, col, saca los cuernos al sol, que si no te mataré con la vara de José.	Spanish. Spain, unspecified area.	Snail, -ail, -ail, stretch out your horns in the sun, since otherwise I will kill you with St. Joseph's rod.	Unknown	Quoted on the site: http://www.tarotforum.net/ archive/index.php/ t-40315.html (site visited on September, 1 st , 2009)	Similar to 3, 441, 517.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 H) S 0 0 6 : AN006 : S001 WT: S 0 7 0 AT076 S006 = F001 S001* S002* S008* S070* AN001* AN006* AT076* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
54	Caracol, col, col, saca los cuernos al sol que tu madre y tu padre fueron a Aragón a comprarte zapatitos de color limón (<i>in other versions: marrón</i>).	Spanish. Spain, unspecified area.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother went to Aragon to buy for you little shoes of the color of lemon (<i>in other versions: of brown color</i>).	Unknown	Quoted on the site: http:// www.tarofforum.net/ archive/index.php/ t-40315.html (site visited on September 1 st , 2009)	Is this only a naive attempt to persuade the animal that it will have a reward if it will obey and that the absence of the other snails (the animal's relatives, probably killed) is not due to serious causes? Is this just a silly childish tale about the parents of a snail? We think that these hypotheses do not seem reliable enough. An alternative interesting hypothesis would be to think that the rhyme is concerning human parents: not "the snail's parents", but the parents of some person one is speaking to or thinking to (see version 29). In this case, having new and rich garments (shoes, in this case) would be the desire of the speaker or of another person of his social group. Both the "parents" and the "shoes", therefore, can belong to a person, not to the snail. So, one, in theory, could wonder: what is the meaning of buying shoes? Was there any circumstance in which buying shoes had a particular meaning, in Spain? Is this a metaphor to indicate "to dress in a rich way in order to be ready for a special holiday"? Or is it a metaphor for "to be ready for a journey, to be ready to go away" (with the possible meaning: "to die")? Much more likely, to buy shoes indicates simply the desire to leave a condition of indigence, by owning rich objects.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S024 AT011 S023 AT011 : AN021 S024 AT011 S023 AT011 : AN037 : S071 A T 0 3 3 (AT034) TO: S010 S010 = F002 S024 AT011 S023 AT011 = F004 S001* S002* S008* S023* S024* S071* AN001* AN021* AN037* AT011* AT011* AT033* AT034* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
55	Caracol, col, col, saca los cuernos al sol que te vienen a buscar a la orilla de la mar.	Spanish. Spain, unspecified area.	Snail, -ail, -ail, stretch out your horns in the sun, since they are coming to fetch you at the seashore.	Unknown	Quoted on the site: http:// www.tarofforum.net/ archive/index.php/ t-40315.html (site visited on September 1 st , 2009)	The ending seems unusual. The "seashore" (or "edge of the sea") could be a metaphor for death, meaning "they are coming to kill you", or could mean "they are going to throw you into the water" (as in other versions). See in fact version 67 (the verb "buscar", "to fetch", could also be a later substitution for an original "matar", "to kill"). It may also mean "they are about to throw you into the water", like in other versions.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 H) S 0 7 2 : AN013 S072 : AN038 : S 0 0 1 HWR : S073 S072 = F001 S001* S002* S008* S072* S073* AN001* AN013* AN038* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
56	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre están en Arancón haciendo la fiesta de Nuestro Señor.	Spanish. Spain, unspecified area.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother are in Arancón (<i>place</i>) to take part in Our Lord's celebration.	Unknown	Quoted on the site: http:// www.tarofforum.net/ archive/index.php/ t-40315.html (site visited on September 1 st , 2009)	If the parents are not "the snail's parents", but are humans, one could think of them being temporarily away for a religious festival. However, the purpose (function) of saying so would not be clear (the version would not be functionally clear in the last verse). With a different interpretation (that is: if the "parents" are themselves snails, the "snail's parents"), on the other side, the last verse could be the distant memory of a relationship between a sacred ritual and a religious meaning (or religious use) of the snails. <hr/> <i>(Analysis following here:)</i> S001* S002* S008* S023* S024* S074* AN001* AN039* AN040* AT002* AT004* AT004* AT011* AT011* (Hm) .A-B-E. (An) .A-B-G. NCA	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) WN: S023 AT011 S024 AT011:AN039 S023 AT011 S024 AT011 : AN040 : S074 AT002 (An) G) WN: S023 AT004 S024 AT004 : AN039 S023 AT004 S024 AT004 : AN040 : S074 AT002 (Hm) S001 = F004 (An) S023 AT004 S024 AT004 = F003 S023 AT004 S024 AT004 = F007 (Hm) .A-B-E. (An) .A-B-G. NCA
57	Caracoles la niña lavaba descalcita de pies en el agua. Serranita, tus pechos me agradan. Lava uno y se le iban dos, ni dos ni uno ni nada. Caracoles la niña lavaba.	Spanish. Spain, Pezuela de las Torres.	The girl was washing snails, barefooted, her feet in the water. Serranita, I like your breasts. Wash one, and they were two, and then no more two, nor one, nor anything more. The girl was washing snails.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http:// www.funjdiaz.net/ folklore/07ficha.cfm? id=1691 (site visited on September 1 st , 2009)	This document does not belong to the kind of children's rhyme studied in this research, but, according to what is stated in the paper mentioned here as our source, it proves that, in Spain, the snail can be related to fertility symbols. Formally, it belongs to the "iterative songs" typology (in which some elements are counted, gradually added and then subtracted).	CAB YNN s001, an041, s031, s096 (DST3)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
58	En el medio de la plaza canto con mucho desgarro, que soy como el caracol que con el pellejo pago.	Spanish. Spain, Estremera de Tajo.	In the middle of the square, I sing weeping heavily, since I am like the snail who pays with its life.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	This document does not belong to the kind of children's rhyme studied in this research, but is a sort of comment to it. It proves that our children's rhyme, in which the snail pays with its life if it does not obey a request, is very well known. It also proves that the fact that everybody knows it is taken for granted.	CAB YNN an051, an052, s001 : an024

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
59	<p>¡Ay, caracol! ¡Ay, caracol! Que sacas y metes los cuernos al sol. Caracol, caracol. No me asustes, caracol, que voy a lavar al río la ropa de un molinero que quiere ser mi marido.</p>	<p>Spanish. Spain, Estremera de Tajo. Laundresses' song.</p>	<p>Oh, snail! Oh, snail! May you stretch your horns out and put them in the sun. Snail, snail, don't frighten me, snail, since I am going to the stream to wash the garments of a miller who wants to become my husband.</p>	Unknown	<p>Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i>, a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1st, 2009)</p>	<p>This document does not belong to the kind of children's rhyme studied in this research, but, according to what is stated in the paper mentioned here as our source, it proves that, in Spain, the snail can be related to fertility symbols. Why should a snail "frighten"? This remark can really be very meaningful and makes us think. Could it be because the girl is waiting for the result of a divination with snails (like those described in Nos. 795 and 797) made to foretell whether her future marriage will turn out well?</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 A) S001 C) S 0 0 6 : AN031 : S001 G) S 0 0 6 : AN021 HWR: S075 WN: S006 : AN041 : S076 A T 0 3 5 (AT024) S077 : AN017 : AN042 : S006 (S096) (S415 ?) S001 = F004 AN031 = F005 AN042 : S077 = F005 S 0 0 6 S 0 7 5 AN041 S076 AT035 AT024 = F007 S001* S001* S001* S002* S006* S008* S075* S076* S077* S096* S415* AN001* AN017* AN021* AN031* AN041* AN042* AT024* AT035* .A-B-A-C-G.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
60	Sal, caracol, con los cuernos al sol.	Spanish. Spain, unspecified area.	Come out, snail, with your horns in the sun.	Unknown	From a document dated 1627, "Vocabulario de refranes y frases proverbiales", written by Gonzalo Correas. Quoted on Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)		AAA YYY B) S 0 0 1 > AN004 A) S001 WT: S 0 0 2 HWR : S008 F000 S001* S002* S008* AN004* .B-A.
61	Caracol, caracol, caracol, saca tus yjuelos al rayo del sol.	Spanish. Spain, unspecified area.	Snail, snail, snail, put out your children in the sunbeams.	Unknown	From <i>Juegos de Noches Buenas a lo divino</i> , by Alonso de Ledesma, 1605. Quoted on Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	The fact that the "horns" are called "children" might prove that, in Spain, the snail can be related to fertility symbols. See also note to the following version 62.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S012 AT004 (S002) HWR : S 0 8 9 AT038 F000 S001* S012* S089* AN001* AT004* AT038* .A-B.
62	Caracol, col, col, saca los hijatos y vete con Dios.	Spanish. Spain, Rascafría.	Snail, -ail, -ail, put out your offspring (<i>or</i> : your flanks) and go with God.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	The fact that the "horns" are called "offspring" (from the Spanish word <i>hijo</i> , "son") could prove that, in Spain, the snail can be linked to fertility symbols. Nonetheless, according to what is stated in the paper that has been our source, the word <i>hijatos</i> could also derive from the word <i>jjada</i> , meaning "hips, flanks" (and in this case the translation would be "put out your flanks").	AAA YYY A) S001 B) S 0 0 1 > AN001 : S012 (S002) S001 > AN021 WT: S078 F000 S001* S012* S078* AN001* AN021* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
63	Caracol, caracol, saca los cuernos al sol, que viene tu padre por la puente La Molilla. Te traerá unos zapatitos, serán grandecitos, serán para tí, serán para mí.	Spanish. Spain, Montejo de la Sierra.	Snail, snail, stretch out your horns in the sun, since your father is coming through the "La Molilla" bridge. He will bring to you shoes, they will be quite large, they will be for you, they will be for me.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	Does the name "La Molilla" have to do with the motif of the "mill", which appears often in many versions? The motif of the shoes is also present (see note to 54). See also the distribution formula, similar to the one appearing in many Italian versions (and not only in the Italian ones) ("one for you, one for me"). An interesting version.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S 0 2 3 AT011 : AN013 HWR: S 0 7 9 AT024 S023 AT011 : AN012 : S071 A T 0 2 3 T O : S010 DIST: TO: S010 TO: S006 S023 AT011 = F004 (S 0 0 6 = F002 ?) S001* S002* S006* S008* S010* S023* S071* S079* AN001* AN012* AN013* AT011* AT023* AT024* .A-B-E-DIST. (DST2, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
64	<p>Caracol, col, saca los cuernos al sol, que tu padre y tu madre están a Aragón a por unos zapatitos de charol. Si no los quieres tú los quiero yo; si no son pa tí serán para mí.</p>	<p>Spanish. Spain, Navarredonda.</p>	<p>Snail, -ail, stretch out your horns in the sun, since your father and your mother are in Aragon (<i>region</i>), to look for shoes made of patent leather. If you don't want them, I will want them; if they are not for you, they will be for me.</p>	<p>Unknown</p>	<p>Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i>, a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1st, 2009)</p>	<p>Again the shoes motif. See note to version 54 and version 63.</p> <p>An important feature of this version is that, in the final distribution formula, the same construction is used as in many Chinese versions (142, 396, 400, 402, 407, 408): the original subject that was expected to receive an offer refuses it, and the offer goes to a different destination.</p> <p>The main difference is that the original subject that was expected to receive an offer is probably a human being here, while it is the snail in the Chinese versions.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN039 S023 AT011 S024 AT011 : AN017 S071 AT036 DIST: NTO: S010 TO: S006 S023 AT011 S024 AT011 = F004 S006 = F002 S001* S002* S006* S006* S008* S010* S010* S023* S024* S071* AN001* AN017* AN039* AT011* AT011* AT036* .A-B-E-DIST. (DST2, DST4, DST6)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
65	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre están a Alcorcón a comprarte unos zapatos de color limón.	Spanish. Spain, Paracuellos del Jarama.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and mother are in Alcorcón to buy for you shoes, of the color of lemon.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http:// www.funjdiaz.net/ folklore/07ficha.cfm? id=1691 (site visited on September 1 st , 2009)	Almost identical to version 54. The name of the place changes.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN039 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 : AN037 : S071 A T 0 3 3 T O : S010 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 = F004 S001* S002* S008* S010* S023* S024* S071* AN001* AN037* AN039* AT011* AT011* AT033* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
66	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre también los sacó y se fueron a Aragón a por unos zapatitos de color de limón. Si no los quieres tú a mí me los darán y a ti te matarán.	Spanish. Spain, Somosierra.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother stretched them out in the same way and went to Aragon (<i>region</i>) to look for shoes of the color of lemon. If you don't want them they will give them to me and, with regard to you, they will kill you.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	An interesting version, which combines the motifs of versions 54 (65), 52 and 64, adding the explicit mention of the animal killing. The expression "they will kill you" is directed to the snail, while the "parents" and the "distribution formula" ("if you... to me") can be related to humans. See note to version 54. An important feature of this version is that, in the final distribution formula, the same construction is used as in many Chinese versions (142, 396, 400, 402, 407, 408): the original subject that was expected to receive an offer refuses it, and the offer goes to a different destination. Given the addition of the snail killing in the ending, the resemblance to version 407 is really striking! The main difference is that the original subject that was expected to receive an offer is probably a human being here, while it is the snail in the Chinese versions. <hr/> <i>(Analysis following here:)</i> S001* S002* S006* S008* S010* S023* S024* S071* S072* AN001* AN001* AN006* AN017* AN039* AT004* AT004* AT011* AT011* AT033* .A-B-D-E-DIST-H. (DST2, DST4, DST6)	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (An) D) S023 AT004 S024 AT004 : AN001 : S002 (Hm) E) S023 AT011 S024 AT011 : AN039 S023 AT011 S024 AT011 : AN017 : S071 AT033 DIST: NTO: S010 TO: S006 H) S072 (S023 AT011 S024 AT 0 1 1) : AN006 : S001 versions. (Hm) S072 (S023 AT011 S024 AT011) = F001 S006 = F002 S023 AT011 S024 AT011 = F004 S023 AT004 S024 AT004 = F006

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
67	<p>Esta mañana temprano a la orillita del río un caracol muy bonito en la espuma se ha metido.</p> <p>Caracol, col, col, saca los cuernos para el sol, que te vienen a matar a la orilla de la mar.</p>	<p>Spanish. Uruguay, Montevideo.</p>	<p>Early this morning at the stream shore, a very beautiful snail plunged into the foam.</p> <p>Snail, -ail, -ail, stretch out your horns in the sun, since they are coming to kill you at the seashore.</p>	Unknown	<p>Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i>, a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1st, 2009)</p>	<p>According to the paper that has been our source, this version is an interesting surviving remnant (in a distant place, owing to emigrants) of a Spanish version, no longer present in its homeland (this phenomenon is well-known: the emigrant communities, often, preserve their traditions for a longer time). The expression "they are coming to kill you" of the older version has been replaced with a more recent "they are coming to fetch you", as in version 55 (please compare the present version with it). The first quatrain has a lyrical-narrative character, maybe improvised: it does not seem to have the character of a nursery rhyme and could perhaps have a different origin.</p>	<p>AAA YYY (the second part only)</p> <p>XTR: G?) WN: S 0 2 0 HWR : S073 S001 AT025 : AN002 HWR: S080</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 HWR: S008</p> <p>H) S 0 7 2 : AN006 : S001 HWR: S073</p> <p>S072 = F001</p> <p>S 0 2 0 S 0 7 3 AN002 S080 = F007</p> <p>S001* S001* S002* S020* S072* S073* S073* S080*</p> <p>AN001* AN002* AN006*</p> <p>AT025*</p> <p>.XTR (G?)-A-B- H.</p> <p>NCA</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
68	Caracol, caracol, saca los cuernos al sol, que tu padre y tu madre están a Aragón; te traerán unas zapatillas de seda y cordón. Caracol, caracol...	Spanish. Spain, Corral de Ayllón, Segovia.	Snail, snail, stretch our your horns in the sun, since your father and your mother are in Aragon (<i>region</i>); they will bring you shoes made of silk and wicker. Snail, snail...	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http:// www.funjdiaz.net/ folklore/07ficha.cfm? id=1691 (site visited on September 1 st , 2009)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN039 S 0 2 3 AT 0 1 1 S024 AT011 : AN012 : S071 AT037 A) S001 (Hm) S 0 2 3 AT 0 1 1 S024 AT011 = F004 S001* S001* S002* S008* S023* S024* S071* AN001* AN012* AN039* AT011* AT011* AT037* .A-B-E-A.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
69	Caracol, col, col, saca los cuernos al ojo del sol, que tu padre y tu madre se comieron un gúevo de golondrina y no se murieron.	Spanish. Spain, Auñón, Guadalajara.	Snail, -ail, -ail, stretch out your horns at the sun's eye, since your father and your mother ate a swallow's egg and did not die.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	Also according to the paper that has been our source, a peculiar version, rich in symbols and motifs: the sun compared to an eye (perhaps also with a hidden reference to the symbol of the snail's spiral), the egg, the swallow, the food, the parents. The meaning of all this must still be understood, but, also here, it would seem appropriate a reference to human parents (and not to "the parents of the snail") and, probably, a reference to a famine situation.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S 0 8 1 AT038 (Hm) C) S023 AT011 S024 AT011 : AN003 : S082 AT039 (Hm) S 0 2 3 AT 0 1 1 S024 AT011 : AN043 AN003 = F005 AN043 = F005 S001* S002* S023* S024* S081* S082* AN001* AN003* AN043* AT011* AT011* AT038* AT039* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
70	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre están n' Aragón a lavar la ropita de Nuestro Señor.	Spanish. Spain, Patones de Arriba.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother are in Aragón (<i>region</i>) to wash Our Lord's garments.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http:// www.funjdiaz.net/ folklore/07ficha.cfm? id=1691 (site visited on September 1 st , 2009)	A version combining the motif of the distant parents (humans, in our opinion) and the motif of washing, like in version 59 and 56 (see note to version 56).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) G) WN: S023 AT011 : S024 AT011 : AN039 S023 AT011 S024 AT011 : AN041 : S076 AT002 (Hm) S023 AT011 S024 AT011 = F004 ? S023 AT011 S024 AT011 AN041 S076 AT002 = F007 S001* S002* S008* S023* S024* S076* AN001* AN039* AN041* AT002* AT011* AT011* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
71	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre están n' Aragón a lavar la camisa de Nuestro Señor.	Spanish. Spain, Villar del Olmo.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother are in Aragón (<i>region</i>) to wash the shirt of Our Lord.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http:// www.funjdiaz.net/ folklore/07ficha.cfm? id=1691 (site visited on September 1 st , 2009)	Strictly related to the former version 70. Another version combining the motif of the distant parents (humans, in our opinion) and the motif of washing, like in version 59 and 56 (see note to version 56).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) G) WN: S023 AT011 : S024 AT011 : AN039 S023 AT011 S024 AT011 : AN041 : S083 AT002 (Hm) S023 AT011 S024 AT011 = F004 ? S023 AT011 S024 AT011 AN041 S083 AT002 = F007 S001* S002* S008* S023* S024* S083* AN001* AN039* AN041* AT002* AT011* AT011* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
72	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre están en Aragón haciendo una esportilla pa la borriquilla, haciendo un esportón para el borricón.	Spanish. Spain, Anchuelo.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother are in Aragon (<i>region</i>) to make a little wicker basket for the little donkey, to make a big wicker basket for the big donkey.	Unknown	Revista de Folklore, <i>El caracol: una lenta espiral por el campo madrileño</i> , a paper by José Manuel Fraile Gil, on the site: http://www.funjdiaz.net/folklore/07ficha.cfm?id=1691 (site visited on September 1 st , 2009)	It seems that this version confirms that the reference is to human parents and to their desire to obtain valuable objects and to leave a condition of indigence.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN039 AN044 : S084 AT022 T O : S 0 8 5 AT022 S023 AT011 S024 AT011 : AN044 : S084 A T 0 2 3 T O : S085 AT023 (Hm) S 0 2 3 A T 0 1 1 S024 AT011 = F004 S001* S002* S008* S023* S024* S084* S084* S085* S085* AN001* AN039* AN044* AN044* AT011* AT011* AT022* AT022* AT023* AT023* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
73	Caracol, col, col, saca los cuernos al sol, y verás a tu padre y a tu madre metidos en un serón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns in the sun, and you will see your father and your mother put into a basket.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_ %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	A version which seems to confirm that "father and mother" are sometimes to be interpreted as "the parents of the snail" (as in this version or in version 52 and some other ones), even if, in many occurrences, on the contrary, they are to be interpreted as humans (the parents of somebody whom one is speaking to or thinking to).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 S001: AN045 : (An) H) S023 AT004 S024 AT004 : AN039 HWR : S084 AT040 S??? = F001 S001* S002* S008* S023* S024* S084* AN001* AN039* AN045* AT004* AT004* AT040* .A-B-H.
74	Caracol, col, col, saca los cuernos y verás el sol.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns and you'll see the sun.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_ %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F) S 0 0 1 : AN045 : S008 S??? = F003 S001* S002* S008* AN001* AN045* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
75	Caracol, col, col, saca los cuernos y vete al sol, que tu padre y tu madre los sacó.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch our your horns and go into the sunshine, since your father and your mother stretched them out.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N. 103-Cancioncilla % 2 0 d e %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	This one of the versions in which "father and mother" are surely to be intended as "the snail's parents". Related to version 52.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 (An) D) S023 AT004 S024 AT004 : AN001 : S002 S 0 2 3 AT 0 0 4 S024 AT004 = F006 S001* S002* S008* S023* S024* AN001* AN001* AN021* AT004* AT004* .A-B-D.
76	Caracol, col, col, saca los cuernos y vete al sol, que tu padre y tu madre están tomando el sol.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns and go into the sunshine, since your father and your mother are basking in the sun.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N. 103-Cancioncilla % 2 0 d e %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN046 HWR: S008 S001 = F004 S001* S002* S008* S008* S023* S024* AN001* AN021* AN046* AT011* AT011* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
77	Caracol, col, col, saca los cuernos y veste al sol, que tu padre y madre están comiendo arroz.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns and go into the sunshine, since your father and your mother are eating rice.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N 103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Veste is a dialect variant of <i>vete</i> ("go").	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN003 : S086 S001 = F004 S001* S002* S008* S023* S024* S086* AN001* AN003* AN021* AT011* AT011* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
78	Caracol, col, col, saca el chucho al sol y verás a tu padre y a tu madre, cociendo sopas en su perol.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out that stupid thing of yours in the sun and you will see your father and your mother, who are cooking soups in their pot.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	The attitude towards the animal is less respectful than usual.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S087 AT041 (S002) HWR: S008 (Hm) E) S 0 1 0 : AN045 : S023 AT011 S024 AT011 S 0 2 3 AT 0 1 1 S024 AT011 : AN047 : S059 HWR : S 0 4 2 AT042 S001 = F004 S 0 2 3 AT 0 1 1 S024 AT011 = F004 S001* S008* S010* S023* S024* S042* S059* S087* AN001* AN045* AN047* AT011* AT011* AT041* AT042* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
79	Caracol, col, col, saca los cuernos al sol, que tu padre y tu madre te traerán sopicas en un tazón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns in the sun, since your father and your mother will bring you little soups into a cup.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N. 103-Cancioncilla % 2 0 d e %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S023 AT011 S024 AT011 : AN012 : S059 T O : S 0 1 0 HWR: S088 S001 = F004 S 0 2 3 AT 0 1 1 S024 AT011 = F004 S001* S002* S008* S010* S023* S024* S059* S088* AN001* AN012* AT011* AT011* .A-B-E.
80	Caracol, col, col, saca los ojitos al rayo del sol.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, put out your little eyes in the sunbeams.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N. 103-Cancioncilla % 2 0 d e %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S081 HWR: S 0 8 9 AT038 F000 S001* S081* S089* AN001* AT038* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
81	Caracol, caracol, echa los cuernos al sol, y verás a tu padre y tu madre, remendando el camisón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, snail, put out your horns in the sun, and you will see your father and your mother mending the blouse.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E ?) S 0 1 0 : AN045 : S023 AT011 S 0 2 4 AT011 S 0 2 3 AT 0 1 1 S024 AT011 : AN048 : S083 S001 = F004 ? S001* S002* S008* S023* S024* S083* AN001* AN045* AN048* AT011* AT011* .A-B-E?. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
82	Caracol, col, col, saca los cuernos al sol, y verás a tu padre y a tu madre, repicando en el sermón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, snail, stretch out your horns in the sun, and you will see your father and your mother, tolling the bells during the sermon.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Jocular version. In theory, very distant connections to other versions naming the bells are also possible (see note to 15, and also versions 115, 143, 146, 295, 342 and some other possible references in other versions).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) G ?) S 0 1 0 : AN045 : S023 AT011 S024 AT011 S023 AT011 S024 AT011 AN049 : WN: S090 S001 = F004 ? AN045 S023 AT011 S024 AT011 AN049 S090 = F007 ? S001* S002* S008* S023* S024* S090* AN001* AN045* AN049* AT011* AT011* .A-B-G?. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
83	Caracol, caracol, saca los cuernos al sol, y verás a tu padre y a tu madre, en mangas de camión.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, snail, stretch out your horns in the sun, and you will see your father and your mother in shirtsleeves.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E ?) S 0 1 0 : AN045 : S023 AT011 S 0 2 4 AT011 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 : AN039 HWR: S083 S001 = F004 ? S001* S002* S008* S023* S024* S083* AN001* AN039* AN045* AT011* AT011* .A-B-E?. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
84	Caracol, col, col, saca los cuernos al sol, y verás a tu padre y a tu madre, cosiéndote un camisón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns in the sun, and you will see your father and your mother who are sewing a blouse for you.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	The blouse or shirt, present in various Spanish versions, is also mentioned in n. 289 (Calabria, Italy).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (Hm) E) S 0 1 0 : AN045 : S023 AT011 S024 AT011 S023 AN011 S024 AN011 : AN050 : S083 TO: S010 S001 = F004 S 0 2 3 AT 0 1 1 S024 AT011 = F004 S001* S002* S008* S010* S023* S024* S083* AN001* AN045* AN050* AT011* AT011* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
85	Caracol, col, col, saca el hijuelo y vete al sol, que tu padre y tu madre están en Aragón, regando la ropa de Nuestro Señor.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your son and go in the sun, since your father and your mother are in Aragon (<i>region</i>), sluicing Our Lord's garments.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Motifs in common with versions 61, 75, 70. See notes to versions 61-62 for the term "son" (instead of "horn").	AAA YYY A) S001 B) S 0 0 1 > AN001 : S012 S001 > AN021 HWR: S008 (Hm) G) WN: S023 AT011 : S024 AT011 : AN039 S023 AT011 S024 AT011 : AN041 : S076 AT002 S001 = F004 ? S023 AT011 S024 AT011 AN041 S076 AT002 = F007 S001* S008* S012* S023* S024* S076* AN001* AN021* AN039* AN041* AT002* AT011* AT011* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
86	Caracol, col, col, saca tus hijos a la Puerta 'el Sol, que tu padre y tu madre también los sacó.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, bring your sons to the "Door of the Sun", since your father and your mother brought them in the same way.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N 103-Cancioncilla % 2 0 d e %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	The mention of a "Door of the Sun", apparently, could seem interesting and suggestive, since it has great symbolic potentialities. In theory, a "Door" could be compared to the opening of the snail's shell (see 321) or to the doors of the Heaven (as in 113, 121 and some other versions). But... the real explanation is certainly another one and a much simpler one: the most ancient and famous square in Madrid is actually named "The Door of the Sun" (<i>La Puerta del Sol</i>), owing to the presence of an ancient gate of the town, oriented towards the East. According to the sources (see notes to versions 61 and 62), in the local dialect a connection is possible and likely between the word "horn / horns", the word "hips / flanks" and the word "son / sons". If, following the notes to versions 61 and 62, we interpret "sons" as "horns" (or "flanks"), then we could assume that the meaning of this versions has evolved in the past; the original meaning would in any case be "put out your horns (or your flanks) in order to be in the sunlight". This meaning would have been changed later in a jocular way into "bring your sons to the main public square in Madrid". A relationship between the snail and the sun is in any case present and seems to be important in almost any Spanish version. See notes to 61 an 62 for the term "sons". The word 'el stands for <i>del</i> ("of"). Last, we must anyway notice that this strange comparison between "sons" and "horns" is present also in very distant versions of this rhyme: see note to 494.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S012 AT004 HWR: S027 AT038 D) S023 AT004 S024 AT004 : AN001 S 0 2 3 AT004 S024 AT004 = F006 S001* S012* S023* S024* S027* AN001* AN001* AT004* AT004* AT004* AT038* .A-B-D.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
87	Caracol, col, saca los cuernos al sol, y los míos al rincón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, bring your horns out in the sun and my family to the corner.	Unknown	From the site: http://www.linguas.net/alecman/mapas_2/N_103-Cancioncilla_%20de_%20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	The meaning is not very clear, but the last verse is probably a playful addition.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 B ?) S 0 0 1 > AN023 : S091 AT029 HWR: S092 F000 S001* S002* S008* S091* S092* AN001* AN023* AT029* .A-B-B?. NCA
88	Caracol, col, saca el ahico y veste al sol, que tu padre y tu madre también los sacó.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, put out your muzzle and go in the sunlight, since your father and your mother put it out in the same way.	Unknown	From the site: http://www.linguas.net/alecman/mapas_2/N_103-Cancioncilla_%20de_%20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	<i>Ahico</i> is a dialectal term for <i>hocico</i> .	AAA YYY A) S001 B) S 0 0 1 > AN001 : S093 S001 > AN021 HWR: S008 D) S023 AT004 S024 AT004 : AN001 S 0 2 3 AT 0 0 4 S024 AT004 = F006 S001* S008* S023* S024* S093* AN001* AN001* AN021* AT004* AT004* .A-B-D.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
89	Caracol, col, col, saca los cuernos delante del sol, que tu padre y tu madre también los sacó.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns in front of the sun, since your father and your mother stretched them out in the same way.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N. 103-Cancioncilla %_2_0_d_e_ %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Remarkable version, for the importance given to the sun, once again. This is typical of the Spanish versions. The culture that originated these versions was perhaps used to give a great importance to the sun (maybe also a religious role, in ancient times). See also versions 69, 60, 61 and almost all the Spanish versions.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 D) S023 AT004 S024 AT004 : AN001 S 0 2 3 AT 0 0 4 S 0 2 4 AT 0 0 4 = F006 S001* S002* S008* S023* S024* AN001* AN001* AT004* AT004* .A-B-D.
90	Caracol, caracol, marrano, rastrero, [...] saca los cuernos y veste al sol, que tu padre y tu madre también los sacó.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, snail, pig, crawling creature, [...] stretch out your horns and go into the sunlight, since your father and mother stretched them out in the same way.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N. 103-Cancioncilla %_2_0_d_e_ %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	The epithets “pig, crawling creature” may seem an unpolite verbal aggression, an insult (see version 78). Nonetheless, “creeping creature” is the meaning of the Germanic etymon that generated the modern German word <i>Schnecke</i> (“snail”) and the English “snail”.	AAA YYY A) S001 S094 S095 B) S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 D) S023 AT004 S024 AT004 : AN001 S 0 2 3 AT 0 0 4 S 0 2 4 AT 0 0 4 = F006 S001* S002* S008* S023* S024* S094* S095* AN001* AN001* AN021* AT004* AT004* .A-B-D.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
91	Caracol, caracol, saca los cuernos al sol, y verás a tu señor con el libro en la mano, dando la lección.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, snail, stretch out your horns in the sun, and you will see your lord, with the book in his hands, giving a lesson.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Unusual version, on which it is difficult to advance hypotheses.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 (An) F ?) S 0 0 1 : AN045 : S097 AT004 W T : S 0 9 8 HWR: S099 S097 AT004 : AN053 S097 AT004 = F003 ? S001* S002* S008* S097* S098* S099* AN001* AN045* AN053* AT004* .A-B-F?. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
92	Caracol, caracol, con los cuernos al sol, tu padre y tu madre también salió.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, snail, with the horns in the sun, your father and your mother came out in the same way.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) WT: S002 HWR: S008 D) S023 AT004 S024 AT004 : AN001 : S002 S 023 AT004 S024 AT004 = F006 S001* S002* S008* S023* S024* AN001* AT004* AT004* .A-B-D.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
93	Caracol, col, saca los cuernos al sol, que tu padre y tu madre han ido a Aragón, para comprar unos zapatitos de color limón, para mí, para mí, para mí serán.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, stretch out yor horns in the sun, since your father and your mother have gone to Aragon (<i>region</i>), to buy shoes of the color of lemon, for me, for me, they will be for me.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Here the "distribution formula" ("for you... for me...") undergoes an interesting transformation.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 E) S023 AT011 S024 AT011 : AN021 S023 AT011 S024 AT011 : AN037 : S071 AT033 DIST: TO: S006 TO: S006 TO: S006 S023 AT011 S024 AT011 = F004 S006 = F002 S001* S002* S006* S006* S006* S006* S008* S023* S024* S071* AN001* AN021* AN037* AT011* AT011* AT033* .A-B-E-DIST. (DST2, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
94	Caracol, col, col, saca tus hijos al sol, que tu padre y madre están en Aragón, lavando la ropa del día del Señor.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, put out your sons in front of the sun, since your father and your mother are in Aragon (<i>region</i>) washing the garments of the Lord's Day.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_1 %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	See notes to versions 61 and 62 for the term "sons". This version shows that "Our Lord's garments" mentioned in versions 70, 71 and 85 are simply "the garments of the Lord's Day", that is the best garments, to be worn on Sunday.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S012 AT004 (S002) HWR: S008 G) S023 AT011 S024 AT011 : AN039 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 : AN041 : S076 AT043 AT002 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 = F004 ? S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 AN041 S 0 7 6 AT043 AT002 = F007 S001* S008* S012* S023* S024* S076* AN001* AN039* AN041* AT002* AT004* AT011* AT011* AT043* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
95	Caracol, col, col, saca los cuernos y vete al sol, que tu padre y tu madre están en Aragón, regando la ropa con un cucharón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, stretch out your horns in the sun, since your father and your mother are in Aragon (<i>region</i>) to sluice the clothes with a bucket.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 G) S023 AT011 S024 AT011 : AN039 S023 AT011 S024 AT011 : AN041 : S076 WT: S052 S023 AT011 S024 AT011 = F004 ? S023 AT011 S024 AT011 AN041 S076 S052 = F007 S001* S002* S008* S023* S024* S052* S076* AN001* AN021* AN039* AN041* AT011* AT011* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
96	Caracol, col, col, saca los cuernos y vete al sol, que tu padre y tu madre están en Aragón, a comprar una mantilla de color limón.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, stretch out your horns and go into the sunlight, since your father and your mother are in Aragon (<i>region</i>) to buy a cloak of the color of lemon.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 E) S023 AT011 S024 AT011 : AN039 AN037 : S100 AT033 S 0 2 3 AT 0 1 1 S024 AT011 = F004 S001* S002* S008* S023* S024* S100* AN001* AN021* AN037* AN039* AT011* AT011* AT033* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
97	Caracol, col, col, abre los ojitos y verás el sol, que tu padre y tu madre también los abrió.	Spanish. Spain, Castilla – La Mancha. The exact place can be furtherly determined by contacting the authors of the site that has been our source and, sometimes, by examining the detailed data on that site.	Snail, -ail, -ail, open your little eyes and you will see the sun, since your father and your mother opened them in the same way.	Unknown	From the site: http://www.linguas.net/ alecman/mapas_2/N_103-Cancioncilla %_2_0_d_e_l %20caracol.htm (site visited on September 1 st , 2009, which quotes also other very small lexical variants of this rhyme)	Interesting variant which does not mention the "horns" and is entirely focused on the sunlight (we must however remember that the snail's eyes are placed at the end of two of the four projections usually called "horns"; therefore, the animal must in any case extract them and stretch them out in order to be able to see the sun).	AAA YYY A) S001 B) S 0 0 1 > AN054 : S081 AT004 (S002) F) S 0 0 1 : AN045 : S008 D) S023 AT004 S024 AT004 : AN054 : S081 S008 = F003 S 0 2 3 AT 0 0 4 S024 AT004 = F006 S001* S008* S023* S024* S081* AN045* AN054* AN054* AT004* AT004* .A-B-F-D.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
98	Colimaçon borgne, montre-moi tes cornes. A quelle heure? A midi, dans la cour des pissenlits.	French. France, Seine et Oise.	Shortsighted snail, (or: ill-famed snail), show your horns to me. At what time? At noon, In the dandelions' courtyard.	Transcription online at the address: http://www.GKweb.it/filachio/Colimbor98.jpg	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Quoted also in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve, which contains also the music.	We can notice that the sun is high in the sky at noon, so a connection with the sun is possible, or, better, a connection with the belief that, when the sun is at its highest point, that is the best moment to perform healing or curing actions. The dandelion (<i>Taraxacum sp.</i>) is a medicinal plant, already mentioned by Pliny. In the site http://www.elicriso.it/it/piante_medicinali/tarassaco/ (visited on September 15 th , 2010) we can read that "No news about the dandelion are given before 1400. In 1546 Bock says that it is a diuretic; Tabernaemontanus, an apothecary who lived in the XVI Century, states that the dandelion is a plant of unparalleled virtues." This quote is confirmed by many other websites. It is very likely that, in the Sixteenth Century, some apothecaries were cultivating dandelions for their medicinal qualities, so the "dandelions' courtyard" could have been a part of the garden for medicinal plants in an ancient pharmacy. It seems therefore reasonable to suppose that to perform a beneficial positive action at noon, and, moreover, being surrounded by beneficial plants (the flowers of which, furthermore, recall the sun in their shape and color) was considered a way to amplify its effects. Many thanks to Caterina Azara for her suggestions about how to obtain documents regarding the importance of the dandelion as a medicinal plant, and for the exchange of ideas about this version. The term <i>borgne</i> was probably originally interpreted as "shortsighted" (because, as long as it remains closed into its shell, the snail cannot see and does not take advantage of the light), then it might have been re-interpreted as "ill-famed" much later, at the time of the medieval parodies about the "fights with the snail" (see versions 510-514).	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 AT 0 0 4 T O : S006 G) WN: S101 HWR: S 1 0 2 AT045 S001 = F004 S 1 0 1 S 1 0 2 AT045 = F007 S001* S002* S006* S101* S102* AN007* AT004* AT044* AT045* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
99	Nesci li corna, ca 'a mamma veni e t'adduma lu cannileri.	Sicilian. Sicily, Palermo.	Put out your horns, since mammy is coming and she will light the candles on the candlestick.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also present in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i> , third volume, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310.	Perhaps this version is not completely clear, but this can be the usual threat to put the animal near fire, near a flame or near a burning object, an idea present in many versions. Another connection is possible with the idea of hasten the coming of light, because the eyes of the animal are on the top of the so called "horns" (like candles on a candlestick).	AAA YYY B) S 0 0 1 > AN001 : S002 H) S 0 2 4 : AN013 S024 : AN055 : S103 (S002 ?) TO: S001 S024 = F001 .B-H. (OR:) B) S 0 0 1 > AN001 : S002 F) S 0 2 4 : AN013 S024 : AN055 : S103 TO: S001 S024 = F003 S002* S024* S103* AN001* AN013* AN055* .B-F. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
100	Culbecu, culbecu, scote corne boeresci, si te du la Dunare si be apa tulbure.	Romanian (a different dialect from that of versions 16 and 17). Romania, unspecified area.	Snail, snail, stretch out your ox horns (or: "your boyar horns") and go to the Danube and drink muddy water.	Unknown, but p r o b a b l y completely similar to that of the other Romanian versions.	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November- December 1979. Thanks to the <i>NM User</i> "unio" for the translation.	Strictly related to versions 16 and 17. See also 606 for a related, but much longer version, connected to a spiral dance. "Boyar" was an ancient title of nobility used in Eastern Europe (Romania, Russia and elsewhere). However, it is extremely likely that, in this case, the word <i>boier</i> ("boyar") (from the declension of which the word <i>boeresci</i> comes) is an alteration of the original <i>bou</i> ("ox, bison, buffalo"), therefore the best translation of the expression in the second verse is "ox horns".	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT015 F) S 0 0 1 : AN021 HWR: S030 S001 : AN022 : S031 AT017 S??? = F003 S001* S002* S030* S031* AN001* AN021* AN022* AT015* AT017* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
101	Kuckuck, kuckuck Gerderut staek dine v'er Horns herut.	German (dialect). Germany, unspecified area.	Cuckoo, cuckoo, Gerderut (= "snail"), keep well out your four horns.	Unknown	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Quoted in: Eduard Hoffmann-Krayer e Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i>, Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936</p> <p>the Authors of which take it from:</p> <p>Simrock, <i>Mythologie</i>, S. 516.</p>	<p>The snail is called <i>Gerderut</i> (Gertrude): it's an ancient feminine personal name, used by women in Germany (it was particularly spread in the 18th Century). Its meaning is very interesting for us: "spear of strength", which is important if we think that the snail's horns are often compared to spears in many variants and documents. Its important to take into account what Caprotti says on the page 328 of his paper, with regard to all the German versions: please see note to version 150 on this. See 1, 43, 150.</p> <p>Our second source (Hoffmann-Krayer) comments: "Simrock says that the first verse is conceived to make a comparison between the cuckoo, that seems to be playing hide-and-see, and the snail, that, in the same way, conceals itself in the green leaves". In the baby talk of the Italian children it is still extremely common to imitate the cuckoo's call, by saying <i>cucù!</i> ("cuckoo!") when somebody peers out of its hiding place for a moment and then returns to hide himself again.</p>	<p>AAA YYY</p> <p>A) S 1 0 4 (AN004) S105</p> <p>B) S 0 0 1 > AN056 : S002 AT004 AT005</p> <p>F000</p> <p>S002* S104* S105*</p> <p>AN004* AN056*</p> <p>AT004* AT005*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
102	<p>Snail, snail, put out your horn, tell me what's the day t'morn. To day's the morn to shear the corn. Blaw, bill, buck, thorn.</p>	<p>English. Northern England.</p>	<p>(Not necessary)</p>	<p>Unknown</p>	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Also on: Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p> <p>Also on: <i>English Folk-Rhymes</i> by G. F. Northall (London: Kegan Paul, Trench, Trübner & Co., Ltd., 1892), p. 326, which is quoting: Henderson, <i>Folklore of the Northern Counties</i>, p. 25.</p>	<p>The last verse is a nonsense, added only to end the quatrain (even if the terms "bill", "buck" and "thorn" have a meaning). Related to version 11 (see note to 11).</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 C) S 0 0 1 > AN016 G) WN: S106 S020 S??? : AN057 : S019 XTR: (...) S107 S108 AN016 S019 = F005 S020 AN057 S019 = F007 S001* S002* S019* S020* S106* S107* S108* AN001* AN016* AN057* .A-B-C-G-XTR.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
103	Colimaçon borgne, montre-moi tes cornes. Si tu ne me les montres pas j'te le couperai avec mon couteau de bois.	French. France, Loiret. Rolland reports that it has been found also in the Seine-et-Marne department (canton of Rozoy-en-Brie).	Shortsighted snail (<i>or</i> : ill-famed snail) show your horns to me. If you do not show them to me I will cut them off with my wooden knife.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November- December 1979. Quoted also in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve.	See note to 117: the knife cannot be a common one, but must always have a special attribute (in this case, it is a "wooden" one). See note to 117 about this. Please see note to 98 on the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN020 : S002 WT: S 0 3 4 AT046 S006 = F001 S??? = F002 S001* S002* S006* S006* S034* AN007* AN020* AT044* AT046* .A-B-H.
104	Chiocciola chiocciola marinella tira fuori le tue cornella e se tu non le tirerai calci e pugni tu buscherai.	Italian. Italy, Tuscany.	Snail, "marinella" snail, stretch out your little horns and if you do not stretch them out you will receive kicks and punches.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November- December 1979.	Strictly related to version 18.	AAA YYY A) S001 AT047 B) S 0 0 1 > AN001 : S002 H) S ? ? ? ? : AN011 : S001 S??? = F001 S001* S002* AN001* AN011* AT047* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
105	<p>Buta, buta corni, che tō mare la te ciama, che tō pare l'è 'mpiccà sulla porta del Podestà.</p>	<p>Venetian. Veneto, Italy. Also present in Val Rendena, Trentino, Italy. Quoted also on: http://www.sagen.at/doku/schneller_waelschtirol/schnecken.html Site visited on November, 25th, 2013.</p>	<p>Put out, put out horns, since your mother is calling you, since your father has been hanged on the Bailiff's doorway.</p>	Unknown	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also quoted in: Eugene Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>Related to versions 37, 38 and 49. On the motif of the punished father, see 29, 262, 299, 319, 335. About "calling", see 129 and 138. On Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare</i>, parte II, Accademia di agricoltura, scienze e lettere, Verona 1925 an extremely similar rhyme is quoted for the Verona area, but addressed to a cricket, and strong similarities with rhymes from Abruzzo (another Italian region) are pointed out, as we can see comparing No. 319 (see).</p>	<p>AAA YYY B) S 0 0 1 > AN001 : S002 (Hm) C) S 0 2 4 AT 0 1 1 : AN028 : S001 S023 AT011 : AN058 HWR: S027 AT048 S 0 2 4 AT 0 1 1 S 0 2 3 AT 0 1 1 AN028 AN058 S027 AT048 = F005 S002* S023* S024* S027* AN001* AN028* AN058* AT011* AT011* AT048* .B-C.</p>
106	<p>Lūmassa, lūmassora, tira fora i to corn, dass no, i vad dal barbé e it tje fass taié. <i>Variant:</i> (106b) Lūmassa, lūmassora, buta i (to) corn fora, dass no, i vad dal barbé e it tje fass taié.</p>	<p>Piedmontese. Piedmont, Italy.</p>	<p>Snail, big snail, stretch out your horns, otherwise, I will go to the barber and order to cut them.</p>	Unknown.	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p>	<p>Related to 33, 541, 542. See also the notes to 38 and 126, and see 24. The variant preserves the perfect rhyme in the second verse: <i>buta i (to) corn fora...</i></p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN021 HWR: S039 S006 > S039 : AN020 : S002 AT004 S006 S039 = F001 S??? = F002 S001* S002* S006* S039* AN001* AN020* AN021* AT004* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
107	Colimaçon, colimaçon, montre tes cornes. Je te donnerai du pain d'orge.	French. France, Pithiviers.	Snail, snail, show your horns. I will give you barley bread.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also quoted in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve.	The barley appears also in some English versions and in other French versions (see 9, 13, 107, 112, 157, 181) and Russian versions (610, almost identical)..	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 (An) F) S 0 0 6 : AN012 : S016 A T 0 1 3 T O : S001 S006 = F003 S001* S002* S006* S016* AN007* AN012* AT013* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
108	Willy, my buck, shout out your horn and you'll get milk and bread the morn.	English. Scotland, Forfarshire / Angus.	(Not necessary) "Morn" stands for "morning".	Unknown.	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Also quoted in: Eugene Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p> <p>The indication of the region of origin comes from another source quoting this version:</p> <p>Robert Chambers, <i>Popular Rhymes of Scotland</i>. 3rd Ed. Original Poems. - Edinburgh, Chambers, 1847, p. 171.</p> <p>http://books.google.it/books?id=51tVAAAACAAJ (Visited on January, 14th, 2015)</p>	<p>Here, too, the snail has a personal name, Willy. See 171 for the name Guillaume, which is the same name in French. The versions 37 and 372 promise a similar reward to the snail.</p>	<p>AAA YYY</p> <p>A) S109 S107 AT029</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>(An)</p> <p>F) S 0 0 1 : AN027 : S056 S 0 1 6 W N : S020</p> <p>(Hm)</p> <p>E) S 0 1 0 : AN027 : S056 S 0 1 6 W N : S020</p> <p>(An)</p> <p>S??? = F003</p> <p>(Hm)</p> <p>S010 = F002 S001 = F004</p> <p>S002* S010* S016* S020* S056* S107* S109*</p> <p>AN001* AN027*</p> <p>AT029*</p> <p>(An) .A-B-F.</p> <p>(Hm) .A-B-E.</p> <p>NCA</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
109	<p>Nesci li corna, babbaluceddu, ca ti dugnu li pani e cuteddu, te li dugno beddu duci, picchi, pacchiu babbaluci.</p> <p>(Variant, according to Pitrè:) Nesci li corna, babbaluceddu, ca ti dugnu lu pani e cuteddu, ti li dugno beddu duci, picchi pacchiu babbaluci.</p>	<p>Sicilian. Palermo, Sicily, Italy.</p>	<p>Put out your horns, little snail, since I give you bread and knife, I give you them, such sweet ones, just that simple, snail.</p>	Unknown	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Quoted also in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i>, volume III, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310.</p> <p>Thanks to the <i>NM User "salvob"</i> for his help in the translation.</p>	<p><i>Picchi pacchiu</i> is an expression indicating a kind of very simple pasta with tomato sauce. The same expression is also used to indicated a kind of little snail (see http://www.ilgiornaledelcibo.it/ricette/ricetta-scheda.asp?id_ricetta=445&scheda=Spaghetti+a+picchi+pacchiu).</p> <p>In the common language, the expression means also "to make do with something very simple".</p> <p>See 19.</p>	<p>AAA YYY</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>A) S001</p> <p>(An) F) S 0 0 6 : AN012 : S016 A T 0 1 8 T O : S001</p> <p>(An) H) S 0 0 6 : AN012 : S034 A T 0 1 8 T O : S001</p> <p>XTR: AT018 AT049</p> <p>A) S001</p> <p>S006 = F001 S006 = F003</p> <p>S001* S001* S002* S016* S034*</p> <p>AN001* AN012* AN012*</p> <p>AT018* AT049*</p> <p>.B-A-F-H-A. (DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
110	Escargot, virago, montre-moi tes cornes, si tu ne me les montres pas, je le dirai à ton maître, qu'il te coupe la tête entre deux écuelles. Escargot, virago.	French. France, area of Nice.	Snail, strong girl, show your horns to me, it you don't show them to me, I will tell this to your teacher, who will cut off your head in two cups. Snail, strong girl.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also quoted in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve. Also quoted in: Charles Nibard, <i>Conjectures étimologiques (4e article), Escargot</i> , in Revue de l'instruction publique de la littérature et des sciences ... anno 1860, - p. 265.	The character summoned to kill the snail is called here "teacher", like in 171 and in 261. See notes to 38 and 126. Compare 169, 170 for the term <i>virago</i> . See also 261. According to Nibard, <i>virago</i> would derive from <i>vireo</i> , "to turn", referring to the snail's shell, turning in coils into a spiral shape.	AAA YYY A) S001 S110 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 TO : S111 AT004 S111 AT004 : AN020 : S058 AT004 HWR: S088 AT050 A) S001 S110 S006 S111 = F001 S001* S001* S002* S006* S058* S088* S110* S110* S111* AN007* AN020* AN059* AT004* AT050* .A-B-H-A.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
111	Moulet, moulet, montre-moi tes cornes, je te dirai si ta mère est morte, à Paris ou à Roubaix, sur un petit champ de blé, tourne moulet!	French. France, French Flanders.	Little mold, little mold (= snail) show your horns to me, I will tell you whether your mother is dead, in Paris, or in Roubaix, on a small wheat field, she is becoming a little mold!	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also quoted in: Eugene Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve.	We followed Rolland's orthography.	AAA YYY A) S112 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) C) S 0 0 6 : A N 0 5 9 TO : S001 S024 AT007 HWR: S 1 1 3 S019 AT022 S024 AT007 : AN060 S 0 2 4 AT007 S 1 1 3 S 0 1 9 AN060 = F005 S002* S006* S019* S024* S112* S113* S113* AN007* AN059* AN060* AT007* AT022* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
112	Snail, snail, shoot out your horn, father and mother are dead; brother and sister are in the back-yard begging for barley bread.	English. Devonshire, England.	(Not necessary)	Unknown	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Also quoted in: Eugene Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p> <p>Also on: <i>English Folk-Rhymes</i> by G. F. Northall (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892), p. 326, which is quoting: Henderson, <i>Folklore of the Northern Counties</i>, p. 25.</p>	Strictly related to version 13.	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>(Hm)</p> <p>C) S023 S024 : AN024</p> <p>S026 S025 : AN019 : S016 AT013 HWR: S102</p> <p>S 0 2 3 S 0 2 4 S 0 2 6 S 0 2 5 AN019 S016 AT013 = F005</p> <p>S001* S002* S016* S023* S024* S025* S026* S102*</p> <p>AN001* AN019* AN024*</p> <p>AT013*</p> <p>.A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
113	Escargot, Margot, Fais-moi voir tès quatre cornes, Je te ferai voir ton père et ta mère a la porte de Saint-Pierre.	French. Loire, France.	Snail, Margaret (<i>or</i> : nun?) let me see your four horns, I will let you see your father and your mother at St. Peter's door.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November- December 1979. Also quoted in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve.	Saint Margaret, patron or the women in labor, was often pictured as she who defeats an evil dragon, in the Middle Ages. St. Peter's door is the door of Heaven: the parents are dead. See 121, 141, 149, 159, 160. <i>Margot</i> could however also be a variant of the Occitan word <i>mourgueto</i> , "little nun". See notes to 415. <hr/> <i>(Analysis following here:)</i> S001* S002* S006* S010* S023* S024* S027* S114* S115* AN007* AN007* AT004* AT004* AT004* AT005* AT007* AT011* AT011* AT032* (Hm) .A-B-C. (An) .A-B-H. NCA	AAA YYY A) S001 S115 S114 B) S001 > AN007 : S002 AT004 AT005 TO: S006 (Hm) C) S006 : AN007 : S023 AT011 S024 A T 0 1 1 (AT007) TO: S010 HWR: S027 AT032 (An) H) S006 : AN007 : S023 AT004 S024 A T 0 0 4 (AT007) TO: S001 HWR: S027 AT032 (Hm) S023 AT011 S024 AT011 AT007 = F005 (An) S006 = F001

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
114	Escargot, montre-moi tes cornes, j'te dirai où sont ton père et ta mère. Ils sont dans le clocher qui mangent du fromage mou.	French. Marne, France.	Snail, show your horns to me. I will tell you where your father and your mother are. They are in the belfry eating soft cheese.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also quoted in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve.	Unusual combination of the motifs of the parents, of the bells and of food. <hr/> <i>(Analysis following here:)</i> S001* S002* S006* S023* S024* S116* S117* AN003* AN007* AN059* AT011* AT011* (Hm) .A-B-E.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) E) S 0 0 6 : A N 0 5 9 TO : S001 S 0 2 3 AT 0 1 1 S024 AT011 : AN003 : S116 HWR: S117 (Hm) S 0 2 3 AT 0 1 1 S024 AT011 = F002 S001 = F004 (An) S006 = F003
115	Caracole, misé colle fais sorti tes cornes à Chimai, à Cambrai ous qu'on sonne les clokes, Berlin bonbon les clokes de Mons.	French (dialect). Belgium, Mons (the place is reported by Rolland simply as "Mons"; among the many places with this name, we believe that it is probably Mons in Belgium, owing to the proximity with the towns mentioned, Chimay and Cambrai).	Snail, since the question is open, let your horns come out, in Chimay, in Cambrai, hurry, since they are tolling the bells, Ber-lin, dang dang the bells of Mons.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. Also quoted in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve.	Caprotti says that this version should be an example of banal and meaningless variant of this rhyme. We do not agree at all. On the contrary, the motif of bells tolling is important in the interpretation of the snail rhymes. <i>Bonbon</i> , in this context, is onomatopoeic, and does not mean "candy" (and also Ber-lin is probably onomatopoeic, with an effect similar to "ding ding"). See 15, 143, 146. See note to 143. Chimay, Cambrai and Mons are places (towns).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN061 C) S 1 1 8 : AN049 HWR: S 1 1 3 HWR : S 1 1 3 HWR : S113 S118 AN049 S113 = F005 S001* S002* S113* S113* S113* S118* AN001* AN049* AN061* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
116	Cacalaouzeto, sor ti banéto, sé li sortés pas demàn plooura.	Occitan. France, Gard.	Little snail, stretch out your horns, if you don't, it will rain, tomorrow.	Unknown	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>See also: Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>As reported by Rolland, pag. 195: "The peasants say that snails in general, and <i>Helix nemoralis</i> in particular, can act as barometers: when they stretch out their horns, all of them and for a long time, they say that it will not rain anymore."</p> <p>Actually, the snails withdraw back into their shells when the weather is too hot and dry (aestivation) in some regions of the world, while in others they do it when the weather is too cold and bad (hibernation) and it is well possible that in some areas both the phenomena occur (and we must also remember that the climate of a given place can change greatly along the ages).</p> <p>Compare to the very similar variants No. 11 (Scotland), 218 (Finland), 219 (Sweden).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>C) S 0 0 6 : AN031 : S022 S006 : AN016 WT: S001</p> <p>S001 = F004 S022 AN016 = F005</p> <p>S001* S002* S022*</p> <p>AN001* AN016*</p> <p>.A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
117	Colimaçon borgne montre-moi tes cornes si tu ne me le montres pas, je te couperai la gorge avec le couteau d'Saint Georges.	French. France, Saint-Germain en Laye. Also in Île de France, Champagne, Lorraine and elsewhere in France (very much widespread).	Shortsighted snail (<i>or: ill-famed snail</i>) show your horns to me if you don't show them to me, I will cut your throat with St. George's knife. <i>See note to v. 98 on the term "borgne".</i>	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November- December 1979.	Caprotti points out the well known medieval connection between St. George and the fight with the dragon. This connection, in its turn related to the well known medieval motif of "the fight with the snail" (see 510-514) has been very much studied and investigated by A. Certeux, by R. Pinon and by J.M. Pedrosa. Let's quote a passage by Pedrosa, who comments upon the first two Authors: " <i>In an old, but well documented paper by A. Certeux he examines a series of short rhymes, well known in France and other French-speaking Countries, in which a threat (...) is addressed to a snail by means of a "St. George's knife". (...) Certeux's thesis is that this (...) is a parody of the very well known legend of St. George defeating a dragon who was claiming once in a year (...) the life of a girl in sacrifice. To support his theory, he mentions some medieval miniatures picturing a warrior riding a horse and fighting against a snail (...). Roger Pinon, though refusing to think that this motif (...) was born as a parody of St. George's victory against the dragon, points out a peculiar link between St. George and the snails, that is the fact that a snail stew is served in some places of Lorraine on the Sunday which comes nearest to April 23rd, St. George's day, and this occurrence is named "the snails festival".</i> " The origin of this link is in our opinion much more ancient and St. George's legend and the snails rituals could share a common origin: to understand this, it's important to note that St. George is just a legendary character, not corresponding to any real christian saint who actually lived. Rather, "George" is a name the meaning of which is related to agriculture (from the ancient Greek: "land worker, peasant"), therefore the day dedicated to him became the day of the ancient sacred rituals related to the agricultural world. We should notice that the superstitions linking St. George to small animals do not involve only snails (see for example the ritual of cutting off the tongue of a serpent during St. George's day, which would give a person the gift of an unbeatable speech, on E. Radford, M. A. Radford, <i>Encyclopedia of Superstitions</i> , 1949, available on Google Books). It is also meaningful the fact that there is the belief that the snail cannot be killed with common, banal means. It was regarded as a magical animal, and all the sharp cutting tools were also regarded as sacred objects, therefore needed to cope with it: a prehistoric frame of mind. See 103, 198.	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN062 : S119 A T 0 0 4 W T: S034 AT073 S006 = F001 S001* S002* S006* S034* S119* AN007* AN062* AT004* AT044* AT073* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
118	<p>"In molte località la lumaca è chiamata «il tuono»: <i>le tambour des escargots</i>". (Caprotti)</p> <p>Dans le midi de la France le tonnerre est appelé le <i>tambour des escargots</i>. On sait que les orage font sortir les escargots de leurs cachettes. (Rolland)</p>	<p>Italian (Caprotti) but speaking about France; French (Rolland).</p> <p>France.</p>	<p>"In many places, the snail is called "the thunder": <i>the snails' drum</i>". (Caprotti)</p> <p>In the South part of France the thunder is called "<i>the snails' drum</i>". It is known that the storms make the snails come out of their hiding places. (Rolland)</p>	No music	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>This is of course not a children's rhyme, but just a French folk saying.</p>	<p>CAB YNN</p> <p>s001, s120, s121</p>
119	<p>"Les escargots sont-ils chair ou poisson et peut-on manger en caresme? (Le prêtre répond:) Vous pouvez en manger en caresme sans scrupules mais donnez-vous garde des cornes". (Caprotti)</p> <p>"Jai dinar embe de banos de cagaraulo" (Rolland) (Languedoc, raccolta da Thiessing)</p>	<p>French (Caprotti); Occitan dialect (Rolland).</p> <p>France.</p>	<p>Question: "Are the snails "meat", or are they like fish and one can eat them also during Lent?"</p> <p>The priest answers: "One can eat them also during Lent with no care, but beware of the horns". (Caprotti)</p> <p>"He gave me as food only snails' horns". (Rolland)</p>	No music	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>From a document of the XVI century (G. Bouchet, <i>Serées</i>) quoted by Caprotti.</p> <p>The second quotation, from Languedoc, comes from Rolland, who understands it as an expression of disappointment.</p> <p>One could suppose that, with the Christianity, the idea of eating snails' horns has been regarded with disfavour, perhaps because, in much older times, this practice had been included in pre-Christian rituals.</p>	<p>CAA YNN</p> <p>s122 : an031 : s002 at004</p> <p>s006 : an003 : s002 at004</p> <p>at153</p>
120	<p>"Diu quénse garde de cops de pé de berni et de cournasseyades de limac"</p>	<p>Pyrenees dialect.</p> <p>Arrens, Hauts Pyrénées, France.</p>	<p>"May God protect us from the worm's kick and from the snails' horn blows".</p>	No music	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p>	<p>This is of course not a children's rhyme, but just a French folk saying.</p> <p>A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i>, Speculum, Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357</p>	<p>CAA YNN</p> <p>s021 : an031 : s002 at004</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
121	Escargot, Mirolo, montre-moi tes cornes, j'te ferai voir ton père et ta mère qui sont à la porte de l'Enfer.	French. France, Luzy, Nièvre.	Snail, "Mirolo" (= Margaret? Nun?), show your horns to me, I will let you see your father and your mother who are at the door of the Underworld.	Unknown	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November- December 1979.	Interesting and explicit. Related to 113, 141, 149, 159, 160. See notes to 415 for the possible comparison to a nun. <u>(Analysis following here:)</u> S001* S002* S006* S023* S024* S027* S114* AN007* AN007* AN039* AT004* AT004* AT007* AT011* AT011* AT051* (An) .A-B-F-H. (Hm) .A-B-C. (An + Hm) .A-B-F-C. NCA	AAA YYY A) S001 S114 B) S 0 0 1 > AN007 : S002 TO: S006 (An) F) S 0 0 6 : AN007 : S023 AT004 S024 AT004 H) S023 AT004 S024 AT004 : AN039 HWR: S027 AT051 (AN024 OR AT007) (Hm) C) S 0 0 6 : AN007 : S023 AT011 S024 AT011 S023 AT011 S024 AT011 : AN039 HWR: S027 AT051 (AN024 OR AT007) (Hm) S023 AT011 S024 AT011 S027 AT051 AN024 AT007 = F005 (An) S006 = F001 S006 = F003

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
122	<p>Mini mini mô, gas gas gô, streck den siewen hiaerner eraus!</p> <p>(another source continues:) Hei kommt de Bock, dan hieft dech op.</p>	<p>Lëtzebuergesch (Luxemburgish).</p> <p>Luxembourg.</p>	<p>My small friend, over your house stretch your seven horns out!</p> <p>(another source continues:) Here comes the billy goat, he will lift you.</p>	Unknown	<p>Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i>, Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.</p> <p>The conclusion comes from <i>Le catalogue de la chanson folklorique française</i>, Volume 5, by Conrad Laforte, Les presses de l'Université Laval, Canada, 1987.</p>	<p>The fact that the "horns" are seven is very unusual. The number is the same also in out second source. This happens again only in the Sardinian version 205 (see, with its note). About the unusual number of horns, please see the note to 442. The fight between a billy goat (male goat) and an evil being is described in some fairy tales. The seven horns (see No. 205) recall certain pictures of dragons (but not the one of Apocalypse, that has ten horns): could this version, as like as the 205, be traced back to medieval influences? Anyway, we cannot suppose the presence of any specific connection between the two versions, apart from the fact that number seven has been regarded as having a particular symbolic value by many different peoples in different ages.</p> <p>Perhaps, originally, the <i>Bock</i> might have been not a goat, but a character similar to the one described in the notes to the versions 38 and 126. In fact, it seems important to remember that the word "butcher", in Low German (<i>butscher</i>), as well as in English (butcher) and French (<i>boucher – bouchier</i>) comes from an etymon meaning "goat slaughterer", that is from the same root of <i>Bock</i> (he-goat). See 185. Could we imagine a truncation of an original word by dropping its second part (it could have been something like <i>"Bockscher"</i>)? In this case, we should have had: "Here comes the butcher, he will lift you" (which would have been the usual motif of the "snail killer", present in many other versions).</p> <p>The term <i>Bock</i> (Old English <i>bucca</i>, Latin <i>buccae</i>) indicates any horned animal, not necessarily a male goat (e.g. a ram, a roe, an ibex, a deer). In theory, it could also be used for the snail itself, since it is "horned". Please read 535c and reflect attentively.</p>	<p>AAA YYY</p> <p>A) S123 AT029 AT022</p> <p>B) S 0 0 1 > AN001 : S002 AT 052 HWR : S007 AT004</p> <p>(An) H) S 1 0 7 (S 124 ?) : AN013 S107 : AN063 : S001 (AN026) (AN006)</p> <p>(Hm) E) S107 (S001) : AN013 S107 (S001) : AN063 : S010 (AN064)</p> <p>(An) S107 = F001 (Hm) S107 (S001) = F004</p> <p>S002* S007* S010* S107* S123* S124* ?</p> <p>AN001* AN013* AN026* AN063* AN064*</p> <p>AT004* AT022* AT029* AT052*</p> <p>(An) .A-B-H. (Hm) .A-B-E.</p> <p>NCA</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
123	Lumachin, lumachin cascia foeura i tō cornin, que dôman l'è san Martin, te darem un biccier de vin. <i>Variants:</i> <i>verse 2:</i> tira fuori i corni <i>verse 4:</i> ti darò un biccier de vin.	Lombard dialect. Italy, Lombardy.	Little snail, little snail, push out your little horns since tomorrow will be St. Martin's Day, we will give you a glass of wine. <i>Variants:</i> <i>verse 2:</i> put out the horns <i>verse 4:</i> I will give you a glass of wine.	Present and completely alike that of No. 23. Both belong to the well-known melodic type based on a minor third G-E, or G-A-G-E, even if the ending is more complex).	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979. The variants have been reported by Anna Paganini from Milan, whom we thank.	Very strictly related to version 30. Similarities also with the versions 29, 31, 7, 27, 46, 47. A version similar to this one (without any reference to St. Martin) is present also in an Italian comics tale for children, published on a well-known magazine: Grazia Nidasio, <i>Il Corriere dei piccoli presenta: ciao! sono sempre io, la Stefi</i> , Milano, Rizzoli, 1980, <i>In campagna con la nonna</i> , [pp. 22-24] p. 22.i ("In the countryside with granny"). In this tale, this rhyme is used shortly to remark the distance between the universe of an aged person, who speaks the dialect and knows the old traditions, and that of a young girl, who finds all this quite strange and alien to herself. Thanks to the <i>NM User "Barbaxx"</i> for reporting this publication.	AAA YYY A) S001 B) S001 > AN001 : S002 G) S193 : AN118 : S043 F) S021 (S006) : AN012 : S050 TO: S001 S021 (S006) = F003 S043 = F007 S001* S002* S021* S043* S050* AN001* AN012* .A-B-G-F.
124	Schnäckla, schnäckla, rot do sä i dir dein Tod und mir mein Brot. Dös hilf mir Gottes Voater.	Franconian dialect. Germany, Low Franconia.	Little snail, little red snail, may I be your death for you and my bread for me. May God Father help me.	No music	Erminio Caprotti, <i>La canzonetta fanciullesca della lumaca (Molluschi di terra nel folklore europeo I)</i> , Bollettino Malacologico della Unione Malacologica Italiana, Anno XV, n. 11-12, November-December 1979.	Recited during the sowing, to keep away the snails from what will become the crop. It may be connected to No. 500.	CAB YNN s001 at053 s006 : an006 : s001 s006 : an012 : s016 to: s006 s078 > an064 : s006 s006 = f001 s006 s078 = f004 s001 = f005 (a-h-e-xtr)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
125	lesce iesce, corna, ca màmmeta te scorna, te scorna 'ncoppa l'asteco e te fa nu figlio màsculo.	Neapolitan. Naples, Italy.	Come out, come out, horns, since your mother cuts off your horns and cuts them off from you in the attic and gives birth to a male son.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.	Recited during the same kind of game described for version 7.	AAA YYY B) S 0 0 1 > AN001 : S002 H) S 0 2 4 AT 0 1 1 : AN020 : S002 AT004 HWR: S035 E) S 0 2 4 AT 0 1 1 : AN027 : S012 AT019 S024 AT011 = F001 S??? = F002 S001 = F004 S002* S002* S012* S024* S035* AN001* AN020* AN027* AT004* AT011* AT019* .B-H-E.
126	Lumaga, lumaga, cascia fora i corni vegnerà el bobò te tajarà via el co.	Lombard dialect. Lombardy, Lake Como area, Italy.	Snail, snail, push out your horns, the Bobò (bugaboo) will come, he will cut your neck off.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.	Here we see again the mysterious character called "Bobò" (called also "bizabò", "babau", "barbé", "barbiere", "Barbagiorni", "papà", "Papa") summoned to kill the snail. The know very well that similar etymons (in "b...b...") are very widespread to indicate frightening creatures (the same happens with the English word "bugaboo", which is the exact equivalent term), but we would like to advance also another hypotesis. Could his name come from a root similar to that of the snail's name (<i>babùlakós</i> in Ancient Greek), present in various versions, therefore meaning something like "snailer", "person specialized in dealing with snails"? See note to version 38.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 3 6 : AN013 S036 : AN020 : S125 : AT004 S036 = F001 S001* S002* S036* S125* AN001* AN013* AN020* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
127	Calimaçon borgne, montre-moi ta corne, si tu ne me la montre pas, j'irai chez ton papa, qui est dans la fosse a cueillir des roses.	French. Provence.	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me, if you don't show them to me, I will go to your father, who is into the pit gathering roses.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.	It seems almost a hybrid between the variants in which somebody is summoned to kill the snail (see notes to 38 and 126) and those in which the parents' situation is described (which is typical of many other versions). Without the last verse, we could think that the "father in the pit" is dead, as in other versions (156). Compare with 156, 350, 352, 353. Please see note to 98 with regard to the term "borgne".	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN021 HWR: S023 AT011 C) S 0 2 3 AT011 : AN039 AN065 : S244 HWR: S003 S 0 0 6 S 0 2 3 AT011 = F001 S 0 0 3 S 0 2 3 AT011 AN065 = F005 S001* S002* S003* S006* S023* S244* AN007* AN021* AN039* AN065* AT011* AT044* .A-B-H-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
128	<p>Bovolo, bovolo canariòl, tira fora i to corni. E se no 'l li tirarà ca' del diavolo lu andarà.</p> <p>(Variant:) (128b) Bovolo bovolo canariol, Tira fora quatro corni ecc.</p>	<p>Venetian. Probably from the area of Venice. Veneto, Italy.</p>	<p>Snail, snail from the canal, stretch out your horns. And if it will not stretch them out, it will go to the devil's house.</p> <p>(Variant:) (128b) Snail, snail from the canal, stretch out four horns, etc....</p>	Unknown	<p>L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i>, in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.</p> <p>The variant is present on: Angela Nardo Cibeles, <i>Zoologia popolare Veneta: specialmente Bellunese</i>, 1887, p. 131-132.</p> <p>http:// www.centrostudirpinia.it/ uploads/documents/libri/ CIBELE-%20ZOOLOGIA %20POPOLARE %20VENETA.pdf</p> <p>(Site visited on May 9th, 2012)</p>	<p>Strictly related to version 298. "Bovolo" is a male term in Venetian, therefore "lu" ("he") indicates the snail (usually a feminine word in standard Italian). On "<i>Società veneziana di scienze naturali</i>", Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: <i>Animali dei Berici: curiosita', credenze, canzonette fanciullesche</i>, prefazione di Lorenzo Bonometto, Venice, July 15th, 1983)" the term <i>canariolo</i> or <i>canariòl</i> is simply translated as "from a canal". It seems that these variants (128 and 298) were recited when a water snail was found, namely the species <i>Littorina saxatilis</i>, once very common in the canals of Venice. For the <i>Helix</i>, which are on the contrary terrestrial snails, the same text was used but without the word <i>canariolo</i> or <i>canariòl</i>.</p>	<p>AAA YYY A) S001 AT054 B) S 0 0 1 > AN001 : S002 (AT005) H) S 0 0 1 : AN021 HWR: S007 AT055 S036 (AT055) = F001 S001* S002* S007* AN001* AN021* AT005* AT054* AT055* .A-B-H.</p>
129	<p>Lumaga, bòta coregn, ch'ei te ciama quei de Boregn, ch'ei te ciama quei de su, bòta fó i tò cornaciù.</p>	<p>Lombard dialect, Eastern Lombard, variant of the province of Brescia. Lake Iseo area, Lombardy, Italy.</p>	<p>Snail, push out your horns, since those who live in Borno (<i>village</i>) are calling you, since those who live higher are calling you, push out your ugly horns.</p>	Unknown	<p>L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i>, in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.</p>	<p>The fact that <i>Boregn</i> is really Borno is confirmed by other versions (see 554). See 105 and 138 about "calling". In some old papers and essays in English this version is sometimes quoted, but with a completely wrong English translation. The translation we give here is the correct one (the translator understands the original dialect).</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 C) S072 AT006 : AN028 : S001 S072 AT056 : AN028 : S001 B) S 0 0 1 > AN001 : S002 AT004 AN028 = F005 S001* S002* S002* S072* S072* AN001* AN001* AN028* AN028* AT004* AT006* AT056* .A-B-C-B.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
130	Corne, biborne, montre-moi les cornes; si tu me les montre pas je te jette en bas.	French. Switzerland, Canton Vaud.	Horns, two-horned, show your horns to me; if you don't show them to me, I will throw you down.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.	<i>Biborne</i> could perhaps be a typographical error on the source, or, anyway, an alteration of <i>bigorne</i> ("two-horned"), like in other related versions (see version 4). However, it seems to contain the root <i>bub-</i> which recalls the Latin <i>bubalus</i> ("buffalo").	AAA YYY A) S002 AT003 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN002 : S001 HWR: S126 S006 = F001 S002* S002* S006* S126* AN002* AN007* AT003* .A-B-H.
131	Liebes Schnecken, komm heraus, steck dein vier Hörerchen aus; Willst du sie nicht ausstrecken will ich dein Haus zerbrechen.	German. Germany, unspecified area.	Dear snail, come out, stretch your four little horns out; If you don't stretch them out I will smash down your house.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.	See 2, 136.	AAA YYY A) S001 AT057 B) S 0 0 1 > AN004 AN001 : S002 AT005 H) S 0 0 6 : AN014 : S007 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN004* AN014* AT004* AT005* AT057* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
132	Lumachino, lumachino, ch'hai soltanto un occholino, mostra, mostra le tue corna; e se non le mostrerai, né tuo padre, né tua madre, lumachin, conoscerai.	Italian. Tuscany, area of Florence, Italy.	Little snail, little snail, you have only one little eye, show, show your horns; and if you will not show them, little snail, you will never know neither your father, nor your mother.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39.	This version is completely different from all the other variants from Florence (18, 129, 195), but, strangely, recalls closely some French and Spanish motifs, like the fact that the snail has sight problems (98, 103, 117, 127 and many others), typical of some French versions, and the problem of knowing something about the parents (73, 78, 81, 82, 113, 114, 121). Moreover: it is practically identical to the French version 154. Why?	ABA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 AT004 H) S 0 0 1 : AN066 : S023 AT004 S024 AT004 S??? = F001 S001* S001* S002* S023* S024* AN007* AN066* AT004* AT004* AT004* AT044* .A-B-H.
133	Jesce jesce, maruzzella, caccia ccà sse cornecella, ca le bboglio regalare a chi vole male a mme.	Neapolitan. Naples, Campania, Italy.	Come out, come out, little snail, push here those little horns, since I want to give them to those who hate me.	Unknown	L. Molinaro Del Chiaro, <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare Naples, year III, 1885, p. 38-39. This is a learned literary variant by a known author, from the <i>opera buffa</i> "L'ammore fedele", libretto by Francesco Oliva, music by Leonardo Leo, 1722.	In this learned literary modern version, the "horns" are no more a good symbol, but have become bearers of evil fortune, so something to be given to the enemies. See 21, 200.	AAA YYY B) S 0 0 1 > AN004 A) S001 B) S 0 0 1 > AN001 : S002 E?) S 0 0 6 : AN012 : S002 AT 0 0 4 T O : S12[?]7 S006 = F001 ? S127 = F002 ? S001 = F004 ? S127 = F005 ? S001* S002* S006* S127* AN001* AN004* AN012* .B-A-B-E?. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
134	Snail, snail, put out your horn, or I'll kill your father and mother the morn.	English. Central-North England.	(Not necessary) "Morn" stands for "morning".	Unknown	<p>Evelyn Lilian Hazeldine Carrington, Countess Martinengo-Cesaresco, <i>Essays in the study of folk-songs</i>, G.Redway, London 1886, p. XXV-XXVIII</p> <p>Quoted on: <i>English Folk-Rhymes</i> by G. F. Northall (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892), p. 326 which is in its turn quoting: Henderson, <i>Folklore of the Northern Counties</i>, p. 25.</p>	<p>The parents, in this case, seem the snail's parents (but this should not be taken for granted). This version recalls some French and Spanish versions (73, 113, 121) and not other English versions.</p> <p>It has also a striking similarity to version 341, which is from Sardinia.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>(An)</p> <p>H) S 0 0 6 : AN006 : S023 AT004 S024 AT004 WN : S020</p> <p>(Hm)</p> <p>C) S 0 0 6 : AN006 : S023 AT011 S024 AT011 WN : S020</p> <p>S006 = F001</p> <p>S001* S002* S006* S020* S023* S024*</p> <p>AN001* AN006*</p> <p>AT004* AT011*</p> <p>(An) .A-B-H.</p> <p>(Hm) .A-B-C.</p> <p>NCA</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
135	Taekeltuet, kruep uet dyn Hues, dyn Hues dat brennt, dyn Kinder de flennt, dyn Fru de ligt in Wäken: kann'k dy nich mael spräken?	German, a northern dialect (Low German, Plattdeutsch). Northern Germany.	Snail, creep out of your house, your house is burning, your children are crying, your wife, parturient in labor, is lying in her bed: can't I speak with you once, at least?	Unknown	Benjamin Thorpe, <i>Northern mythology: comprising the principal popular traditions and superstitions of Scandinavia, North Germany, and the Netherlands</i> , London, Edward Lumley, 1852.	It is possible (and very likely) that the reference to a "burning house" is connected with the use of putting the snail near a fire, a flame, or a hot stone in order to make it come out of its shell (this habit is very well documented and known). Apart from this, the dramatic situation does not seem to be referred to "the snail's family". It seems the description of a human tragic situation, present also e. g. in the versions 6, 10, 13, 14, 69, 105, 111, 112, 113. Very similar to 495, which must be strictly connected to it. However, it is also possible a reference to the strange comparison between the snail "horns" and the "children", also found in 494, in 6, in 86 and elsewhere. Taekeltuet seems to be derived, with regard to the first part of the word, <i>Tæk(l)-</i> , from a root similar to that of the Latin verb <i>tegere</i> ("to cover", see "tectum", "tatrix" and the Italian <i>tetto</i> , "roof"), or from the same root of the Italian <i>testa</i> ("head"), or also from an Indo-European root <i>*tek</i> ("to do, to make"). The added "-l" seems a diminutive (as usual in German). <i>The part -tuet</i> is related to the German <i>Tüte</i> , "horn" or "funnel". The meaning should therefore be "small being covered with horns", or "small head with horns", or also "make horns", or also "little horned hood", in any way similar to the <i>Hod-ma-dod</i> of version 14 (we may recall the historical connection between the Angles, in Northern Germany, and East Anglia, in England). Let's also remember that the term "hood" is also present in the Dutch version 226. There is on the other hand the possibility that <i>Taekeltuet</i> means "little finger with horns, little horned finger" referring to the elongated shape of the animal, deriving <i>Tæk-</i> from another different Indo-European root, <i>*d(e)ik</i> ("finger") (-l is a diminutive).	AAA YYY A) S001 (S321) AT123 B) S 0 0 1 > AN004 HWR: S007 H) S007 AT004 : AN055 C) S007 AT011 : AN055 S012 AT011 : AN067 S 1 2 8 AT 0 1 1 AT058 AT059 : AN068 S006 : AN069 NTO: S001 S??? (S006 ?) = F001 S 0 0 7 AN 0 5 5 S 0 1 2 AN 0 9 7 S 1 2 8 AT 0 5 8 AT 0 5 9 AN 0 6 8 AN 0 6 9 N T A : S001 = F005 S001* S006* S007* S007* S012* S128* S321* AN004* AN055* AN067* AN068* AN069* AT004* AT011* AT011* AT011* AT058* AT059* AT123* .A-B-H-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
136	Snaek, Snaek, komm heruet, sunst tobräk ik dy dyn Hues.	German, a northern dialect (Low German, Plattdeutsch). Northern Germany.	Snail, snail, come out, otherwise I will smash down your house.	Unknown	Benjamin Thorpe, <i>Northern mythology: comprising the principal popular traditions an superstitions of Scandinavia, North Germany, and the Netherlands</i> , London, Edward Lumley, 1852.	Related to version 131. See also 2 (to which is also very similar), 27, 137.	AAA YYY A) S001 B) S 0 0 1 > AN004 H) S 0 0 6 : AN014 : S007 AT004 S006 = F001 S001* S006* S007* AN004* AN014* AT004* .A-B-H.
137	Slingemues, kruiep uet dyn Hues, stick all dyn veer Höern uet. Wullt du's nech uetstäken, will ik dyn Hues tobräken.	German, a northern dialect (Low German, Plattdeutsch). Northern Germany.	Crawling worm (= "snail"), creep out of your house, stretch all your four horns out. If you will not stretch them out, I will smash down your house.	Unknown	Benjamin Thorpe, <i>Northern mythology: comprising the principal popular traditions an superstitions of Scandinavia, North Germany, and the Netherlands</i> , London, Edward Lumley, 1852.	Strictly related to version 131. See also 2, 27, 136.	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 S 0 0 1 > AN001 : S002 AT005 H) S 0 0 6 : AN014 : S007 AT004 S006 = F001 S001* S002* S006* S007* S007* AN001* AN004* AN014* AT004* AT004* AT005* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
138	Ciumaga, ciumaga, caccia fora 'e bbraga, 'e bbraga e lle corna, te jjama la Madonna, te jjama sam Micchele ché tte dà 'o pa' cc'o mele.	Dialect of Latium, area of Viterbo. Civita Castellana, Viterbo, Latium, Italy.	Snail, snail, push out your trousers, your trousers and your horns, Our Lady is calling you, St. Michael is calling you, who will give you bread with honey.	Unknown	Luigi Cimarra, <i>Mazzabbubbù, repertorio del folclore infantile civitonico</i> , Biblioteca Comunale "Enrico Minio", Civita Castellana (Viterbo), 1997.	The motif of "calling" returns here. See 105 and 129 about this.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S129 AT004 S002 AT004 C) S 1 3 0 : AN028 : S001 S131 : AN028 : S001 (An) F) S 1 3 1 : AN012 : S016 S132 TO: S001 S132 = F003 S130 : AN028 S131 : AN 028 = F005 S001* S002* S016* S129* S130* S131* S132* AN001* AN012* AN028* AN028* .A-B-C-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
139	Esci esci, còrna; fija de 'na donna, fija de Michele, che tte do ppane e mmèle!	Dialect of Latium, near Rome. Rome, Latium, Italy.	Come out, come out, horns; daughter of a woman, daughter of Michael, since I will give you bread and honey!	Unknown	Giggi Zanazzo, <i>Usi, costumi e pregiudizi del popolo di Roma</i> , 1908.	Strictly related to the former version (138), but the references are here much more banal and the general tone is more aggressive. The beginning is similar to the versions from the Campania region. The source informs us that snails are usually eaten during St. John's night (June 24 th). "Fija de 'na donna" may be an alteration of "fija de Madonna" ("daughter of Our Lady"), after a comparison with the most similar versions.	AAA YYY B) S 0 0 2 > AN004 A) S012 AT060 S012 AT061 (An) F) S 0 0 6 : AN012 : S016 S132 TO: S001 S006 = F003 S002* S012* S012* S016* S132* AN004* AN012* AT060* AT061* .B-A-F. (DST1?)
140	Lumaca lumaca, caccia le corna: ecco Madonna, ecco Filippo, che tte porta pane e cciccio.	Dialect of Latium, near Viterbo. Nepo, Viterbo, Latium, Italy.	Snail, snail, push (out) your horns: here is Our Lady, here is Philip, who is bringing you bread and tender salad.	Unknown.	Luigi Cimarra, <i>Mazzabbubbù, repertorio del folclore infantile civitanico</i> , Biblioteca Comunale "Enrico Minio", Civita Castellana (Viterbo), 1997.	<i>Ciccio</i> (literally: "the fat, fleshy, pulpy part") is the innermost and most tender part of lettuce, endive and other salads.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 (An) F) S130 S133 : AN012 : S016 S134 TO: S001 S130 S133 = F003 S001* S002* S016* S130* S133* S134* AN001* AN012* .A-B-F. (DST1?)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
141	<p>Birou, birou, astenn da gorn, me lavaro did pelec'h ema da dad ha da vam: dignen (dindan) an daol, e Porz-Paol, o tibri kig ha kaol.</p> <p><i>Version with a more modern and correct Breton orthography:</i></p> <p>Biroù, biroù Astenn da gorn Me a lavaro dit pelec'h Emañ da dad ha da vamm : Dindan an daol E Porzh Paol, o tebriñ kig ha kaol.</p>	<p>Breton. Brittany, France.</p>	<p>Arrows, arrows (= snail) extend your horns, I will tell you where your father and your mother are: under the table, at Porz-Paol ("<i>Paul Harbour</i>", a place) to eat meat and cabbages.</p>	Unknown	<p>Annale de Bretagne, XXII, Rennes, November 1906.</p> <p>Many thanks to Fulup Jakez, with the Office for the Breton Language (Ofis ar Brezhoneg) and to Sandrine Rosais for the translation.</p>	<p>Compare versions 110, 113, 121, 140, 149, 159, 160.</p> <p>A comment in French on the text used as our source explains that it is recited to make the snails extract their "horns".</p> <p>Porz-Paol (Porzh Paol), is the small harbour of the village of Lampaul, on the island of Ouessant (Finistère), off the coast of Brittany.</p> <p><i>Birou</i> means "arrows", "darts", or also "rods". The fact that this nickname is given to the snail is interesting.</p>	<p>AAA YYY A) S001 S070 B) S 0 0 1 > AN001 : S002 F) S 0 0 6 : AN 0 5 9 TO : S001 (Hm) E) S023 AT011 S024 AT011 : AN003 : S135 S 1 3 6 HWR : S 1 3 7 S 1 4 2 S113 S006 = F003 S001 = F004 S001* S002* S006* S023* S024* S070* S113* S135* S136* S137* S142* AN001* AN003* AN059* AT011* AT011* .A-B-F-E.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
142	<p>水牛儿，水牛儿， 先出犄角后出头， 你爹，你妈， 给你带来烧羊肉， 你不吃， 不给你留。</p> <p>Traslitteration with the Latin characters:</p> <p>Shuǐniú er Shuǐniú er, Xiān chū jījiǎo hòu chūtóu, Nǐ diē, nǐ mā, Gěi nǐ dài lái de shāo yáng ròu, Nǐ bù chī, Bù gěi nǐ liú.</p> <p>The original (incorrect) English translation, present in the text used as our second source, is the following, heavily reworked, changed and adapted in order to obtain rhymes also in English:</p> <p>Snail, snail, come here to be fed, put out your horns and lift up your head; father and mother will give you to eat, good boiled mutton shall be your meat.</p> <p>We are providing here a better and much more reliable translation.</p>	<p>Chinese.</p> <p>China. Area of Beijing.</p>	<p>Translation of the Chinese original:</p> <p>Little buffalo, little buffalo (= snail) first put out your horns, then your head. Your father, your mother are buying for you roasted sheep meat. If you don't eat, it will not remain for you.</p> <p><i>The final part could also be interpreted in this other way:</i> If you don't eat, you will not remain (alive).</p> <p>There are always huge difficulties when translating from the Chinese language, because it doesn't conjugate verbs and takes for granted many implicit meanings for everything that the person who is speaking or writing is considering as "obvious". The problem is that what is considered as "obvious" changes according to the ideas and the expectations of the person who is listening or reading. It is really very important to remember this for every Chinese version examined in this research.</p>	<p>Uncertain, but probably existing and similar to the music of the other Chinese version 396.</p>	<p>Chinese version taken from:</p> <p>http://docs.google.com/viewer? a=v&q=cache:fl_3mkbNMr2gJ:www.bjedu.gov.cn/image20010518/23713_doc+传统童谣&hl=zh-CN&pid=bl&srcid=ADGEESjNf5rW0EAg3iZQrVtqfbT5frEwaPnyaS86y-PSdBn5Rre3Do0SubeZWDlouSdr3jaHfdTbz-jR0A2cn9EIZTdx0_XpkujEMMWY_jeOzTqj4wWUJwc0T51LF2s7Y-3kGTd-ANW6&sig=AHIEtbQV8lfZ1z0Qaicov9Xv1HTFPh5k7A</p> <p>(site visited on May 11th, 2011)</p> <p>Present also on other sites.</p> <p>Second source: Evelyn Lilian Hazeldine Carrington countess Martinengo-Cesaresco, <i>Essays in the study of folk-songs</i>, G.Redway, London 1886, p. XXV-XXVIII</p> <p>For the first source, we want to thank Dai Guojun (Wenyang) for reporting it.</p> <p>For further reports and checks and for the translation, we want to thank the <i>NM User "Barbaxx"</i>.</p>	<p>We cannot know from which source Martinengo-Cesaresco learned this rhyme. It's really remarkable the fact that the motifs contained in the Chinese versions are very typical of many versions of this rhyme, also outside China: the food promised to the snail, the action of roasting or burning, the comparison with a buffalo, the mention of the parents, and, on some other Chinese variants, the cat and the house.</p> <p>An even more remarkable fact is that these motifs are usually typical of Western Europe, not of the Slavic Countries, geographically closer to China. This affinity between Western Europe and China is to be explained.</p> <p>Must we dare to speculate that these versions could perhaps be present in China owing to the heritage of some population coming from Europe or Indoeuropean? Some of them have really existed (for instance, the so-called Tocharians). In this case, this would be extremely interesting.</p> <p>We recommend to compare with the other Chinese versions.</p> <p>The final part, interpreted in the second way, would be the usual threat to kill the snail.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 S058</p> <p>(Hm)</p> <p>E) S023 AT011 S024 AT011 : AN037 : S135 AT062 AT063 TO: S010</p> <p>C) S010 : AN119</p> <p>DIST: NTO : S010</p> <p>(OR:) (An)</p> <p>F) S023 AT011 S024 AT011 : AN037 : S135 AT062 AT063 TO: S010</p> <p>DIST: NTO : S010</p> <p>S??? = F002 S023 S024 = F003 S001 = F004</p> <p>S001* S002* S010* S010* S023* S024* S058* S135*</p> <p>AN001* AN024* AN037* AN119*</p> <p>AT011* AT011* AT062* AT063*</p> <p>(Hm) .A-B-E-C-DIST.</p> <p>(OR:) (more likely)</p> <p>(An) .A-B-F-DIST.</p> <p>(DST6)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
143	Lémichon borgne, montre-moi tes cornes; J'te dirai où ta grand'mère est morte. Elle est morte à Domart. Din! Don! Dan!	French. France, Demuin (Somme).	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me; I will tell you where your grandmother died. She died in Domart (<i>place</i>). Ding! Dong! Dang!	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The motif of the relatives' death returns here. Usually, they are the parents. This time it's the grandmother. We have also the bell tolling, like in other versions. They are funeral knells, and we suspect very strongly that all the versions mentioning bell tolls are referring to funeral knells, or almost so. See mainly 15, 115, and 146. See note to v. 98 on the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 F) S 0 0 6 : AN059 (Hm) C) S 1 3 8 : AN024 HWR: S113 S118 : AN049 S006 = F003 S138 AN024 S118 AN049 = F005 S001* S002* S006* S113* S118* S138* AN007* AN024* AN049* AN059* AT044* .A-B-F-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
144	Escarguin, escargo, montre-moi tes cornes; j't'enseigerai ton père et ta mère qui sont sur la Saône qui fessont de gaufres; t'en auras aussi bien qu'les autres; escarguin, escargo.	French. France, Saône et Loire.	Little snail, snail, show your horns to me; I will show you your father and your mother who are on the Saône (<i>river</i>) making waffles; you, too, will have some of them, like the others; little snail, snail.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	Again the motifs of the parents and the food. <hr/> (Analysis following here:) S001* S001* S002* S006* S010* S023* S024* S030* S072* S073* S139* AN007* AN007* AN039* AN044* AN047* AT011* AT011* .A-B-F-G-E-DIST-A. (DST2, DST4)	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 F) S 0 0 6 : AN 0 0 7 TO : S001 (Hm) G) S023 AT011 S024 AT011 : AN039 HWR: S030 S073 (Hm) E) S023 AT011 S024 AT011 : AN044 AN047 : S 1 3 9 HWR : S030 S073 DIST: TO: S010 TO: S072 A) S001 S010 = F002 S006 = F003 S 0 0 1 S 0 2 3 S024 = F004 S023 S024 : AN039 HWR: S030 S073 = F007

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
145	Etsergo, etsergo, montra mé tes cornes. Si tu n'me les montré pas, tu n'véré pas ton père et ta mère que regaton dés pès su le té à Djan Bénai.	French, dialect of the area around Geneve. Switzerland, area of Geneve.	Snail, snail, show your horns to me. If you don't show them to me, you will not see your father and your mother who are rolling peas under the roof of Jean Bénai (<i>a person</i>).	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	This time, the parents' action seems really very strange, but, actually, it is almost certain that the real meaning is to eat peas, as in the similar version 373. The translation of a couple of non-standard dialect terms was already present on the text used as our source. <i>(Analysis following here:)</i> S001* S002* S006* S007* S023* S024* S037* S140* AN003* AN007* AN036* AN070* AT004* AT004* AT011* AT011* AT028* (Hm) .A-B-C-E. <i>(We think that the second interpretation, with C instead of H, is more likely)</i>	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 (An) H) S 0 0 1 : AN036 : S023 AT004 S024 AT004 (OR:) (Hm) C) S 0 1 0 : AN036 : S023 AT011 S024 AT011 E) S023, AT011 S024 AT011 : AN070 (AN003) : S140 HWR: S037 (S007) AT028 (An) S 0 0 1 ? = F001 ? (Hm) S001 = F004 S037 AN003 : S 1 4 0 S023 AT011 S024 AT011 = F005

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
146	<p>Colimaçon borgne! Montre-moi tes cornes; je te dirai où ta mère est morte, elle est mort à Paris, à Rouen, où l'on sonne les cloches. Bi, bim, bom, bi, bim, bom, bi, bim, bom.</p> <p>(variant:) (146b)</p> <p>Escargot, montre-moi tes corne, j'te dirai où ta grand mère est morte, elle est morte à Paris ou à Rouen où on sonne le cloches, et dig dindon.</p>	<p>French. Reims, Marne, France. The second variant is also, generically, from Marne.</p>	<p>Shortsighted snail (or: ill-famed snail), show your horns to me; I will tell you where your mother died. She died in Paris, in Rouen, where the bells are tolling. Bi, bim, bom, bi, bim, bom, bi, bim, bom.</p> <p>(variant:) (146b)</p> <p>Snail, show your horns to me, I will tell you where your grandmother died, she died in Paris or in Rouen where the bells are tolling, and ding, dingdong.</p>	Unknown	<p>Evelyn Lilian Hazeldine Carrington countess Martinengo-Cesaresco, <i>Essays in the study of folk-songs</i>, G.Redway, London 1886, p. XXV-XXVIII</p> <p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>The mother dies here, in the first version, while the grandmother dies in the variant. The funeral knells return again. It is important to compare with the note of version 143. See 15, 115, 143.</p> <p>See note to v. 98 on the term <i>borgne</i>.</p>	<p>AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 F) S 0 0 6 : AN059 C) S024 (S138) AT 0 1 1 : AN024 HWR: S 1 1 3 HWR: S113 S118 : AN049 S006 = F003 S 0 2 4 S 1 3 8 AT011 : AN024 S113 S118 : AN049 = F005 S001* S002* S006* S024* S113* S113* S118* S138* AN007* AN024* AN049* AN059* AT011* AT044* .A-B-F-C.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
147	<p>(147)</p> <p>Ulitka, ulitka, vypusti roga, (opp.: vynus roga, ya tebé dam piroga.</p> <p><i>Variant: (147b)</i></p> <p>В детстве мы думали, что если найдешь улитку и скажешь ей волшебные слова "Улитка, улитка, высунь рога, дам тебе я пирого" - то улитка 'купится' на пирог и покажет рожки.</p> <p>V detstve my dumali, chto yesli naydesh' ulitku i skazhesh' yey volshebnyye slova "Ulitka, ulitka, vysuni roga, dam tebe ya piroga" - to ulitka 'kupitsya' na pirog i pokazhet rozhki.</p>	<p>Russian (also transliterated with the Western alphabet).</p> <p>Russia, unspecified area.</p>	<p>(147)</p> <p>Snail, snail, put out your horns, I will give you some sweets ("sweet cheese dumplings").</p> <p><i>Variant: (147b)</i></p> <p>When I was a child, we used to think that, if you found a snail and said the magical words "Snail, snail, show your horns, I will give you some sweets" – the snail would make a bargain by accepting the sweet and would show its horns.</p>	Unknown	<p>Evelyn Lilian Hazeldine Carrington countess Martinengo-Cesaresco, <i>Essays in the study of folk-songs</i>, G.Redway, London 1886, p. XXV-XXVIII</p> <p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p> <p>Well present also on many websites.</p> <p><i>Variant: (147b)</i></p> <p>Personal communication from Dr. Izaly Zemtsovsky, whom we thank very much.</p>	<p>This rhyme is present also in Russia. Not really different, for example from 36, 37, 107, 108, 109, proving the extraordinary diffusion of this rhyme. The translations were already present on the texts used as our source. The variant for the second verse of 147 is provided by Rolland. See 209.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 (AN007) : S002</p> <p>F) S 0 0 6 : AN012 : S141 AT018 AT064</p> <p>S006 = F003</p> <p>S001* S002* S006* S141*</p> <p>AN001* AN007* AN012*</p> <p>AT018* AT064*</p> <p>.A-B-F.</p>
148	<p>Esgergo, mirègo, tire tes écônes; il y a ton père et ta mère qui sont sur le touè qui mindjant le pous fris sans touè.</p>	<p>French (dialect).</p> <p>France, Bournois (Doubs).</p>	<p>Snail, little nun (Margaret?), stretch (out) your horns; there are your father and your mother who are on the roof eating fresh peas (or: fried peas) without dying.</p>	Unknown	<p>Henri Gaidoz, <i>Faune populaire de la France...</i>, Maisonneuve & Larose, Paris, 1877.</p>	<p>See 113, 121, but mainly 69. <i>Fris</i> could stand for <i>frits</i> ("fried") or for <i>fris</i> ("fresh"). See 415 for the comparison with a nun.</p> <p><i>(Analysis following here:)</i></p> <p>S001* S002* S023* S024* S037* S114* S140*</p> <p>AN001* AN003* AN039* AN043*</p> <p>AT011* AT011* AT065*</p> <p>.A-B-E-C.</p>	<p>AAA YYY</p> <p>A) S001 S114</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>(Hm)</p> <p>E) S023 AT011 S024 AT011 : AN039 HWR: S037 S 0 2 3 AT 0 1 1 S024 AT011 : AN003 : S140 AT065</p> <p>C) S023 AT011 S024 AT011 : AN043</p> <p>S001 = F004 AN003 AN043 = F005</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
149	Corne, corne, limaçon pour ton père, pour ta mère, corne, corne, limaçon, sors enfin de ta maison. Ta mère est morte, sous une porte.	French. France, Montauban.	Horns, horns, big snail, for your father, for your mother, horns, horns, big snail, come out of your house, eventually. Your mother is dead, under a door.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The "door" could be the door of the underworld, as in 113, 121, 141, 159, 160.	AAA YYY A) S002 S001 (An) D) S023 AT004 S024 AT004 A) S002 S001 B) S 0 0 1 > AN004 HWR: S007 C) S 0 2 4 AT011 : AN024 HWR : S 1 3 7 S027 S024 AT011 : AN024 = F005 S 0 2 3 AT 0 0 4 S024 AT004 = F006 S001* S001* S002* S002* S007* S023* S024* S024* S027* S137* AN004* AN024* AT004* AT004* AT011* .A-D-A-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
150	Limaçon, limaçon, prête-moi tes cornes; je te dirai où ta mère est morte; elle est morte à Paris sur la queue d'une souris.	French. France, Arras.	Big snail, big snail, lend your horns to me; I will tell you where your mother died; she died in Paris on a mouse tail.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	According to Caprotti and Martinengo-Cesaresco, mice appear usually in the Germanic versions, associated to St. Gertrude, together with the crows, as a cultural relic of the ancient Germanic myths concerning the goddess Freya. See 1, 43, 101, 344. Compare 111, 146, 143, 151, 344. The horns were probably regarded and preserved as important and powerful amulets, as proved also by the distribution formulas ("one to me, one to you..."). See 192 and its note.	AAA YYY A) S001 B) S 0 0 1 > AN071 : S002 TO: S006 (An) F) S 0 0 6 : AN059 TO: S001 (Hm) C) S 0 2 4 AT011 : AN024 H W R: S 1 1 3 S 1 4 3 S 1 4 4 AT066 S006 = F003 S024 AT011 : AN024 S113 = F005 S001* S002* S006* S024* S113* S143* S144* AN024* AN024* AN059* AN071* AT011* AT066* .A-B-F-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
151	Escargot couvert, montre-moi tes cornes; j'te dirai où ta mère est morte; elle est morte à Paris, à Rouen, sous la queue d'un petit chien blanc.	French. France, Chenay (Marne).	Covered snail, show your horns to me; I will tell you where your mother died; she died in Paris, in Rouen, under the tail of a little white dog.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	See 111, 146, 143, 150.	AAA YYY A) S001 AT067 B) S 0 0 1 > AN007 : S002 TO: S006 (An) F) S 0 0 6 : AN059 TO: S001 (Hm) C) S 0 2 4 AT011 : AN024 H W R: S 1 1 3 S 1 1 3 S 1 3 7 S 1 4 4 S 1 4 5 AT022 AT068 S006 = F003 S024 AT011 : AN024 S113 S113 = F005 S001* S002* S006* S024* S113* S113* S137* S144* S145* AN007* AN024* AN024* AN059* AT011* AT022* AT067* AT068* .A-B-F-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
152	<p>Eskergo gangogne Monter me tes cônes; J'to monterra ton père et ta mère qui sont sur la côte de Chêti qui font de la sope à l'ouïe, à l'oulotte.</p> <p><i>Variant (152b):</i> Chéritangongne monteur me té cônes, j'tensagnera to père et té mère que sont en haut d'lé côte qui font d'lé bon soppe è l'ôle, è l'ôle, è l'ôle.</p>	<p>French (dialect from Lorraine). France, area of Metz.</p>	<p>Snail <i>gangogne</i> (?) show your horns to me; I will show to you your father and your mother who are on the seaside of Châtel <i>(place)</i> making some soup with oil, gross oil.</p> <p><i>Variant (152b):</i> Snail, show your horns to me, I will indicate to you your father and your mother who are on a high place of the coast preparing a good soup with oil, with oil, with oil.</p>	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	<p>See 78, 79, 114 and moreover 366, which is very closely related. The meaning of <i>gangogne</i> is not completely clear, but it is likely an alteration of <i>d'angone</i> (see note to No. 367, meaning "with rods, with spears" (indicating the "horns"), from a word of Frankish origin.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) E) S 0 0 6 : AN007 : S023 AT011 S024 AT 0 1 1 T O : S001 S023 AT011 S024 AT011 : AN039 HWR: S073 AT006 (S146 AT070) S023 AT011 S024 AT011 : AN047 : S059 AT069 S023 AT011 S024 AT011 = F002 S006 = F003 ? S001 = F004 S001* S002* S006* S023* S024* S059* S073* S146* AN007* AN007* AN039* AN047* AT006* AT011* AT011* AT069* AT069* AT070* .A-B-E.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
153	Caracole, montrez vos cornes, je vous dirai où est votre mame; au pavé croquée.	Walloon French. Belgium, Marbais.	Snail, show your horns to me, I will tell you where your mother is; on the worn street pavement.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	In the French original, the very polite courtesy form is used when addressing the snail here. On the other hand, the mother is called <i>mame</i> , that is "mummy" in a colloquial, familiar fashion and she is probably in a bad situation, laying on the street. <i>Caracole</i> is a term of Spanish origin and this is not strange, since the Spanish gave long occupied the Flanders (including Belgium).	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 (Hm) C) S 0 0 6 : AN059 : S024 AT011 : AN039 H W R : S 1 4 7 AT071 S024 AT011 S147 AT071 = F005 S001* S002* S006* S024* S147* AN007* AN039* AN059* AT011* AT071* .A-B-C.
154	Colimaçon borgne, montre-moi tes cornes. Si tu n'me les montres pas, tu ne connaîtras pas ton père ni ta mère.	French. France. Unspecified area.	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me. If you don't show them to me, you will never know your father nor your mother.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877, taken from a document written in 1845. It appears identical in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve, which in its turn reports that its source is the number of the <i>Musée des familles</i> issued in 1840; this was the name of a semiannual illustrated magazine, having a recreational character, founded in 1833 and diffused in France.	Not knowing father and mother is an unusual variant, perhaps a corruption of the more consistent motif of not knowing where they died. See 132, italian, but strangely very similar, almost identical. Why? Relationships and exchanges between Florence and France have actually occurred, but which way this rhyme was transmitted? It might seem that a possible answer is "from France to Italy" (because the motif of the "parents" is much more present in France), but how it happened? See note to v. 98 on the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 AT004 H) S 0 0 1 : AN066 : S023 AT004 S024 AT004 S??? = F001 S001* S002* S023* S024* AN007* AN066* AT004* AT004* AT004* AT044* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
155	Colimaçon borgne, montre-moi tes cornes; si tu n'veux pas m'les montrer je le dirai à monsieur le curé.	French. Francia, Eu, (Seine-Inf.).	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me; if you don't want to show them to me I will tell the curate.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	This time, the character summoned in case the snail does not obey the request is the curate. See 110 and the notes to 38 and 126. See note to v. 98 on the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 TO: S122 S112 = F001 S001* S002* S006* S122* AN007* AN059* AT044* .A-B-H.
156	Colimaçon borgne, montre-moi tes cornes. J'te dirai où est ton père et ta mère; ils sont dans les fosses a cueillir les roses; ils sont dans les trous mangés pas les loups.	French. France, Sant-Martin-du-P. (Nièvre).	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me; I will tell you where your father and your mother are; they are in the pit gathering roses; they are in the holes eaten by the wolves.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	See 127 and 350, strictly related. In this version, however, differently from what we find in that one, the parents are explicitly dead (not only in the pit, but explicitly "eaten by the wolves"). See note to v. 98 on the term <i>borgne</i> . (<i>Analysis following here:</i>) S001* S002* S003* S006* S014* S023* S024* S148* S244* AN003* AN007* AN039* AN039* AN059* AN065* AT007* AT011* AT011* AT044* .A-B-C.	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 C) S 0 0 6 : AN 0 5 9 TO: S001 S023 AT011 S024 AT011 : AN039 HWR: S003 S023 AT011 S024 AT011 : AN065 : S244 S023 AT011 S024 AT011 : AN039 HWR: S014 S148 : AN003 : S023 AT011 S024 AT011 (S023 AT011 S024 AT011 : AT007 AN024) S023 AT011 S024 AT011 S003 AN065 S014 S148 AN003 (AT007) = F005

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
157	Échtréga, échtréga, môtre me tes écouenes, je te môtrerais ton père et ta mère qui sont sur le pont de Rome qui mindjant du pain meusi. (or.) qui sont darie chie Geourdje qui mindjant di pain d'ouerdje.	French (dialect). France, area of Belfort.	Snail, snail, show your horns to me, I will show you your mother and your father who are on the bridge of Rome eating moldy bread. (or.) who have been left behind at George's, eating barley bread.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The mold appears also in 111, which is however different. The barley bread appears also in 13, 107, 112. See notes to 107. Might "George" indicate generically a farmer, a "field- worker" (from the etymon of the name)? (Analysis following here:) S001* S002* S006* S016* S023* S024* S079* AN003* AN007* AN007* AN008* AN039* AT006* AT011* AT011* AT013* AT028* AT072* AT073* .A-B-C.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 C) S 0 0 6 : AN007 : S023 AT011 S024 AT 0 1 1 TO : S001 S023 AT011 S024 AT011 : AN039 HWR: S079 AT006 S023 AT011 S024 AT011 : AN003 : S016 AT072 (variant:) S023 AT011 S024 AT011 : AN039 HWR: S007 AT028 AT073 S023 AT011 S024 AT011 : AN008 AN003 : S016 AT013 S023 AT011 S024 AT011 S079 AN003 S016 AT072 AT013 AT073 AN008 = F005

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
158	Éscardon, éscardon, montre-moi tes cornes; j'te dirai où éss sont tes père et mère; éss sont dans le fonds d'un puits a manger du pain béni.	French (dialect). France, Coulombs (S.-et-M.) (now: Coulombs-en-Valois).	Snail, snail, show your horns to me; I will tell you where your father and mother are; they are at the bottom of a well eating blessed bread.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.		AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 C) S 0 0 6 : AN 0 5 9 TO : S001 S023 AT011 S024: AN039 HWR: S003 S023 AT011 S024 : AN003 : S016 AT074 S023 AT011 S 0 2 4 S 0 0 3 AN003 S016 AT074 = F005 S001* S002* S003* S006* S016* S023* S024* AN003* AN007* AN039* AN039* AN059* AT011* AT074* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
159	Cornichon, limaçon, fais-moi voir tes cornes; j'te f'rai voir ton grand-père, ta grand'mère au fait des grandes portes.	French. France, Aubigny (Cher) (Properly: Aubigny-sur-Nère).	Gherkin (= "idiot"), snail, make me see your horns; I will make you see your grandfather, your grandmother on the top of the great doors.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The "great doors" are the same doors of the underworld of 113, 121, 141, 149, 160. This time, the grandparents are dying (both of them).	AAA YYY A) AT041 S001 B) S 0 0 1 > AN007 : S002 TO: S006 C) S 0 0 6 : AN007 : S149 AT011 S138 AT011 HWR: S 1 4 3 S 0 2 7 A T 0 2 3 (AT051) S149 AT 011 S138 AT011 S 1 4 3 S 0 2 7 AT023 = F005 S001* S002* S006* S027* S138* S143* S149* AN007* AN007* AT011* AT011* AT023* AT041* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
160	Laouro, laouro, caragot, qué ta mayr' es morto, sus un pé de porto, qué toun payr' es biou sus un pé d'ouliou.	Occitan. France, Aude, Languedoc.	Come on, come on, snail, since your mother is dead, at the foot of a door, since your father is alive at the foot of an olive tree.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The door is probably the same door of the underworld of 113, 121, 141, 149, 159. I believe that <i>laouro</i> means literally "work", "do your work". The term <i>biou</i> does not have any absolutely certain translation, but this translation is rather likely (<i>biou</i> = <i>viou</i> = "alive" in ancient Occitan) (thanks to Paolo Gresti for suggesting this translation). The only other alternative possibility to translate this term seems "sleeping" (by supposing hypotetically the same root of the italian dialectal term <i>abbiocco</i> , "nap", "snooze", "doze"). See 376.	AAA YYY B) S 0 0 1 > AN072 AN061 A) S001 C) S024 AT011 AN024 HWR: S137 S027 E) S023 AT011 AN043 HWR: S 1 3 7 S 1 5 0 (AT069) S001 = F004 S 0 2 4 AT 0 1 1 AN024 S137 S027 = F005 S001* S023* S024* S027* S137* S137* S150* AN024* AN043* AN061* AN072* AT011* AT011* AT069* .B-A-C-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
161	Lima, lima, ouvre tes cornes; J'te dirai où ton grand-père est enterré; parmi les choux et la porrée sur le chemin du Pont-l'Abbé.	French. France, area of Lorient.	Snail, snail, open your horns; I will tell you where your grandfather is buried; between the cabbages and the leek on the street of Pont-l'Abbé (<i>place</i>).	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.		AAA YYY A) S001 B) S 0 0 1 > AN054 : S002 C) S 0 0 6 : AN 0 5 9 TO : S001 S149 AT011 AN073 HWR: S 1 5 2 S 1 3 6 S153 S151 AT006 S 1 4 9 AT 0 1 1 AN073 S 1 5 2 S136 S153 S151 AT006 = F005 S001* S002* S006* S136* S149* S151* S152* S153* AN054* AN059* AN073* AT006* AT011* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
162	Nigogo, nigogo, montre-moi tes quatre cornes; j'te dirai où est ton père et ta mère; ils creusent la terre pour ta maison.	French. Rainville (Vosges), France.	Snail, snail, show your four horns to me; I will tell you where your father and your mother are; they are digging earth for your house.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	This could be a metaphor to say "they are digging your grave, you will be killed". <hr/> (Analysis following here:) S001* S002* S006* S007* S023* S024* S154* AN007* AN039* AN044* AN059* AN074* AT004* AT005* AT011* AT011* AT011* (An) .A-B-H. (OR:) (Hm) .A-B-C. NCA	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 AT 0 0 5 TO : S006 (An) H) S 0 0 6 : AN059 S 0 2 3 AT 0 1 1 S024 AT011 : AN039 S 0 2 3 AT 0 1 1 S024 AT011 : AN074 : S154 S 0 2 3 AT 0 1 1 S024 AT011 : AN044 : S007 AT004 (OR:) (Hm) C) S 0 0 6 : AN059 S 0 2 3 AT 0 1 1 S024 AT011 : AN039 S 0 2 3 AT 0 1 1 S024 AT011 : AN074 : S154 S 0 2 3 AT 0 1 1 S024 AT011 : AN044 : S007 AT011 (An) S 0 2 3 AT 0 1 1 S024 AT011 = F001 (OR:) (Hm) S023 AT011 S024 AT011 = F005

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
163	L'mace, L'mace, fa vi tes courmes, te faré vi ton pâre, ta mâre, dans la grange neuve.	French (dialect). Thônes (H.-Sav.), France.	Snail, snail, make me see your horns, I will make you see your father, your mother in the new barn.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.		AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 E) S 0 0 6 : AN007 : S023 AT011 S024 AT011 HWR: S155 AT075 TO: S001 S023 AT011 S024 AT011 = F002 S006 = F003 S001 = F004 S001* S002* S006* S023* S024* S155* AN007* AN007* AT011* AT011* AT075* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
164	Escargo, montra-me tè keurnes; te monteré ton père, ta mère qu'y a dzo l' pont de Naves.	French (dialect). H.-Savoie, France.	Snail, show your horns to me; I will show you your father, your mother who is on the bridge of Naves (<i>place</i>).	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	A bridge appears also in 63, 157, 161 and others.	AAA YYY A) S001 B) S 0 0 1 : > AN007 : S002 TO: S006 F ?) S 0 0 6 : AN007 : S023 AT011 S024 AT 0 1 1 T O : S001 HWR: S 0 7 9 AT006 S006 = F003? S001* S002* S006* S023* S024* S079* AN007* AN007* AT006* AT011* AT011* .A-B-F?. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
165	Luma, luma, fais-moi voir tes cornes; j'te dirai où est ton père, ta mère; ils sont dans les chagnes.	French (dialect). Naintré (Vienne), France.	Snail, snail, let me see your horns; I will tell you where your father, your mother is; they are in the swamps.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	<i>Chagne</i> means "swamp" or "peat bog" in the Alpine French dialects.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 C) S 0 0 6 : AN 0 5 9 TO: S001 S023 AT011 S024 AT011 : AN039 HWR: S156 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 AN039 S156 = F005 S001* S002* S006* S023* S024* S156* AN007* AN039* AN059* AT011* AT011* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
166	Escargot, escargot, Méroghi, méragò, montre me tas couènes; t'ééré do bon pain bian, de chez papa Françouè.	French (dialect). Velorcey (H.-Saône), France.	Snail, snail, little nun, big nun, (little Margaret, big Margaret?) show your horns to me; I will give you some good white bread (= not wholemeal), of the kind that can be found at Daddy François's (<i>shop</i>).	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	See the notes to the version 113 for the term <i>mérago</i> . See also 113, 121, 148 and the notes to 415. Several other versions are promising bread as a reward: mainly 9, 37, 107, 108, 109, 138, 139, 140...	AAA YYY A) S001 S114 AT022 AT023 B) S001 > AN007 : S002 TO: S006 (Hm) E) S006 : AN012 : S016 AT077 AT078 AT006 TO: S010 (An) F) S006 : AN012 : S016 AT077 AT078 AT006 TO: S001 (Hm) S010 = F002 S001 = F004 (An) S006 = F003 S001* S002* S006* S010* S016* S114* AN007* AN012* AT006* AT022* AT023* AT077* AT078* (Hm) .A-B-E. (An) .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
167	Sors, sors, Pierre, Qu'èt bouy' dà e pa e bi e car.	French (dialect). Bagnères-de-Bigorre, (Hautes-Pyrénées), France.	Come out, come out, Peter, since I will boil for you and will give you bread, wine and meat.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The translation is uncertain. The present attempt has been established after a comparison with the versions 152, 168, 366, 367. It is addressed to "Peter": perhaps a trace of the motif of "Peter's door" (113) that changed its function here, or a trace of a request to come out from under a stone (<i>pierre</i> = "stone" in French).	AAA YYY B) S 0 0 1 > AN004 A) S157 (Hm) E) S 0 0 6 : AN035 AN012 : S 0 1 6 S 0 5 0 S135 TO: S010 (An) F) S 0 0 6 : AN035 AN012 : S 0 1 6 S 0 5 0 S135 TO: S001 (Hm) S010 = F002 S001 = F004 (An) S006 = F003 S001* S006* S010* S016* S050* S135* S157* AN004* AN012* AN035* (Hm) .B-A-E. (An) .B-A-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
168	Lhiuemace, lhiuemace, fé me vâz tes cornes; je te bolhierà ina bouna soupa de miche.	French (dialect). Saint-Maurice-de-l'Ex. (Isère) (also called: Saint-Maurice- l'Exil), France.	Snail, snail, let me see your horns; I will boil for you a good bread soup.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.		AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) E) S 0 0 6 : AN035 : S059 AT079 AT078 TO: S010 (Hm) F) S 0 0 6 : AN035 : S059 AT079 AT078 TO: S001 (Hm) S010 = F002 S001 = F004 (An) S006 = F003 S001* S002* S006* S059* AN007* AN035* AT078* AT079* (Hm) .A-B-E. (An) .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
169	Eskergueu, virégueu, montre mé tes cônes; si tu n'les montres pas je l'dirai à ton père et a ta mère qui te casseront les os.	French (dialect). France, Pas-de-Calais.	Snail, strong woman, show your horns to me; it you don't show them to me I will tell it to your father and to your mother who will break your bones.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	See 110 (in a very distant area of France!) for the term <i>virago</i> . The motif of the parents has here been combined with the other motif of the character summoned to kill the snail.	AAA YYY A) S001 S110 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 . T O : S023 AT011 S024 AT011 S023 AT011 S024 AT011 : AN075 : S158 AT004 S 0 2 3 AT 0 1 1 S024 AT011 = F001 S001* S002* S006* S023* S024* S110* S158* AN007* AN059* AN075* AT004* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
170	Escargot, biragò, montre-moi tes cornes; ou bien je l'dirai à ton père, à ta mère, qu'ils te coupent la tête.	French. France, Pas-de-Calais.	Snail, strong woman, show your horns to me; otherwise I will tell it to your father, to your mother, who will cut your head off.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	Very similar to the former one (169). See 110 (in a very distant area of France!) for the term <i>virago</i> . For the motif of cutting off the head see 41, 110, 126, 169, 171. The motif of the parents has here been combined with the other motif of the character summoned to kill the snail.	AAA YYY A) S001 S110 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 . T O : S023 AT011 S024 AT011 S023 AT011 S024 AT011 : AN020 : S058 AT004 S 0 2 3 AT 0 1 1 S024 AT011 = F001 S001* S002* S006* S023* S024* S058* S110* AN007* AN020* AN059* AT004* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
171	<p>Escargot, Guillaume, montre moi tes cornes, si tu n'les montres pas je l'dirai à ton maitre, qui'il te coupe la tête avec un ciseau d'argent.</p> <p>(Possible variant:) ciseaux</p>	<p>French. France, S.et-O.</p>	<p>Snail, William, show your horns to me, if you don't show them to me I will tell it to your teacher, who will cut your head off with silver scissors (or: with a silver chisel).</p>	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	<p>See notes to 38, 110, 126. For the character of the "teacher", see 110, 261. For the motif of cutting off the head see 41, 110, 126, 169, 171. For the knif or other cutting tool used to kill the snail, see 3, 53, 117 and many others. In standard French, <i>ciseau</i> = chisel; <i>ciseaux</i> = scissors, shears. The name "William" is present also in 108.</p>	<p>AAA YYY A) S001 S109 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN059 : S111 AT011 : S111 AT011 : AN020 : S058 AT 0 0 4 W T : S159 AT080 S111 AT011 = F001 S001* S002* S006* S058* S109* S111* S159* AN007* AN020* AN059* AT004* AT011* AT080* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
172	Colimaçon borgne, montre-moi tes cornes, si tu n'les montres pas ta mère te les coupera. (or:) (172b) je t'fends ta maison en trois.	French. France, Pierrefonds (Oise).	Shortsighted snail (or: Ill-famed snail), show your horns to me, it you don't show them, your mother will cut them off from you. (or:) (172b) I will break your house in three parts.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The character who punishes the snail is a female, alone, here. So far, this is a unique case: usually, that character is always a male, or there is a "mother" which, however, is always mentioned <i>after</i> a father (169, 170), never before him. See note to version 98 for the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 2 4 AT 0 1 1 : AN020 : S002 AT004 (OR:) H) S 0 0 6 : AN075 : S007 AT004 AT081 S024 AT011 = F001 (OR:) S006 = F001 S001* S002* S006* S007* S024* AN007* AN020* AN075* AT004* AT004* AT011* AT044* AT081* .A-B-H. (OR:) .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
173	Escargot, Minagot, montre-moi tes cornes; si tu n'me les montres pas, je te ferai prendre par ton pée, par ta mée, par le roué de France.	French (dialect). France, Yonne.	Snail, Margaret (?) (or: nun), show your horns to me; if you do not show them to me, I will let you be seized by your father, by your mother, by the king of France.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The name "Margaret" (or the like) appears here again (113, 121, 148, 166, 174, 187), at least, if we assume that the term <i>Margot- Mirolò-Minagot-Mirolot</i> , etc... has this meaning and is not to be related to a different etymon (could it be close to the Florentine <i>marinella</i> and to the Neapolitan <i>maruzzella</i> [= "the little one from the sea"], being therefore a name inherited from the sea snails?). Another very likely hypothesis is to derive it from the Occitan "mourgueto" having the meaning of "little nun" (see notes to 415). Almost identical to 358, which has however been reckoned as a different variant and is probably older, owing to the important difference in meaning ("to hang" instead of "to seize") and owing to the fact that it has been collected in a different area. Pronouncing <i>roué</i> instead of the now standard form <i>roi</i> follows the correct rules of the ancient French language.	AAA YYY A) S001 S114 S115 B) S001 > AN007 : S002 TO: S006 H) S006 : AN028 : S023 AT011 S024 AT011 S160 AT006 S023 AT011 S024 AT011 S160 AT006 : AN038 : S001 S023 AT011 S024 AT011 S160 AT006 = F001 S001* S002* S006* S023* S024* S114* S115* S160* AN007* AN028* AN038* AT006* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
174	Escargot, Mirolot, montre-moi tes cornes, si tu n'les montres pas on t'écrabouillera.	French. France, Nièvre.	Snail, nun (or: Margaret?), show your horns to me; if you don't show them to me, you will be smashed.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	To be smashed is a threat that, up to this moment, seems to be mentioned only in this version. It can be important to check how often the various ways of killing the snail that are mentioned in all the different versions are compatible with the hypothesis of eating it as food. See 173 for the name "Mirolot" and 415 for "nun".	AAA YYY A) S001 S114 S115 B) S 0 0 1 > AN007 : S002 TO: S006 H) S ? ? ? : AN014 : S001 S??? = F001 S???* S001* S002* S006* S114* S115* AN007* AN014* .A-B-H.
175	Colimaçon borgne, montre-moi tes cornes ou sinon je te tue au milieu de la rue.	French. France, Chambon (Loiret).	Shortsighted snail (or: ill-famed snail), show your horns to me, otherwise I kill you amidst the street.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	To kill amidst the street is a punishment that seems to be mentioned only in this version, up to this moment. It can be important to check how often the various ways of killing the snail that are mentioned in all the different versions are compatible with the hypothesis of eating it as food. See note to version 98 about the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN006 : S001 HWR: S151 S006 = F001 S001* S002* S006* S151* AN006* AN007* AT044* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
176	Limar, limar, sòrta tas quatre banas, otramin te tiu.	French-Occitan. France, Vinzelles (Puy-de- Dôme).	Snail, snail, put out your four horns, otherwise I kill you.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* AT005* .A-B-H.
177	Escargoou birongoou, chour toï banos, antramén té tuyé.	French-Occitan. France, La Malène. (Loz.).	Snail, strong woman (?), push out your horns, otherwise I kill you.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	Related to many others, e. g. 7 and 20. <i>Birongoou</i> does not have a reliable translation yet; it recalls the Mirolot of version 174 (and perhaps also the <i>Margot</i> , 113), but, on the other hand, also the <i>virago</i> of 110, 169, 170; or also the <i>bigorne</i> of version 4. All are terms that should be furtherly investigated: they could even be linked to the Breton term <i>birou</i> , "snail", therefore to a Celtic (Gaul) word.	AAA YYY A) S001 S110 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* S110* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
178	Lumasso, lumasso, carcasso, carcasso, si sourtés pas tât banos, iéou té tiué.	French-Occitan. (the dialect is different from that of the former version). France, Coux (Ardèche).	Snail, snail, spittle, spittle, if you don't put your horns out, I kill you.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonnette & Larose, Paris, 1877.	<i>Carcasso</i> ("spittle", "gob", "ugly spit") is a name derived from the presence of the snail's slime.	AAA YYY A) S001 S161 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* S006* S161* AN001* AN006* .A-B-H.
179	Corni, corni, cornibus, tiro las cornos a cap-sus.	Occitan. France, Armagnac, Gers.	Horns, horns, hornibus, push the horns upwards.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonnette & Larose, Paris, 1877.	This version seems to have a humorous character. The first part is probably a parody of Latin.	AAA YYY A) S002 B) S 0 0 1 > AN063 : S002 F000 S002* S002* AN063* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
180	Lima, lima, monte tes cônes, t'auras des souliers neufs à la Pentecôte; si tu n'les montères pas tu n'en auras pas.	French (dialect). France, Dol (Ille-et-V.).	Snail, snail, show your horns, you will have new shoes on Whitsunday; if you will not show them to me you will not have them.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	The motif of the shoes recalls many Spanish versions (54, 63, 64, 65, 66, 68, 93). This is peculiar, since we are in Brittany here, not close to Spain.	AAA YYY A) S001 B) S 0 1 0 > AN007 : S002 (Hm) E) S 0 1 0 : AN027 : S071 AT 0 7 5 WN : S162 (Hm) C) S 0 1 0 : AN076 : S071 AT075 S010 = F002 S001 = F004 S071 AT075 = F005 S001* S002* S010* S010* S071* S162* AN007* AN027* AN076* AT075* .A-B-E-C. (DST6?)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
181	Limar, limar, montre-moi tes cornes; si tu n'les montres pas, tu mangeras du pain d'orge.	French (dialect). France, Eure-et-L...	Snail, snail, show your horns to me; if you don't show them to me, you will eat barley bread.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	It is interesting and virtually meaningful the fact that eating barley bread is considered a threat and not a reward, in this version. It's also interesting to read again all the other versions mentioning barley bread (or the like) with this fact in mind.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 (An) H) S 0 0 1 : AN003 : S016 AT013 (Hm) C) S 0 1 0 : AN003 : S016 AT013 (An) S??? = F001 (Hm) S001 = F004 AN003 S 0 1 6 AT013 = F005 S001* S002* S016* AN003* AN007* AT013* (An) .A-B-H. (Hm) .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
182	Calimichon borgne, montre-moi tes cornes; calimichon tortu, montre-moi ton cul.	French (dialect). France, S.-Inf. Present also in Pas-de-Calais, namely in the area of the Boulonnais.	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me; twisted snail, show your ass to me.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	What could we say... See note to version 98 for the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 A) S001 AT082 B) S 0 0 1 > AN007 : S163 F000 S001* S001* S002* S163* AN007* AN007* AT044* AT082* .A-B-A-B.
183	Babarroccia, babarroccia...	Sardinian. Muravera, Sarrabus, Sardinia. Italy.	Snail, snail...	U n k n o w n , probably absent.	Personal report from the ethnomusicologist Noemi Manca, whom we thank.	People used to repeat the name of the snail in this way, as a joke, while tickling children. This custom is not necessarily linked to the kind of children's rhyme studied in this research.	CAC NNN s001
184	Calimichon, Montre tes cornes, ou bien j't'inflique par min fourcheu.	French (dialect). France, Somme.	Snail, show your horns, otherwise I transfix you with my pitchfork.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.		AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 H) S 0 0 6 : AN005 : S001 W T : S 1 6 4 AT029 S006 = F001 S001* S002* S006* S164* AN005* AN007* AT029* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
185	Calimichon borgne, montre-moi tes cornes; si tu n'veux pas les montrer j'irai dire à chu boucher qu'il te les cope.	French (dialect). France, Somme.	Shortsighted snail (<i>or</i> : ill-famed snail), show your horns to me; if you don't want to show the to me I go and tell the butcher who will cut them off from you.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	An important document for this research. Very meaningful and explicit. See the important notes to 38 and 126. The character summoned is compared to a butcher. This can be very meaningful. See also 122 and its note. See note to version 98 for the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 TO : S124 S124 : AN020 : S002 S124 = F001 S001* S002* S006* S124* AN007* AN020* AN059* AT044* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
186	Cacaraouléta, sourtis tas banétas et véyras toun pàyré et ta màyré.	Occitan. France, Montpellier.	Little snail, put out your horns and you will see your father and your mother.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	Almost identical to many Spanish and French versions. Lacks an indication of what the parents are doing or where they are, which is usually included in many versions.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 (An) F) S 0 0 1 : AN045 : S023 AT004 S 024 AT004 (OR) (Hm) E) S 0 1 0 : AN045 : S023 AT011 S 024 AT011 S??? = F002 S??? = F003 S001* S002* S023* S024* AN001* AN045* AT004* AT004* AT011* AT011* (An) .A-B-F. (Hm) .A-B-E. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
187	<p>Cacalouzo mourguéto, sor ta banéto. Sé la volés pas sourti vaou sounà lou manescaou ché t'acrasé toun oustaou.</p> <p>(Variant:) (187b) Mourgo, mourgueto sorte ti baneto; se li sortes pas léu anarai sounà lou manescaou, t'acrasará toun oustau.</p>	<p>Occitan. France, Avignon et Orange. Variant: Provence, France.</p>	<p>Snail, little nun, put out your little horn. If you don't want to put it out I go and call the farrier who destroys your house.</p> <p>(Variant:) Nun, little nun, put out your little horn; if you don't put it out immediately I will go and call the farrier, he will destroy your house.</p>	Unknown	<p>Henri Gaidoz, <i>Faune populaire de la France...</i>, Maisonneuve & Larose, Paris, 1877.</p> <p>Variant from: Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>About the character summoned to kill the snail, see the important notes to 38 and 126. For the term "little nun", see 113, 121, 148, 166, 173, 174 and the notes to 113 and 173, and moreover 415.</p> <p>Strictly related to 547, 548, 549.</p>	<p>AAA YYY A) S001 S114 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN028 : S165 S165 : AN014 : S007 AT004 S165 = F001 S001* S002* S006* S007* S114* S165* AN001* AN014* AN028* AT004* .A-B-H.</p>
188	<p>Cagaraouléto, sor ti banéto, cagaraouloun, sor ti banoun.</p>	<p>Occitan. France, Nîmes (Gard); known throughout all the area of Provence.</p>	<p>Little snail, put out your little horns, big snail, put out your big horns.</p>	Unknown	<p>Henri Gaidoz, <i>Faune populaire de la France...</i>, Maisonneuve & Larose, Paris, 1877.</p>		<p>AAA YYY A) S001 AT022 B) S 0 0 1 > AN001 : S002 AT004 AT022 A) S001 AT023 B) S 0 0 1 > AN001 : S002 AT004 AT023 F000 S001* S001* S002* S002* AN001* AN001* AT004* AT004* AT022* AT022* AT023* AT023* .A-B-A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
189	Mali-malicorno, montro mé ta corno, tou montraréy toun pày, to mày qué soun din la cavorno.	Occitan. France, Saint-Paul-d'Eijieux (H.-Vienne). Not to be mistaken for Saint- Paul-d'Izeaux.	Bad-badhorns, show your horns to me, I will show to you your father, your mother who are into the cavern (den?).	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonnette & Larose, Paris, 1877.	Sometimes, the mollusk's name is replaced with a term derived from its "horns". That is interesting and may be connected to some beliefs about the animal's horns (see 190, 203, 204). The snail is sometimes called <i>maligorn</i> also in Breton. Is perhaps the cavern a symbol of the underworld? Are the parents dead, like in other versions? Maybe they are, but the dictionaries report that the term can also simply have the meaning of "den".	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) G ?) S006 : AN007 : S023 AT011 S024 AT011 S023 S024 : AN039 HWR: S014 (An) G ?) S006 : AN007 : S023 AT004 S024 AT004 S023 S024 : AN039 HWR: S014 S006 = F003? S023 S024 = F007? S001* S002* S006* S014* S023* S024* AN007* AN007* AN039* AT004* AT004* AT011* AT011* .A-B-G. NCA
190	"Nella parlata di Latera il gasteropode è designato, forse per credenza magica, con un composto sostitutivo: (...) <i>cavacorna</i> ."	Italian. The main word is in a dialect of Latium. Làtera, Viterbo, Latium, Italy.	"In the local speech of the town of Làtera, the gastropod (the snail) is indicated, perhaps owing to some magical beliefs, with a substitute compound name: (...) <i>cavacorna</i> (= "pull-horns")."	No music	Luigi Cimarra, <i>Mazzabbubbù, repertorio del folclore infantile civitonico</i> , Ed. Biblioteca Comunale "Enrico Minio", Civita Castellana (Viterbo), 1997.	See 189. Làtera is a town in Latium, province of Viterbo, Italy.	CAA YNN an001, s002

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
191	Limaço, carcasso, foro, foro toun oustaou o té brégué coumo saou.	Occitan. France, Ardèche.	Snail, spittle, out, out of your house or I smash you like salt.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	See 178.	AAA YYY A) S001 S161 B) S 0 0 1 > AN004 HWR: S007 AT004 H) S 0 0 6 : AN097 : S001 AT186 S006 = F001 S001* S161* S007* AN004* AN097* AT004* AT186* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
192	Buouo bano, presto-mé ti bano, per anà a Santo-Ano, iéou té préstarāi li miéou pér anà à San-Bourtoumiéou.	Occitan. France, Beaumont (Vaucluse).	Ox, horn, lend your horn to me, to go to St. Anne (<i>place</i>), I will lend mine to you to go to St. Bartholomew (<i>place</i>).	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	A very unusual alteration of the motifs. The horns are lent, and, for the sake of symmetry, also the asker has one horn to lend. Why? St. Anne and St. Bartholomew are places (this is evident from the text we used as our source). The horns are therefore used to travel. This might recalls quite well some beliefs, of shamanic type, that are found, for instance, in Sardinia, where some people used to believe in the possibility to fly or travel magically with supernatural means. Please compare to version 269 about this. On the other hand, it is also possible that all this had to do with the custom of preserving snail "horns" to be used as amulets when travelling (or also complete, live snails, since the term "horns" could also indicate the whole animals). This interpretation could also be supported by the use of cutting off the snail's horns, and by the widespread very frequent distribution formula: "one to me, one to you...". If we consider as possible that the cut-off snail's horns, or live complete snails, were used as amulets when travelling, then compare this document to the similar Japanese beliefs described in our document 476. Theoretically, it's also possible that the term "horns" indicates a "horned cap", or the like, to be used when travelling.	AAA YYY A) S054 S002 B) S 0 0 1 > AN071 S002 AT 0 0 4 TO : S006 E) S 0 0 6 : AN017 : AN021 HWR : S 1 1 3 S312 F) S 0 0 6 : AN071 S002 AT 0 2 9 TO : S001 S001 : AN021 HWR: S113 S006 = F002 S006 = F003 S001 = F004 S002* S002* S006* S054* S113* S113* (S309*) AN021* AN021* AN071* AN071* (AN135*) AT004* AT029* .A-B-E-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
193	<p>Caracole, cole, cole, mosse tes couanes, ti voërais clère et clère au boué et les couyis d'ardgint et le fourchettes di strin.</p> <p>Translation of a note in French, on the text used as our source: "While reciting these words, the girls perform some dance steps".</p>	<p>Walloon. Namur, Belgium.</p>	<p>Snail, -ail, -ail, move your horns, you will have oysters and white wine to drink and the silver spoons and the polished forks, shining like diamonds.</p>	Unknown	<p>Henri Gaidoz, <i>Faune populaire de la France...</i>, Maisonneuve & Larose, Paris, 1877.</p>	<p><i>Caracole</i> is a term of Spanish origin, and this is not surprising, since the Spanish have occupied the Flander (see 153). The word <i>strin</i> can also indicate a kind of hay, wicker, or flexible wood. See: http://chanae.walon.org/h/wa/dic/index.php?query=strin&type=artike&moti=nen_sol_moti&if=nen_co</p> <p>Here, however, it has a different meaning, indicating rhinestones (imitation or cheap diamonds, "strass") and anything that is as brilliant and shining as diamonds. The history of the changes in the meaning of this word (from "wood smelling like lemon", from a word akin to <i>citron</i>, to "sapphire of yellow color, like a lemon", then to "gem", then to "cheap gem" and then to "shining like a diamond") is described on page 220 in: Lazâr Şăineanu, <i>L'histoire naturelle et les branches connexes dans l'œuvre de Rabelais</i>, Slatkine, 1972; which is a modern edition from the original: Jean Pouleigh, <i>Chansons populaires dei Pyrénées françaises - Traditions - mœurs - usages</i>, Paris, H. Champion éditeur, F. Cocharaux imprimeur, 1926.</p> <p>See: http://books.google.it/books?id=1vgIQT9FpiqC&pg=PA220&pg=PA220&dq=%22de+strin%22&source=bl&ots=v1mS-0CRlI&sig=LvkRkRCRd-nP1ceKu3lb2GVaC4Ho&hl=it&sa=X&ei=-v-KUs7PDaLR7AbNs4GQDg&ved=0CQ0Q6AEwBg#v=onepage&q=%22de%20strin%22&f=false</p> <p>(Site visited on November 18th, 2013.) The mention of a dance is very interesting: a connection with the dance described for the Spanish version 52, in which the dancers' movements form the figure of a snail (a spiral), is quite likely (see the important notes to v. 52). See also 308 and 434.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN077 : S002 E) S 0 1 0 : AN027 : S166 S 0 5 0 AT 0 6 8 AT 0 8 3 S 1 6 7 AT 0 8 0 S 1 6 8 AT 0 8 4 S010 = F002 S001 = F004 S001* S002* S010* S050* S166* S167* S168* AN027* AN077* AT068* AT080* AT083* AT084* .A-B-E. an077 (DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
194	Lumaega, lumaega, fecca fôra tràì coren, onna par me, onna par te, e quell'oetra par tò marè.	Emilian dialect (the dialect of a large part of region Emilia- Romagna in northern Italy), variant from Bologna. Bologna, Emilia, Italy.	Snail, snail, put out three horns, one for me, one for you, and the other one for your husband.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877.	Compare 25.	AAA YYY A) S001 B) S 0 0 1 : AN001 : S002 AT081 DIST: TO: S006 TO: S010 TO: S040 AT011 S040 AT011 = F002 S001* S002* S006* S010* S040* AN001* AT011* AT081* .A-B-DIST. (DST2, DST3, DST4)
195	Lumaca, lumachella, cava fuor le tue cornella. <i>Graphical variant:</i> Lumaca lumachella cavar fuor le tue cornilla.	Italian. Italy, almost certainly in Tuscany.	Snail, little snail, stretch your horns out.	Unknown	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877. Mentioned also in: Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, Maisonneuve. Mentioned in both sources as taken from a document written in the year 1678.	See 18, 104.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F000 S001* S002* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
196	Escaragol bibarol.	French, area of Toulouse. France.	"Buffalo-like" snail or "Rascal" snail or Snail "asking for a piece of bread"	No music	Henri Gaidoz, <i>Faune populaire de la France...</i> , Maisonneuve & Larose, Paris, 1877. Quoted from a 17 th Century document.	Interesting from an etymological point of view. Two different names for the snail are used together. The first, <i>escaragol</i> , derives ultimately from the Latin <i>cochlea</i> . The second one (which seems similar to the name we can find in 6 and elsewhere, quite frequently) is probably derived from a word for "buffalo, bison" (Latin <i>bubalus</i>). Another interesting connection would be with the French word <i>bribe</i> (= "piece of bread donated as a charity"), which later changed its meaning in "beggar, rover, rascal". This connection could establish a relationship with all the versions in which some bread is offered to the snail (and they are really many: 9, 37, 107, 108, 109, 138, 139, 140, 166, 181, 232, 235, 239), and also (for the meaning of "rascal") with the Irish version 252.	CAA YNN s001 at015
197	Mättigogo, Mättigogo, Stréck déng Hoaren eraus, Soss schloen ech dän Haus kabott.	Lëtzebuergesch. Russange, at the border between Lorraine (France) and Luxembourg.	Snail, snail, stretch your horns out, otherwise I will destroy your house.	Unknown	Quoted on a forum dedicated to the languages of Lorraine: http://forum.culture- langues-lorraine.org/ les-mots-et- expressions-du-jour- f35/sauvons-les- metigogos-t81.html (site visited on September 15 th , 2009)	Related to 131 and other versions. The etymology of <i>Mättigogo</i> is not clear yet.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN014 : S007 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN014* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
198	Escargot, got, got, montre-moi tes cornes, cornes, cornes, si tu ne me les montres pas je te couperai la tête avec le gran ciseau de Saint-Georges.	French. France, near Verdun (Meuse).	Snail, -ail, -ail, show your horns, horns, horns to me, if you don't show them to me I will cut your head off with the great scissors of St. George.	Unknown	Quoted on a forum dedicated to the languages of Lorraine: http://forum.culture- langues-lorraine.org/ les-mots-et- expressions-du-jour- f35/sauvons-les- metigogos-t81.html (site visited on September 15 th , 2009)	See 103, and moreover 117 and its note. Scissors, knives and the like must always be special and have a special attribute in order to be able to kill the snail. Here, they are "of St. George" (the killer of the dragon, but also a character whose name, of Greek origin, is related to agriculture).	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN020 : S058 A T 0 0 4 W T : S159 AT023 AT073 S006 = F001 S001* S002* S006* S058* S159* AN007* AN020* AT004* AT023* AT073* .A-B-H.
199	Coccoide, coccoide 'oga sos corros si no ti oco a punta 'e sula.	Sardinian (Logudorese variety). Ozieri (Sassari), Sardinia, Italy.	Snail, snail, put out horns otherwise I kill you by hitting you with the awl.	Unknown	Family tradition of the <i>NM User "gabrif"</i> .	<i>Coccoide</i> is a generic term for "snail", but it indicates usually the species <i>Eobania vermiculata</i> (see 18). In the Sixties, this version was commonly known in that area, and was recited while performing the same game that we have already described for the version 7.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : A N 0 0 6 W T : S169 S006 = F001 S001* S002* S169* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
200	Jesce jesce corne ca mammema te scorna te scorna 'ncopp' 'o puzzo 'a maronna d' 'e maruzze.	Neapolitan. Naples, Campania, Italy.	Come out, come out, horns, since my mother removes your horns from you, she removes your horns over the well, Our Lady of the snails.	The usual melodic pattern (like "G-A-G-E") commonly used to chant a very large number of children's rhymes in Italy (as in the well-known "Giro- girotondo").	Family tradition (from his Neapolitan grandmother, who had her father coming from region Abruzzo and her mother coming from France). <i>NM User "Salvatore Caizzo".</i>	See 21, 133. A well is mentioned in 158.	AAA YYY B) S 0 0 2 > AN001 H) S024 AT029 : AN020 : S002 AT004 HWR: S 1 4 3 S003 S130 AT004 S024 AT029 = F001 S002* S002* S002* S003* S024* S130* S143* AN001* AN020* AN020* AT004* AT029* .B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
201	Barraskilo, ateratze adar, gabetzeas ekines. (??)	<p>Incorrect Basque. Spain.</p> <p>A very unreliable document. Please see notes.</p>	<p><i>According to the original intention of its author, this text should probably mean:</i></p> <p>Snail, put out your horn, quit your obstinacy.</p> <p><i>Actually, however, a correct translation is not possible, because the Basque grammar used here is very incorrect. Please see notes.</i></p>	No music	<p>Mentioned on a Spanish forum related to a Basque language course: http://www.ginatonic.net/2006/05/10/euskal-clases-iii/</p> <p>(site visited on September 11th, 2009)</p> <p>A very unreliable document. Please see notes.</p>	<p>Theoretically, the presence of our "snail rhyme" in the Basque language, which is not Indo-European, can be meaningful, generally speaking. Our rhyme is actually present in the Basque Country with a true, correct version, No. 257, which, anyway, is the almost exact translation of a Spanish version. However, according to the ethnologist Roslyn Frank, a great expert in Basque traditions and a Basque speaker (whom we thank), the Basque grammar of the present version 201 is on the contrary very incorrect and its authenticity is not genuine: this is probably a rough attempt made by a person who does not speak Basque to form an artificial rhyme in Basque without knowing the Basque grammar properly, perhaps as a language exercise, imitating some other rhyme in his own language (probably Castilian Spanish). Since it contains very serious errors in its Basque grammar, we think that it cannot be authentic and we will not consider this document at all in this research. This is not a matter of "dialect differences"; the grammar is so much incorrect that we can say that no Basque person would speak or write in this way, which is almost incomprehensible for a Basque. This rhyme cannot be composed by a Basque person. This document is discredited and will not be considered.</p>	<p>XXX NNN</p> <p>No analysis necessary. Document has been rejected.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
202	<p>Cargol treu banya, puja la muntanya, cargol bovi, puja el muntanyi.</p> <p><i>Variant for the third verse:</i> (202b) cargol treu vi,</p> <p><i>Variant (202c):</i> Cargol treu banya, puja a la muntanya, cargol treu vi, puja al muntanyi.</p>	<p>Catalan. Very well known in Catalonia, Spain.</p>	<p>Snail, push out your horn, climb the mountain, ox-like snail, climb the little mount.</p> <p><i>Variant for the third verse (202b, 202c):</i> snail, pour out wine,</p>	<p>Present and very well known in Catalonia, presently as a children's song. Very much widespread.</p> <p>It can be listened to at these addresses:</p> <p>http://www.youtube.com/watch?v=8LC2jquTncQ</p> <p>http://www.youtube.com/watch?v=u6AQvxAgb1o&feature=related</p> <p>Besides, it is also transcribed in musical notation on: https://issuu.com/victorblascoblasco/docs/cansonerp3_2011</p> <p>(site visited on August 7th, 2016)</p>	<p>Mentioned (in Catalan) on a Spanish forum concerning a Basque language course: http://www.ginatonic.net/2006/05/10/euskal-clases-iii/</p> <p>(site visited on September 11th, 2009)</p> <p>Also on: http://www.nouhoritzo.voluntariat.org/IMAGENES/imatges%20eels%20avis%20escruien%20contes/ContesNH'07%20%20sencer.pdf</p> <p>and in countless other sites.</p> <p>202c: https://issuu.com/victorblascoblasco/docs/cansonerp3_2011</p> <p>(site visited on August 7th, 2016)</p>	<p>This version is extremely widespread throughout Catalonia and very well known.</p> <p>Strictly related to 389, which is often sung as a second stanza after the 202, and to 474, which is sung as a third stanza.</p> <p>The motif of the mountain might be linked to the motif of "fighting with a snail"; see 514.</p> <p>It might also be related to the idea of pursuing the animal even on the mountains, therefore with a threatening meaning: see for this hypothesis 560, then 214 and its note, and also 23 and 51.</p> <p>On the other hand, it might be also possible that the motif of the mountain derives from a concept similar to what a Tyrolean rhyme says:</p> <p><i>Langsam, aber sicher kriecht die Schnecke auf dem Bauch sogar die steilste Wand hinauf.</i> Slow, but steady, the snail creeps on its belly managing to climb even the steepest slope.</p> <p>The meaning of which is similar to that of the Italian proverb <i>chi va piano, va sano e va lontano</i> ("He who goes on slowly, goes on safe and far"): the snail, though proceeding slowly, at the end goes farther and higher, thanks to its constance, patience and regularity.</p> <p>Anyway, another interesting and very important possibility (in our opinion, surely the most likely one) is however that a rhyme similar to this one was perhaps sung during some ritual that included the action of making the snail climb over some higher support. Such hypothesis would be supported by the fact that a high place of some kind is mentioned also in many other versions.</p> <p>The rhyme contains the usual reference to a bovid.</p> <p>Why should a snail pour out wine? We think that the reference was to propitiating a good grape harvest and, perhaps, at the same time another reference was once made also to the snail's blood.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 S 0 0 1 > AN025 : S170</p> <p>A) S001 AT015</p> <p>B) S 0 0 1 > AN025 : S170 AT022</p> <p>(202b:)</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 S 0 0 1 > AN025 : S170</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S050 S 0 0 1 > AN025 : S170 AT022</p> <p>(202:) F000</p> <p>(202b:) S001 = F004</p> <p>S001* S001* S002* S050* S170* S170*</p> <p>AN001* AN001* AN025* AN025*</p> <p>AT015* AT022*</p> <p>.A-B-A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
203	<p>Cinci 'orru vo'a 'orru vo'a 'orrare cinci'orrare.</p> <p>Pirincia pirincia su caddu 'e trincia su caddu 'e mola pirinciadi sola pirinciadi sola su pibere in sambene andat in sambene andat in bene in bia beni in bia torra pesai manu mela 'e veranu mela 'e austu pedes de cuccu pedes de mesa vae, torra e pessa.</p> <p>Dilliri dilliri dilliriana donna Maria in mesu 'e funtana donna Maria in mesu 'e ludu muzere bella maridu currudu.</p>	<p>Sardinian (Nuorese area). Fonni (Nuoro), Sardinia, Italy.</p>	<p>Snail put out horn show how you gore how you behave like a snail.</p> <p>Wave, wave the neck (like) the parade horse (adorned with braids) (like) the work horse (used to work at the grindstone) wave yourself alone wave yourself alone the "pepper" (= restlessness) (goes) in blood it goes (transformed) into blood it goes (transformed) into good in the street it comes in the street it returns lifting his hand Spring apple August apple the feet of the hill the feet of the table go, return and think.</p> <p>Dilliri dilliri dilliriana (<i>nonsense</i>) Lady Mary in the middle of the fountain Lady Mary in the middle of the mud pretty wife, cuckold husband.</p>	<p>The usual melodic pattern (like G-A-G-E or, in this case, the parallel E-F-E-C) used to chant countless children's rhymes in Italy. A version of the music for this rhyme, but heavily elaborated, adapted and reworked, is present on the compact disc that we mention as our source.</p>	<p>It appears on the booklet attached to the compact disc "Tajrà – la Voce Creativa" CARA 001, Associazione culturale Caranas 108, Cagliari 1998</p>	<p>It is possible that only the first four verses (and perhaps the fifth one) have to do with our kind of rhyme (originated from a spell formula), but we are no more sure about this.</p> <p>From the fifth (or sixth) verse one, a children's count may begin, but the concepts and images have so much to do with our research that it may also be the continuation of the same initial text.</p> <p>Anyway, it is likely that the last four verses have a different origin; perhaps they come from a satirical improvised quatrain, like those invented during a folk poetical contest.</p> <p>The orthography has been slightly normalized here, according to the standard Central Sardinian habits. The source reported <i>cinciorrare</i> instead of <i>cinci'orrare</i>; <i>vo' a</i> instead of <i>vo'a</i>; <i>peccali</i> instead of <i>pesai</i>; <i>messa</i> instead of <i>mesa</i> and <i>messu</i> instead of <i>mesu</i>.</p> <p>(Analysis following here:)</p> <p>AN001* AN007* AN013* AN013* AN026* AN063* AN077* AN077* AN077* AN077* AN078* AN078* AN079* AN079* AN080*</p> <p>AT004* AT085* AT086* AT087* AT087* AT088* AT089*</p> <p>.A-B-E-XTR.</p>	<p>ABA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN007 : S 1 7 1 A N 0 2 6 AT004 S001 > AN077 S172 AT085 S172 AT086 S001 > AN077 AT087 E) S173 (S183) : AN078 : S174 AN078 : S175 A N 0 1 3 H W R : S151 A N 0 7 9 H W R : S151 AN063 : S099 S176 AT088 S176 AT089 S137 S170 S137 S142 A N 0 1 3 A N 0 7 9 AN080 X T R : (n o t analysed) S??? = F001 S001 = F004 S001* S002* S099* S137* S137* S142* S151* S151* S170* S171* S172* S172* S173* S174* S174* S175* S176* S176* S183*</p>
204	<p>"Sittsigòrru si intende come <i>settsi</i> + <i>corru</i>, cioè 'metti le corna'; <i>pottamincorras</i> di Olzai è ancora più trasparente ('portami in corna')</p>	<p>Various names of the snail in Sardinian, explained in Italian. Sardinia, Italy.</p>	<p>(Various traditional names of the snail in Sardinian are here explained:) "Sittsigòrru must be intended as <i>settsi</i> + <i>corru</i>, that is 'put your horns on', or 'wear your horns', that is 'stretch out your horns' in order to show them; <i>pottamincorras</i> from the village of Olzai is even more explicit ('take me in the horns')</p>	<p>No music</p>	<p>M. L. Wagner, Dizionario Etimologico Sardo ("Etymological Dictionary of the Sardinian Language").</p>	<p>Olzai is a village in Sardinia. M. L. Wagner (1880-1962) has been considered one of the most expert scholars of all time concerning the Sardinian language. We rendered the Italian meaning with various English translations, to be clearer.</p>	<p>CAA YNN an001 : s002</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
205	<p>Croca, croca, bocalos, boca sos sette correddos ca si nono t'ucchido chissa lepuzedda.</p> <p><i>Variant: (205b):</i> Croca, croca bòcalor, boca ca si nò t'occhido chian sa leppusedda.</p>	<p>Sardinian (Nuorese area). Nuoro, Sardinia, Italy.</p> <p>The variant comes from Sılanus (Nuoro), Sardinia Italy.</p>	<p>Snail, snail. Stretch them out, stretch out your seven little horns since otherwise I kill you with the little knife.</p>	Unknown	<p>Grazia Deledda, <i>Le tradizioni popolari di Nuoro</i>, Trois, facsimile reprint 1972, p. 76.</p> <p>The variant from Silanus comes from: Mario Atzori, Giulio Paulis, <i>Antologia delle tradizioni di Sardegna</i>, vol. II, p. 1235.</p>	<p>The fact that the horns are seven is interesting. Up to now, this has been reported elsewhere only for the version 122 from Luxembourg. Only a very generic connection, however, could be inferred, based on the fact that the number seven has been considered by many peoples in many different ages as having a symbolic meaning. See however the note to 442 about the unusual numbers of horns.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 AT052 AT022</p> <p>H) S 0 0 6 : AN006 : S001 WT: S 0 3 4 AT022</p> <p>S006 = F001</p> <p>S001* S002* S006* S034*</p> <p>AN001* AN001* AN006*</p> <p>AT022* AT022* AT052*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
206	<p>Quanno piove e splenne lu sole se maritano le cuggiòle.</p> <p><i>Variant:</i> Quando piove e dà lu sole se marita le cucciòle.</p>	<p>Central Italian dialect of the region Marche.</p> <p>Italy, region Marche, area of Macerata.</p>	<p>When it rains and (at the same time) the sun is shining the snails get married (<i>or</i>: the snails mate).</p>	<p>No music</p>	<p>Family tradition. <i>NM User "Forest"</i>.</p> <p>The variant is quoted in: <i>Società veneziana di scienze naturali, Lavori</i>, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: <i>Animali dei Berici: curiosità, credenze, canzonette fanciullesche</i>, introduction by Lorenzo Bonometto, Venice, July 15th, 1983).</p> <p>Another source, Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II</i>, <i>Accademia di agricoltura, scienze e lettere, Verona</i> 1925, gives us a similar but much longer proverb (see 322).</p> <p>Many thanks to Roberto Rattu who provided a lot of important information about this belief and the bibliographical references we are quoting in the notes here.</p>	<p>This is not one of the typical children's rhymes that we usually study in this research, but is an important proverb, the meaning of which could probably remain obscure, wouldn't an explanation be provided. The belief stating that something extremely special happens when we see the rain and the Sun in the sky at the same time is vastly diffused and this diffusion is proven by very well- documented anthropological studies, showing its likely great antiquity and its relationship with the ancient rituals regarding the worship of the water and the Sun. In this belief, the fact that it is raining and at the same time there is the sun is usually associated with the devil making love or getting married, or with the witches going around freely in our world, or with the devil, the witches, the angels or the dead people washing something or themselves. This belief is documented in Italy, Spain, Catalonia, Germany, The Netherlands, Serbia, Macedonia, Turkey, Bulgaria, Romania, Finland. See: Beccaria, G. L., <i>I nomi del mondo. Santi, demoni, folletti e le parole perdute</i>, Einaudi, p. 160 and Kuusi M. (1957) <i>Regen bei Sonnenschein. Zur Weltgeschichte einer Redensart</i>, in: <i>Folklore Fellows Communications</i>, n. 181, Helsinki [Italian translation in <i>Quaderni di Semantica</i>, parte I, XIII (1992); parti II e III, XIV (1993)] This proverb is therefore an instance of a general well-known phenomenon and not an occasional funny local proverb. The fact that that situation is related here to the snails may be meaningful for our research, since it stresses the great symbolic and ritual importance that was once given to this animal. A longer version is provided at No. 322 (see) and another at No. 665.</p>	<p>CAA YNN</p> <p>s022, s008, an042, s096, s001</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
207	Lùmàgà lùmàgòrà màttà fòrà i quàtâr còràn dù pàr mi e dù pàr tì la lùmàgà la vò muri.	Dialect of the village of Cozzo, Lomellina, Province of Pavia, Lombardy. Italy.	Snail, snailie, put out your four horns, two for me and two for you, the snail wants to die.	Unknown	Maria Antonietta Arrigoni, Marco Savini, <i>Nel paese di ogh e magogh – storia, folklore e dialetto a Cozzo Lomellina</i> ; Provincial Administration of Pavia, published by Guardamagna, 1991; 526 pages. This rhyme is on page 282 of this volume. Original informer: Maria Boggio.	Again the distribution formula.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 DIST: AT050 TO: S006 A T 0 5 0 T O : S010 H) S 0 0 1 : AN017 : AN024 S??? = F001 S006 S010 = F002 S001* S001* S002* S006* S010* AN001* AN017* AN024* AT005* AT050* AT050* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
208	Lùmàgà lùmàgòrà màttà fòrà i tò còràn dù pàr mi e dù pàr ti la màrà la vò muri.	Dialect of the village of Cozzo, Lomellina, Province of Pavia, Lombardy. Italy.	Snail, snailis, put out your horns, two for me and two for you, mother wants to die.	Unknown	Maria Antonietta Arrigoni, Marco Savini, <i>Nel paese di ogh e magogh – storia, folklore e dialetto a Cozzo Lomellina</i> ; Provincial Administration of Pavia, published by Guardamagna, 1991; 526 pages. This rhyme is on page 282 of this volume. Original informer: Ida Vandone.	Interesting variant of the former rhyme, mentioning a "mother".	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 DIST: AT050 TO: S006 AT 0 5 0 T O : S010 C) S 0 2 4 : AN017 : AN024 S006 S010 = F002 S024 AN024 = F005 S001* S002* S006* S010* S024* AN001* AN017* AN024* AT050* AT050* .A-B-DIST-C. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
209	Ulitka, ulitka! Pokazhi svoi roga, Dam kusok piroga, Pyshki, vatrushki, Sdobnoy lepushki, - Vysuni rozhki!	Russian (transliterated into the Western alphabet). Russia, unspecified area.	Snail, snail! Show your horns, I will give you a piece of cake, doughnuts, sweet cheese dumplings, butter cakes, - stretch your little horns out!	Unknown	Quoted on: http://crazymama.ru/ verse.php? a=1&id_verse=18 (site visited on September 17 th , 2009)	Related to 147, 209, 213, 223, 258. See 147 and its note.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 (An) F) S 0 0 6 : AN012 : S177 S178 AT064 (S141) S178 AT090 TO : S001 B) S 0 0 1 : AN001 : S002 AT022 S006 = F003 S001* S002* S002* S006* S141* S177* S178* S178* AN001* AN007* AN012* AT022* AT064* AT090* .A-B-F-B. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
210	Snegl, snegl, kom ud (af dit hus), her er en bonde, (som) vil købe dit hus.	Danish. Denmark.	Snail, snail, come out (of your house), here is a peasant, (who is) wanting to buy your house.	Unknown	Quoted on: http://ordnet.dk/ods/ search?id=551020 (site visited on September 18 th , 2009)	A curious variant. We may note that a house is mentioned also in the Slovene, Serbian and Croatian variants. Very likely, the "house" is the snail's shell, and saying that one is going to sell it means that one is going to kill the animal. Compare with 215.	AAA YYY A) S001 B) S 0 0 1 : AN004 HWR: S007 AT004 (An) H) S 1 7 9 : AN039 S179 : AN017 : AN037 : S007 AT004 S179 = F001 S001* S007* S007* S179* AN004* AN017* AN037* AN039* AT004* AT004* .A-B-H.
211	Snegl, Snegl, kom ud af dit Hus! (...)	Norwegian, Bokmål variant (that is one of the two variants of the Norwegian language, the one which is most similar to Danish). Norway, in the southern part of the Country.	Snail, snail, come out of your house! (...)	The music is composed by Edvard Grieg, Lied op. 69 n. 4 (classical music, not traditional; see notes).	Mentioned in any catalogue of Grieg's compositions.	This Lied for voice and piano was composed by the great Norwegian composer on a text by Otto Benzon. The remaining part of the text, omitted here, is a literary creation and not traditional, but it demonstrates that our rhyme, also in a version beginning with this verse, was (and probably is) well known in Norway. Differently from what happens in version 384, here the snail is asked to "come out of its house", not to "come out with its horns".	ABA YYY A) S001 B) S 0 0 1 : AN004 HWR: S007 F000 S001* S007* AN004* AT004* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
212	Caracol, caracol, deita as gaitinhas ao sol.	Portuguese. Portugal, unspecified area.	Snail, snail, stretch your horns out in the sun.	Unknown	Quoted on: http://iberystyka-uw.home.pl/pdf/jornal/jornal-14.pdf (site visited on September 18 th , 2009)	Completely similar to the Spanish versions.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S008 F000 S001* S002* S008* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
213	<p>Ślimak, ślimak, pokaż rogi, dam ci sera na pierogi.</p> <p>(Variant of the first line: Ślimak, ślimak, wystaw rogi)</p> <p>Variant (213b): Ślimak, ślimak, wystaw rogi, Dam ci centa na pierogi.</p>	<p>Polish.</p> <p>Poland, unspecified area. Very well known throughout all the Country.</p>	<p>Snail, snail, show your horns, I will give you sweet cheese dumplings.</p> <p>Variant (213b) Snail, snail, show your horns, I will give you coins for the dumplings (to buy them).</p>	Unknown	<p>Quoted on: http://iberystyka-uw.home.pl/pdf/jornal/jornal-14.pdf</p> <p>(site visited on September 18th, 2009)</p> <p>Confirmed independently by a Polish friend of the NM User "roberto63", whom we thank.</p> <p>The variant of the first line comes from: Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutschen Schlummerliedes</i>, published by J.G. Calve, Prague, 1861 (in codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien).</p> <p>Visible on: http://www.archive.org/details/ueberdieechthei00grohgoog</p> <p>Variant 213b is from: Nachman Blumenthal, <i>Sefer Borshtshiv</i> = <i>Borszczów</i>, Tel Aviv : Irgun yots'e Borshts'ov be- Yisra'el [Hoyft-farkoyf Y. L. Perets Bibliotek, Tel Aviv], Yiddish Book Center, The New York Public Library - National Yiddish Book Center Yizkor Book Project.</p> <p>https://archive.org/details/nybc313709</p>	<p>Very closely related to the Russian versions 147 (moreover), 209.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 F) S 0 0 6 : A N 0 1 2 : (S282) S141 AT064 AT018 TO: S001 S006 = F003 S001* S002* S006* S141* S282* AN007* AN012* AT018* AT064* .A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
214	Slak, slak, stick oe hoorns uut de zak aanders zal ik oe vermoorden Oop het tippien van de toren.	Dutch. The Netherlands, region of Drenthe.	Snail, snail, stretch your horns out of your shell, otherwise I will kill you on the top of the tower.	Unknown	Geert Hendrik Kocks, <i>Woordenboek van de Drentse dialecten</i> , Rijksuniversiteit te Groningen. Nedersaksisch Instituut, 1996.	Killing the snail by taking it over an elevated place recalls some versions from northeastern Italy (23, 51) and, perhaps also the expression "climb the mountain" of the Catalan versions (see 202 and its note).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S007 H) S 0 0 6 : AN006 : S001 HWR: S 1 4 3 S180 S006 = F001 S001* S002* S006* S007* S143* S180* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
215	<p>Puž-muž, pusti (<i>variants.</i>: vadi; pruži; kaži) roge van, da ti kuću ne prodam.</p> <p><i>Variant (215b):</i> Puž-muž, pusti (<i>variants.</i>: vadi; pruži; kaži) roge van, da ti kuću ne prodam. da ti ženu ne prodam.</p> <p><i>Variant (215c):</i> Pužu mužu vadi roge van da ti kuću ne prodam staroj babi za duhan.</p> <p><i>Variant (215d):</i> Puž muž, pušti roge van da ti kuću ne prodam staroj babi za duhan.</p> <p><i>Variant (215e):</i> Puž, muž, rogi van, da ti kuću ne prodam.</p> <p><i>Variant (215f):</i> Puž, muž, kaži roge van, da ti hižu (kuću) ne prodam stari babi za duhan.</p>	<p>Serbo-Croatian. Croatia.</p> <p>Almost certainly known also in Bosnia.</p> <p>Alexander V. Gura, in <i>Simvolika životnykh v slavianskoj narodnoj traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398, says that this rhyme is present also in Serbia.</p> <p>Variant 215d was collected by Biljana Sikimic in Banija, Croatia, in the 1960s.</p> <p>Variant 215e comes from Kastav, Croatia.</p> <p>Variant 215f comes from Samobor, Croatia.</p>	<p>Snail-man, stretch out your horns (<i>variants.</i>: “extract”; “put out”; “show”), so I will not sell your house.</p> <p><i>Variant (215b):</i> Snail-man, stretch out your horns (<i>variants.</i>: “extract”; “put out”; “show”), so I will not sell your house, so I will not sell your wife.</p> <p><i>Variant (215c) and (215d) and (215f):</i> Snail, man, extract your horns, so I will not sell your house to the old woman, exchanging it for some tobacco.</p>	Unknown	<p>Quoted on: http://www.scribd.com/doc/3683349/Ranko-Marinkovic-Ruke-knjiga-ebook (site visited on September 18th, 2009)</p> <p>Variant 215b comes from: Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutschen Schlummerliedes</i>, published by J.G. Calve, Prague, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien).</p> <p>Visible on: http://www.archive.org/details/ueberdieechthei00grohgoog</p> <p>Variant 215c comes from: http://www.mamalisa.com/?t=es&p=2442&c=128</p> <p>Informer: Standa Stancic.</p> <p>Variant 215d: direct communication from Biljana Sikimic, whom we thank very much.</p> <p>Variant 215e: reported to us by Biljana Sikimic, whom we thank very much, from Jardas 1957: 295.</p> <p>Variant 215f: reported to us by Biljana Sikimic, whom we thank very much, from Lang 1913: 370.</p>	<p>Related to 216. Strangely close to the Danish variant 210. <i>Muž</i> is a dialect term for “husband, man”, but, in theory, could be linked to an Indoeuropean root *<i>mizdho-</i> meaning “toll” or “wage, reward”. In this case, theoretically, the beginning could mean: “Snail, it’s time to pay the toll, put out your horns...”.</p> <p>The character of the “old woman”, present in many other versions, appears also here in the last variants. Hence the possibility to see the killing of the snail (by extracting it from its “house”, the shell, so that this one becomes empty and can be given to the “old woman”) as a sort of sacrifice to the “old woman” representing the old year or the Earth (the “old woman” is a character known in some cases as the <i>aniaca</i>, the “old woman of the old year”), in exchange for some material wealth, some product or for the crop (represented here by the “tobacco”). So, in theory, this last variants 215c, 215d and 215f could be rather meaningful.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 0 6 : AN081 : S007 AT004</p> <p>(215b) S006 : AN081 : S128 AT004</p> <p>(215c, 215d, 215f) TO: S011</p> <p>E) S 0 0 6 : AN027 : S181</p> <p>S006 = F001 S006 = F002 S011 = F004</p> <p>S001* S002* S006* S006* S007* S011* S128* S181*</p> <p>AN001* AN027* AN081* AN081*</p> <p>AT004* AT004*</p> <p>.A-B-H.</p> <p>(215c, 215d, 215f) .A-B-H-E.</p> <p><i>The grammar form in H has been modified in the analysis to match all the other similar cases.</i></p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
216	<p>Puž, muž, kaži roge van, drugač ti hišo poderem.</p> <p><i>Variant: (216b)</i> Puž, muž, kaži roge, drugač ti hišo poderem.</p> <p><i>Variant: (216c)</i> Puž-muž, puž-muž, pokaži roge, drugač ti hižo poderem.</p>	<p>Slovene (dialect). Slovenia, unspecified area (216 and 216b).</p> <p>Variant 216c is from Štajerska, Slovenia.</p>	<p>Snail, man: put out your horns, otherwise I will destroy your house.</p> <p><i>(The first two words are repeated twice in variant 216c)</i></p>	Unknown	<p>Josip Pajek, <i>Crnice Iz Duevnega Itka Taj. Slovencev - Slovenska matica</i>, BiblioBazaar, LLC, 2008.</p> <p>Variant 216b: reported to us by Biljana Šikimic, whom we thank very much, directly from Pajek 1884: 161.</p> <p>Variant 216c: reported to us by Biljana Šikimic, whom we thank very much, from Štrekelj 1914: 441.</p>	<p>Collected in 1884. Related to 215.</p> <p><i>Muž</i> is a dialect term for "husband, man", but, in theory, could be linked to an Indoeuropean root <i>*mizdho-</i> meaning "toll" or "wage, reward". In this case, theoretically, the beginning could mean: "Snail, it's time to pay the toll, put out your horns...".</p> <p>The verb used in the last verse means "to destroy" and the meaning is close to many other European versions. At the same time, its sound is also close to another expression (<i>podarim</i>) which would have the meaning of "donating" the house, in a way similar to the meaning of the Serbo-Croatian word <i>prodam</i> used in 215.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 0 6 : AN014 : S007 AT004</p> <p>S006 = F001</p> <p>S001* S002* S006* S007*</p> <p>AN001* AN014*</p> <p>AT004*</p> <p>.A-B-H.</p>
217	Etana, etana, nosta sarves!	<p>Finnish. Finland, unspecified area.</p> <p>Present also in Karelia (Russian Federation) with a very similar variant (217b).</p>	Snail, snail, lift your horns up!	Unknown	<p>Quoted on: http://fi.wiktionary.org/ wiki/sarvi (site visited on September 18th, 2009)</p>	<p>Our rhyme is present also among the Finnic peoples (not Indoeuropean).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN063 : S002</p> <p>F000</p> <p>S001* S002*</p> <p>AN063*</p> <p>.A-B.</p>
218	Etana etana näytä sarves, onko huomenna pouta.	<p>Finnish. Finland, unspecified area.</p> <p>Present also in Karelia (Russian Federation).</p>	Snail, snail, show your horns, (show) if the weather will be dry tomorrow.	Unknown	<p>Quoted on: http:// www.sverigefinskafors kolan.moogo.se/12 and http:// keskustelu.suomi24.fi/ node/1293122 (sites visited on September 18th, 2009)</p>	<p>Virtually identical to 11 (Scotland), but compare also to 116 (France), 219 (Sweden).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN007 : S002</p> <p>C) S 0 0 1 > AN016</p> <p>AN016 = F005</p> <p>S001* S002*</p> <p>AN007* AN016*</p> <p>.A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
219	<p>Snigel, snigel, visa hornen, får vi solsken i morgon?</p> <p><i>(Variant.)</i> (219b) Snigel, snigel, visa dina horn! Är det soligt i morgon?</p>	<p>Swedish. Sweden, unspecified area.</p>	<p>Snail, snail, show your horns, will we have a sunny day tomorrow?</p> <p><i>(Variant.)</i>(219b) Snail, snail, show your horn! Will it be sunny tomorrow?</p>	<p>Unknown</p>	<p>Quoted on: http://www.posti.fi/svenska/aktuellt/2008/20080207_frimar_kena.html (site visited on September 18th, 2009)</p>	<p>Virtually identical to 11 (Scotland), but compare also to 116 (France), 218 (Finland).</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 C) S 0 0 1 > AN016 AN016 = F005 S001* S002* AN007* AN016* .A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
220	Snigel, snigel snöre, räck ut dina långa horn, så ska du få en skäppa korn hem till dina ungar.	Swedish. Önnestad, Scania, Sweden.	Snail, snail, stretch your long horns out, thus you will be able to bring home a bucket full of wheat for your children.	Unknown	Ingvar Svanberg, "Black slugs (<i>Arion ater</i>) as grease: a case study of technical use of gastropods in pre-industrial Sweden.", <i>Journal of Ethnobiology</i> 26 (2): 299-309, 2006.	<p>The paper we used as our source quotes this rhyme while dealing with a custom, which was a normal practice in the 18th and 19th centuries, consisting in using smashed slugs of the species <i>Arion ater</i> as a lubricant for the pivots of the peasant carts' wheels. The Author of the paper thinks that the rhyme was used to facilitate the capture of these animals, to be used as a lubricant in order to be able to travel with the cart and bring home one's goods.</p> <p><i>Snigel</i> means both "snail" and "slug".</p> <p><i>Arion ater</i> is however a slug (without a visible shell), not a snail. So, we wonder if it is correct to associate this rhyme to that custom, when we consider it within the European context formed by all the other similar versions analyzed in this research.</p> <p>We think that to make that association is not likely to be correct at all: according to all the elements that this version shares with many others, actually, the "bucket full of wheat", mentioned also in the Norwegian version n. 384, appears to be certainly either a reward for the snail, or, much more probably, a positive consequence of the fact that the snail stretches its horns out and shows them. This consequence is related to the hope for a good crop, and therefore, as already told, is linked to the snail's augural behaviour of showing its horns, as in many other versions. A "bucket full of wheat" means a good crop for the human beings. Therefore, the problem this rhyme deals with is not "how to bring home one's goods": the problem is "how to reinforce the hope that the wheat that has been sown will really sprout and grow". The belief, all throughout Europe (and not only), is that if the snail will show its horns, then the crop will be good. This is the meaning of this version.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 AT012</p> <p>(Hm)</p> <p>E) S 0 1 0 : AN082 : AN023 : S182 S019 HWR: S007 T O : S 0 1 2 AT011</p> <p>S012 AT011 = F002</p> <p>S001 = F004</p> <p>S001* S002* S007* S010* S012* S019* S182*</p> <p>AN001* AN023* AN082*</p> <p>AT011* AT012*</p> <p>.A-B-E.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
221	Snigel, snigel snälla räck ut dina långa horn så får du ett pepparkorn att gömma till Julafton.	Swedish. Sweden, unspecified area.	Snail, snail, please, stretch your long horns out, you will have a spicy berry (peppercorn) to be hidden until the Christmas Eve comes.	Ignota	Quoted on: http:// www.sagokistan.se/ ramsor%20om %20djur.htm (site visited on September 18, 2009)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT012 F) S 0 0 1 : AN027 : S183 S183 : AN083 S183 : AN013 WN: S184 S??? = F003 S001* S002* S183* S184* AN001* AN013* AN027* AN083* AT012* .A-B-F.
222	Slak, slak, kom uit je huis!	Dutch. The Netherlands, unspecified area.	Snail, snail, come out of your house!	Unknown	Quoted on: http:// www.marktplaza.nl/ Slak-slak-kom-uit-je- huis-7346554.php (site visited on September 18th, 2009)		AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 F000 S001* S007* AN004* AT004* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
223	Ravlyk, ravlyk, vystav rih - Damo syru na pyrih. Vystavliaie ravlyk rohy; - Het' z dorohy!	Ukrainian. Ukraine, unspecified area.	Snail, snail, make horns - I will give you sweet cheese dumplings. Snail, show your horns: - Move on (the road)!	Unknown	Quoted on: http:// www.malecha.org.ua/ forum/index.php? act=thanks&type=histo ry&mid=4198 (site visited on September 18th, 2009)	Related to 147, 209, 213, 225. "Move on!", originally "Put yourself on the road", might mean "hurry up!", "Be quick and don't be lazy!", but see also the notes to No. 590 for another possible interpretation.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F) S 0 0 6 : AN012 : S141 AT064 AT018 B) S 0 0 1 > AN007 : S002 S001 > AN061 HWR: S151 S006 = F003 S001* S001* S002* S002* S006* S141* S151* AN001* AN007* AN012* AN061* AT018* AT064* .A-B-F-B.
224	Csiga, csiga gyere ki! Jó kalács van ideki.	Hungarian. Hungary, unspecified area.	Snail, snail, come out! The sweet cookies are good.	Unknown	Quoted on: http://www.akonyv.hu/ klaszikus/gardonyi/ a_foldhozragadt_janos .pdf (site visited on September 18th, 2009)	It seems to belong to the same corpus of the Russian, Ukrainian and Polish versions (147, 209, 213, 223) and is also partly similar to 258.	AAA YYY A) S001 B) S 0 0 1 > AN004 F) S 1 7 8 : AN039 : AT078 S??? = F003 S001* S178* AN004* AN039* AT078* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
225	Wouter, wouter, kom út jou hûs! Jou hûs barnt op.	Dutch (dialect). The Netherlands. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Walter, Walter, come out of your house! Your house is burning.	Unknown	Quoted on: http://www.liederenbank.nl/liedpresentatie.php?zoek=136938&lan=en (site visited on September 19 th , 2009)	The animal is called <i>Wouter</i> , corresponding to the English "Walter" (Italian "Gualtiero"). This name, of Germanic origin, means "commander of the army". The motif of the burning house is also in 135. Collected in 1882.	AAA YYY A) S185 (S001) B) S 0 0 1 > AN004 HWR: S007 AT004 H) S007 AT004 : AN055 S??? = F001 S007* S007* S185* AN004* AN055* AT004* AT004* .A-B-H.
226	Wouter kapûs, Kom út jou hûs! Jou deuren en vensters staan open.	Dutch (dialect). The Netherlands.	Walter hood, come out of your house! Your doors and windows are open.	Unknown	Quoted on: http://www.liederenbank.nl/liedpresentatie.php?zoek=136938&lan=en (site visited on September 19 th , 2009)	See note to 225. See also the notes to 14 and 135 for the "hood". Collected in 1882 (and then also later). The name <i>Wouter</i> is rather frequent in the Dutch variants.	AAA YYY A) S185 S186 B) S 0 0 1 > AN004 HWR: S007 AT004 G) S027 S187 AT004 : AN039 AT091 S 0 2 7 S 1 8 7 AT004 AT091 = F007 S007* S027* S185* S186* S187* AN004* AN039* AT004* AT004* AT091* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
227	Slakje, slakje kinkhoorn, Steek je fiveleforis ris op.	Dutch (dialect). The Netherlands. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snailie, snailie twisted-horn, stretch your five frontal branches up.	Unknown	Quoted on: http:// www.liederenbank.nl/ liepresentatie.php? zoek=136938&lan=en (site visited on September 19 th , 2009)	The "horns" are five, here. This number appears also in the other related very similar Dutch variants of this rhyme. Collected in 1895. Five horns are mentioned also in 403, 490, 493, 494. See also the note to 442 concerning the unusual numbers of horns in some variants of our rhyme.	AAA YYY A) S001 S002 AT082 B) S 0 0 1 > AN001 AN063 : S002 (S188) AT092 AT093 F000 S001* S002* S002* S188* AN001* AN063* AT082* AT092* AT093* .A-B.
228	Slak slak kom uit je huisje anders zal 'k je een doodtrap geven.	Dutch. The Netherlands.	Snail, snail, come out of your house otherwise I will give you a deadly kick.	Transcription online at the address: h t t p : / / www.liederenb a n k . n l / i m a g e . p h p ? r e c o r d i d = 1 0 5 4 3 9 & l a n = e n Audio at the address: h t t p : / / www.gkweb.it/ f i l a c h i o / s l a k s l a k . m p 3	Quoted on: http:// www.liederenbank.nl/ liepresentatie.php? zoek=136938&lan=en (site visited on September 19 th , 2009)	The music is very interesting, because it seems to be a more "primitive" and simple version of the same melody of the version 4, used in the French-speaking Switzerland (and also in Valtellina, Central Alps, Italy, in version 262, according to what has been reported by the <i>NM User "Tetrao"</i>). It is also very closely related to the melody of version 252 (Ireland). All these versions, in fact, seem to refer to a unique origin, an archaic chanting module based on the interval of descending perfect fourth.	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 H) S 0 0 6 : AN011 : S001 W T : S 1 8 9 AT094 S006 = F001 S001* S006* S007* S189* AN004* AN011* AT004* AT094* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
229	Slakke, slakke steek dien hoorns oet! Anders za 'k dien hoesien verbraaán!	Dutch (dialect). The Netherlands, province of Groningen. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, snail, put out your horns! Otherwise I will burn your little house!	Unknown	Quoted on http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 19 th , 2009)	See 225, 135. It's the usual widespread custom of putting the live animal near a flame or a hot object, to make it come out of its shell. This could be possibly connected to the idea of cooking the animal (to eat it).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN055 : S007 AT004 AT022 S006 = F001 S001* S002* S006* S007* AN001* AN055* AT004* AT022* .A-B-H.
230	Slak, slak, kroep oet dien horen, ans zal ik dien hoeske vermooren.	Dutch (dialect). The Netherlands, province of Groningen. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, snail, stretch your horns out, otherwise I will destroy your house.	Unknown.	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN014 : S007 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN014* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
231	Slakje, slakje kom uit je huis Je huis in brand, van achteren en van voren.	Dutch. The Netherlands, Friesland.	Snail, snail, come out of your house, your house is burning, in the rear and in the front.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20th, 2009)	See 225, 229, 135.	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 H) S007 AT004 : AN055 AT020 AT093 S??? = F001 S001* S007* S007* AN004* AN055* AT004* AT004* AT020* AT093* .A-B-H.
232	Slakje, slakje steek hoorntje uut Voor 'n stukje brood.	Dutch. The Netherlands, Drente. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, snail, stretch your little horns out. Here is a piece of bread.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20th, 2009)	See numbers 9, 37, 107, 108, 109, 138, 139, 140, 166, 181 for the offering of bread. See however also the note to 181.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT022 F) S 0 1 6 : AN039 HWR: S190 S??? = F003 S001* S002* S016* S190* AN001* AN039* AT022* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
233	Slak, slak, kom uit je huis Anders maak 'k je huis tot gruis.	Dutch. The Netherlands, Gelderland.	Snail, snail, come out of your house, otherwise I reduce your house to coal powder.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20th, 2009)	Clearly connected to the motif of burning the animal or putting it near fire or near a hot object.	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 H) S 0 0 6 : AN078 : S007 AT004 HWR: AT010 S006 = F001 S001* S006* S007* S007* AN004* AN078* AT004* AT004* AT010* .A-B-H.
234	Släk, släk, kom uit oe huis, Of ik steek oe heele huis in brand.	Dutch. The Netherlands, Gelderland. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, snail, come out of your house, otherwise I will set fire to the whole house of yours.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20th, 2009)	See 231, 225, 229, 135. A usual motif, related to the habit of putting the snail near a hot object or fire to make it come out of its shell.	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 H) S 0 0 6 : AN055 : S007 AT004 AT095 S006 = F001 S001* S006* S007* S007* AN004* AN055* AT004* AT004* AT095* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
235	Slakje, steek je horens uit, Dan krijg je een stukje brood!	Dutch. The Netherlands, Zeeland. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, put out your horns, then take a piece of bread!	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	For the offering of bread see 9, 37, 107, 108, 109, 138, 139, 140, 166, 181, 232, 239. See however also the note to 181.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F) S 0 0 1 > AN027 : S016 S006 = F003 S001* S002* S016* AN001* AN027* .A-B-F.
236	Slek, slek, steek uw horeke(n) s uit, Ik zorg u voor 'nen goeden buit.	Dutch. Belgium, unspecified place.	Snail, snail, stretch out your little horns, I assure that there is a good reward for you.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT022 F) S 0 0 6 : AN084 S001 : AN027 : S191 AT078 S006 = F003 S001* S002* S006* S191* AN001* AN027* AN084* AT022* AT078* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
237	Slakkerdepoes, Kruip uit je hoes	Dutch. The Netherlands, Friesland. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Pussy-snail, creep out of your house.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	The snail is compared to a cat here (<i>poes</i> , "pussy", being a common nickname for a cat). An alternative translation could also be "snail-of-the-cat".	AAA YYY A) S001 S192 B) S 0 0 1 > AN004 HWR: S007 AT004 F000 S001* S007* S192* AN004* AT004* .A-B.
238	Hoorndman, uit! Kruip maar uit!	Dutch. Belgium, Geluwe.	You horned man, out! So, creep out!!	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	The tone is harsh and rude and the text is very short.	AAA YYY A) S060 AT096 B) S 0 0 1 > AN004 S001 > AN004 F000 S060* AN004* AN004* AT096* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
239	Slekke slekke steekjen ooren uit Je ga morgen beuter en brood ên.	Dutch. Belgium, unspecified place.	Snail, snail, stretch your horns out, you will have a piece of bread tomorrow.	Unknown	Quoted on: http:// www.liederenbank.nl/ liepresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	For the offering of bread see 9, 37, 107, 108, 109, 138, 139, 140, 166, 181, 232, 239. See however also the note to 181.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 (An) F) S 0 0 1 : AN027 : S016 WN: S193 (Hm) E) S 0 1 0 : AN027 : S016 WN: S193 (An) S??? = F003 (Hm) S001 = F004 S001* S002* S016* S193* AN001* AN027* (An) .A-B-F. (Hm) .A-B-E.
240	Slekke, slekke(n) hane komt uit komt uit met e beetje peper en e beetje zout	Dutch. Belgium, unspecified place.	Snail, snail hen, come out, come out, with a bit of pepper and a bit of salt.	The source states: "There is probably no melody".	Quoted on: http:// www.liederenbank.nl/ liepresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	Pepper and salt... why? One could think of the desirer to cook and eat the snail, but we must remember that the offering of pepper and salt is common in many ritual rhymes of Europe. The animal is compared to a hen, here (but the term <i>hane</i> could also indicate a little cock). The text sounds almost like a call, of the kind used to call hens.	AAA YYY A) S001 S194 B) S 0 0 1 > AN004 S001 > AN004 F) WT: S183 S195 S??? = F003 S001* S183* S194* S195* AN004* AN004* .A-B-F. (DST1)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
241	Slakje, slakje, kom uit je huis, Laat je kopje kijken.	Dutch. The Netherlands, unspecified place.	Snail, snail, come out of your house, (I will let you) take a glance into the (or: your) cup.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	The meaning of the last verse is uncertain. The "cup" could be the snail's shell (which seems likely), or a cavity, but also a cupmark, in which the snail has been placed, or (another very likely solution) a cup with some food offered to the animal.	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S007 AT004 F ?) A N 0 8 5 S088 F??? S001* S007* S088* AN004* AN085* AT004* .A-B-F?. NCA
242	Slak, slak, steek dien horens oet Anders prik ik dai met 'n spēlle.	Dutch (dialect). The Netherlands, Zaans.	Snail, snail, stretch your horns out otherwise I prick you with a pin.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	A pointed or cutting elongated tool is present here once again (it seems a rather common presence in our research). Besides that, we could also remember that using a pointed pin is a common method to extract a snail from its shell to eat it.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN005 : S001 WT: S196 S006 = F001 S001* S002* S006* S196* AN001* AN005* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
243	Slak, slak! steek je horens uit Anders komt er een dief in je huis.	Dutch. The Netherlands, Zaans.	Snail, snail, stretch your horns out, otherwise a thief comes in your house.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	It seems that the reference is made to the fact that the snail itself could be stolen and taken away from its house (its shell), but please see 10 and its note for an alternative approach.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 (An) H) S 0 1 7 : AN013 HWR: S007 AT004 OR: (Hm) C) S 0 1 7 : AN013 HWR: S007 AT011 (An) S017 = F001 (Hm) S017 = F005 (An) .A-B-H. (Hm) .A-B-C. <i>We consider the (An) interpretation more likely, but in any case this is an interesting transfer of s u b j e c t between the sequences H and C (thieves are more u s u a l l y mentioned during the C sequence).</i>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
244	Slak, slak, steek je horens uit Anders zult ge sterven.	Dutch. The Netherlands, Zaans. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, snail, stretch your horns out, otherwise you will die.	Unknown	Quoted on: http://www.liederenbank.nl/liedpresentatie.php?zoek=136938&lan=en (site visited on September 20 th , 2009)	Simple and explicit, by all means comparable to 7, 20, 176.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 1 : AN024 S??? (S006) = F001 S001* S002* AN001* AN024* .A-B-H.
245	Slak, slak, steek je horentjes uit Anders zal ik je huisje breken.	Dutch. The Netherlands, Zaans. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, snail, stretch your horns out, otherwise I will break your house.	Unknown	Quoted on: http://www.liederenbank.nl/liedpresentatie.php?zoek=136938&lan=en (site visited on September 20 th , 2009)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN075 : S007 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN075* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
246	Slak, slak, slak, steek je 'n orens uut Dan krijg je kaas en broôd!	Dutch. The Netherlands, Zaans.	Snail, snail, stretch your horns out, then you will take cheese and bread!	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F) S 0 0 1 : AN027 : S116 S016 S??? = F003 S001* S002* S016* S116* AN001* AN027* .A-B-F. (DST1, DST2)
247	Slakhoor'n, slakhoor'n Kroep oet dien door'n [...] vermoor'n.	Dutch. The Netherlands, Zaans.	Horned snail, horned snail, creep out of your door (...) I will kill (...).	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	Already incomplete in our source. The reconstructed last line should be: "otherwise I will kill you".	AAA YYY A) S001 AT096 B) S 0 0 1 > AN004 HWR: S027 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S006* S027* AN004* AN006* AT096* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
248	Slakje, slakje, horen Ik zal je niet vermooren [...] op	Dutch. The Netherlands, Zaans.	Snail, snail, horns, I shall not kill you (...) up.	Unknown	Quoted on: http:// www.liederenbank.nl/ liepresentatie.php? zoek=136938&lan=en (site visited on September 20 th , 2009)	Already incomplete in our source. The missing words could be "lift them".	AAA YYY A) S001 S002 F) S 0 0 6 : AN086 : S001 (= H) B) S 0 0 1 > AN063 : S002 S006 = F003 S006 = F001 S001* S002* S006* AN063* AN086* .A-F-B. OR: .A-H-B. <i>Interesting mixture of the sequences F and H.</i>
249	Slakje steek je horens op anders zal ik je doode.	Dutch. The Netherlands, Zaans. Many very small variants, different in syntax or in very little linguistic details related to the various dialects, are present throughout the Country.	Snail, stretch your horns up otherwise I shall kill you.	Unknown	Quoted on: http:// www.liederenbank.nl/ liepresentatie.php? zoek=136938&lan=en (site visited on September 21 st , 2009)	Simple and explicit, by all means comparable to 7, 20, 176.	AAA YYY A) S001 B) S 0 0 1 > AN063 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* S006* AN006* AN063* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
250	Krukeltje, krukeltje kom uut je huuzje, Je huuzje staat in de brangd.	Dutch (dialect). The Netherlands, Wieringen.	Crooked horn, crooked horn, come out of your little house, your little house is burning.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 21 st , 2009)	It could seem that the speaker is kindly warning the snail, but actually the real reference is made to the vastly known custom of placing a flame (or a hot object) near the snail to make it come out of its shell (see 415, note; 465 and note). Here, too, a compound word with the term "horn" appears, practically the same that we find in 227.	AAA YYY A) S001 AT082 B) S 0 0 1 > AN004 HWR: S007 AT022 AT004 H) S007 AT022 AT004 : AN055 S??? = F001 S001* S007* S007* AN004* AN055* AT004* AT004* AT022* AT022* AT082* .A-B-H.
251	Slekke, slekke kom maar uut 'k ga u toen een beetje peper geven en een beetje zout.	Dutch. Belgium, area of Kortrijk.	Snail, snail, so, come out, then I will give you a little bit of pepper and a little bit of salt.	Unknown	Quoted on: http:// www.liederenbank.nl/ liedpresentatie.php? zoek=136938&lan=en (site visited on September 21 st , 2009)	Here, too, it might seem that one is doing a favor to the snail by giving it something. Actually, the situation is different: one could even think to a desire of cooking the animal to eat it, which is well present in other versions, but we must notice that the offering of pepper and salt is normal, since it appears also in many other European ritual formulas. Anyway, see 240.	AAA YYY A) S001 B) S 0 0 1 > AN004 F) S 0 0 6 : AN012 : S183 S195 S006 = F003 S001* S006* S183* S195* AN004* AN012* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
252	<p>Seilide, Seilide, Pucai, stick out all your horns, all the (old) ladies are coming to see you.</p> <p>In other versions the term “Pucai” is written “bookee” (probably meaning “Puckie”); the verb “to stick” is replaced by the verb “to put”, with a similar meaning; the attribute “old” may be missing; besides, the term “seilide” can be written as “Shelly Kee”, thus pointing erroneously to a false derivation from the English word “shell” (while, on the contrary, the original “seilide” is a genuine Irish Gaelic word, meaning “snail”).</p>	<p>English and Irish Gaelic. The first word, <i>seilide</i>, is Irish Gaelic, as well as the term <i>Pucai</i>; the remaining part of the text is in English.</p> <p>Ireland, well known throughout all the Country.</p>	<p>Snail, snail, tricky spirit, stick out all your horns, all the (old) ladies are coming to see you.</p>	<p>The audio can be listened to at the address: http://www.gkweb.it/filachio/seilide.mp3</p> <p>The music of this version is of great interest, showing surprisingly unmistakable similarities with the music of the versions 4 (French-speaking Switzerland), 98 (France), 228 (The Netherlands), 262 (Valtellina, Italy). All these versions contain a recitativo module based on a descending perfect fourth (after it, this Irish version seems almost to make reference to a pentatonic scale).</p>	<p>Quoted on: http://meg-everydaybeauty.blogspot.com/2009/06/211-seilide.html (site visited on September 21st, 2009)</p> <p><i>(following from the column here on the right)</i></p> <p>After all this, the scene could have been reinterpreted later as a grotesque jokeful country episode, with the old ladies of the village who are curious to see the mollusk. Another interpretation is to view the “old ladies” as the symbol of all the past years, summoned to see if the Spring will come also this year and so if the course of time will go on properly. A last possibility is to view the snail as a symbol of fertility and the old ladies as characters feeling envy because they lack fertility, being “old”. The fact that the snail must show its horns because somebody is coming is typical of the Irish versions (see in fact version 377).</p>	<p>Very interesting for various reasons. The term <i>bookee</i> or <i>Pucai</i> (the latter always written beginning with a capital letter in all the sources) is very likely to be interpreted as <i>Puckie</i>, that is “little Puck”. Puck (<i>Puca</i>, in Irish Gaelic) is a tricky spirit (but, in some traditions, also a powerful demon) belonging to the English and Irish tradition, but also present in the Scandinavian traditions. See: http://en.wikipedia.org/wiki/Puck_(mythology) and http://boldoutlaw.com/puckrobin/puck.html</p> <p>In Armenia, and also among the Mari people, the Chuvash people and among Kurds too, the snail is associated to a “diabolic spirit” (see notes to 557) and also in Cadore (Veneto, Italy) the small snails are called <i>diavolin</i> (“little devil”) (see Angela Nardo Cibele, <i>Zoologia popolare Veneta: specialmente Bellunese</i>, 1887, pp. 131-132). The presence of “horns” can certainly have had much to do with this association.</p> <p>The connection with the mysterious “old ladies” is still to be investigated: at first, more likely, they could be linked to the character named <i>Caileach</i> (a Celtic female goddess, appearing as an old woman), later transformed into a plural in the text (many old ladies instead of one); this character, however, should surely be very much connected to the “old woman” appearing in many other European versions, as a personification of the Earth and of the Old Past Year, to which ritual animal sacrifices could be offered, also using snails (see the note to version 215c). As an alternative, the old ladies could be linked to the characters named <i>bean nighe</i>, who appear in the Celtic mythology as old laundresses announcing the imminent death of somebody (here, perhaps, the snail itself? Is therefore the mention of the old ladies a threat?); or, again, the mention of the old ladies could be a representation of a visit made by a group to a dying or ill person; or, also, the memory of the fact that the snail was used during rituals celebrated in order to heal old people, who need the snail and seek it to be healed. <i>(continues here on the left)</i></p>	<p>AAA YYY</p> <p>A) S001 S036</p> <p>B) S 0 0 1 > AN001 : S002 AT095 AT005</p> <p>G) S011 AT095 : AN013 S011 AT095 : AN045 : S001</p> <p>S 0 1 1 AT 0 9 5 = F 0 0 7</p> <p>S001* S002* S011* S036*</p> <p>AN001* AN013* AN045*</p> <p>AT005* AT095* AT095*</p> <p>.A-B-G.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
253	Malwen, Malwen agor dy gorn neu mi (fe'th) taflaf i Bwllheli lle mae'r bobl bach yn boddli.	Welsh. Wales.	Snail, snail, extract your horns; otherwise I throw you in the basin (or: in Pwllheli) where the little people drowned.	Unknown	<p>Quoted on: http://www.flickr.com/photos/27022187@N08/3531010769/</p> <p>and on: http://icnorthwales.icnetwork.co.uk/herald/newyddion/tm_headline=rhigwm-i-annog-y-falwen-o-8217-i-chragen&method=full&objectid=20871169&siteid=50142-name_page.html</p> <p>(site visited on September, 22nd, 2009)</p>	<p>The Welsh name of the snail includes the prefix <i>Mal-</i>, as in other cases (189). The expression "little people" is used in the Celtic folklore to indicate gnomes, goblins, spirits, fairies and the like.</p> <p>Bwllheli or Pwllheli is a coastal town of Wales, the name of which means "basin" or "tub".</p> <p>A Welsh legend, known in different variants, describes a sacred enchanted cow (sometimes a group of enchanted cows), of unusual colors, that used to help people, but, because of their ungratefulness, choosed to disappear throwing themselves into a lake, surrounded by elves, goblins and fairies, who disappeared into the water as well.</p> <p>See: http://www.sacred-texts.com/neu/celt/wfb/wfb75.htm http://www.sacred-texts.com/neu/celt/wfb/wfb22.htm http://www.sacred-texts.com/neu/cfwm/cf105.htm</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN002 HWR: S197 (S052) S198 S036 : AN087 HWR: S197 (S052) S006 = F001 S001* S002* S006* S036* S052* S197* S198* AN001* AN002* AN087* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
254	Malwen, malwen, estyn dy bedwar corn allan ne mi tafli'i di i'r Môr Coch at y gwartheg cochion.	Welsh. Wales.	Snail, snail, extend your four horns, or I will throw you in the Red Sea, with the red cows (or: with the red cattle).	Unknown	Quoted on: http://digitalwords.net/files/130/dychwelyd-normal.pdf (site visited on September, 22 nd , 2009)	A water basin appears also in the other Welsh versions (253, 255). A Welsh legend, known in different variants, describes a sacred enchanted cow (sometimes a group of enchanted cows), of unusual colors, that used to help people, but, because of their ungratefulness, choosed to disappear throwing themselves into a lake, surrounded by elves, goblins and fairies, who disappeared into the water as well. See: http://www.sacred-texts.com/neu/celt/wfb/wfb75.htm http://www.sacred-texts.com/neu/celt/wfb/wfb22.htm http://www.sacred-texts.com/neu/cfwm/cf105.htm However, in this case the "red cows" could also be the snails, depicted as horned mammals like cows or buffalos (as usual), that become red as blood because they have been killed (and the blood flows abundantly, forming a "red sea").	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 H) S 0 0 6 : AN002 HWR: S197 AT053 WT: S 0 5 5 AT053 S006 = F001 S001* S002* S006* S055* S197* AN001* AN002* AT005* AT053* AT053* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
255	Malwen, malwen gorniog agor (or: cod) dy bedwar corn allan neu mi dafia'i di i Bwllheli at y neidr.	Welsh. Wales.	Snail, horned snail, extract (or: lift) your four horns, or I throw you into the tub (or: in Pwllheli) where that serpent is.	Unknown	Quoted on: http:// www.highbeam.com/ doc/ 1G1-176056506.html (site visited on September, 22 nd , 2009)	Bwllheli or Pwllheli is a coastal town of Wales, the name of which means "basin" or "tub". A Welsh legend, known in different variants, describes a sacred enchanted cow (sometimes a group of enchanted cows), of unusual colors, that used to help people, but, because of their ungratefulness, choosed to disappear throwing themselves into a lake, surrounded by elves, goblins and fairies, who disappeared into the water as well. See: http://www.sacred-texts.com/ neu/celt/wfb/wfb75.htm http://www.sacred-texts.com/ neu/celt/wfb/wfb22.htm http://www.sacred-texts.com/ neu/cfwm/cf105.htm Many Welsh legends (and Celtic legends in general) deal with dangerous water serpents (comparable to dragons).	AAA YYY A) S001 AT096 B) S 0 0 1 > AN001 (AN063) : S002 AT005 H) S 0 0 6 : AN002 : S001 HWR: S 0 5 2 (S197) S199 : AN039 HWR: S 0 5 2 (S197) S006 = F001 S001* S002* S006* S052* S197* S199* AN001* AN002* AN039* AN063* AT005* AT096* .A-B-H.
256	Escargot d'Bourgogne Montre-moi tes cornes Si tu n'les montres pas Je n'te lâcherai pas.	French. France, unspecified place.	Snail of Bourgogne, show me your horns; if you don't show them to me, I will not let you go.	Not known, but certainly existing, according to the informer, who says also that it is different from the music of version 4.	Personal report from a French contact of the NM User "Acipenser".	The term <i>d'Bourgogne</i> seems to be a later local alteration of <i>bigorne</i> ("two-horned") (see version 4).	AAA YYY A) S001 AT006 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN038 : S001 S006 = F001 S001* S002* S006* AN007* AN038* AT006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
257	Barraskilo kilo kilo, Etorri hona Atera adarrak Eta ipini eguzkitan.	Basque. Basque Country.	Snail, -ail, -ail, come here, put out your horns, and put yourself in the sun.	Unknown.	Personal report from Roslyn Frank, ethnologist and Basque traditions scholar, whom I thank.	This is an authentic Basque version. Very similar to the Spanish versions, it does not show different or original contents.	AAA YYY A) S001 B) S 0 0 1 > AN013 HWR: S190 S 0 0 1 > AN001 : S002 S001 > AN021 HWR: S008 F000 .A-B. <i>The sequence B is repeated three times here. This might perhaps be a sign of the ritual character of the rhyme.</i>
258	Slimák, slimák, vystrč rožky, dám ti múčky na parožky. Keď ich nevystrečíš von, podpálím ti dom a ty zhoríš v ňom.	Slovak. Slovakia, unspecified place.	Snail, snail, put your horns out, I will put sweet candies on your horns. If you will not stretch them out, I will set you on fire and you will burn within your house.	Unknown.	Quoted on: http:// www.mamatata.sk/ index.cfm? module=Article&page= ShowArticle&ArticleID =2545 (site visited on September 23 rd , 2009)	Very similar to the Russian versions (147, 209), Poland (213), Hungary (224). However, besides the offering of sweets or cheese, which seems a common feature of the Eastern European versions, this version includes also the motif of the burning house, which is on the contrary typical of the Dutch and German area. This is not surprising, since the Slovak area is placed exactly at the crossing boundaries of the Slavic and Germanic cultures.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F) S 0 0 6 : AN023 : S178 AT018 HWR: S002 H) S 0 0 6 : AN055 : S001 S001 : AN055 HWR: S 0 0 7 AT004 S006 = F001 S006 = F003 S001* S002* S002* S006* S006* S007* S178* AN001* AN023* AN055* AN055* AT004* AT018* .A-B-F-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
259	<p>Escargot de Bourgogne, montre-moi tes cornes Si tu ne me les montres pas je te mets la tête en bas!</p> <p>(Variant:) (259b): Calimaçon borgne, montre-moi tes cornes, si tu ne me les montres pas je te mettrai la tête en bas.</p>	<p>French. France.</p> <p>Most probably from the area of Seine-Saint-Denis, near Paris, like the variant 259b.</p> <p>Variant 259b: Seine-Saint-Denis, close to Paris, at the northeast of the town.</p>	<p>Snail of Bourgogne, show me your horns; if you don't show them to me, I put you upside down!</p> <p>(Variant:) Shortsighted snail (or: ill-famed snail), show me your horns, if you don't show them to me I will put you upside down.</p>	Unknown	<p>Quoted on: http:// formation.paris.iufm.fr/ archiv_05/vovos/Sites/ voixcomptine.htm (site visited on September 23rd, 2009)</p> <p>On this source (a site dealing with pedagogy training courses for teachers) the versions 259, 260 and 261 were written without breaks, as one text, one version following the other immediately.</p> <p>The variant comes from: Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, Maisonneuve.</p>	<p>The term <i>de Bourgogne</i> seems to be a later local alteration of <i>bigorne</i> ("two-horned") (see version 4).</p> <p>In the variant 259b it does not appear and is replaced by the commoner "shortsighted snail", that we find in many other versions.</p> <p>See note to version 98 for the term <i>borgne</i>.</p>	<p>AAA YYY</p> <p>A) S001 AT006</p> <p>B) S 0 0 1 > AN007 : S002</p> <p>H) S 0 0 6 : AN088 HWR: AT097</p> <p>(Variant:)</p> <p>A) S001 AT044</p> <p>B) S 0 0 1 > AN007 : S002</p> <p>H) S 0 0 6 : AN088 HWR: AT097</p> <p>S006 = F001</p> <p>S001* S002* S006*</p> <p>AN007* AN088*</p> <p>AT006* AT044* AT097*</p> <p>.A-B-H.</p>
260	<p>Colimaçon borgne, montre-moi tes cornes Si tu ne me les montres pas je te fais cuire à la casserole!</p>	<p>French. France.</p>	<p>Shortsighted snail (or: ill-famed snail), show me your horns; if you don't show them to me, I will make you be cooked in a pot!</p>	Unknown	<p>Quoted on: http:// formation.paris.iufm.fr/ archiv_05/vovos/Sites/ voixcomptine.htm (site visited on September 23rd, 2009)</p> <p>On this source (a site dealing with pedagogy training courses for teachers) the versions 259, 260 and 261 were written without breaks, as one text, one version following the other immediately.</p>	<p>Here, too, the snail is cooked, as in many other versions.</p> <p>See the note to the version 98 about the term <i>borgne</i>.</p>	<p>AAA YYY</p> <p>A) S001 AT044</p> <p>B) S 0 0 1 > AN007 : S002 TO: S006</p> <p>H) S 0 0 6 : AN047 : S001 HWR: S042</p> <p>S006 = F001</p> <p>S001* S002* S006* S042*</p> <p>AN007* AN047*</p> <p>AT044*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
261	Escargot de Bourgogne montre-moi tes cornes Si tu ne me les montres pas je le dirai au Maître qui te coupera la tête Je le dirai au loup qui te coupera le cou!	French. France.	Snail of Bourgogne, show your horns to me; if you don't show them to me, I will tell it to the Teacher, who will cut your head off; I will tell it to the wolf who will cut your neck!	Unknown	Quoted on: http://formation.paris.iufm.fr/archiv_05/vovos/Sites/voixcomptine.htm (site visited on September 23 rd , 2009) On this source (a site dealing with pedagogy training courses for teachers) the versions 259, 260 and 261 were written without breaks, as one text, one version following the other immediately.	The term <i>de Bourgogne</i> seems to be a later local alteration of <i>bigorne</i> ("two-horned") (see version 4). The character of the Barber-Butcher-Teacher summoned to kill the snail returns also here. We should note that he does not use many different ways to kill it: usually, he cuts it.	AAA YYY A) S001 AT006 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 TO : S111 S111 : AN020 : S058 AT004 S006 : AN059 TO: S148 S148 : AN020 : S125 AT004 S111 S148 = F001 S001* S002* S006* S006* S058* S111* S125* S148* AN007* AN020* AN020* AN059* AN059* AT004* AT004* AT006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
262	Lumaga, lumaga spunta i corn se no te copi. La toa mama l'è mesa morta, al te pa l'è in prigion per un gran de furmenton.	Lombard dialect, from the Valtellina area (the high mountains in North-Eastern Lombardy). Bormio (SO), Valtellina, Lombardy, Italy.	Snail, snail, make your horns appear, otherwise I kill you. Your mother is almost dead, your father is in prison for a grain of maize.	The music is certainly existing. According to the direct report of the <i>NM User</i> "Tetrao", it is strikingly similar to that of version 4.	Family tradition of the <i>NM</i> <i>User "Tetrao"</i> .	The most similar version is No. 29, from the area of Milan, in which, too, it is stated that the father is in prison for a grain of maize (perhaps he has stolen a little quantity of maize, maybe to survive a famine). That version, however, does not mention the mother. The same is valid for the version 299. See also 105. In general, about the motif of the punished father, see 29, 105, 299, 319, 335. In the town of Bormio, which is even nearer to the borders of Italy, there is a variant mentioning not only the father's problems, but also the mother's problems, as in various non- Italian versions. The similarity of the music with the one of the version 4 is really very interesting and is related to a intonation formula which is probably very ancient, based on a descending perfect fourth, present in Valtellina (262), Switzerland (4), France (98), The Netherlands (228), Ireland (252).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S006 : AN006 : S001 (Hm) C) S024 AT011 : AN 0 3 9 HWR : AT098 S023 AT 0 1 1 : AN 0 3 9 HWR : S048 S023 AT 0 1 1 : AN015 : S049 (An) H) S024 AT004 : AN 0 3 9 HWR : AT098 S023 AT 0 0 4 : AN 0 3 9 HWR : S048 S023 AT 0 0 4 : AN017 : S049 S006 = F001 (Hm) S024 S023 AT098 S 0 4 8 A N 0 1 5 S049 = F005 S001* S002* S006* S023* S024* S048* S049* AN001* AN006* AN015* AN017* AN039* AN039* AT004* AT004* AT011* AT011* AT098* (Hm) .A-B-H-C. (An) .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
263	Caccia corna, sciammaruca, che mmàmmet' è ccatuta, è ccatuta a terr' allu fossu, s'è rotta la meli cossa. (opp.: s'è stocca la meli cossa).	Southern Latium dialect. Latium, Santa Francesca, Veroli, province of Frosinone, Italy.	Push your horns out, snail, since mother fell, she fell to the ground at the ditch, she broke her best leg. <i>(Thank you to Stefano Fiacco, Luca Insabato, Beppe Onorati and all their friends from that area for their help in translating this text.)</i>	Unknown	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	Closely related to 266 (see notes to it), also known in the same area.	AAA YYY B) S 0 0 1 > AN001 : S002 A) S001 C) S 0 2 4 AT011 : AN089 HWR: S 1 2 6 S003 S024 : AN075 : S200 S 0 2 4 AT 0 1 1 AN 0 8 9 S 1 2 6 S 0 0 3 AN 0 7 5 S200 = F005 S001* S002* S003* S024* S126* S200* AN001* AN075* AN089* AN089* AT011* .B-A-C.
264	Ciammaruca, ciammaruca, alluca, va ratrova la paluca.	Dialect of the inland part of region Molise. Roccasicura, Molise, province of Isernia, not far from the border with region Campania, Italy.	Snail, snail, rearrange your look, go and find again your wig.	Unknown	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The translation is uncertain: to be completely sure, a collaboration with somebody coming from that area would be necessary. A dictionary of the dialects of Molise translates the verb <i>allucà</i> (of which <i>alluca</i> – without the final accent, is a form) as "to rearrange one's look, to settle, to clean up one's aspect" (not to be confused with <i>allucùà</i> which means "to shout", "to speak loudly"). "Wig" indicates humorously the whole set of the animal's "horns" (when it retracts them, it seems as if it had lost them).	AAA YYY A) S001 B) S 0 0 1 > AN090 S001 > AN021 S 0 0 1 > AN091 : S201 F000 S001* S201* AN021* AN090* AN091* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
265	Jesci, ciammotta, ca màmata s'è mmorta, s'è mmorta a lo spedale, e ssonamo tre cambane.	Dialect of the northern part of region Campania. San Donato, Latium, province of Frosinone; this place was once part of the region Campania and was included in the province of Caserta. Italy.	Come out, snail, since mother died, she died at the hospital, and we toll three bells.	Unknown	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	It is remarkable to find here again the motifs of the death of (at least) a family member and of the funeral bell tolls, motifs that can be found in many several parts of Europe, even distant from each other. Please compare with versions 13, 15, 112, 113, 115, 129, 143, 146, 149, 150, 151, 160, 262. We decided to count this version among those from the region Campania (and not among those from Latium), for linguistic, cultural and historical reasons.	AAA YYY B) S 0 0 1 > AN004 A) S001 C) S 0 2 4 : AN024 HWR: S202 S021 : AN049 : S118 AT081 S024 AN024 S202 AN049 S118 AT081 = F005 S001* S021* S024* S118* S202* AN004* AN024* AN024* AN049* AT081* .B-A-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
266	Canda, canda sciammaruca, (jesci, jesci, sciammaruca), e cché màmmi't'è ccatuta, è ccatuta alle fossate, e ss'è rotta 'na costata.	Dialect of the northern part of region Campania. Ausonia, Lazio, province of Frosinone; this place was once part of the region Campania and was included in the province of Caserta. Italy.	Sing, sing, snail, (come out, come out, snail), since mother fell, she fell at the ditch, and she broke a rib.	Unknown	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The fact that the snail is asked to sing is really interesting. The alternative verse given, in which it is asked to come out, is much commoner. The accident occurred to the mother seems a milder alternative to her death. Closely related to 263. We decided to count this version among those from the region Campania (and not among those from Latium), for linguistic, cultural and historical reasons. The fact that people say that the snails "sing" might however be related to a real true phenomenon. On the site http://mondogasteropodi.forumfree.it/? t=37839495 (visited on March 25 th , 2012) we can in fact read that "...all the greater snails, if disturbed or in danger, withdraw quickly into their shell, expelling therefore the air contained in their lungs cavity, which produces sometimes hisses, crackles or whistles, during the air passage through the pneumostome. <i>Cantareus apertus</i> has even selectively "improved" specifically this casual phenomenon along its evolution, transforming it in a deliberated deterrent strategy: in fact, when one of these snails is disturbed, it expels forcibly the air out of its lungs, contracts the pneumostome and emits in this way a long and sharp hiss, deep, often with a "moanful" character, almost like "wailing"! It goes even further: it the disturbance is over a given level, the snail not only expels the air that has in its lungs at the moment, but begins to "pump" up and down by moving its foot actively and energetically, breathing in and out quickly, and uttering with each "exhalation" a loud "moaning" sound, in a uninterrupted series which may often exceed 10-15 cycles! Often, the tone and loudness of the sound vary from one exhalation to another, giving a clear "modulating" character to the whole sound series (by the way, the name of the genus itself, <i>Cantareus</i> , was created after this particular species and comes precisely from its peculiar ability to... "sing"...)" (cantare = "to sing", in Latin).	AAA YYY B) S 0 0 1 > AN051 (<i>v a r i a n t :</i>) AN004 A) S001 C) S 0 2 4 : AN089 HWR: S003 S024 : AN075 : S203 S024 AN089 S003 AN075 S203 = F005 S001* S003* S024* S203* AN004* AN051* AN075* AN089* .B-A-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
267	Ciammaruca d'emfin d'emfin caccia la ccorna a tum pyaran; tum pyaran l'è mort e tti t'è ssissa.	<p>Franco-Provençal dialect with strong inland Apulian influences.</p> <p>Faeto, province of Foggia, Apulia.</p> <p>This place is situated on the border between the province of Benevento (Campania), the province of Avellino (Campania) and the province of Foggia (Apulia). Italy.</p> <p>The area is inhabited by a community of Franco-Provençal language; the dialects of the area have therefore strong Franco-Provençal influences and, in some cases, also some Spanish influences. The causes of this situation may be perhaps the former Norman domination, or the former presence of an Angevin garrison, or also the arrival of Franco-Provençal refugees. All these possibilities are still being debated by the scholars.</p>	<p>Snail, eventually, eventually, stretch out your horns in front of your father; your father is dead and you are killed.</p>	Unknown	<p>ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").</p>	<p>The translation is uncertain; to be completely sure, a collaboration with somebody coming from that area would be necessary. Faeto's linguistic situation is very complex and the origin of its Franco-Provençal community (originated between 1200 and 1400) has not been completely understood yet.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN007 : S002 T O : S 0 2 3 AT011</p> <p>(Hm) C) S 0 2 3 AT011 : AN024</p> <p>(An) H) S ? ? ? : AN006 : S001</p> <p>S??? = F001 S 0 2 3 AT 0 1 1 AN024 = F005</p> <p>S001* S002* S023* S023*</p> <p>AN006* AN007* AN024*</p> <p>AT011* AT011*</p> <p>.A-B-C-H.</p> <p><i>The grammar form in H has been modified in the analysis to match all the other similar cases.</i></p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
268	Maruca, caccia corna, màmmita addove rormi? Rormi a lu mulinu, caccia pòlivi e ffarina, farina macinatu, e lu previti è mmalatu.	Dialect of the region Campania. Acerno, province of Salerno. Campania, Italy.	Snail, push your horns out, mammy, where are you sleeping? You are sleeping at the mill, scattering dust and flour, ground flour, and the priest is ill.	Unknown	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The mother, the mill, the flour, the priest, an illness: all these are common motifs, present also in many other versions, but they form an unusual mix here.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 C) S 0 2 4 : AN092 HWR: S204 E) S 0 2 4 : AN093 : S205 S206 AT099 C) S 1 2 2 : AN039 HWR: AT100 S??? = F002 S024 = F004 S024 AN092 S204 = F005 S001* S002* S024* S122* S204* S205* S206* S206* AN001* AN039* AN092* AN092* AN093* AT099* AT100* .A-B-C-E-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
269	Ciammaruca, caccia corna, mammata è ggiut' a ffola, folà 'e Ssand'Angele, Ddiu ta manna l'angele, l'angele e lla spica, Ddi' ta benerica.	Dialect of the region Campania. Trevico, province of Avellino. Campania, Italy.	Snail, push your horns out, mammy came by flying, flight of Saint Angel, God sends you the angel, the angel and the wheat ear, God bless you.	Unknown	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The translation is uncertain; to be completely sure, a collaboration with somebody coming from that area would be necessary. The extraordinary fact that the mother "came by flying", in theory, could even recall some shamanistic beliefs that are found, for instance, also in Sardinia, where some people used to believe in the possibility of making magical flights or journeys accomplished with supernatural means. Please compare with version 192 on this subject. More likely, however, it could indicate that the mother is dead and her soul has flown up to the heaven, as in other versions (perhaps 113, 141 and others), and, possibly, also the hope to see again the dead mother appearing as an angel, with the help of the powerful snail (so: the conviction that to communicate with the dead ones is possible). This interpretation, too, which seems acceptable, is related to many other versions. The wheat ear is of course a spike of wheat, not the bird called "wheat ear". Therefore, the most important thing to interpret this text is to understand that it has the meaning of an auspicious, propitious wish, invoking the snail, the spirit of the mother and God to have a good wheat crop and prosperity.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 G) S 0 2 4 : AN013 C) AN094 : S207 AT101 AT074 E) S078 : AN095 : S208 S019 TO: S010 S078 : AN096 : S010 S010 = F002 S 0 0 1 S 0 2 4 S 0 7 8 S 2 0 8 S019 = F004 S 0 2 4 AN 0 9 4 S 2 0 7 AT 1 0 1 AT074 = F005 S 0 2 4 AN 0 9 4 S 2 0 7 AT 1 0 1 AT074 = F007 S001* S002* S010* S010* S019* S024* S078* S078* S207* S208* S208* AN001* AN013* AN094* AN095* AN096* AT074* AT101* .A-B-G-C-E. <i>The sequences G and C are jointed, here.</i>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
270	Jisci, jisci corna, ca māmata ti scorna, sott'a nu pisconu, chi ti kjrava nu vandiconu.	Dialect of the southern part of the region Campania. Pantano, hamlet of Teggiano, province of Salerno, southern Campania, not far from the border with Basilicata. Italy.	Come out, come out, horns, since your mother cuts off your horns, under a boulder, that (kneads you until you become like a rag?)	Unknown	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The translation of the last verse is very uncertain; to improve it, a collaboration with somebody coming from that area would be necessary. Our translation hypothesis derived from the similarity between the term <i>vandiconu</i> and the term of the dialect of Abruzzo <i>mandricchiune / mandrecchione</i> (= "rag, scrap of cloth, duster, floorcloth"). The first part of the text is as in versions 125 and 200, and similar to version 21.	AAA YYY B) S 0 0 1 > AN001 : S002 H) S 0 2 4 AT 0 1 1 : AN020 : S002 AT004 HWR: S137 S209 S209 : AN097 : S001 S001 : AN078 : AT102 S 0 2 4 AT 0 1 1 S209 = F001 S002* S002* S024* S137* S209* AN001* AN020* AN097* AT004* AT011* AT102* .B-H.
271	Bogon, bogonela, tira fora i corni se no te meto in padela.	Dialect of the area of Verona. Alberedo d'Adige (Verona), Veneto, Italy. Known also in the town of Verona.	Big snail, little snail, stretch your horns out, otherwise I will put you into a pan.	In Alberedo, it was only recited, not sung. In Verona, only the first two verses used to be sung, chanting on the usual module G-A-G-E, which is e x t r e m e l y common in many Italian nursery rhymes; the third verse was only spoken.	Family tradition (mother) of the <i>NM User "fern"</i> . Confirmed (for Verona) by the report of a friend of the <i>NM User "Caterina Azara"</i> .	From our first source: "The dialect makes a distinction between the snails (with a shell: <i>bogoni</i> , the large ones, and <i>bogonele</i> , the small ones) and the slugs (similar, but without any visible shell: <i>lumaghe</i> "). In this version, too, the animal is threatened with being cooked. Very close to 26.	AAA YYY A) S001 AT023 S001 AT022 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN023 : S001 HWR: S042 S006 = F001 S001* S002* S006* S042* AN001* AN023* AT022* AT023* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
272	<p>Lòmaga lòmaghi casa fòra i cornaci lònc lònc lònc come la cuà del colomb.</p> <p><i>Variante (272b):</i> Lùmàgò lùmaghi càshò fò i tò curnaci lònc, lònc, lònc come la cùò del colómp de she nò ta fò rusti 'n padèlò.</p> <p><i>Variante (272c):</i> Lùmàga lùmaghi casa fòra i tò curni lùnc lùnc lùnc cumè i ale di culùmp.</p>	<p>Eastern Lombard, dialect of the town of Brescia.</p> <p>Brescia, Lombardy, Italy.</p> <p><i>Variante 272b:</i> Dialect of the province of Brescia.</p> <p>Nigoline Bonomelli, hamlet of Corte Franca, province of Brescia, Lombardy, Italy.</p> <p><i>Variante 272c:</i> Dialect of the province of Bergamo.</p> <p>Treviglio, province of Bergamo, Lombardy, Italy.</p>	<p>Snail, little snail, push your little horns out long, long, long as the pigeon's tail.</p> <p><i>Variante (272b):</i> Snail, little, snail, push your little horns out long, long, long as the pigeon's tail, otherwise I will roast you into a pan.</p> <p><i>Variante (272c):</i> Snail, little snail, push your little horns out long, long, long as the pigeons' wings.</p>	<p>It was only spoken</p> <p><i>For the 272c:</i> Unknown.</p>	<p>272: Family tradition of the <i>NM User "Hirundo"</i>. Confirmed also by the same source of the variant 272b.</p> <p>Variant 272b comes from the text <i>Pàrlò come t'à 'nsegnàt tò mäder</i>, by Giuseppe Zani, Edizioni Cumpustèla, not on sale, visible at the address: http://web.tiscali.it/ cumpustela/filastr.htm</p> <p>Site visited on August 25th, 2011.</p> <p>Source of 272c:</p> <p>Marino Anesa e Mario Rondi, <i>Filastrocche popolari bergamasche</i>, second edition, Sistema Bibliotecario Urbano, Bergamo 1991. In: Quaderni dell'archivio della cultura di base, nr. 16. Page 68, nr. 140. Treviglio, 6/6/1979.</p> <p>Many thanks to Valter Biella for his personal reports and his further suggestions, and to Aldo Stucchi for his help.</p>	<p>From the source of the first version: "The children used to recite this in group, when they had found a snail, in the Fifties."</p> <p>The presence of a comment about the aspect of the horns (last two lines) is uncommon ad it could seem to be a difference from the usual model of our rhyme. However, it can be easily interpreted as a reinforcement of the request to extract the horns: they must not only be extracted, but this action must be complete in order to make them "long". Therefore, from a structural point of view, these two lines belong to the request phase. The variant 272b is anyway a much more complete version, from a formal point of view, since it contains also the threat phase.</p> <p>Our second source of 272 (and source of 272b) adds these comments, referred to the 272 and to 516 (which is listed apart in our database, see 516):</p> <p>"The two rhymes were not recited directly one after another, but rather each family group had one of them in its repertory. The first one seems to offer the snail a possibility to be save, she second one threatens it with a bad destiny, but in both cases the real destiny of the snails was inevitably the same: they were put in a pot and cooked. The children used to observe the snails with curiosity, seizing their shell, or watching them crawling. We used to go "to catch snails" moreover by night, after a spring storm, at the light of the «centilénò» (a lamp burning acetylene, a hydrocarbon gas)."</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002 AT012 AT103 (272c: AT104) AT105</p> <p>(272b) H) S 0 0 6 : AN047 AT063 : S 0 0 1 HWR : S042</p> <p>S006 = F001</p> <p>S001* S002* S006* S042*</p> <p>AN001* AN047*</p> <p>AT012* AT012* AT012* AT063* AT103* AT104* AT105*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
273	Bovoea, bovoea, co tre corni, uno par mi, uno par ti, e uno pa ea vecia del muin.	Dialect of Venetian. Scaltenigo, Venice. Veneto, Italy.	Snail, snail, with three horns, one for me, one for you, and one for the old woman of the mill.	Unknown.	Family tradition (grandfather) of the <i>NM</i> <i>User "dadopimpi"</i> .	Very close to the versions 34 and 35 (both Ladinian versions from Val Badia), for the presence of the distribution formula ("one for me, one for you...") and for mentioning the character of "the old woman of the mill". The fact that the request to stretch the horns out is lacking is unusual: normally, it always appears, almost always in the second verse. This could also indicate, perhaps, that this might be a rather recent version, in which that request has been lost.	AAA YYY A) S001 WT: S002 AT081 DIST: TO: S006 TO: S010 TO: S011 AT024 S011 AT02 = F002 .A-DIST. (DST2, DST3, DST4)
274	Nacistes en la primavera, sol y agua te engendraron; abril te meció la cuna, de flores te vistió el mayo. Y a un caracol en la playa por mi novio pregunté, y el caracol se reía diciendo: "Señora, qué cosas tiene usted." "Caracol, caracol, yo a mi novio le quiero y si le ves, caracol, dile que por él me muero."	Spanish. Spain, unspecified area.	You were born in Spring, sun and water generated you; April rocked your cradle, May clad you with flowers. And, to a snail on the beach, I asked about my fiancé, and the snail smiled, saying: "Madam, what's the matter with you?" "Snail, snail, I love him, my fiancé, and, if you see him, tell him I'm dying for his sake."	Available online in MIDI format, at the address: http://wencesmc.web.interacesso.pt/midis/sch315.mid As Schneider reports, the music is the melody n. 315 written on the book: K. Schindler, <i>Folk Music and Poetry of Spain and Portugal</i> , New York, 1941.	Marius Schneider: <i>Los cantos de lluvia en España</i> . Estudio etnológico comparativo sobre la ideología de los ritos de pluviomagia, "Anuario Musical", vol. IV, magazine published by the "Instituto Español de Musicología", CSIC, Barcelona, 1949.	This document, really very beautiful and peculiar, does not belong to the typology of the rhyme that we are studying, but has been included here because it is an excellent example that demonstrates how important the role of the snail is as a symbol linked to many important themes in the life, such as the passing time, birth, death, fertility.	CAA YNN at088, s008, s031, s012, s001, s073, at057, an045, s096, an024
275	Esa niña que hay en medio, la del caracol en la frente, no se ha ido con el novio porque no le ha dicho: "Vente".	Spanish. Spain, unspecified area.	This girl who is in the middle, with the snail on her forehead, did not go with her fiancé, because he did not say to her: "Come".	Uncertain, but existing (it is mentioned as "song" on the source") and very likely extremely similar to the one reported for a version with a different but very similar text, at the address: http://www.aragob.es/edycul/patrimo/etno/valtorres/sonido/val004.mp3	Marius Schneider: <i>Los cantos de lluvia en España</i> . Estudio etnológico comparativo sobre la ideología de los ritos de pluviomagia, "Anuario Musical", vol. IV, magazine published by the "Instituto Español de Musicología", CSIC, Barcelona, 1949.	This document, too, does not belong to the typology of the rhyme that we are studying. We include it here for the same reason explained in the note of the former example 274.	CAA YNN s001, s096, an028, an013

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
276	<p>El Pelele està malo. Qué le daremos? Agua de caracoles, que críe cuernos. Su mamita lo quiere, y su papà tambien, y todos lo queremos. Arriba, pues, con él!</p> <p><i>According to another version (present on the site mentioned in our note here), which is certainly much later, the term agua (water) is replaced by the word caldo (broth), which, viewed with a modern (and not very clever) mentality, might seem a more realistic choice, when referred to what is used to take care of an ill person. On the contrary, this substitution distorts completely the original ritual meaning, because the rhyme, in that way, becomes rather banal and far from the original consideration of the archaic symbolic meaning of water, a primary element related to life and fertility. Symbolically, water is of capital importance (especially a specific water related to another strong symbol, the snail), while broth has no relevance.</i></p>	<p>Spanish. Villamayor de Calatrava, Spain.</p>	<p>The Zany (<i>lit.</i> "the Daft One, the Madman, the Crazy One") is ill. What will we give him? The water of the snails which stretched their horns out. His mammy loves him, and his daddy, too, and all of us love him. And so, up with him!</p>	<p>Unknown.</p>	<p>Marius Schneider: <i>Los cantos de lluvia en España</i>. Estudio etnológico comparativo sobre la ideología de los ritos de pluviomagia, "Anuario Musical", vol. IV, magazine published by the "Instituto Español de Musicología", CSIC, Barcelona, 1949.</p> <hr/> <p>NOTES (BEGINNING):</p> <p>This extremely interesting document does not belong to the typology of our rhyme, but has evident and important common points with it: the importance of water, the healing and life-giving power of the lifted horns and of the snail, the characteristic mention of the parents. The term <i>Pelele</i>, literally translated as "wacky, bizarre, daft, mad, jester", is also used to indicate the traditional partner of a clown, the one that, in Italian, is usually called "Augusto", and is called "Zany" in English.</p>	<p>(NOTES: CONTINUING HERE)</p> <p>According to what is stated on the site http://www.villamayordecalatrava.blogspot.com/ (site visited on October, 29th, 2009) "...at the end of the Easter Sunday procession, there was the custom of suspending a puppet on a tree, situated in the most important place. The puppet was made with male garments and filled with a particular grass (called <i>palomilla</i> in Spanish, literally translated as "small dove", probably <i>Fumaria sp.</i>, a usual food for turtledoves, or the closely related <i>Corydalis sp.</i>, or, less likely, maybe also <i>Alkanna tinctoria</i>), and was made in order to recall how Judas Iscariot, the traitor disciple, had ended his life. At the end of the Mass, the puppet was mocked and derided, until it was gradually disassembled. Sometimes they used to sing: (<i>and here the site quotes the verses reported here as document No. 276</i>)." We should remember that in many ritual groups and gatherings (for example, in the archaic carnivals of many European areas) a character is present, who is called "the Wacky One", "the Daft One", "the Jester", "the Clown", or "the Madman". Since the Easter is synonym of Resurrection, this is certainly the Christianization of a group ritual to celebrate the passage between the old passed year (perhaps represented during a pantomime by a character acting as "The Madman", who dies) and the new year that is beginning (represented in the same pantomime by "the Madman" who rises again alive, after he has drunk "water of the snails", as the snail is a symbol of the passing time, of the Spring, of life and of fertility). Such pantomimes really exist and are sometimes still performed today (like the so-called "Dance of the Barber", known and practiced in the Ladinian Dolomites in northeastern Italy, in Germany and also in the Basque Countries). The Christianization, most likely, has later led first to replace "the Madman" (originally, perhaps, a human dancer-actor) with a puppet, and, later on, to mock and deride this character, even comparing him to Judas. In our opinion, what is described in this document is therefore resulting from the mingling of a pre-Christian rite for the passage to the new year (surviving mainly in the song text) with a Christian admonishment practice (surviving mainly in the association between the suspended puppet and Judas).</p>	<p>CAA YNN</p> <p>an029, at100, s031, s001, an001, s002, s024, s023, s021, an098, an130, s328, an146</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
277	Si en la villa de Valtorres, de sus chimeneas humo salir ves no creas que es de jamón, que de caracoles es.	Spanish. Aragona, Spain.	If, in the village of Valtorres, you see some smoke puffing up through the chimneys, don't believe that it is from ham, because it is from snails.	Unknown.	Quoted on the site: http://www.aragob.es/edycul/patrimo/etno/valtorres/refranes.htm (site visited on October, 29 th , 2009)	The possible meaning could simply be a mockery towards the fact that the people from that area like to eat snails; however, it could be something like: "Those from Valtorres are poor people, they couldn't afford eating ham, they can barely manage to eat some snails". A document that does not belong to the typology of our rhyme, that, if we follow the first interpretation, demonstrates how widely diffused is to use snails as a food, and, if we follow the second one, might show the idea that snails are food for poor people, a makeshift fallbeck food, but well-known and diffused as such. Snails are still largely spread and eaten in that area today.	CAA YNN s001, an003
278	Lumeghe, lumeghe, fa sù i corn, sentse 'n matsi ti e la tò ca.	Lombard dialect from Canton Ticino. Chironico, Switzerland, Canton Ticino.	Snail, snail, lift your horns, otherwise I will kill you – you and your house.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	It might sound strange to actually "kill a house", but that's the literal translation of the original, of course meaning: "I will kill you and destroy your house".	AAA YYY A) S001 B) S 0 0 1 > AN063 : S002 H) S 0 0 6 : AN006 : S001 S007 AT004 S006 = F001 S001* S002* S007* AN006* AN063* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
279	<p>Limaia, limaia, met for i chern, sa de no, u vegn al bizabò, a tajatvi ul co.</p> <p><i>Variant:</i> ...se nuu vegn al büzabò a taiatt vea l cò.</p>	<p>Piedmontese dialect of the Ossola area.</p> <p>Malesco, Val Vigezzo, Province Verbano-Cusio- Ossola, Piedmont, Italy.</p> <p>The variant, in a Lombard dialect from Canton Ticino, is present in the hamlet of Arbedo (Arbedo-Castione), in Canton Ticino, Switzerland.</p>	<p>Snail, snail, put your horns out, otherwise, the Bizabò (Bugaboo) comes to cut your neck off.</p> <p><i>The variant has exactly the same translation.</i></p>	Unknown.	<p>AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").</p> <p>The variant comes from: <i>Vocabolario dei dialetti della Svizzera italiana</i> by Silvio Sganzi, Lugano, Tip. La Commerciale, Bellinzona, Centro di dialettologia e di etnografia, 1952–2010, volume Bab-Bluzcar, at the term <i>Bissabò</i>.</p> <p>http://books.google.it/ books? ei=3cxtT_bQGvCP4gT- x5TAAg&hl=it&id=bHEIAQ AAIAAJ&dq=tòt +limaga&q=%22se+no +viene+il %22#search_anchor</p>	<p>The character summoned to kill the snail appears again here, and his name, again, begins with "B". See notes to versions 38, 42, 126.</p> <p>"Bizabò" was also the name of the devil in the proceedings of a witchcraft process recorded in Mendrisio: "<i>When I used to go to the witches' gathering, there were three demons dancing and playing, the names of whom were "Angelino" ("little angel") for the first, "Cornino" ("little horn") for the second, and "Bizabò" the other, the greater</i>". Giuseppe Martinola, <i>Processi ticinesi di stregoneria</i>, Tipografia editrice Lugano, Lugano, 1943)</p> <p>Very closely related to 126, 333, 583.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 3 6 : AN013 S036 : AN020 : S125 AT004</p> <p>S036 = F001</p> <p>S001* S002* S036* S125*</p> <p>AN001* AN013* AN020*</p> <p>AT004*</p> <p>.A-B-H.</p>
280	<p>Limaga, limaga, buta fò i còrni, sa nno, al dimugnic al ven toeu ti.</p>	<p>Dialect from the transition area between Piedmontese and Lombard.</p> <p>Borgomanero, Province of Novara, Piedmont, Italy.</p>	<p>Snail, snail, stretch your horns out, otherwise, the little demon comes to seize you.</p>	Unknown.	<p>AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").</p>	<p>See note to the former version (279). The summoned character is generically called "little demon", in this case.</p> <p>Very close to the Swiss version 613.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 3 6 : AN013 S036 : AN038 : S001</p> <p>S036 = F001</p> <p>S001* S002* S036*</p> <p>AN001* AN013* AN038*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
281	Lùmatsa, lùmatsoeura, chi tragh' e corne foedora, i sbiri i son li, lùmatsa, tumba li.	Ligurian inland dialect. Calizzano, province of Savona, Liguria, Italy. Present also in the town of Albenga, Liguria, Italy.	Snail, little snail, may you extract your horns out, the guards are there, snail, die there. <i>Note:</i> our second source proposes to translate the term <i>sbiri</i> as "swifts" (the birds <i>Apus apus</i> , common in Italy, called "rondoni" in Italian), which is theoretically possible. <i>Sbiri</i> , in Ligurian, may actually mean either "guards, cops, policemen" or "swifts" (the birds of the species <i>Apus apus</i>). However, we do not agree with what is proposed there, because of the many comparisons with similar versions (see 29, 105, 262, 299, 319, 335 and similar versions). Reporting an extremely significant element, our second source tells us also that "while reciting the last verse, (the peasants) touch it (the snail) with a rod, in order to make it fall to the ground". Probably, the original meaning ("guards, cops, policemen") has been changed into the other one ("swifts", the birds) owing to the similarity of these two terms in the local speech, when the earliest meaning itself was no more clear to the people. This late transformation has probably originated the belief that one is making the snail fall to the ground in order to save it from being seized by the swifts (a present-day belief, reported by our second source). We are not at all convinced with regard to this belief, since making the snail fall does not seem a merciful gesture at all (and, according to that belief, it should be merciful) and also because the swifts eat only small insects captured during their flight and they <i>never</i> eat snails: the peasants of some time ago should have known this very well. The swifts cannot seize a snail (their legs and feet are extremely small and reduced in size) and they spend their time in continuous flight. They almost never land or perch. This is even a well-known fact to common people. Moreover, they don't eat snails – never. Therefore, in the need of inserting in this rhyme the name of an animal that eats snails, why should they have inserted the swifts, which, as anyone knows, do not do this? Perhaps, it's just because the original meaning was really "guards"… We believe that this mistake derives only from the lack of knowledge about the existence of all the other similar versions of the snail rhyme in which somebody is arrested by the "policemen", and from the fact that this specific variant has not been compared enough with them, which we can do now, in this research.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail"). <i>Second source:</i> Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare</i> , part II, Accademia di agricoltura, scienze e lettere, Verona 1925.	The translation of the final part has been derived from the Corsican <i>tumbà</i> (to kill). <i>Tumba li</i> , however, may also mean "fall there". The <i>sbiri</i> (that is, according to our translation, the guards, the policemen – see note to the translation shown here) might take the place of the character usually summoned to kill or punish the snail, but we believe that, more likely, they form the usual motif of the arrest of somebody (usually a member of the family) as in the versions 29, 105, 262, 299, 319, 335 and similar variants. It is very important to read the note to the translation shown here. Reporting an extremely significant element, our second source tells us also that "while reciting the last verse, (the peasants) touch it (the snail) with a rod, in order to make it fall to the ground". The interesting gesture of making the snail fall to the ground by touching it with a rod might have originally had a ritual meaning: we think that this is very likely. The rod belongs to the broad category of elongated, pointed or cutting tools (such as knives, scissors, canes, forks, pins, shovels and so on) used to hit the snail in many versions of our rhyme.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 C) S 2 1 0 : AN039 HWR: S211 A) S001 H) S 0 0 1 : AN024 HWR: S211 S006 = F001 S210 = F005 S001* S001* S002* S210* S211* S211* AN001* AN024* AN039* .A-B-C-A-H. <i>In the note:</i> AN011* AN089* S070*

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
282	Büta, büta, buniöl, cun quatro curniöi.	Italian dialect from Trentino. Mortaso, province of Trento, Trentino, Italy.	Put, put (<i>them out</i>), snail, with four horns.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	It means: "Put your horns out". The term <i>buniöl</i> used to indicate the animal could be related in some way to a root indicating the "horns" (Catalan <i>banya</i> , Occitan <i>bana</i>).	AAA YYY B) S 0 0 1 > AN001 : S002 A) S001 W T : S 0 0 2 AT005 F000 S001* S002* AN001* AN001* AT005* .B-A.
283	Lumaca, cava le corn' e caca.	Italian, from Tuscany. Scansano, province of Grosseto, southern Tuscany, Italy.	Snail, stretch your horns out and defecate.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The final part could be seen as vulgar. However, even if it might sound strange, a serious possibility exists that this final part can be interpreted as the remnant of an ancient request of fertility for the fields crops (the meaning of which has later been forgotten), or also of an ancient request of rain. This has already been explained by Schneider in his essay <i>Los cantos de lluvia en España</i> , used in this research as a source for version 274 and others (see notes to 274 for the complete data about it). The invitation could also have to do with the desire to eat the snails, since these animals are induced to get expurgated before they are cooked.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S001 > AN099 F000 S001* S002* AN001* AN099* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
284	Ciammaiecc'h 'a quattr' corna, dimme, màmata addonna dorma. Dorma 'm mezz' a la fratt', ciammaiecc'h 'a quattr' a quattr'.	Dialect from Abruzzo. Crecchio, province of Chieti, Abruzzo, Italy.	Four-horned snail, tell me, where is mammy sleeping? She is sleeping among the bushes, four-at-a-time snail.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The request to know where the mother is sleeping is found in various southern Italian versions. See 268. The invitation made to the snail to come out or to extract its horns is lacking in this version, which is very unusual. "Four-at-a-time snail" is probably just an unusual expression to indicate a snail that, when extracting its horns, extracts the four of them at the same time (probably a good omen).	AAA YYY A) S001 WT: S002 AT005 B) S 0 0 1 > AN059 : TO: S006 C) S 0 2 4 : AN092 HWR: S212 A) S001 WT: S0021 AT005 S024 : AN092 S212 = F005 S001* S001* S002* S006* S024* S212* AN059* AN092* AN092* AT005* AT005* AT005* .A-B-C-A.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
285	Ciammaruca, ciammaruca, 'iscia dentr' la ca'ùta, ca màmmata ta dà lo pane e lla càscia, e ppò ta dà... e ll'ha scappà.	Dialect from Abruzzo. Trasacco, province of L'Aquila, Abruzzo. Italy.	Snail, snail, creep through the exit hole, since mammy gives you bread and cheese, and then she gives you... ...and it has gone away.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	We prefer now to translate <i>'iscia</i> as a variant of the verb <i>striscia</i> , from <i>strisciare</i> ("to creep"), and to translate <i>ca'uta</i> in a generic sense as "exit hole". It is unclear what or who has "gone away". Maybe, the reference is to the last verse, that the informer had forgotten at the time of the AIS field research (the informer has perhaps said: "the last verse has gone away, I can't remember it"). However, since there is a rhyme between the two last verses, the last line could also be a real part of the text and not a comment by the informer. In this case, either the mother or the snail "has gone away".	AAA YYY A) S001 B) S001 > AN004 HWR: S213 F) S024 : AN012 : S016 S116 TO: S001 S024 : AN012 : S??? TO: S001 XTR: S??? : AN101 S024 = F003 S001* S016* S024* S116* S213* AN004* AN012* AN012* AN101* .A-B-F-XTR. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
286	Ciammalöecch' e ciammacorn' ca t'ha d'tt 'sa marandönja, co' ca càcc' sse du corn'. Sse te na lla vu caccia, Sanda Lucea ta possa cecà.	Dialetto abruzzese. Fara San Martino, provincia di Chieti, Abruzzo, Italia.	Snail, horned snail, to whom I gave a little snack, it is necessary that you push these two horns out. If you don't want to push them out, may Saint Lucia blind you.	Unknown.	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	Saint Lucia is the patroness of the blind people (because her name recalls the Italian word <i>luce</i> , "light", from the Latin term <i>lux</i>). She died as a martyr in Syracuse (Sicily) in the year 304. Her feast is celebrated on December, 13 th , and has always been placed in the winter solstice period. She is invoked here as a curse.	AAA YYY A) S001 AT096 F) S 0 0 6 : AN012 : S214 TO: S001 B) S 0 0 1 > AN001 : S002 AT050 H) S 2 1 5 : AN036 : S001 S215 = F001 S006 = F003 S214 = F006 S214 = F007 S001* S002* S214* S215* AN001* AN012* AN036* AT050* AT096* .A-F-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
287	Riesci, riesci corne, che màmmuta te ssa ddorme, ha fattu 'n bellu fillu, co' 'e scarpe de scupillu, 'e ca'zette a 'a romana, ggira, ggira, frascatana.	A dialect from Latium. Nemi, province of Rome, Latium, Italy.	Come out, come out, horns, since mammy is sleeping, she gave birth to a beautiful child, with his shoes made of heather fiber and his socks made in the Roman fashion, turn around, turn around, you who are hiding among the bushes.	Unknown.	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	Related to the versions collected in the region Campania. The motif of the newborn child is especially meaningful. The mention of the shoes is present also in many Spanish versions. The invitation to "turn" is also present in other documents collected in this research. The <i>scupillu</i> (a name of a plant, literally translated as "little broom"), is very likely the fiber taken from a plant of the <i>Ericaceae</i> family (the heather family, genuses <i>Erica</i> or <i>Calluna</i>), since these herbs were used to make brooms. <i>Frascatana</i> should indicate somebody who is concealing himself among the bushes (from <i>frasca</i> , "bush, tree branch"), but this is uncertain (in theory, it could also have something to do with the town of Frascati, in Latium).	AAA YYY B) S 0 0 2 > AN004 C) S 0 2 4 : AN092 E) S 0 2 4 : AN102 : S012 A T 0 2 5 W T : S 0 7 1 A T 1 0 6 S 2 1 6 A T 1 0 7 B) S 0 0 1 > AN103 A) A N 0 8 3 HWR: S212 S012 AT025 = F002 S024 = F004 S024 AN092 = F005 S002* S012* S024* S071* S212* S216* AN004* AN092* AN102* AN103* AN103* AT025* AT106* AT107* .B-C-E-B-A. (DST1)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
288	Jesci, jesci, corna, ca mamma tua t'imborna, t'imborna la fuczazza e mmamma tua t'abbrazza.	Dialect from Basilicata. San Chirico Raparo, province of Potenza, Basilicata, Italy.	Come out, come out, horns, since your mammy is baking for you, she is baking a flat salty bread cake for you and your mammy hugs you.	Unknown.	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	<i>Fuczazza</i> , called <i>focaccia</i> in standard Italian, is the name of a category of flat salty cakes similar to a soft bread, often made with olive oil, herbs and some cheese. They are salty, not sweet, and are used like bread. They are very common in Italy. This version mentions the mother twice.	AAA YYY B) S 0 0 2 > AN004 E) S 0 2 4 A T 0 1 1 : AN104 : S217 TO: S010 S024 : AN105 : S010 S010 = F002 S024 = F004 S002* S010* S010* S010* S024* S024* S217* AN004* AN004* AN104* AN104* AN105* AT011* AT011* .B-E. (DST1?)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
289	Jesci, jesci, corna, ca te fazzu cammisa longa, e te fazzu 'ndzignàri ' pìde, e te ciàmas' cavallìri.	Dialect from Calabria. Saracena, province of Cosenza, Calabria, Italy.	Come out, come out, horns, since I make for you a long shirt, and I set your feet on fire, and I call the horse guards. <i>Alternative translation:</i> Come out, come out, horns, since I make for you a long shirt, and I teach you to walk*, and I call you "knight". <i>*Literally:</i> "and I make you teach your feet", which can then be translated as "and I make you learn (to use) your feet" (with the exchange between "to teach" and "to learn", that is commonly found in southern Italy), which, in its turn, is better translated as "I teach you to walk".	Unknown.	ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").	The translation has been difficult. The first one we give here, made by us after checking some dictionaries of Calabrian dialect, seems to be very consistent with the other versions, so we think that it should be rather good. The "long shirt" is probably a reference to the hope to have beautiful garments, as in many other versions (e.g. in various Spanish variants). The motif of burning is present in many other versions (135, 225, 229, 231, 233, 234, 250) and the same applies to the motif of the guards. The second translation has been provided by a Calabrian friend of the <i>NM User "ospitone"</i> . Many thanks to both of them.	AAA YYY B) S 0 0 2 > AN004 E) S 0 0 6 : AN044 : S083 AT 0 1 2 T O : S010 H) S 0 0 6 : AN055 : S218 AT004 S006 : AN028 : S210 S006 = F001 S010 = F002 S006 = F004 S002* S010* S083* S210* S218* AN004* AN028* AN044* AN055* AT004* AT012* .B-E-H. NCA

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
290	<p>Esci, esci, corna, ca te fazzu cammisa lonna, e màmata allu mulinu cu ttri pezze 'e casu allu sinu, e ddue si ll'ha mangiate, e ttri ti ll'ha stipate.</p>	<p>Dialect from Calabria. Mangone, province of Cosenza, Calabria, Italy.</p>	<p>Come out, come out, horns, since I make for you a long shirt, and mammy (is) at the mill with three pieces of cheese on her breast, and she ate two of them, and she stored apart the third one for you.</p>	Unknown.	<p>ALS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").</p>	<p>In this version, the motif of garments is combined together with the motif of food. It is especially interesting the fact that it includes a numbering, since the pieces of food are counted here. Usually, as we can see in many other versions, it is much more normal to count the snail's horns.</p>	<p>AAA YYY B) S 0 0 2 > AN004 E) S 0 0 6 : AN044 : S083 AT 0 1 2 T O : S010 S 0 2 4 HWR : S204 WT: S116 AT081 HWR : S219 DIST: S024 : AN003 : S116 AT050 S024 : AN106 : S116 AT081 TO: S010 S024 S010 = F002 S006 S024 = F004 S002* S010* S010* S024* S083* S116* S204* S219* AN003* AN004* AN044* AN106* AT012* AT050* AT081* AT081* .B-E-DIST. (DST2, DST3, DST4)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
291	Nesci, nesci, babbaluci, chi tto mamma ti cunduci.	Sicilian. Bronte, province of Catania, Sicily, Italy.	Come out, come out, snail, since your mother is leading you.	Unknown.	AIS, Atlante Italo-Svizzero (an extensive work consisting in mapping all the dialects and languages used in southern Switzerland and Italy, published in the form of a linguistic atlas, accomplished by Swiss scholars around 1915). Map corresponding to the term <i>chiocciola</i> ("snail").		AAA YYY B) S 0 0 1 > AN004 A) S001 D) S024 AT004 :AN107 : S001 S024 AT004 = F006 S001* S024* AN004* AN004* AN107* AT004* .B-A-D.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
292	Tzontzonredda, boga sos corros si no' ti 'occo e ti c'appicco in su companile e ti che fuglio in su muntonarzu!	Sardinian. Scano Montiferru, province of Oristano, Sardinia. Italy.	Little snail, stretch your horns out, otherwise I kill you and I hang you on the belfry and I throw you into the dump!	Unknown.	Personal report from the ethnomusicologist Noemi Manca, whom we thank.	<i>Muntonarzu</i> (<i>muntronarzu</i> , <i>muntronaxu</i>) means "garbage dump, landfill site", and could also be interpreted as the distant memory of a place where the shells of the mollusks, eaten as food, were thrown (that is, what the archaeologists call a "shell midden"). It has actually been shown that, in some places (the Italian region Campania, for example), the areas where our snail rhyme is more present seem to coincide with the position of prehistoric shell middens (see in this research the comparison between our distribution map of the rhyme, online at the address http://www.GKweb.it/filachio/ map.jpg and the studies by Lubell about the use of snails as food in prehistoric times). Besides, the famous archaeologist Giovanni Lilliu, in his essay <i>La costante resistenziale sarda</i> (published by Iusso, Nuoro, 2002), does not exclude the presence of ancient shell middens in southern Sardinia. Lilliu's essay can be also read at the address http://www.sardegnacultura.it/ documenti/ 7_26_20060401174110.pdf . <i>Tsontsòrra</i> or <i>tzonzorra</i> (of which <i>tzontzonredda</i> is the diminutive form) indicates the species <i>Helix aspersa</i> (many thanks to the <i>NM User "ospitone"</i> for this information). With regard to northern Sardinia, a good number of snail shells that should be considered as remnants of meals have been found near the prehistoric altar of Monte d'Accoddi (Sassari) (E. Contu, <i>L'altare preistorico di Monte d'Accoddi</i> , ed. Delfino, 2000, p. 55).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 : AN058 : S 0 0 1 HWR : S117 S006 : AN002 : S 0 0 1 HWR : S220 S006 = F001 S001* S002* S117* S220* AN001* AN002* AN006* AN058* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
293	Zinzigorru Zinzigorru 'oga corru, ca ghi no ti kintro a intr'e su forru. Ti scuzzo 'tir"e mazzu. Ti che fulio in su muntonarzu.	Sardinian. Austis, province of Nuoro, Sardinia. Italy.	Snail, snail, stretch your horns out, since otherwise I put you into the oven. I beat you, giving you blows with the hammer used for the wood. I throw you into the dump.	To be performed like chanting.	Thanks to the <i>NM User</i> "Caterina Azara".	The motif of throwing the snail into a dump is here jointed to the motif of putting it into an oven, first. Actually, one could really think that the snail is cooked, eaten by opening its shell with hammer blows, and then had the remnants of its shell thrown into a dump (shell midden). It's very important to read the note to version 292, to which we add now that it is theoretically possible that some versions mentioning shell middens, hypotetically coming from the Latin area (Latium and surroundings) have survived long and preserved thanks to the well- known phenomenon labeled by the ethnologists as "marginal survival" (the preservation of ancient traditions in isolated places, far away from their original homeland, while they have disappeared even from their original homeland itself).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN023 (AN104) : S001 HWR: S221 S006 : AN011 : S001 WT: S222 S006 : AN002 : S 0 0 1 HWR: S220 S006 = F001 S001* S002* S220* S221* S222* AN001* AN002* AN011* AN023* AN104* .A-B-H.
294	Lumassa, lumassin tira fora i to curmin, che mi ti sùn da vicin. (<i>Pronounced: visin</i>)	Piedmontese. Area of Ivrea, Piedmont, Italy.	Snail, little snail, stretch your little horns out, since I am close to you.	There is no music, it's recited by speaking.	Personal report by an aged woman, friend of the <i>NM User</i> "Forest".	Similar to versions 7, 7b, 31, 40, 123 and others. The last verse could also indicate a threat for the animal.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 G) S 0 0 6 : AN039 HWR: S223 S001 S006 S223 = F007 S001* S002* S006* S223* AN001* AN039* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
295	Caparo, caparo, buta i corni: uno a mi, uno a ti, uno a ea vecia campanara che fa "Cri, cri, cri".	Venetian dialect from Padova, Veneto, Italy.	Snail, snail, stretch your horns out: one to me, one to you, the other to the old bell-ringer woman who makes a "cree, cree, cree" sound.	Unknown	From the <i>NM User</i> "Forest", collected from the family tradition of Delfina Boero, whom we thank.	Here we have again a reference to bells (even if this time it is not a direct one) and the distribution formula ("one to me, one to you"); both the elements are present in other variants. The exact meaning of the sound described in this variant is unclear, but certainly the last verse was strongly influenced by the need of establishing a rhyme with the third line. It recalls the sound made by a cricket, which is usually described as "cri, cri" in Italian.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S011 S011 : AN049 S011 : AN108 S 0 1 1 AN 0 4 9 AN108 = F002 S001* S002* S006* S010* S011* AN001* AN049* AN108* .A-B-DIST. (DST2, DST3, DST4)
296	Lümagra, lümagra, cacia foeura i coran, che to padar, che to madar, con ra furca e co' e badé i t'infrisan tüt i dé.	Southern Lombard dialect of the Pavia area. Villages of Rivanazzano and Retorbido (Pavia), Oltrepò pavese (the area of Lombardy south of the Po river), Lombardy, Italy.	Snail, snail, push your horns out, since your father, since your mother, with a fork and a shovel transfix you every day.	Unknown	From the <i>NM User</i> "Forest", collected from the family tradition of Delfina Boero, whom we thank.	Hare we have some motifs which are common in other variants, though they are recombined here in a different way: the fork, the shovel, the parents, transfixing.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S023 AT011 S024 AT011 : AN005 : S001 WT: S164 S045 WN: S224 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 AN 0 0 5 S 1 6 4 S045 = F001 S001* S002* S023* S024* S045* S164* S224* AN001* AN005* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
297	Corgnolo, corgnoleto, tira fora i corneti, che te dago do paneti.	Venetian dialect. Monticello di Fara (Vicenza), Veneto, Italy.	Snail, little snail, put your horns out, since I give you two small loaves of bread.	Unknown	Società veneziana di scienze naturali, <i>Lavori</i> , vol. 7, <i>supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosita', credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Our source reports that the term <i>corgnòlo</i> indicates the mollusks of the genus <i>Helix</i> , while the term <i>corgnolèta</i> indicates the genera <i>Helicigona</i> , <i>Cepaea</i> , <i>Bradybaena</i> .	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F) S 0 0 6 : AN012 : S016 AT050 S006 = F003 S001* S002* S016* AN001* AN012* AT050* .A-B-F. (DST2, DST3)
298	Bòvolo, bòvolo canariolo tira fora i corni se no te masso. (in Chioggia, the beginning is: Bulàto, bulàto...) (298b)	Venetian. Venice, Veneto, Italy. The second variant comes from Chioggia, Veneto, Italy.	Snail, snail of the canal, put your horns out, otherwise I kill you.	According to our source, this rhyme " was chanted". On the contrary, a music is present, based on the usual G-A-G-E pattern, typical of the children's songs in Southern Europe, and can be listened to on the video: http://www.youtube.com/watch?v=jleX9lxh-u0 at 0:27. In this video, the text begins with <i>bossolo</i> instead of <i>bovolo</i> . (Site visited on September 21 st , 2015).	Società veneziana di scienze naturali, <i>Lavori</i> , vol. 7, <i>supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosita', credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Closely related to version 128. On our source, the term <i>canariolo</i> or <i>canariòl</i> is simply translated as "of the canal". It seems that these variants (128 and 298) were recited when a water mollusk, <i>Littorina saxatilis</i> , was found. This animal used to be very common in the canals of Venice. For the snails belonging to the genus <i>Helix</i> , which are terrestrial, the same text was used, but without the word <i>canariolo</i> or <i>canariòl</i> . In Chioggia, the term <i>Bòvolo</i> is replaced by the term <i>Bulàto</i> , with the same meaning.	AAA YYY A) S001 AT054 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* AT054* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
299	Toni, Toni, tira fora i corni, che to pare xe in preson par un gran de formenton.	Venetian. Gaggio (Venice), Veneto, Italy.	Tony, Tony, put your horns out, since your father is in prison for a grain of maize.	Unknown	Società veneziana di scienze naturali, <i>Lavori</i> , vol. 7, <i>supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosità</i> , <i>credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	The versions 29 and 262 are very similar. See also 105. In general, for the motif of the punished father, see 29, 105, 262, 319, 335. The snail is called <i>Toni</i> , which, in northern Italy, is the diminutive form of the personal male name <i>Antonio</i> ("Anthony").	AAA YYY A) S225 B) S 0 0 1 > AN001 : S002 (Hm) C) S 0 2 3 AT011 : AN039 HWR: S048 S023 AT011 : AN015 : S049 (An) H) S023 AT004 : AN039 HWR: S048 S023 AT004 : AN017 : S049 (Hm) S 0 2 3 AT 0 1 1 S048 S049 = F005 (An) S??? = F001 S225* S002* S023* S048* S049* AN001* AN039* AT011* (Hm) .A-B-C. (An) .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
300	Bovolo, bovolo, fame un corno, uno par mi, uno par ti, uno per la vecia del mulin.	Venetian. Favaro (Venice), Veneto, Italy.	Snail, snail, make a horn for me, one for me, one for you, one for old woman of the mill.	Unknown	Società veneziana di scienze naturali, <i>Lavori, vol. 7, supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosità, credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users "dadopimpi"</i> and " <i>ospitone</i> ".	Very common motifs, especially in northeastern Italy.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S011 AT024 S011 AT024 = F002 S001* S002* S006* S010* S011* AN001* AT024* .A-B-DIST. (DST2, DST3, DST4)
301	Tira sega, tira corni, uno par mi, uno par ti, uno per la vecia del mulin.	Venetian. Martellago (Venice), Veneto, Italy.	Draw the saw, draw (out) horns, one for me, one for you, one for the old woman of the mill.	Unknown	Società veneziana di scienze naturali, <i>Lavori, vol. 7, supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosità, credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users "dadopimpi"</i> and " <i>ospitone</i> ".	Very common motifs, especially in northeastern Italy.	AAA YYY B) S ? ? ? > AN109 : S226 S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S011 AT024 S011 AT024 = F002 S002* S006* S010* S011* S226* AN001* AN109* AT024* .B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
302	Bovolo, bovolo, salta fora co' tre corni, uno mi, uno ti, uno la vecia del mulin.	Venetian. Area of Mestre (province of Venice), Veneto, Italy.	Snail, snail, come out with your three horns, one, me, one, you, one, the old woman of the mill.	Unknown	Società veneziana di scienze naturali, <i>Lavori</i> , vol. 7, <i>supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosita', credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Very similar to many other versions.	AAA YYY A) S001 B) S 0 0 1 > A N 0 0 4 W T: S002 AT081 DIST: TO: S006 TO: S010 TO: S011 AT024 S011 AT024 = F002 S001* S002* S006* S010* S011* AN004* AT024* AT081* .A-B-DIST. (DST2, DST3, DST4)
303	Bogora, bogora, salta fora co' tre corneti: uno par mi, uno par ti e uno pa' la vecia del mulin.	Venetian. Crea, hamlet of Spinea (province of Venice), Veneto, Italy.	Snail, snail, come out with your three little horns: one for me, one for you and one for the old woman of the mill.	Unknown	Società veneziana di scienze naturali, <i>Lavori</i> , vol. 7, <i>supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosita', credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Very similar to many other versions.	AAA YYY A) S001 B) S 0 0 1 > A N 0 0 4 W T: S002 AT081 DIST: TO: S006 TO: S010 TO: S011 AT024 S011 AT024 = F002 S001* S002* S006* S010* S011* AN004* AT024* AT081* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
304	Lumaca, lumachina, tira fora le to cornine.	Venetian. Area of Mestre (province of Venice), Veneto, Italy.	Snail, little snail, put your little horns out.	Unknown	Società veneziana di scienze naturali, Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: Animali dei Berici: curiosita', credenze, canzonette fanciullesche, prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 F000 S001* S002* AN001* .A-B.
305	Toni, Toni, tira fora i corni se no te copo. <i>The site</i> http://spazioinwind.libero.it/ maserada_sul_piave/filastrocche.htm <i>reports a variant beginning</i> "Toni, boni..." (305b) (the rest is identical).	Venetian. San Liberale, Marcon (province of Venice), Veneto, Italy.	Tony, Tony, put your horns out, otherwise I kill you.	Unknown.	Società veneziana di scienze naturali, Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: Animali dei Berici: curiosita', credenze, canzonette fanciullesche, prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	<i>The site</i> http://spazioinwind.libero.it/ maserada_sul_piave/ filastrocche.htm <i>reports a variant beginning</i> "Toni, boni..." (the rest is identical).	AAA YYY A) S225 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S002* S225* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
306	Bovoo, bovoeto, tira fora i to corneti, uno par mi, uno par ti, uno par la vecia che xe morta l'altro di.	Venetian. Carpeneo (province of Venice), Veneto, Italy.	Snail, little snail, put your little horns out, one for me, one for you, one for the old woman who died the other day.	Unknown.	Società veneziana di scienze naturali, Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: Animalì dei Berici: curiosita', credenze, canzonette fanciullesche, prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Here is again the motif of a person who dies, usually representing a situation of suffering and need for help. The "old woman who dies" might also represent the past year, as usual in some European traditions.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S011 C) AT007 WN: S227 S011 AT007 = F002 S001* S002* S006* S010* S011* S227* AN001* AT007* .A-B-DIST. OR: .A-B-DIST-C. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
307	Ciri ciri bo, quanti corni gastu bo? Uno mi, uno ti, uno la vecia, che fa tri.	Venetian. Camposampiero, Padova, Veneto, Italy.	Ciri, ciri, ox, how many horns do you have, ox? One, me, one, you, one, the old woman, which makes three.	Unknown.	Società veneziana di scienze naturali, <i>Lavori</i> , vol. 7, <i>supplemento ad uso didattico</i> (Silvano Canzonieri: <i>Animali dei Berici: curiosità, credenze, canzonette fanciullesche</i> , prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983). Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Similar to 42, but with a more explicit distribution phase, here. Compare to 295 for the ending, very similar and close with regard to sound (<i>cri, tri</i>), but different in meaning. The first part was also used as a riddle, following a very ancient and interesting tradition described in the note to version 535 (see 535).	AAA YYY A) S001 S054 DIST: S006 : AN033 : S002 AT108 (AT004 AT015) TO: S006 TO: S010 TO: S011 S002 : AN039 : AT081 S011 = F002 S001* S002* S006* S010* S011* S054* S054* AN033* AT081* .A-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
308	Bovolo, bovolo canariolo, se mio mario me lasa, mi so una bela dama. Bela dama ghe sarò, scarpe e socoli portarò. Se quel can de me mario el fasele el pan bogio, senza agio e senza sal su la riva del canal!	Venetian. Venice, Veneto, Italy.	Snail, snail of the canal, if my husband leaves me, I am anyway a beautiful lady. And a beautiful lady I will be, I will wear shoes and clogs If my husband, that degraded dog, (leaves me), he will cook his boiled bread by himself, with no garlic and with no salt on the shore of the canal!	Likely, the usual module (like "G- A - G - E ") employed to chant many nursery rhymes in Italy and employed also in the game of "ring- around-a-rosy" in Italy (called <i>girotondo</i> in Italian). The music is present and can be listened to on the video: http://www.youtube.com/watch?v=jIeX9lxh-u0 at 2:00. In this video, the text begins with <i>bosso/o</i> instead of <i>bovolo</i> . (Site visited on September 21 st , 2015).	Società veneziana di scienze naturali, Lavori, vol. 7, supplemento ad uso didattico (Silvano Canzonieri: Animalì dei Berici: curiosita', credenze, canzonette fanciullesche, prefazione di Lorenzo Bonometto, Venice, July 15 th , 1983. Thanks to the <i>NM Users</i> "dadopimpi" and "ospitone".	Strongly transformed into a children's game, it was sung during a "ring-around-the-rosy" game and children's round dance. It contains anyway remnants of the usual motifs related to our snail rhyme: the initial invocation, the link to a couple's relationship, the motif of the beautiful garments (including shoes), the link to the theme of food. It is also possible that the fact that this song was used in a round dance was linked to the distant memories of a former dance related to the snail and dedicated to it, as for the versions 52 and 193 (compare with them). Our source was going on with some other materials that were surely not related with our research on the snail rhyme and therefore have been omitted here.	BAA YYY s001, s040, an008, at025, s071, s016, s195, s073, at054 an077

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
309	Lumaga, lumaghin, tira fora i tò curin, jun par mi e jun par ti jun par la vegia ch'la veu muri. S'la veu muri, ca la meura; 'gh faruma n'a casa neuva, neuva, neuventa e 'gh cagaruma denta.	Western Lombard dialect. Province of Pavia, near the border with Piedmont. Lombardy, Italy. (Note: the diphthong <i>eu</i> shall be pronounced in the French way)	Snail, little snail, stretch your little horns out, one for me and one for you, one for the old woman who wants to die. If she wants to die, let her die; we will make a new coffin for her, new, more than new, and we will defecate into it.	"It had no music, it was just s o m e h o w chanted".	Thanks to the <i>NM Users</i> "Ross46".	See version 283 and its note.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S011 : AN017 : AN024 C) S 0 1 1 : AN024 XTR: S021 : AN044 : S228 AT075 S021 : AN099 HWR: S228 S011 : AN017 : AN024 = F002 S011 : AN017 : AN024 = F007 S001* S002* S006* S010* S011* S228* AN001* AN017* AN017* AN024* AN024* AN024* AN044* AN099* AT075* AT075* AT075* .A-B-DIST-C- XTR. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
310	<p>Σαλίγκαρε, μαλίγκαρε, βγάλ' τα κέρατά σου Γιατί έρχετ' η κυρά σου, με τα πρόβατά σου</p> <p>Salingare, malingare, vgal ta kerata sou Yati erchet' i kira sou, me ta provata sou.</p>	<p>Greek. Greece, unspecified area, but probably from the South or South-East parts of the Country.</p>	<p>Snail, -ail, stretch your horns out, since your mistress is coming, with your sheep.</p>	Unknown	<p>From the site http://katerinaanteportas.blogspot.com/2009/11/blog-post.html visited on March, 14th, 2010. Thanks to the <i>NM User "Joanna"</i> for reporting this version.</p>	<p>The snail rhyme is present also in Greece.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 G) S229 AT011 : AN013 E) WT: S230 AT011 S010 = F002 S 0 0 1 S 2 2 9 AT011 = F004 S001* S002* S229* S230* AN001* AN013* AT011* AT011* .A-B-G-E.</p>
311	<p>Σαλίγκαρε, μαλίγκαρε, βγάλ' τα κέρατά σου, Να πάμε στην κυρά σου, Να φάμε μακαρόνια Με τα χρυσά πιρούνια</p> <p>Salingare, malingare, vgal ta kerata sou Na pame stin kira sou, Na fame macaronia Me ta chrisa pirunia.</p>	<p>Greek. Peloponnesus, Greece.</p>	<p>Snail, -ail, stretch your horns out, so that we will be able to go to your mistress, to eat macaroni with golden forks.</p>	Unknown	<p>Family tradition of a colleague of a relative of the <i>NM User "Joanna"</i>.</p>	<p>The belief in the fact that the extraction of the horns will bring wealth and good food is very clear, here. Compare with 193.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 E) S 0 2 1 : AN021 HWR: S229 AT011 S021 : AN003 : S231 WT: S168 AT109 S021 = F002 S 0 0 1 S 2 2 9 AT011 = F004 S001* S002* S021* S168* S229* S231* AN001* AN003* AN021* AT011* AT109* .A-B-E.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
312	Nesci, nesci corna, ca ti voli la Madonna e ti duna pani e casu, o ti dagghia a punta du nasu!	Calabrian. Found in the villages of Borgia, Gasperina, Montauro, Monteleone Calabro, Majerato. Province of Catanzaro, Calabria, Italy.	Let them come out, let them come out, your horns, since Our Lady wants you and gives you bread and cheese, or (otherwise) cuts the tip of your nose off!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	The fact that this version mentions both the reward (to be given if the animal will extract its horns) and the punishment (if it will not do it) is interesting.	AAA YYY B) S 0 0 1 > AN001 : S002 G) S 1 3 0 : AN028 : S001 F) S 1 3 0 : AN012 : S016 S116 H) S 1 3 0 : AN020 : S232 AT004 S130 = F001 S130 = F003 S002* S016* S116* S130* S232* AN001* AN012* AN020* AN028* .B-G-F-H. (DST1, DST2)
313	Babbuccia, babbà, nesci li corna, ca veni to' pà!	Sicilian. Siracusa, Sicily, Italy.	Snailie, snay, let your horns come out, since your father is coming!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	This version mentions a father, who is coming. Is this a threat or a good promise?	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 G) S023 AT011 : AN013 S023 AT011 = F007 S001* S002* S023* AN001* AN013* AT011* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
314	Bovolo, bovolo, dei tó tri corni, uno a mi, uno a ti, uno a la vecia che fa tri, e uno al podestà che stanote 'l te coparà!	Venetian dialect from Padova. Padova, Veneto, Italy.	Snail, snail, of your three horns, one (will be given) to me, one to you, one to the old woman, which makes three, and one to the bailiff who will kill you tonight!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare</i> , parte II, Accademia di agricoltura, scienze e lettere, Verona 1925.	It's a sort of combination between the versions 307 and 105, both of which are from Veneto, too. Very closely related also to version 435 and other versions from the same area.	AAA YYY A) S001 DIST: S 0 0 2 AT081 AT004 TO: S006 TO: S010 TO: S011 S006 : AN033 : AT081 TO: S233 H) S 2 3 3 : AN006 : S001 WN: S234 S233 = F001 S011 S233 = F002 S001* S002* S006* S010* S011* S233* S234* AN006* AN033* AT004* AT081* AT081* .A-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
315	Corni, cornisté vien fora da Magré vien fora da Verona a catar la tó parona!	Venetian dialect from Schio. Schio, province of Vicenza, Veneto, Italy.	Horns, hornistay, come out, from Magré (hamlet), come out, from Verona (town) to find your mistress!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	There is the usual request to come out, but with the mention of two different places (by using a textual form present also in other variants with the same structure, see 129). <i>Cornisté</i> is a local name for the snail (from <i>corni</i> , "horns"). The "mistress" is present also in the Greek versions (310, 311).	AAA YYY A) S001 B) S 0 0 1 > AN004 HWR: S113 S001 > AN004 HWR: S113 (An) G) S 0 0 1 : AN110 : S229 AT004 S229 = F007 S001* S113* S113* S229* AN004* AN004* AN110* AT004* .A-B-G.
316	Corni, corni lunghi, buta fora i to colombi, se no te coparò!	Italian dialect from Trentino. Riva del Garda (Trento), Trentino, Italy.	Horns, long horns, push your "doves" out, otherwise I will kill you!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	"Doves" is here a nickname indicating the so-called "homes" of the snail.	AAA YYY A) S002 AT012 B) S 0 0 1 > AN001 : S235 AT004 (= S002) H) S 0 0 6 = AN006 : S001 S006 = F001 S002* S235* AN001* AN006* AT004* AT012* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
317	Limosz, Limoszet, picia fuor el to cornet, picia fuor la to cornara, Limosz, Limoszara!	Nones (Ladin of the Non Valley), variant of Coredo. Coredo, Val di Non (Non Valley) (Trento), Italy.	Snail, little snail, stretch your little horn out, stretch out that horny complex thing, snail, snailing! <i>(The third verse means: "stretch your apparatus of horns out")</i>	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II, Accademia di agricoltura, scienze e lettere, Verona 1925.</i>	The Nones is a Rhaeto-Romanic language, related to the Dolomitic Ladin (see note to version 5), to the Swiss Romansh and to Friulian. It is similar to Ladin, thus being a sort of geographical connection between the Dolomitic Ladin and the Swiss Romansh.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 S 0 0 1 > AN001 : S002 A) S001 F000 S001* S001* S002* S002* AN001* AN001* .A-B-A.
318	Lumaca, lumaca, tira le corna a braca a braca, se no ti butto giù dal tetto, ti faccio cantare come un galletto!	Italian, Tuscan. Massa Marittima (Grosseto). Tuscany, Italy.	Snail, snail, stretch your horns from one side to the other (<i>that is: wide</i>), otherwise I throw you down from the roof, I make you sing like a rooster!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II, Accademia di agricoltura, scienze e lettere, Verona 1925.</i>	Here we find again the motif of the roof (23, 51, 145, 148) and the one of singing (266). About the fact that the snail can "sing", see the important note to 266.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT110 H) S 0 0 6 : AN002 : S001 HWR: S 0 3 7 S126 S006 : AN111 : S001 AT111 S006 = F001 S001* S002* S037* S126* AN001* AN002* AN111* AT110* AT111* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
319	Esci, esci, ciammaruca, màmmata s'è peruta, pàtrete s'è 'npiccato alla forca deglio pelato.	Southern Italian dialect from the region Abruzzo. Pagliara dei Marsi, a very small hamlet of the municipality of Castellafiume (L'Aquila), Abruzzo, Italy.	Come out, come out, snail, mommy died, daddy was hanged on the gallows of "the bald one".	Ignota	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II</i> , Accademia di agricoltura, scienze e lettere, Verona 1925.	The motif of the dead mother is very much widespread: see 111, 146, 149, 150, 151, 160, 262 (very close to this version), 265. The motif of hanging is present in exactly the same way in the version 105 from the region Veneto (geographically not very close to Abruzzo). This is interesting, also because our source states that the present version from the region Abruzzo "resembles very closely the rhyme from Verona (in the region Veneto) about a cricket". Therefore, we have here a connection, supported by some versions, between motifs collected in the region Veneto and motifs collected in the region Abruzzo, and between the motifs present in the snail rhymes and the motifs present in the rhymes about other small animals (like the cricket). With regard to the character named "the bald one" (= <i>without hairs</i>), which is an evident nickname of a bald person, this could be an epithet referred to an authority (the Bailiff of version 105?), since he has control over gallows, with the possible hidden meaning "a man lacking energy". There is actually a connection between the horns of the snail and hair loss: see No. 326 about this. For the important motif of the punished father see 29, 105, 262, 299, 335.	AAA YYY B) S 0 0 1 > AN004 A) S001 C) S 0 2 4 : AN024 S023 : AN058 HWR: S236 A T 1 1 2 (AT048) S024 AN024 S023 AN058 S236 AT112 = F005 S001* S023* S024* S236* AN004* AN024* AN058* AT112* .B-A-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
320	Ciamaijca, ciammaijsche, tre vodde ti li diche: mi li vu' da'?... mi li vu' da'?... mi li vu' da'? ...	Southern Italian dialect from the region Abruzzo. Vasto (Chieti). Abruzzo, Italy.	Snail, o snail, I tell you this three times: Do you want to give them to me? ...Do you want to give them to me? ...Do you want to give them to me?... ("Them" indicates the horns)	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	The request, repeated three times, has an evident and rather impressive ritual character. Of course, this might be a formula from a former ritual performed with a snail.	AAA YYY A) S001 B) S 0 0 6 : AN033 AN059 AT081 : S 0 0 1 > AN012 : S002 TO: S006 S006 = F002 S001* S006* S006* S006* AN012* AN012* AN012* AN033* AN059* AT081* .A-B.
321	Ciammareùca, ciammareùca, caccia les corna 'alla caveùta; e se tieu one le vuò caccià, tutte les corna t'haje muzzà!	Southern Italian dialect from Molise. Agnone d'Isernia (Isernia). Molise, Italy.	Snail, snail, push your horns out of the opening; and if you don't want to push them out, I will have to cut all of your horns off!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 HWR: S213 H) S 0 0 6 : AN020 : S002 AT095 AT004 S006 = F001 S001* S002* S002* S213* AN001* AN020* AT095* .A-B-H.
322	Piove e ddà lo ssole: sse marita le cucciòle; piove e ddà le stelle: sse marita le fantelle.	Marchigiano (Central Italian dialect from the region Marche). Porto San Giorgio (Fermo). Marche, Italy.	It rains and (at the same time) the sun is shining: the snails get married (or: the snails mate); It rains and (at the same time) the stars are shining: the girls get married (or: the girls mate).	Almost certainly, there is no music.	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	This is a longer version of the same proverb given here at No. 206: it's therefore essential to read the notes to 206, which are extremely important for our research.	CAA YNN s022, s008, an042, s096, s237, s238, s001

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
323	Vecia, vecia, vien fora coi quatro corni fin che 'l vecio dormi!	Venetian dialect from the area of Verona. Province of Verona. Veneto, Italy. Also collected in the area of Vicenza, Veneto, Italy.	Old woman, old woman, come out with your four horns as long as the old man is sleeping!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare</i> , parte II, Accademia di agricoltura, scienze e lettere, Verona 1925. Also quoted in: Remo Bracchi, <i>Nuove etimologie dialettali (zoonimi, qualità fisiche e anatomia umana)</i> for the LEI, in "Quaderni di semantica", year 28 (2007) No. 1, p. 137-168, namely at p. 151.	While the "old woman" is a very common motif, present in many versions, the same words, "old woman", indicate the snail itself, here. This version could be interpreted with a possible double meaning, as a double entendre, owing to the "horns" (a symbol of marital infidelity). However, we may think that this double meaning is rather recent and that the term "old woman" is so frequently present in the snail rhymes because it originates from much more ancient beliefs. The first connection stemming from it would be with the <i>Aniaca</i> , the "old-woman-of-the-year", a symbol of the old season that is coming to an end, or a symbol of the past old year, very often represented as an old woman in the seasonal rituals of many parts of Europe. A second meaning linked to the presence of the term "old woman", at least in some versions, would be the possible reference to situations of famine, poverty and illness, involving also old people. A third meaning would simply be to consider the term "old woman" as addressed to a sort of goddess or divinity. These three meanings may also be intermingled. It is not clear who is the "old man". The motif of a situation where somebody is sleeping, viewed as an opportunity to do something is also present in 335.	AAA YYY A) S011 B) S 0 0 1 > A N 0 0 4 W T: S002 AT005 G) WN: S067 : AN092 S067 AN092 = F007 S002* S011* S067* AN004* AN092* AT005* .A-B-G.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
324	Chiocciola, chiocciola marinella, tirale su le tre cornella, tirale su a paja a paja, tirale su a centinaja.	Tuscan. Siena, Tuscany, Italy.	Snail, "marinella" snail, lift them, your three little horns, lift them, two by two, lift them, by hundreds.	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	Hyperbolic multiplication of the horns, that, with regard to the mentality involved in it, reminds us of some artistic representations – hyperbolic as well – such as those of the horns of the deer (in the Scythian art, for example), related to the cult of the deer themselves. <i>Marinella</i> indicates a specific species, the edible <i>Eobania</i> <i>vermiculata</i> (see 199). This term, which seems connected to <i>mare</i> ("sea", in Italian), may derive from the sea mollusks resembling snails. See also 18, 104, 173 and the notes to them.	AAA YYY A) S001 AT047 B) S 0 0 1 > AN063 : S002 AT081 S 0 0 1 > AN063 : S002 AT113 S 0 0 1 > AN063 : S002 AT114 F000 S001* S002* AN063* AN063* AN063* AT047* AT081* AT113* AT114* .A-B. (DST3)
325	Bugòn, bugòn, manda fora 'l to mocài, sse no te 'nfilo co 'l piròn!	Venetian dialect from the area of Verona. Costermano (Verona). Veneto, Italy.	Snail, snail, pour out your mucus, otherwise I will pierce you with the fork!	Unknown	Adriano Garbini, <i>Antroponimie ed omonimie nel campo della zoologia popolare, parte II,</i> Accademia di agricoltura, scienze e lettere, Verona 1925.	An unusual variant, in which not the horns, but the mucus is requested. According to our source, "the brats... use this mucus to imitate the fowlers... and to try to capture with it the cicadas, instead. They pierce and irritate the snails with a thorn, in order to make it emit a lot of mucus while contracting itself, inviting also it to do so with this little speech, which I heard in Costermano" (and, here, the present variant is reported). After that, they try to capture the cicadas, addressing them like this: " <i>Ssigalin, ssigalòn, sta fermo che te ciapo co 'l mocai de sto bugòn!</i> " ("Little cicada, big cicada, stay still, so that I capture you with the mucus of this snail!") (it makes a rhyme, in the original dialect). Despite the unusual features of this version, the use of an elongated, pointed or sharp tool, or the threat of using it, are not at all unusual in our snail rhymes: see 3, 53, 103, 117, 171, 184, 193, 243, 281 (in the notes), 296, this 325 and many others.	AAA YYY A) S001 B) S 0 0 1 > AN112 : S161 AT004 H) S 0 0 6 : AN005 : S001 WT: S164 S006 = F001 S001* S161* S164* AN005* AN112* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
326	"A Frontale, dopo aver toccato una chiocciola, si evitava con cura anche solo di sfiorare i capelli, perché si credeva che la bava ne provocasse la caduta".	Hamlet of Frontale, Sondalo (Sondrio). Lombardy, Italy.	"In Fronale, after they had touched a snail, they used to avoid with care to touch one's hair, since there was the belief that the snail's mucus was able to cause hair fall".	No music	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009. About the <i>genii cucullati</i> see: http://northstoke.blogspot.com/2008/05/genii-cucullati.html http://en.wikipedia.org/wiki/Hooded_Spirits http://www.celtnet.org.uk/gods_c/cucullatus.html	An interesting document about a belief connecting the snail with hairs. Actually, the etymon meaning "snail" is derived in some languages from the idea of "horned head", "adorned head", "head with attachments", as in 14, 135, 226 (see the notes to these versions). A possible connection with hair loss is documented in version 319 with the (negative) mention of a bald person. Hairs are an ancient and well-known symbol of energy, as well as horns and, generally, any protruding object attached to the head: this is, for example, the meaning of the famous horned helmets, used by many peoples (like the Vikings, the Nuragic peoples and many others). The same idea appears in the well-known story of Samson in the Bible, in the Gallo-Roman world with the <i>genii cucullati</i> , and also in the ancient cult of the bull (spread throughout all the ancient Mediterranean area, in Egypt, in Ireland and elsewhere) and in the fact that the ancient European shamans used to wear a very high conical cap (still used in the present days during the many ritual archaic "carnivals" in many parts of Europe, and later commonly used to represent "wizards"). Even the use of protruding, elongated objects to deal with the snail, documented in many versions of the snail rhyme collected during this research, could be a human counterpart to its own "horns" (see the note to the former version, 325).	CAA YNN s001, s161, at112
327	Lumaghina, lumaghina, buta i corn, senò te copi.	Lombard dialect from Valtellina. Hamlet of Frontale, Sondalo (Sondrio). Lombardy, Italy.	Little snail, little snail, stretch your horns out, otherwise I will kill you.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
328	Lümaga, lümaga, büta i còren, ensenò te copi.	Lombard dialect from Valtellina. Poggiridenti (Sondrio). Lombardy, Italy.	Snail, snail, stretch your horns out, otherwise I will kill you.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	The usual essential short form. Very closely related to the former one (327) and to many others.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* .A-B-H.
329	Nina, nina, spunta i còran.	Lombard dialect from Valtellina. Tirano (Sondrio). Lombardy, Italy.	Little one, little one, extract your horns.	Recited by chanting, with a sort of chanted cadence (we don't know exactly how it was).	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	According to our source, "in Tirano, forming a tight circle around the little animal, they used to repeat, chanting it, the rhyme (reported here), until it would decide to obey the request". <i>Nina</i> is the diminutive form of <i>Giovannina</i> ("little Joanna") or <i>Annina</i> ("little Ann"), but, more simply, it means also "young little girl" or "little one", said as a token of affection; it is also locally used as a nickname to call the sheep.	AAA YYY A) AT 0 5 7 AT022 B) S 0 0 1 > AN001 : S002 F000 S002* AN001* AT022* AT057* .A-B.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
330	Lumaga, lumaga, sc'punta i corn, senò ti buti in mez ai sc'pin ti e i tei fradegl.	Lombard dialect from Valtellina. Hamlet of Piatta, Valdisotto (Sondrio). Lombardy, Italy.	Snail, snail, extract your horns, otherwise I will throw you among the thorns, you and your brothers.	Chanted.	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	According to our source, "the verb <i>sc'puntâr</i> was meaning «to push forwards, to extract», now replaced by the simpler <i>puntâr</i> , but, perhaps, the choice of it was meant in order to allow an ambiguity with the other almost identical verb <i>sc'puntâr</i> «to cut off the tip, to snip, to truncate»".	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN002 : (S010) S001 S026 AT004 HWR: S108 S006 = F001 S001* S002* S010* S026* S108* AN001* AN002* AT004* .A-B-H.
331	Lumaga, lumaga, buta i corn, sedenò l vegnerà san Martin, cu la zapa e cu l badil, a butàt in mez ai sc'pin. <i>(Variant:)</i> (331b) Lumaga, lumaga, sc'punta i còrn, se de no al vegn san Martin, co l zapòn e co l zapin e l te buterà o per i sc'pin.	Lombard dialect from Valtellina. Hamlet of Piatta, Valdisotto (Sondrio). Lombardy, Italy. The variant 331b comes from Bormio (Sondrio). Lombardy, Italy.	Snail, snail, extract your horns, otherwise Saint Martin will come, with the hoe and with the shovel, and will throw you among the thorns (the brambles). (331b:) Snail, snail, extract your horns, otherwise Saint Martin will come, with the big hoe and the little hoe, and will throw you down through the thorns.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	Similar to many other versions. In detail, Saint Martin appears in the versions 27, 30, 46, 47, 123, 331, 332; a hoe, coupled to another tool, appears in the versions 27, 41, 46, 47, 331; a shovel appears in 41, 296, 331. The thorns are protruding, piercing and sharp objects, and, as such, are similar to other tools used to hit the snail in other versions (see note to 325).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 4 3 : AN 0 13 WT : S 0 4 4 AT 0 2 3 S 0 4 4 AT 0 2 2 (S 0 4 5) S 0 4 3 : AN002 : S 0 0 1 HWR : S 10 8 S 1 2 6 S043 = F001 S001* S002* S043* S044* S044* S045* S108* S126* AN001* AN002* AN013* AT022* AT023* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
332	Lumaga, lumaga, sc'punta i còrn, se de no al vegn san Martin, co l zapon e co la zapa e l te taia ia la crapa.	Lombard dialect from Valtellina. Bormio (Sondrio). Lombardy, Italy.	Snail, snail, extract your horns, otherwise Saint Martin will come with the big hoe and the hoe and cuts your head off.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	Very similar to No. 41.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 4 3 : A N 0 1 3 W T : S 0 4 4 A T 0 2 3 S044 S043 : AN020 : S058 AT004 S043 = F001 S001* S002* S043* S044* S044* S058* AN001* AN013* AN020* AT004* AT023* .A-B-H.
333	Lümaga, lümaga, càscia fò i corn, se no al ven Momò, e l te porta via el cò.	Lombard dialect from the Valtellina area. Val Gerola (Sondrio). Lombardy, Italy.	Snail, snail, push your horns out, otherwise the Momò comes, and takes your neck away.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	The typical structure, with the usual character summoned to punish the animal. This time, his name begins with an "M": "Momò", thus following a very ancient etymon related to characters, present in many traditions, that have to do with fear. See notes to 38, 42, 126.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 3 6 : AN013 S036 : AN038 : S125 AT004 S036 = F001 S001* S002* S036* S125* AN001* AN013* AN038* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
334	Lümaga, lümaga, càscia fò i corn, se no te cupi.	Lombard dialect from the Valtellina area. Val Gerola (Sondrio). Lombardy, Italy.	Snail, snail, push your horns out, otherwise I will kill you.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	The usual and very common short version (see 327, 328, 7 and many others).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN006 : S001 S006 = F004 S001* S002* AN001* AN006* .A-B-H.
335	Lumaga, lumaga, büta i còren, intant ch'la mama la dòrum, I pà l'è n presòn, per n gran d' furmentòn.	Lombard dialect from Valtellina. Tresivio (Sondrio). Lombardy, Italy.	Snail, snail, extract your horns, as long as mommy is sleeping, father is in prison, for a grain of maize.	Ignota	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	For the motif of the father sent to prison for (having stolen) a grain of maize, see 29, 262, 299. Both the parents are mentioned here, as in other versions. There is also the motif of a situation in which somebody is sleeping, viewed as an opportunity to do something, as in version 323.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 G) WN: S024 : AN092 (Hm) C) S 0 2 3 : AN039 HWR: S048 S023 : AN015 : S049 S023 AN039 S048 S049 = F005 S024 AN092 = F007 S001* S002* S023* S024* S048* S049* AN001* AN0239* AN092* .A-B-G-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
336	Lümaga, lümaga, fat i còren, se no l diàvul al te porta via.	Lombard dialect of the Valtellina area. Talamona (Sondrio). Lombardy, Italy.	Snail, snail, make horns, otherwise the devil carries you away.	Unknown	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	Again the usual character summoned to punish the animal. See notes to 38, 42, 126, 333.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 H) S 0 3 6 : AN038 : S001 S036 = F001 S001* S002* S036* AN007* AN038* .A-B-H.
337	Lümaga, lümaga, càscia fo i cornagi, senò l vignarà l diàol cola sapa e col sapi, e l te taiarà la crapa.	Lombard dialect of the modern "Camunic" area (Valcamonica). Monno, Valcamonica (Brescia). Lombardy, Italy.	Snail, snail, push your horns out, otherwise the devil will come, with the hoe and the little hoe, and will cut your head off.	Ignota	Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i> , Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009.	See the notes to 331 with regard to the tools mentioned, and the notes to 38, 42, 126, 333 about the character summoned to punish the animal.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 3 6 : AN 0 1 3 W T : S044 S064 S036 : AN020 : S058 AT004 S036 = F001 S001* S002* S036* S044* S058* S064* AN001* AN013* AN020* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
338	<p>Pusti pužu rogove na babine dolove ako nećeš pustiti ja ću tebe ubiti sekirom po glavi u zelenoj travi.</p> <p><i>Variant for the beginning (replacing the first verse): (338b)</i> Pužu, pužu pusti rogove...</p> <p><i>Other variant: (338c)</i> Pusti pužu rogove, polupaću ti sudove, ako nećeš pustiti ja ću tebe ubiti sikirom po glavi na zelenoj travi.</p> <p><i>Another variant from Kosovo (with a small orthographic variant) has only the first two verses: (338d)</i> Pusti pužu rogove na babine dogove.</p>	<p>Serbo-Croatian. Serbia, area of Belgrade.</p> <p>Known also among the Serbians in Bosnia, but with the expression "da orema dolove" instead of "na babine dolove" (see the following version 339).</p> <p>Variant 338c comes from Arandelovac, central Serbia.</p> <p>Variant 338d comes from Leposavić, Kosovo.</p> <p>The first text reported here, with minor orthographic variants, is also present in Jasenov, southern Banat.</p>	<p>Snail, stretch your horns out, at the Old Woman's valleys, in Spring; if you don't stretch them out, I will kill you with an axe onto your head on the green grass.</p> <p><i>Variant for the beginning (replacing the first verse):</i> Stretch them out, stretch them out, your horns...</p> <p><i>Other variant: (338c)</i> Snail, stretch your horns out, I will break your crockery, if you don't stretch them out, I will kill you with an axe onto your head on the green grass.</p>	<p>Existing and based on a minor third pattern [G-A-G-E] of the kind very commonly used for children songs in Italy and Southern Europe in general.</p> <p>(Direct report from a Serbian friend of the NM User "Forest").</p>	<p>Direct report from Dragana Stamenkovic, whom we thank.</p> <p>A video is presented here: http://www.youtube.com/watch?v=6nxtZIFzWJw</p> <p>Thanks to Milijana Pavlovic for her explanations on the translation.</p> <p>Variants 338c and 338d: direct report from Biljana Sikimic, whom we thank very much. 338 c: collected by her at the end of the 20th century in Arandelovac, central Serbia. 338 d: collected by her in the first half of the 20th century in Leposavić, Kosovo.</p> <p>We thank her also for reporting the information about the presence in southern Banat (from Stanojevic 1996: 659).</p>	<p>The usual motif of cutting off the animal's head returns here. The expression "at the Old Woman's Valleys" is a usual and common metaphor to indicate the beginning of the Spring season, in the area of Belgrade. This means that it can indicate a hypothetical ideal place, or also a season. We have included both the meanings in our translation. It's extremely interesting to note that this idiomatic phrase mentions the "Old Woman", a character that is commonly present in so many other versions of the snail rhyme.</p>	<p>AAA YYY B) S 0 0 1 > AN001 : S002 A) S001 G) WN: S239 H WR: S 2 4 0 AT115 H) (338c only): S006 : AN075 : S422 AT004 (338, 338b, 338c): S006 : AN006 : S001 WT: S241 H WR: S 2 4 2 AT116 S006 = F001 S001 = F004 S 2 3 9 S 2 4 0 AT115 = F007 S001* S002* S006* S239* S240* S241* S242* S422* AN001* AN006* AT115* AT116* .B-A-G-H. <i>Variant (338b):</i> .A-B-G-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
339	<p>Pusti pužu rogove da orešo dolove ako nečeš orati ja ću tebe ubiti sekirom po glavi u zelenoj travi.</p> <p><i>Variant: (339b)</i> Pusti, puže, rogove, da orešo dolove, ako nečeš pustiti, ja ću tebe ubiti!</p>	<p>Serbo-Croatian. Serbia. Known also among the Serbians in Bosnia.</p> <p>Alexander V. Gura, in <i>Simvolika životnykh v slavianskoj narodnoj traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398, says that this rhyme can be found in Fruska (Fruska Gora, Srem, Voivodina, Serbia), but we know that it can be found also elsewhere in Serbia and in Bosnia.</p> <p>Variant 339b comes from Gruža, central Serbia.</p>	<p>Snail, stretch your horns out, in order to plow the valleys; if you don't want to plow them, I will kill you with an axe onto your head on the green grass.</p>	<p>As the former version 338, based on a minor third pattern [G-A- G-E] of the kind very commonly used for children songs in Italy and Southern Europe in general.</p>	<p>Published on: http://vukalija.com/pusti-puzu-rogove/69089 (site visited on May 1st, 2010)</p> <p>Variant 339b: reported to us by Biljana Sikimic, whom we thank very much, from Petrović 1948: 458.</p>	<p>This request to “plow the valleys” is very remarkable, highly suggestive and really extremely interesting.</p>	<p>AAA YYY B) S 0 0 1 > AN001 : S002 A) S001 C) S 0 2 1 : AN017 : AN113 : S240 H) S 0 0 6 : AN006 : S001 W T : S 2 4 1 H W R : S 2 4 2 AT116 S006 = F001 S001 = F004 AN113 : S240 = F005 S001* S002* S006* S240* S241* S242* AN001* AN006* AN113* AT116* .B-A-C-H.</p>
340	<p>Kaçamill o kaçamill dil se te hengri miu... (two more verses are missing)</p>	<p>Albanian. Albania.</p>	<p>Snail, snail, come out, otherwise the mouse will eat you... (two more verses are missing)</p>	<p>A music might exist. We are trying to verify it.</p>	<p>Direct report of Imelda Guraziu, whom we thank.</p> <p>The first two verses are very well known by many people, in Albania. Many remember the fact that two more verses exist, but cannot remember how they are.</p>	<p>The eating mouse appears, strangely, also in the German and Austrian version 43, the meaning of which is almost identical to that of this version.</p> <p>We are trying to find the text of the missing verses.</p>	<p>AAA YYY A) S001 B) S 0 0 1 > AN004 H) S 0 6 5 : AN003 : S001 S065 = F001 S001* S065* AN003* AN004* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
341	Barraccoccu barraccoccu boca li corri ca sinnò t'ammazzu a babbu toiu e a mamma toia.	Gallurese. Luogosanto, Gallura, Sardinia, Italy. Known also in Santa Teresa di Gallura, Sardinia, Italy. Also used by the children of Tempio Pausania, Sardinia, Italy, while playing with the snails in the Fifties.	Snail, snail, stretch your horns out, since, otherwise, I kill your father and your mother.	Unknown.	Collected by Caterina Azara (as well as the rhyme about the ladybug, quoted in the note), from the primary school teacher of the village of Luogosanto. Later confirmed by another teacher in Santa Teresa di Gallura. Also confirmed by Giuseppe Sotgiu (Accademia Popolare Gallurese "Gavino Gabriel"). Thanks also to Giuseppe Spano for reporting this version.	Most of the versions mentioning father and mother together have been collected in Spain, but there are some also in France, England, Trentino (a region in northeast Italy), and probably elsewhere. This version is virtually identical to the English version 134. Very close also to 438, also from Luogosanto. The Gallurese language, spoken in Gallura, a province in northeast Sardinia, is much more related to Corsican than to Sardinian, owing to an ancient colonization from Corsica. A similar rhyme about the ladybug is also known in Gallura: <i>Bola bola pupuredda pupuredda, ca sinnò ammazzu a babbu toiu e mamma toia.</i> ("Fly, fly, ladybug, ladybug, since, otherwise, I kill your father and your mother"). <i>Barraccoccu</i> , a word indicating the snail, in Gallurese, means literally " <i>barra a coccu</i> ", that is "house on one's shoulders".	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 (An) H) S 0 0 6 : AN006 : S023 AT004 S024 AT004 S006 = F001 S001* S002* S023* S024* AN001* AN006* AT004* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
342	Caracol, bis té col, monte tes cornés cornes, J'te dirai d'u qu'ta mère est morte, à Cambrai, à Douai, duss qu'on sonne les grossés cloques.	French, Picard dialect "rouchi" from Picardy. Surroundings of Valenciennes and Lille, France.	Snail, straighten your neck, lift your horns, horns, I will tell you where your mother died, in Cambrai, in Douai, where they toll the big bells.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Very close to 115, 143, 146, 265. See the important note to version 15. Cambrai and Douai are towns near Valenciennes and Lille.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S125 AT004 S 0 0 1 > AN063 : S002 AT004 (Hm) C) S 0 0 6 : AN059 : S024 AT011 : AN024 TO: S001 HWR: S 1 1 3 S113 S118 AT023 : AN049 S 0 2 4 AT 0 1 1 AN024 S 1 1 3 S 1 1 8 AT 0 2 3 AN049 = F005 S001* S002* S002* S006* S024* S113* S113* S118* S125* AN001* AN024* AN049* AN059* AN063* AT004* AT004* AT011* AT023* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
343	Limaçon bône bône montre-moi tes cônes.	French, Norman dialect. Normandy, France.	Big snail, good one, good one, show your horns to me.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.		AAA YYY A) S001 AT023 AT078 AT078 B) S 0 0 1 > AN007 : S002 TO: S006 F000 S001* S002* S006* AN007* AT078* AT078* .A-B.
344	Cornion, montre-moi tes cornes, Je te dirai si ta mère est morte. Elle est morte à Paris sur la queue d'une souris.	French. Beaumont (Beaumont-Hamel), Somme, France.	Big horned one (= "snail"), show your horns to me, I will tell you whether your mother is dead. She died in Paris on the tail of a mouse.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Very close to 150, but a little different. See the note to version 150 about the meaning of mentioning a mouse.	AAA YYY A) AT 0 9 6 AT023 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) C) S 0 0 6 : A N 0 5 9 TO: S001 S 0 2 4 AT 0 1 1 AT007 HWR: S 1 1 3 S 1 4 4 AT066 S 0 2 4 AT 0 0 7 S 1 1 3 S 1 4 4 AT066 = F005 S002* S006* S024* S113* S144* AN007* AN059* AT007* AT011* AT023* AT066* AT096* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
345	Escargot, montre-moi tes cornes, si tu ne me les montres pas je te casserai ton écaille, si tu me les montres je n'te la casserai pas.	French. Warloy-Baillon, Somme, France.	Snail, show your horns to me, if you don't show them to me I will break your shell, if you show them to me I will not break it.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.		AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN075 : S007 F) S 0 0 6 : AN086 S006 = F001 S006 = F003 S001* S002* S006* S006* S007* AN007* AN075* AN086* .A-B-H-F.
346	Calimuchon borne, montre-moi tes cornes, si tu n'veux pas les montrer je te les couperai avec mon p'tit coutiau d'prêtre.	French dialect. Boulonnais (Pas-de-Calais), France.	Short-sighted snail (<i>or</i> : ill-famed snail), show your horns to me, if you don't want to show them to me I will cut them off with my little stone knife (<i>or</i> : with my little priestly knife). <i>See note to v. 98 on the term "borgne".</i>	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	See many other French versions in our research for the term "short-sighted" (<i>borgne</i>) and especially the note to 98. See also the notes to 103 and 117 about the special knife needed to deal with the snail. For the final term <i>prêtre</i> , we are thinking to a local variant of the French word <i> pierre </i> ("stone"), but cannot exclude completely the other meaning, "priest", which, in theory, could also have interesting implications. Very close to 103, 117, 171.	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN020 : S002 A T 0 0 4 W T : S 0 3 4 A T 0 2 9 AT022 AT117 (AT187) S006 = F001 S001* S002* S006* S034* AN007* AN020* AT022* AT029* AT044* AT117* AT187* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
347	Escargot, got, got, montre moi tes cornes, si tu ne veux pas les montrer, je te jeterai à l'eau; si tu les montres, j'te dirai où est ton père et ta mère.	French. Lorraine, France.	Snail, -ail, -ail, show your horns to me, if you don't want to show them to me, I will throw you into the water; if you show them to me, I will tell you where your father and your mother are.	Ignota.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	A complex version, including both the punishment and the reward and mentioning both the parents. The threat of throwing the animal into the water is interesting.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN002 : S001 HWR: S031 (An) F) S 0 0 6 : AN059 : S023 AT004 S024 AT004 : AN039 HWR: S??? TO: S001 S006 = F001 S006 = F003 S001* S002* S006* S006* S023* S024* S031* AN002* AN007* AN039* AN059* AT004* AT004* .A-B-H-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
348	Escargot, gros dos, montre-nous tes cornes si tu les montres tu seras tout beau; si tu n'les montres pas, tu iras dans l'eau.	French. Ardennes, France.	Crooked snail, show your horns to us, if you show them you will be all beautiful; if you don't show them, you will go into the water.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Like in other versions, we could trace here a hidden comparison between the snail and a cat, since the expression <i>faire le gros dos</i> ("to take a crooked position", "to bend one's back") is commonly referred to cats. The threat of throwing the animal into the water is also interesting, as in the former version.	AAA YYY A) S001 AT082 B) S 0 0 1 : AN007 : S002 TO: S021 F) S 0 0 1 : AN039 : AT025 AT095 H) S 0 0 1 : AN021 HWR: S031 S031 = F001 AT025 = F003 S001* S002* S021* S031* AN007* AN021* AN039* AT025* AT082* AT095* .A-B-F-H.
349	Escargot, cagot, qui cache trop ses cornes, si tu veux les cacher, je te jeterai dans l'eau.	French. Rochefort, Belgium.	Snail, -nail, who is hiding its horns too much, if you want to hide them, I will throw you into the water.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The threat of throwing the animal into the water is present also here.	AAA YYY A) S 0 0 1 : AN083 : S002 H) S 0 0 6 : AN002 : S001 HWR: S031 S006 = F001 S001* S002* S006* S031* AN002* AN083* .A-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
350	<p>Colimaçon borgne, montre-moi tes cornes; J'te dirai où sont ton père et ta mère. Il sont dans la fosse a cueillir des roses pour te faire une belle robe rouge.</p>	<p>French. Paris, France.</p>	<p>Short-sighted snail (<i>or</i>: ill-famed snail), show your horns to me; I will tell you where your father and your mother are. They are into the pit to gather roses to make a beautiful red dress for you.</p> <p><i>See note to v. 98 on the term "borgne".</i></p>	<p>Unknown.</p>	<p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, ed. Maisonneuve.</p>	<p>Very close to 156, in which, however, the parents are clearly described as being into the pit because they are dead. Compare with 127, 156. It is possible that the reference to the roses and to the red colour has something to do with blood.</p> <p>See note to v. 98 about the term <i>borgne</i>.</p> <p><i>(Analysis continuing here:)</i></p> <p>S001* S002* S003* S006* S010* S023* S024* S076* S244*</p> <p>AN007* AN039* AN044* AN059* AN065*</p> <p>AT011* AT011* AT025* AT044* AT053*</p> <p>.A-B-C-E.</p>	<p>AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) C) S006 : AN059 TO: S001 S023 AT011 S024 AT011 : AN039 HWR: S003 S023 AT011 S024 AT011 : AN065 : S244 (S023 AT011 S024 AT011 : AT007 AN024) E) S023 AT011 S024 AT011 : AN044 : S076 AT053 AT025 TO: S010 S001 = F004 S023 AT011 S024 AT011 S003 AN065 = F005</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
351	Corno, corno, sort, beyras toun payré et mai ta mayré et mai toun frayré et mai ta sor.	Occitan. Lauragais, France (an area divided among the departments of Haute- Garonne, Aude and Tarn).	Horn, horn, come out, you will see your father and also your mother and also your brother and also your sister.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	That's too much... One of the few versions mentioning some relatives who are not the parents. The iteration of the promise of seeing a relative tries to conceal the fact that this version is actually very bare and basic, lacking many important elements that are usually present in our rhyme.	AAA YYY A) S002 B) S 0 0 2 > AN004 (An) F) S 0 0 1 : AN045 : S023 AT011 S024 AT011 S026 AT011 S025 AT011 AN045 = F003 S002* S023* S024* S025* S026* AN004* AN045* AT011* AT011* AT011* AT011* .A-B-F. (DST1)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
352	Escargot, montre-moi tes cornes; je te dirai de la part du Bon Dieu où sont ton père et ta mère. Ils sont dans le ciel bleu à cueillir des bluets pur te faire une belle couronne.	French. Paris, France.	Snail, show your horns to me; I will tell you on behalf of good God where your father and your mother are. They are in the midst of the blue sky (<i>or</i> : "in the blue heaven") gathering cornflowers to make a beautiful garland for you.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Beautiful version. The pun between <i>bleu</i> (blue) and <i>bluet</i> (cornflower, literally "the little blue one") works better in French. Here, too, the fact that the parents are "in the midst of the blue sky", or "in heaven", near God, and the connection between them and the flowers (which are blue, a colour often related to the spiritual realm) make us think that they are dead. Related to versions 127, 156, 350.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 C) S006 AT119 AT 0 7 8 : AN059 : TO: S001 S023 AT011 S024 AT011 : AN039 HWR: S243 AT118 S023 AT011 S024 AT011 : AN065 : S245 E) S023 AT011 S024 AT011 : AN044 : S246 AT 0 2 5 TO: S010 S001 = F004 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 S 2 4 3 AT 1 1 8 AN065 = F005 S001* S002* S006* S010* S023* S024* S243* S245* S246* AN007* AN039* AN044* AN059* AN065*

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
353	Calimaçon borgne, montre-moi tes cornes, ou sans ça j't'assomme. J'te dirai où sont tes père et mère: ils sont dans la fosse a cueillir des roses.	French. Seine-et-Oise, France.	Short-sighted snail (<i>or</i> : ill-famed snail), show your horns to me, or else I kill you. I will tell you where your father and mother are: they are into the pit gathering roses.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Almost identical to 350, and closely related to 127, 156, 350, 352, but the threat of killing the animal is very clearly present here, while the other abovementioned versions lack it (even if in 127, considered within the context given by this research, there is a hint to it, since the threat is to call an external character, who, in various versions, is often also the one summoned to kill the snail). Compare to 127, 156, 350, 352. See note to v. 98 about the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN006 : S001 C) S 0 0 6 : AN059 : TO: S001 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 : AN 0 3 9 HWR: S 0 0 3 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 : AN 0 6 5 : S 2 4 4 S 0 0 6 = F 0 0 1 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 S 0 0 3 AN 0 6 5 = F 0 0 5 S 0 0 1* S 0 0 2* S 0 0 3* S 0 0 6* S 0 2 3* S 0 2 4* S 2 4 4* AN 0 0 6* AN 0 0 7* AN 0 3 9* AN 0 3 9* AN 0 5 9* AN 0 6 5* AT 0 1 1* AT 0 1 1* AT 0 4 4* .A-B-H-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
354	Colimaçon borgne, colimaçon borgne, montre-moi tes cornes ou j'te f... cent coups de bâton.	French. Seine-et-Oise, France.	Short-sighted snail (<i>or</i> : ill-famed snail), short-sighted snail (<i>or</i> : ill-famed snail), show your horns to me, or I will give you... one hundred blows with a stick.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The stick is a variant of the usual object used to hit or pierce the snail. See the end of the note to 325. See note to v. 98 about the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN011 : S001 WT: S 0 7 0 AT120 S006 = F001 S001* S002* S006* S070* AN007* AN011* AT044* AT120* .A-B-H.
355	Escargot, montre-moi tes cornes, va-t-en cacher dans un fossé; si l'on te voit t'auras le fouet; si l'on ne te voit pas, tu ne l'auras pas.	French. Seine-et-Marne, France.	Snail, show your horns to me, go and conceal yourself into a pit: if one can see you, you will have the whip (= you will be beaten); if one cannot see you, you will not have it.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	This time, the elongated object used to hit the animal is a whip. The request to go and conceal itself, which could seem strange, should be caused by the desire of gaining control on the animal, ordering when it must show its horns (or itself) and when it must withdraw; according to the comparison with other variants, please take into account that this might mean, for example, to be able to order when the rain must begin or stop, or anyway to be able to control the power that the snail is supposed to have.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 S001 > AN083 HWR: S003 H) S ? ? ? : AN085 : S001 S??? : AN011 : S001 WT: S247 F) S ? ? ? : AN036 : S001 S??? : AN086 : S001 S??? = F001 S001* S002* S003* S006* S247* AN007* AN011* AN036* AN083* AN085* AN086* .A-B-H-F.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
356	Colimaçon borgne, montre-moi tes cornes ou j'te les couperai avec le p'tit couteau que j'ai dans ma poche.	French. Seine-et-Marne, France.	Short-sighted snail (<i>or</i> : ill-famed snail), show your horns to me, or else I will cut them off with the little knife that I have into my pocket.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The knife appears again here. The specification "that I have into my pocket" seems to be there in place of other much more meaningful specifications ("wooden", "of stone", "of Saint George") which, in other variants, inform us that the snail cannot be killed with a "normal" knife. See 117 and its note. See note to v. 98 about the term <i>borgne</i> .	AAA YYY A) S001 AT044 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN020 : S002 WT: S 0 3 4 AT022 : AN039 HWR: S 2 4 8 AT029 S006 = F001 S001* S002* S006* S034* S248* AN007* AN020* AN039* AT022* AT029* AT044* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
357	Escargot, escargot, montre-moi tes cornes. Si tu ne me les montres pas, je le dirai à ton père, à ta mère, au roi de France qui te coupera la langue.	French. Le Charme, Loiret, France.	Snail, snail, show your horns to me. If you don't show them to me, I will tell your father, your mother, the king of France, who will cut your tongue off.	Ignota.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Close to 173. The parents have here a different function, if compared to the function that they have in many other variants. They are here the characters summoned to kill or punish the snail (even if, for the sake of structural clarity, we must notice that the real punisher seems to be the king of France, and they are just associated to him in a former phase).	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 TO : S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 S160 AT006 S160 AT006 : AN020 : S249 AT004 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 S160 AT006 = F001 S001* S002* S006* S023* S024* S160* S249* AN007* AN020* AN059* AT006* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
358	Escargot, minigot (opp. minagot), montre-moi tes cornes. Si tu ne veux pas me les montrer, je te ferai pendre par ton père, par ta mère ou par le roi de France.	French. Le Charme, Loiret, France.	Snail, little nun (?) (Margaret? "Of the sea"?), show your horns to me. If you don't want to show them to me, I will make you be hanged by your father, by your mother, or by the king of France.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Almost identical to 173. The present version has however been counted as a separate variant owing to the important difference in meaning (with the much stronger <i>pendre</i> , "to hang", instead of <i>prendre</i> , "to seize") and owing to the fact that it has been collected in a different area. From the comparison with other variants one could even infer that the present version, with its rawness and with the explicit mention of the fact that the animal is killed, could be a more ancient variant than the 173, and maybe could be the origin of it. The motif of hanging reappears here, which is present also in other variants (105, 292, 319, 359). The translation of <i>minigot</i> is uncertain; anyway, please see the note to 415 for the comparison with a nun.	AAA YYY A) S001 S114 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN028 : S023 AT011 : S024 AT011 S160 AT006 S023 AT011 S024 AT011 S160 AT006 : AN058 : S001 S023 AT011 S024 AT011 S160 AT006 = F001 S001* S002* S006* S023* S024* S114* S160* AN007* AN028* AN058* AT006* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
359	Limace, limace, montre-moi tes cornes, si tu ne me les montres pas, tu seras pendue, au plus haut au plus bas du clocher de Saint-Nicolas.	French. Sens, Yonne, France.	Snail, snail, show your horns to me, it you don't show them to me, you will be hanged, on the highest point, on the lowest point of the belfry of St. Nicholas.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The motif of hanging reappears here, which is present also in other variants (105, 292, 319, 358). In version 292, the hanging takes place exactly on a belfry.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S ??? : AN058 : S001 HWR: S 146 S 1 2 6 S 1 1 7 AT121 S??? = F001 S001* S002* S006* S117* S126* S146* AN007* AN058* AT121* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
360	Estragot bigorne, montre-moi tes cornes, ton père et ta mère sont sur le chaumes qui te font de beaux souliers jaunes.	French. Saint-Mont, Yonne, France.	Two-horned snail, show your horns to me, your father and your mother are on the stubble making beautiful yellow shoes for you.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonnette.	The shoes are present in many Spanish, Italian and French variants. There are relevant similarities with versions 54, 65, 66, 93 (all of which, strangely, mention the yellow colour of the shoes, which must have a meaning), and with versions 68 and 287 (both of which mention the fact that the shoes are made of plant fibers: "wicker" in 68 and "heather fiber" in 287; in the present version they are very likely made of "stubble", that is of straw).	AAA YYY A) S001 AT003 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) E) S023 AT011 S024 AT011 : AN039 HWR: S250 S023 AT011 S024 AT011 : AN044 : S071 AT025 AT033 TO: S010 S010 = F002 S023 AT011 S024 AT011 = F004 S001* S002* S006* S010* S023* S024* S071* S250* AN007* AN039* AN044* AT003* AT011* AT011* AT025* AT033* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
361	Cairgasson, montre-moi tes cornes. I t'enseignera ton père et tè mère qui sont derei eune ronce qui vionne.	French dialect. Côte-d'Or, Burgundy, France.	Snail, show your horns to me. I will indicate to you your father and your mother who are behind a bramble, mumbling.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	A bramble or bush, associated to the "mother", appears also in 284. The brumbles are found also in 330, 331, with some similarities to the present versions. By comparing them, we wonder whether the parents are "mumbling" because they have been thrown among the thorns. See the important note to 266 about the sounds emitted by the snails.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN007 : S023 AT004 S024 A T 0 0 4 T O : S001 S023 AT004 S024 AT004 : AN039 HWR: S251 S108 S023 AT004 S024 AT004 : A N 1 1 4 (AT008) S006 = F001 S001* S002* S006* S023* S024* S108* S251* AN007* AN007* AN039* AN114* AT004* AT004* AT008* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
362	Cairgasson, cairgasson, montre-moi tes cornes, I l'enseignera ton père et tai mère qui sont dans le pouei de lè poichotte. Si tu ne me les montres pas, t'arei lè tête copée.	French dialect. Côte-d'Or, Burgundy, France.	Snail, snail, show your horns to me, I will indicate to you your father and your mother who are in the hollow of the ladle. If you don't show them to me, you will have your head cut off.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The snails are quite clearly killed and cooked in order to eat them, here.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN007 : S023 AT004 S024 AT 0 0 4 T O : S001 S023 AT004 S024 AT004 : AN039 HWR: S252 S??? : AN020 : S058 AT004 S006 S??? = F001 S001* S002* S006* S023* S024* S058* S252* AN007* AN007* AN020* AN039* AT004* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
363	Escargot, viragô montre me té cones; si tu ne lés montres pas I diré au préte qu'ai te côpe lai tête I diré au marillei qu'è te côpe lé quate quakeis!	French dialect from Burgundy. Burgundy, France.	Snail, strong woman, show your horns to me; if you don't show them to me I will tell the priest who will cut your head off, I will tell the vestryman who will cut you in four parts!	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The "priest" summoned to kill the animal appears in different ways also in 155, 346. Compare with the notes to 38, 126. See 169, 170 for the term <i>virago</i> .	AAA YYY A) S001 S110 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 TO : S112 S112 : AN020 : S058 AT004 S006 : AN059 TO: S253 S253 : AN115 : S001 AT005 S112 S253 = F001 S001* S002* S006* S058* S110* S112* S253* AN007* AN020* AN059* AN059* AN115* AT005* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
364	Escargot, vitrigot, montre-moi tes cornes, si tu ne me les montres pas, je te couperai la tête avec mes ciseaux de bois qui sont sur ma fenêtre.	French. Remiremont, Vosges, France.	Snail, strong woman, show your horns to me, if you don't show them to me, I will cut your head off with my wooden shears which are on my window.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Here, too, the shears are special ("wooden"). See 171, 198; 103, 117.	AAA YYY A) S001 S110 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN020 : S058 AT004 W T : S 1 5 9 AT029 AT046 : AN039 HWR: S187 AT029 S006 = F001 S001* S002* S006* S058* S110* S159* S187* AN007* AN020* AN039* AT029* AT029* AT046* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
365	Escargot, escargot d'Angore, montre-moi tes cornes, je t'enseignerai ton père et ta mère qui pilent de l'orge derrière la porte Saint-Georges pour mettre dans ta grande gorge, gorge, gorge.	French. Lorraine, France.	Snail, snail of Angora, show your horns to me, I will indicate to you your father and your mother who are crushing barley behind St. George's door to pour it into your large throat, throat, throat.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The mention of "Angora" does not seem to have any particular importance, but see 367 for the term <i>angône</i> , which actually has a special meaning and might be the origin of <i>Angore</i> . Even if they are combined here in a new way, the usual characteristic motifs found also in other versions appear here: the parents, barley, the door, Saint George. A new element could perhaps be the mention of the animal's "throat" and the act of feeding it. See at least 9, 107, 157, 181 and their notes. <i>(Analysis following here:)</i> S001* S002* S006* S015* S023* S024* S027* S119* S119* S119* S251* AN007* AN007* AN023* AN097* AT004* AT006* AT011* AT011* AT073* AT023* .A-B-E-F.	AAA YYY A) S001 AT006 B) S 0 0 1 > AN007 : S002 TO: S006 (Hm) E) S 0 0 6 : AN007 : S023 AT011 S024 AT 0 1 1 T O : S001 S 0 2 3 AT 0 1 1 S024 AT011 : AN097 : S015 HWR: S 2 5 1 S027 AT073 (An) F) S023 AT011 S024 AT011 : AN023 : S015 HWR: S 1 1 9 AT004 AT023 S 0 2 3 AT 0 1 1 S024 AT011 = F002 S 0 2 3 AT 0 1 1 S024 AT011 = F003 S 0 2 3 AT 0 1 1 S 0 2 4 AT 0 1 1 S001 = F004

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
366	<p>Chéritangongne monteur me té cônes, j't'ensagnera to père et té mère que sont en haut d'lé côte qui font d'lé soppe è l'ôle, é l'ôle et aux eugnonns.</p> <p><i>Variant (152b):</i> Chéritangongne monteur me té cônes, j't'ensagnera to père et té mère que sont en haut d'lé côte qui font d'lé bon soppe è l'ôle, è l'ôle, è l'ôle.</p>	<p>French dialect. Area of Metz, France.</p>	<p>Snail, show your horns to me, I will indicate to you your father and your mother who are on the top of the slope preparing a soup with oil, with oil and with onions.</p> <p><i>Variant (152b):</i> Snail, show your horns to me, I will indicate to you your father and your mother who are un the top of the slope preparing a good soup with oil, with oil, with oil.</p>	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	<p>Closely related to 152.</p> <p>Here, too, there is a hidden invite to climb up a high place, like in the Catalan versions (see) and in other versions.</p> <p>We copied the variant 152b here again to facilitate the comparison.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN007 : S002 TO: S006</p> <p>(Hm)</p> <p>E) S 0 0 6 : AN007 : S023 AT011 S024 AT 0 1 1 T O : S001 S023 AT011 S024 AT011 : AN039 HWR: S146 AT070</p> <p>S023 AT011 S024 AT011 : AN047 : S059 AT069 AT122</p> <p>S023 AT011 S024 AT011 = F002 S006 = F003 ? S001 = F004</p> <p>S001* S002* S006* S023* S024* S059* S146*</p> <p>AN007* AN007* AN039* AN047*</p> <p>AT011* AT011* AT069* AT070* AT122*</p> <p>.A-B-E.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
367	Escargot d'angône monteur mé té cônes, j'to beillera d'lé soppe é nône, Chérigangongne, chérigangongne.	French dialect. Area of Metz, France.	Snail of the angon, show your horns to me, I will boil for you some soup at noon, dear snail, dear snail.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	<p>The <i>angon</i>, from the Byzantine Greek <i>aggon</i>, was a kind of javelin used as a weapon by the Germanic peoples in the Early Middle Ages. Among them, there were the Franks (who lived exactly in this area) and the ancient Anglo-Saxons. It is therefore well possible that this term is used as a metaphor for each of the "horns", compared to a rod or javelin, like the terms <i>dad / tuet</i> in versions 14 and 135, or compared to an arrow.</p> <p>A later corruption of the word <i>angon</i> could explain the word <i>Angore</i> in version 365, and possibly also the words <i>gangogne</i> and <i>chéri-gangogne</i> in various other versions (and <i>chéri-gangogne</i> [<i>chérie-d'angons</i>], in this case, would therefore mean "dear creature with the javelins", that is "with the horns").</p>	<p>AAA YYY</p> <p>A) S001 AT123</p> <p>B) S 0 0 1 > AN007 : S002 TO: S006</p> <p>(An)</p> <p>F) S 0 0 6 : AN035 : S059 WN: S101 TO: S001</p> <p>(Hm)</p> <p>E) S 0 0 6 : AN035 : S059 WN: S101 TO: S010</p> <p>A) S001</p> <p>S006 = F003 S101 = F007</p> <p>S001* S001* S001* S002* S006* S010* S059* S101*</p> <p>AN007* AN035*</p> <p>AT123*</p> <p>(An) .A-B-F-A.</p> <p>(Hm) .A-B-E-A.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
368	Chérigangogne, monteur me té counes, t'ééré d'lé soppe é l'ôle et au vinéque, vinéque.	French dialect. Area of Metz, France.	Snail, show your horns to me, you will have some soup with oil, and with vinegar, vinegar.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Similar to many others: 152, 366, 367, etc...	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 (An) F) S 0 0 1 : AN027 : S059 AT069 AT124 (Hm) E) S 0 1 0 : AN027 : S059 AT069 AT124 (An) S?? (S006) = F003 (Hm) S010 = F002 S001 = F004 S001* S002* S006* S010* S059* AN007* AN027* AT069* AT124* (An) .A-B-F. (Hm) .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
369	Escarga, gouga, monteur me té coûnes, ou j'dira é to père, é té mère qui te coupinssent lé tête.	French dialect. Area of Metz, France.	Snail, -goo-ail, show your horns to me, otherwise I will tell your father, your mother, who will cut your head off.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The beheading, present in several other versions, reappears here again. The term <i>gouga</i> does not seem to have any particular meaning, excepted perhaps a possible similarity to the word <i>gougenard</i> ("mocking, ironic").	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 H) S 0 0 6 : AN 0 5 9 . T O : S023 AT011 S024 AT011 S 0 2 3 AT 0 1 1 S024 AT011 : AN020 : S058 AT004 S 0 2 3 AT 0 1 1 S024 AT011 = F001 S001* S002* S006* S023* S024* S058* AN007* AN020* AN059* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
370	Coquereuille, tire tes oeils; tu auras de l'oseuille.	French dialect. Jura, France.	Little snail, put your eyes out; you will have some wood-sorrel.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	<p><i>Coquereuille</i>, from the Latin <i>cochlea</i>, meaning "little shell".</p> <p>The "horns" of the snail are really its eyes (its eyes are on the top of the protuberances commonly called "horns"); this explains also why the snail is called "short-sighted" in many versions (it is easy to imagine that the snail cannot see well when its "horns" are retracted). An alternative explanation is given by Rolland, who mentions a French tradition: "The snail, that is called short-sighted, was created with good eyes, but since it used to hurt them again and again by rubbing them onto the ground, it asked good God to remove them, replacing them with horns, that could easily be retracted when needed, which was granted to it". Rolland tells us also that some French and Spanish songs exist, which invite the betrayed husbands to do the same, asking to have their eyes (through which they can see their wife's betrayal) replaced by horns. According to a French custom from the <i>Côte d'or</i> region, a husband knows that his wife is betraying him if, when he asks the snail what the woman is doing in that moment, the animal extracts its horns.</p> <p>The wood-sorrel (<i>Oxalis</i> sp.) is an edible wild herb.</p>	<p>AAA YYY</p> <p>A) S001 AT022</p> <p>B) S 0 0 1 > AN001 : S081</p> <p>(An)</p> <p>F) S 0 0 1 : AN027 : S254</p> <p>S??? = F003</p> <p>S001* S081* S254*</p> <p>AN001* AN027*</p> <p>AT022*</p> <p>.A-B-F.</p> <p><i>In the note:</i> s096, s002, at044, s415</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
371	Plau, plau, cabirol, que les fabos soun al malhol, les peses son à l'auta que se crèboun de ploura.	Occitan. Castelnaudary, Aude, France.	It's raining, it's raining, snail, the broad beans are planted near the vine, the peas are on the southeast wind side dying... from weeping (= dying of rain).	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	A rather original version. A reference is made here to the relationship between the rain and the crop; the ending is ironic, with an intended pun between "die laughing" and "die from weeping", and it likely means that the excessive rain (compared to tears produced by weeping) is killing the peas (and these seem to "weep" in their turn, too). The snail is invoked here to stop the rain. For a better comprehension, see also the note to version 116. <i>Cabirol</i> means literally "roe, roe deer" (<i>Capreolus capreolus</i>), but indicates also the snail, which, as usual, is compared to a large horned animal also here.	BAA YYY C) S022 A) S107 E) S ??? : AN018 : S255 S140 S255 S140 : AN039 HWR: S 2 2 3 S 2 5 6 S257 C) S255 S140 : AN024 AN052 S??? = F002 S001 = F004 S022 AN018 S 2 5 5 S 1 4 0 AN024 AN052 = F005 S022* S107* S140* S223* S255* S256* S257* AN024* AN039* AN039* AN052* .C-A-E-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
372	Blaizou, Blaizou, tenn da gorn e-mezou, me a roi d'id eun taumm bara lezou.	Breton. Breton d'Audierne, Finistère, Brittany, France.	Blaise, Blaise, stretch your horns out, I will give you a little piece of bread with milk.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The snail is called "Blaise" here. Saint Blaise, beside being the protector of the throat, is considered also the patron of the animals and of the agricultural activities.	AAA YYY A) S258 B) S 0 0 1 > AN001 : S002 (An) F) S 0 0 6 : AN012 : S016 AT022 S056 S006 = F003 S002* S006* S016* S056* S258* AN001* AN012* AT022* .A-B-F. (DST1?, DST2)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
373	Escargot! Escargot! Montre-moi tes cornes, ton père et ta mère sont sur les toits, qui mangent de la soupe aux pois avec une cuiller de bois; si tu ne les montres pas, je te donnerai sur le doigts.	French. Geneva, Switzerland.	Snail! Snail! Show your horns to me, your father and your mother are on the roofs eating some soup with peas with a wooden spoon; if you don't show them (=the horns) to me, I will beat you on your fingers.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Close to 145, 148. A complex version in which various motifs appear again, which are present also in other variants, but are here presented in a different combination: the parents, the roof, the food, the peas, the spoon, a specified material (here: wood). Beating on one's fingers is the classical punishment that was used with the young pupils in the schools: mentioning it here derives from the infantilization of the snail rhyme, that is from its transformation along the centuries from the original very ancient serious ritual to the present-day joke or game to be performed only among children.	AAA YYY A) S001 B) S 0 0 1 > AN007 : S002 TO: S006 E) S023 AT011 S024 AT011 : AN039 HWR: S037 S023 AT011 S024 AT011 : AN003 : S059 S140 WT: S167 AT046 H) S 0 0 6 : AN011 : S001 HWR: S259 S006 = F001 S001 = F004 S001* S002* S006* S006* S023* S024* S037* S059* S140* S167* S259* AN003* AN007* AN011* AN039* AT011* AT011* AT046* .A-B-E-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
374	Luma, luma, tire tes cornes, ton père et ta mère sont à l'école, (variant 374b: ta grand mère est à l'école, si tu les tires tu auras un grand bisoutet.	French dialect. Surroundings of Niort, Deux- Sèvres, France.	Snail, snail, stretch your horns out, your father and your mother are at school, (variant 374b: your grandmother is at school,) if you stretch them out, you will have a big cake.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.		AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 G) S023 AT011 S024 AT011 (S 1 3 8 A T 0 1 1) : AN039 HWR: S260 F) S 0 0 1 : AN027 : S177 AT023 S??? = F003 S023 AT011 S024 AT011 = F007 S001* S002* S023* S024* S138* S177* S260* AN001* AN027* AN039* AT011* AT011* AT023* .A-B-G-F.
375	Lumat, lumat, tire tes cornes, sans quoi tu s'ras pendu, pendu.	French dialect. Melle, Deux-Sèvres, France.	Snail, snail, stretch your horns out, otherwise you will be hanged, hanged.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	The motif of hanging returns here, which is present also in other variants (105, 292, 319, 358, 359).	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 H) S 0 0 1 : AN058 S??? = F001 S001* S002* AN001* AN058* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
376	Cagaraouleto, sors tas banetos te countarai uno sournéto: ta méro es morto souto uno porto, toun péro es quié souto un souyo.	Occitan. Gard, Francia.	Little snail, stretch your horns out, I will tell you a story: your mother is dead under a door, your father is quiet under the soot.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Related to 160, 186, 187, 188 (see). We are now sure that the last word, the Occitan <i>souyo / sujo / suja</i> , must be translated as "soot, carbon powder" (modern French <i>suié</i>). Many thanks to Paolo Gresti for his help in translating this version.	AAA YYY A) S001 AT022 B) S 0 0 1 > AN001 : S002 C) S 0 0 6 : AN 0 5 9 TO : S001 S024 AT011 : AN024 HWR: S137 S027 S023 AT011 : AN039 HWR: AT125 S 137 S261 S 0 2 4 AT 0 1 1 AN 0 2 4 S 1 3 7 S 0 2 7 S 0 2 3 AT 0 1 1 AN 0 3 9 AT 1 2 5 S 1 3 7 S 2 6 1 = F 0 0 5 S001* S002* S006* S023* S024* S027* S137* S137* S261* AN001* AN024* AN039* AN059* AT011* AT011* AT022* AT125* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
377	Shell a muddy, shell a muddy, put your horns, for the king's daughter is coming to town with a red petticoat and a green gown!	English. Southern part of Ireland.	(Not needed)	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	<p>"Shell-a-muddy", that is "muddy shell", indicates the snail.</p> <p>The connection between the request to put (out) the horns and the fact that the king's daughter is coming is still unclear: the invitation is probably meant to make a good impression with the princess, more or less like in the Sicilian version 558 (see). The motif of the beautiful garments is common and present in various other variants.</p>	<p>AAA YYY</p> <p>A) S007 AT017</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>G) S012 AT126 : AN013 HWR: S263 WT: S264 AT053 S265 AT116</p> <p>S 0 1 2 AT 1 2 6 AN 0 1 3 S 2 6 3 S 2 6 4 AT 0 5 3 S 2 6 5 AT 1 1 6 = F007</p> <p>S002* S007* S012* S263* S264* S265*</p> <p>AN001* AN013*</p> <p>AT017* AT053* AT116* AT126*</p> <p>.A-B-G.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
378	Schneck, Schneck, streck dine veer hörnerkes ut. Din huuske brennt, din gröttke rennt äwer, din kinderkes schrie na Botterbrot!	German, northern dialect. Prussia (northeastern Germany).	Snail, snail, stretch your four little horns out. Your little house is burning, your little cavern is going away, your little child is crying for butterbread!	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	Related to 135, 231. The "little cavern" is the shell of the snail. The "little child" mentioned in the text is probably crying out of hunger.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 AT005 AT022 (An) H) S007 AT004 AT022 : AN055 S 0 14 AT 0 0 4 AT022 : AN101 (Hm) C) S012 AT011 AT022 : AN067 AN017 : S016 AT090 S??? = F001 S012 AT011 = F005 S001* S002* S007* S012* S014* S016* AN001* AN017* AN055* AN067* AN101* AT004* AT004* AT005* AT011* AT022* AT022* AT022* AT022* AT022* AT090* .A-B-H-C.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
379	Schneke, schneke rek die hourn, gib dir a viertl wäzenkourn. Rekstu sie nôt, wirf i di in drek. Fressent di die faken wek woder i wirf di in's pfarrerhaus Jagent di die hunt dawaus!	Carinthian (German dialect). Carinthia, Austria.	Snail, snail, straighten your horns, I give you a quadruple portion of (wild?) wheat. If you don't straighten them, I will throw you onto the ground and the pigs will eat you; or else I will throw you in the parson's house and the dogs will chase you away!	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve. Also quoted in: Eduard Hoffmann-Krayer and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	Thanks to Clemens Brandstetter for his help in translation.	AAA YYY A) S001 B) S 0 0 1 > AN001 : S002 (An) F) S 0 0 6 > AN012 : S019 AT 0 0 5 TO : S001 H) S 0 0 6 : AN002 : S001 HWR: S154 S094 : AN003 : S001 S006 : AN002 : S 0 0 1 HWR : S007 AT127 S145 : AN116 : S001 S 0 0 6 S 0 9 4 S145 = F001 S006 = F003 S001* S002* S006* S006* S006* S007* S019* S094* S145* S154* AN001* AN002* AN002* AN003* AN012* AN116* AT005* AT127* .A-B-F-H.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
380	Anton, Anton Gederut, stäk din dree veer hörens rut; wulltu se nich rutstäken, will ick din hus terbräken, will ick din hus mit stener tersmiten, du schast din läben un dag nich wedder rutkiken.	Plattdeutsch (Low German speech). Oldenburg, northwestern Germany.	Anthony, Anthony Gertrude, stretch straight your three, four horns; if you don't want to stretch them straight, I will break your house, I will strike your house with stones, so, for all your life and for all your days long, you will not be obliged anymore to look out.	Unknown.	Eugène Rolland, <i>Faune populaire de la France</i> , vol. III, Paris 1881, ed. Maisonneuve.	For the name Gederut / Gerderut / Gertrud (Gertrude) referred to the snail please see the notes to versions 101 and 150. Saint Anthony is well known as the patron of the animals. The ironic ending is remarkable: everybody is asking the snail to "look out", that is to stretch out its "horns" (on which the animal's eyes are placed): if it refuses to do so, this text means sarcastically that one would do the snail a favor by damaging its shell completely, so that nobody would disturb it anymore asking it to "look out". This as another evidence that the use to ask the snail to extract its horns was once very common, diffused and very well known.	AAA YYY A) S225 S105 B) S 0 0 1 > AN001 : S002 AT081 AT005 H) S 0 0 6 : AN075 : S007 AT004 S006 : AN011 : S007 AT004 WT: S266 S001 : AN036 WN: AT128 S006 = F001 S002* S006* S006* S007* S007* S105* S225* S266* AN001* AN011* AN036* AN075* AT004* AT004* AT005* AT128* AT081* .A-B-H. (Traces of DST3?)

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
381	<p>Snigge, pupigge, steek dien dree, veer horens ut. Kruup to dien huus ut. Willt du se neet utsteken, wil ik dien huuske terbreken.</p>	<p>Frisian. East Frisia, Germany (on the German coastal strip situated between the Netherlands and Denmark). Frisone.</p>	<p>Snallie, puppet, stretch your three, four horns out. Creep out of your house. If you will not stretch them out, I will break your little house.</p>	<p>Unknown.</p>	<p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, ed. Maisonneuve.</p>	<p>Similar to various German and Dutch versions. Despite the Frisian being mainly spoken in the Netherlands, this version comes from Germany (East Frisia).</p>	<p>AAA YYY A) S001 S267 B) S 0 0 1 > AN001 : S002 AT081 AT005 S001 > AN004 HWR: S 0 0 7 AT004 H) S 0 0 6 : AN075 : S007 AT004 AT022 S006 = F001 S001* S002* S006* S007* S007* S267* AN001* AN004* AN075* AT004* AT004* AT005* AT022* AT081* .A-B-H. (Traces of DST3?)</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
382	<p>- (a) To get rid of warts, one takes a red slug or snail and rubs one's hands with it, then sticks it on a thorn. One recovers from the warts insofar as the slug dries out. (Lorient, France)</p> <p>- (b) To get rid of warts, one takes a red slug of the woodlands, one rubs his hands with it, then the animal is buried underground. The warts will disappear insofar as the slug will decompose. (Le Charme, Loiret, France)</p> <p>- (c) The warts dry up, when one dry them with a yellow slug and then sticks the slug on a thorn. (Canton of Bern, Switzerland)</p> <p>- (d) Take one large black snail, rub it over the wart and then hang it on a thorn. This must be done nine nights successively at the end of which time the wart will completely disappear. For as the snail exposed to such cruel treatment, will gradually wither away, so it is believed the wart being impregnated with its matter, will slowly do the same. (England, from the magazine "Notes and Queries" established in 1849, vol. II)</p> <p>- (e) In South Glamorgan and West Pembrokeshire a curious remedy was used for the removal of warts. A living snail with a black shell was rubbed on each wart while the person repeated the following rhyme: "Wart, wart, on the snail's shell black. Go away soon, and never come back." The snail was then put on the branch of a tree or bramble, and fixed thereon b means of as many prickly thorns as there were warts. When the snail has rotted the warts disappear. (South Glamorgan and West Pembrokeshire, Wales) (A similar tradition is present in Cornwall.)</p> <p>- (f) To cop with warts, one hangs a snail on the thorn of a bramble and says: "Schneck, i tu di nit ins Grab, Büß di Lebe am Dorn do ab. Wenn di Lebe isch entfloh Sin mini Warzen au dervon." (Southern Germany)</p> <p>- (g) In the Sicilian traditional folk medicine, (snails) were used for various rituals: smashed and put on a whitlow, they brought it to be resolved immediately. Pestled and mixed to some yeast (<i>criscienza</i>) they were put on the eye in case of conjunctivitis, and by combining this treatment with good recitation of special litanies a quick recovery was obtained. (Sicily)</p> <p>- (h) The snails are a reliable remedy for two kinds of illness of the children: toothache and warts! If you put a snail on one's teeth, every disturbance or wound gets healed soon. To bring to resolution and break the warts, you rub on them a black snail slug for five or ten minutes. (Kufstein, Tyrol, Austria)</p> <p>- (i) For whitlows and festering fingers, they used poultices of pestled snail; in case of gastric or duodenal ulcers an extremely effective remedy was believed to be to swallow a live snail, freshly extracted from its shell. (Turin, Piedmont, Italy)</p> <p>- (l) To make warts disappear, one of the many rustic folk remedies known is the snail's slime. (Veneto, Italy).</p>	<p>The original languages of these small stories are: French for the first two (Lorient, France and Le Charme, Loiret, France), German for the third (Canton of Bern, Switzerland), English for the fourth (England, unspecified location) and for the fifth (South Glamorgan and West Pembrokeshire, Wales), German for the sixth (Southern Germany), Italian for the seventh (Sicily), German for the eighth (Austria), a mixture of Italian and Piedmontese dialect from Turin for the ninth (Turin, Piedmont, Italy), Italian for the tenth (Veneto, Italy).</p>	<p>(The short stories are presented here directly in an English translation)</p> <p><i>Translation of the rhyme in a southern German dialect</i> (f): "Snail, I don't put you into the grave, since your life is already doing penance on a thorn. When your life is gone away, so will be also for my wart."</p>	No music.	<p>Eugène Rolland, <i>Faune populaire de la France</i>, vol. III, Paris 1881, ed. Maisonneuve. The text on Wales (e) comes from: Marie Trevelyan, <i>Folk-Lore and Folk-Stories of Wales</i>, Kessinger Publishing, 1909, p. 230, available also on Google Books. Information appearing also on J.G. Frazer, <i>The Golden Bough</i>, IX, part 6, and on Edwin Radford, Mona A. Radford, <i>Encyclopedia of Superstitions 1949</i>, Kessinger Publishing. The information about a similar tradition in Cornwall is in: M. A. Courtney, <i>Cornish Feasts and Folk-Lore</i>, Beare and Son, Penzance 1890. The information on Sicilian folk medicine (g) comes from: http://www.palermoweb.com/panormus/gastronomia/ibabbaluci.htm (site visited on September 18th, 2010). The Austrian text (h) comes from: http://www.sagen.at/doku/kinderreime/schnecken.html (Site visited on September 10th, 2011). The text from Turin (i) comes from: http://www.smgoretti.it/testi_attivita/GSD/IncontriCulturali/2008/Spasgiada_2008_Commento.doc (Site visited on November 14th, 2011). The text about Veneto (l) comes from: Angela Nardo Cibele, <i>Zoologia popolare Veneta: specialmente Bellunese</i>, 1887, p. 131-132. http://www.centrostudirpinia.it/uploads/documents/libri/CIBELE-%20ZOOLOGIA%20POPOLARE%20VENETA.pdf (Site visited in May 9th, 2012)</p>	<p>To understand properly these documents one shall bear in mind that slugs (without visible shells) and snails (with visible spiral shells) are called with the same word in many European languages and commonly considered two variants of the same kind of animal, so the traditions about slugs and snails are often the same ones and are interchangeable.</p> <p>These documents proves the persistence, over a vast area, of a belief that has many common points with our "snail rhyme": the beneficial properties of the snail, the use to hit it with a pointed or elongated object (the thorn, here), its death. These are quite likely surviving remnants strongly connected to our rhyme and to its related set of beliefs, remnants that are still alive now owing to their transmission through the oral tradition, after the conclusion of the phase in which the rhyme originated.</p>	<p>CAA YNN s001, at100, s108, an006, an146, s081 s001 = f004</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
383	<p>Lumaça, Lumaçola, tira fòra i còrn, se nò, vado dal maslé e t'ji faso tayé.</p> <p><i>Going on:</i> ...se nò, vado dal salumé (<i>then</i>: panaté, verduré, etc...) e t'ji faso... (<i>here</i>: another verb making a rhyme). (See notes)</p>	<p>Piedmontese dialect from Turin. Turin, Piedmont, Italy.</p>	<p>Snail, little snail, stretch your horns out, otherwise, I go to the butcher's and have them cut off from you.</p> <p><i>Going on:</i> ...otherwise, I go to the pork butcher (<i>then</i>: baker, greengrocer, etc...) and have them... (<i>here</i>: another new verb – instead of the original “to cut off” – making a rhyme with the name of the new shop mentioned). (See notes)</p>	<p>Unknown, probably absent.</p>	<p>Direct report from Valter Savant-Levet and his family, whom we thank very much.</p>	<p>The version 185, from the distant Department of Somme (France, on the Atlantic coast), is practically identical and tells us about an ancient character (butcher, but in other versions priest, teacher, blacksmith or farrier, saint, Pope, father, anyway an adult specially charged to do so) who was summoned to kill the snail in the proper way.</p> <p>Here, however, a children's game, that we believe to be of later origin, is associated to this originary former core. This game, according to witnesses, was performed in the following way:</p> <p>“A group of children, when they found a snail, performed a game. They passed one another the snail on the palm of their hand, while saying this stanza. However, each one of them had to change the ending of the stanza in his turn, always changing the kind of shop mentioned, for example:</p> <p><i>maslé</i> (butcher), <i>salumé</i> (pork butcher), <i>panaté</i> (baker), <i>verduré</i> (greengrocer).</p> <p>and then rhyming a new verb with the name of that shop.</p> <p>When a child couldn't find a proper rhyme, he would pay penance, for instance: remained without any snack, went to help his mother in her duties, went to do his homework immediately. Almost always, the girls, since girls are smarter, would manage to find the proper word, sometimes inventing it. At the end, the snail was placed again on the grass and – who knows why? – the next time a child found a snail everybody would say that it was exactly the same animal as before.”</p>	<p>AAA YYY A) S001 AT022 B) S 0 0 1 > AN001 : S002 H) S 0 0 6 : AN021 HWR: S124 S124 : AN020 : S002 AT004 S124 = F001 S001* S002* S006* S124* AN001* AN020* AN021* AT022* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
384	Snegle, Snegle kom ut med dine horn, så skal du få en bøtte med korn.	Norwegian (Bokmål). Norway.	Snail, snail, come out with your horns, I will give you a bucket full of wheat.	Unknown.	Kind report of an anonymous reader of the blog of the Author of this research.	See No. 211 for a different Norwegian version with a different request. The bucket full of wheat is mentioned also in No. 220, Swedish.	AAA YYY A) S001 B) S 0 0 1 > A N 0 0 4 W T: S002 (An) F) S 0 0 6 : AN012 : S182 A T 1 2 9 W T: S019 TO: S001 (Hm) E) S 0 0 6 : AN012 : S182 A T 1 2 9 W T: S019 TO: S010 S010 = F002 S006 = F003 S001 = F004 S001* S002* S006* S019* S182* AN004* AN012* AT129* (An) .A-B-F. (Hm) .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
385	<p>Lumaga lumaghin tira fora i to curmin, se tei turet mia fora mi te spachi la camizola.</p> <p><i>Text variant (385b):</i> mi te scepi la camisola.</p> <p><i>Version from San Bassano (385c):</i> mi te cavi la camisola.</p>	<p>Lombard dialect from the area of Cremona.</p> <p>With the text <i>spachi</i> or <i>scepi</i>: Grontardo, province of Cremona, Lombardy, Italy.</p> <p>With the text <i>cavi</i>: San Bassano, province of Cremona, Lombardy, Italy.</p>	<p>Snail, little snail, stretch your little horns out, if you don't stretch them out I will break your little shirt.</p> <p><i>Text variant:</i> I will tear your little shirt.</p> <p><i>Version from San Bassano:</i> I will pull your little shirt out.</p>	<p>A music is known and exists, which is different from that of the other Lombard variants.</p>	<p>Reported by the <i>NM User</i> <i>"iperione"</i>.</p>	<p>The "little shirt" is very probably a metaphor indicating the shell of the snail.</p> <p>The rhyme <i>fora / -ola</i> relates this version to version 31, to which this one is similar.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S 0 0 1 > AN001 : S002</p> <p>H) S 0 0 6 : AN075 : S083 AT004</p> <p>(385b) H) S 0 0 6 : AN115 : S083 AT004</p> <p>(385c) H) S 0 0 6 : AN109 : S083 AT004</p> <p>S006 = F001</p> <p>S001* S002* S006* S083*</p> <p>AN001* AN075* AN109* AN115*</p> <p>AT004*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Sources	Notes	Analysis
386	<p>On the Comacina Island, in Lake Como, an island which lays in the lake in front of the village of Tremezzo, an ancient tradition is still carried on. During the celebration of St. John the Baptist (June 24th), which, as already well known, all throughout Europe (including Italy) has pre-Christian origins, being roughly coincident with the summer solstice, the "St. John's fires" (the ritual bonfires hold in countless European places in this date) are made in a peculiar way. The evening before that date a special dinner is organized, based on "polenta" (an Italian common traditional cornmeal) and snails, the shells of which are preserved and stored at the end of the meal. During the evening of the day of St. John, the snail shells are then transformed into tiny lanterns, by kindling into them little flames and setting them to float on the water of the lake, by hundreds. These tiny lanterns are called <i>lumaghitt</i> ("little snails").</p> <p>"The origin and the name of the feast of the <i>lumaghitt</i> are linked to an ancient legend, according to which the inhabitants of that area managed three centuries ago to get rid of the terrible hail storms that were damaging their fields and crops every year. They managed to do so by imploring Saint John to give them his protection and organizing a solemn procession in his honor, on the boats, up to the Comacina Island, where a small church dedicated to this saint was. Starting from that moment, the furious storms stopped and so the procession is repeated every year, accompanied by its usual set of feasts and nocturnal fires.</p> <p>The tradition was established to eat polenta and snails during that celebration. Somebody had the idea to use the empty shells of the mollusks: with some oil and a wick they became lanterns, with the name of <i>lumaghitt</i>.</p> <p>Along time, the bonfires kindled on the Island and on rafts began to have also an additional new meaning.</p> <p>They used to recall the great fire of the Comacina Island in 1169, when the inhabitants of Como, to take revenge on the inhabitants of the Island (which had taken part in the destruction of Como in 1127), set the Island on fire, destroying everything, including the nine churches that were there on that fortified rock."</p> <p>It seems that, starting approximately from the period of the Second World War, the snail shells were replaced by candles and other lamps, although these kept to be called with the ancient name.</p>	<p>Original information mainly given in Italian.</p> <p>Isola Comacina, province of Como, Lake Como, Lombardy, Italy.</p>	(Not needed)	No music.	<p>http://www.comoailsuolago.it/comacinasagra.htm</p> <p>Site visited on September 24th, 2010.</p> <p>The information is confirmed by many other sources and reports.</p> <p>The source mentioning the date 1435 (see notes) is:</p> <p>Gabriele Tardio, <i>Le fracchie accese per l'euforia di un popolo e per il pianto della Madonna</i>, Edizioni SmiL, Testi di storia e tradizioni popolari 62/1.</p> <p>Online on:</p> <p>http://www.sanmarcoinlamis.eu/download/doc_download/36-vol-i-i-fuochi-rituali-nellitalia-centromeridionale-p-281</p>	<p>It's necessary to interpret the meaning of these data starting from the results of this research of ours. Here we find again many elements which are present in many variants of our rhyme: the snails, their relationship with the sun (the solstice) and with the light (the flames of the lanterns), the connection with agriculture, the connection with the bad weather, the relationship with food. We think that these are very likely the last traces of a pre-Christian ritual related to the same set of beliefs that originated our rhyme. This ritual, along the centuries, has probably changed its meaning many times:</p> <ul style="list-style-type: none"> - celebration of the "power of the snail" on bad weather, in order to preserve the fields and the crop, connected to the increasing power of the sun from the beginning of Spring to the Summer solstice; - invocation to St. John to preserve the crop, almost certainly starting from really much more than three centuries ago; - commemoration of the great fire of 1169, documented starting from 1435, according to Tardio (see sources mentioned here); - common social gathering feast. <p>This tradition is related to the so-called <i>Dies lampadarum Cereri dicatum</i> ("Day of the lanterns dedicated to Ceres"), a rite to propitiate the Deities in order to have a good crop, performed in the period of the Summer solstice. St. Augustine, too, tells us about this rite, owing to which, by the way, the month of June was and is still called <i>lampadas</i> ("lamps, lanterns") in Sardinia. This rite originated also the very widely spread and well-known "St. John's fires" (ritual bonfires hold in countless European places in the period of the Summer solstice).</p> <p>It's extremely important to compare this document to the similar cases that we list here at the numbers 527 (area of Nice, France), 528 (Vittorio Veneto, province of Treviso, Veneto, Italy), 639 (Veneto, Italy).</p>	<p>CAA YNN</p> <p>s001, s008, s268, s269, an018, an016, an003, s031, s270, at069, an047, s272, s331</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
387	Lor, lor, lor, buta fora i quatro corn, un a mi, un a ti, un alla vecia che me ha vesti'.	Venetian dialect. Feltre (Province of Belluno), Veneto, Italy.	Snail, snail, snail, put your four horns out, one to me, one to you, one to the old woman who has dressed me.	Similar to that of the versions 5 and 6 from the region Trentino, Italy.	Thanks to the <i>NM User</i> "Ezallot".	Similar to many other versions from Veneto and Trentino (regions of Italy). See: 6, 28, 34, 45, 48, 273, 295, 300, 301, 302, 303, 306, 307, 309, 314 (not 323, which is an atypical case). However, we have here a new way to connect the usual motif of the "old woman" and the other usual motif of clothes. The term <i>lor</i> for "snail" has unclear origin and its meaning itself is unclear. It's very different from the usual Venetian or Italian words indicating the snail. Almost identical to 436.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 E) S011 : AN117 : S006 S011 S006 = F002 S001 S011 = F004 S001* S002* S006* S006* S010* S011* AN001* AN117* AT005* .A-B-DIST-E. (DST2, DST3, DST4)
388	Lümaga lümaghet tira föra i to curnet se no te tro in de l'Ada.	Lombard dialect of northern Brianza. Area of Merate (Province of Lecco), Lombardy, Italy.	Snail, little snail, stretch your little horns out, otherwise I will throw you into the Adda (<i>river</i>).	Approximately chanted, without a precise melody.	Thanks to the <i>NM User</i> "SnailBrianza".	The first verses are similar to those found in the area of Milan (version 7 and similar variants). A new specific feature is the threat of throwing the animal into the local river. Very closely related to 393, which comes from the same area.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 H) S006 : AN002 : S001 HWR: S030 S006 = F001 S001* S002* S006* S030* AN001* AN002* AT022* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
389	Caragol treu banya puja a la muntanya, caragol bover (<i>var.</i> bobé) jo també vindré.	Catalan. Catalonia.	Snail, push your horn out, climb the mountain, bovine snail, I will come, too.	A music can be heard at the address: http://www.youtube.com/watch?v=8LC2jquTnco Written on: https://issuu.com/victorblascoblasco/docs/cansonerp3_2011 (site visited on August 7th, 2016)	Reported by Prof. Armangué, professor of Catalan language in Cagliari, and communicated by Roberto Rattu. Many thanks to both of them. Present also on: https://issuu.com/victorblascoblasco/docs/cansonerp3_2011 (site visited on August 7th, 2016)	Related to 202. <i>Bover</i> should have here more the meaning of "bovine, similar to an ox" than that of "keeper of cattle". It derives from <i>bou</i> , "ox". The expression <i>caragol bover</i> indicates in Catalan the species <i>Helix aspersa</i> (= <i>Cornu aspersum</i>). This rhyme is often chanted as a second stanza after No. 202. Very well known. It's sometimes followed by 474 as a third stanza.	AAA YYY A) S001 B) S001 > AN001 : S002 S001 > AN025 : S170 A) S001 AT015 H) S006 : AN013 S006 = F001 S001* S001* S002* S006* S170* AN001* AN013* AN025* AT015* .A-B-A-H.
390	Lóma lóma lumagóla tira fura al cvàtar còran óna par me, óna par te e dó pr' e' gèval ad Furiê.	Romagnolo. Romagna, region Emilia-Romagna, Italy.	Snail, snail, little snail, stretch your four horns out, one for me, one for you, and two for the devil of Forlì (<i>town</i>).	Unknown.	Reported by the <i>NM User "Danius"</i> , from: L. Ercolani, <i>Nuovo vocabolario Romagnolo Italiano / Italiano Romagnolo</i> , Edizioni del Girasole, Ravenna 2002.	The distribution formula ("one for me, one for you...") is typical of northeastern Italy and is often found in the versions collected in that area (especially in the regions Veneto and Trentino). The "devil", to whom the "horns" are here given, is probably a reminiscence of the character summoned to kill or punish the snail, a character that has in fact the same name also in other versions (see 21b, 32, 128, 280, 336, 337).	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: AT050 S036 AT006 S036 AT006 = F001 S036 AT006 = F002 S001* S002* S006* S010* S036* AN001* AT005* AT006* AT022* AT050* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
391	Resci rescì corna mammota è Madonna paritu è Signore resci rescì ciammottone.	Dialect of Lazio (Latium). Bellegra (Province of Rome), Lazio, Italy.	Come out, come out, horns, your mother is Our Lady, your father is the Lord, come out, come out, big snail.	Ignota.	Direct report of the <i>NM User "Accipiter gentilis"</i> . Many thanks to Ruben Zahra for helping us to understand the meaning of this rhyme by sending us new materials from Malta. <i>Following the notes:</i> The tradition of mentioning the high rank of the child's parents must be very widely spread in the lullabies. An English lullaby has in fact this text: <i>Rock a bye baby, thy cradle is green, Father's nobleman, mother's a queen and Betty is a lady and wears a gold ring and Johnny's drumms for the king.</i> Quoted in: Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutschen Schlummerliedes</i> , editore J.G. Calve, Praga, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http:// www.archive.org/ details/ ueberdieechthei00g rohgoog	Some time ago, the author of these notes used to consider this version as an example of later alteration of the usual and well known motif of the dead parents, present also in many other versions (and, in this case, the hypothetical non altered version would have been <i>tua madre è dalla Madonna, tuo padre è dal Signore</i> , that is "your mother is <u>near</u> Our Lady, your father is <u>near</u> the Lord"). After we received new information and new materials, however, we changed our mind completely, and now we are almost completely certain of an entirely different hypothesis. A lullaby from Malta (in Maltese), actually, has this text: <i>Nam, nam, Orqod orqod ibni orqod, Qalb il-ward u l-gizimin Ghandek ommok il-Madonna, U missierek il-Bambin. Nam, nam.</i> Lullaby, lullaby, sleep, sleep, dear one, sleep in a little silken bed, your mother is Our Lady, and your father is the Lord. Lullaby, lullaby. It is completely normal to mention in a lullaby the protection coming from those who, for a Christian, are ultimately his true parents, in his true new life as a Christian (that is the Lord as father and Our Lady as mother, which is theologically perfect, from a Christian point of view). In this way, the singing mother reassures her child, bringing into his consideration the fact that he was created for a positive ultimate destiny and therefore, since his soul has such parents, no evil can really damage him. Nothing really bad can happen. Returning again to this present version, we think therefore that the second and third verse must certainly be a loan taken from the text of a lullaby, unknown but very close to this one from Malta, probably following a tradition present not only in Malta, but also in southern and central Italy. The person reciting this rhyme is therefore almost chanting a lullaby to the snail, to reassure the animal: "come out, since you have great parents, nothing really bad can happen to you". (Thanks to Ruben Zahra for the materials from Malta).	AAA YYY B) S001 > AN001 : S002 G) S024 : AN118 : S130 S023 : AN118 : S078 B) S001 > AN004 A) S001 AT023 S024 : AN118 : S130 S023 : AN118 : S078 = F007 S001* S002* S023* S024* S078* S130* AN001* AN001* AN004* AN004* AN118* AN118* AT023* .B-G-B-A.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
392	Lumëga lumagöla tira fura al cvătar cöran Do cöran e du curnê e do scătal ad lumaghén.	Romagnolo. Campiano (province of Ravenna), Emilia-Romagna, Italy.	Snail, little snail, stretch your four horns out, two horns and two little horns and two boxes of little snails.	Unknown.	Direct report from the family tradition of the <i>NM User</i> "Danius".	The ending is unusual. It is not clear whether it is making a reference to fertility (the birth of new "little snails") or, more likely, a reference to the capture of snails, taken and put into "boxes".	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT005 DIST: S002 AT050 S002 AT022 AT050 S271 AT050 WT: S001 AT022 S001* S001* S002* S002* S002* S271* AN001* AT005* AT022* AT022* AT022* AT050* AT050* AT050* .A-B-DIST. (DST1, DST3)
393	Lümaga cascìa i corni, se no te sgiachi nel lach de Sartirona	Lombard dialect from the northern Brianza. Calco (province of Lecco), Lombardy, Italy.	Snail, push your horns out, otherwise I will throw you into the lake of Sartirana.	Unknown.	A.L.Brambilla, C.Ponzoni (2004): <i>Calco, un paese che si racconta</i> , Cattaneo Paolo Grafiche srl, Oggiono (Lecco). Reported by Adriano Vanin, whom we thank.	Sartirana (<i>Sartirona</i> in the local dialect) is a place not far from Calco, where this version was collected. A small lake with the same name lies there. Very closely related to 388, which comes from the same area and has the same structure.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S272 AT006 S006 = F001 S001* S002* S272* AN001* AN002* AT006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
394	Lumaga lumaghin tira fora al tu curmin un par mi un par ti un par la vecia ad San Martin!	Emilian dialect from Ferrara. Ferrara and Migliaro, Romagna (region Emilia Romagna), Italy.	Snail, little snail, stretch your little horns out, one for me, one for you, one for the old woman from St. Martin! (<i>hamlet of the town of Ferrara</i>)	A music is used, similar to that of version 6. It is therefore based on the usual pattern "G- A-G-E" used in many nursery rhymes in Italy (especially in northern Italy).	Reported by the <i>NM User</i> "Danius".	Saint Martin, mentioned in other "snail rhymes", is here a hamlet of the town of Ferrara. Saint Martin is the traditional patron of various agricultural activities (harvest, vintage, geese breeding and others) and appears in many versions. The fact that it is here a place and not a character is normal: in the oral folk traditions the single elements are continuously mixed and change their place and role, generating various similar versions and variants: this is the ordinary normal way followed by an oral tradition in its spreading, and it is usually meaningless to try to identify a version that is "more correct and authentic" than the others. Classifying this version from a structural point of view, the mention of St. Martin is not of capital importance, since in all the versions resembling this one we find in that position of the text many kinds of different words with a stressed "i" in the last syllable, just to rhyme with the word <i>curmin</i> – "little horns" – or the like. <i>Martin</i> is also just one of these words among the others, though bearing the memory of the symbolic importance of the character of St. Martin. What matters is on the contrary the presence of the distribution formula ("one for me, one for you, one for...") and of the important character of the "old woman". The typology, established in this way, is therefore the same as in versions 5, 6, 28, 34, 45, 48, 273, 295, 300, 301, 302, 303, 306, 307, 309, 314, 387 in our database, which, like the present version, come all from northeastern Italy (excepted No. 309).	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 DIST: TO: S006 TO: S010 TO: S011 AT006 AT130 S011 AT006 AT130 = F002 S001* S002* S006* S010* S011* AN001* AT006* AT022* AT022* AT130* .A-B-DIST. (D S T 2 , D S T 3 , DST4)
395	Lumèga lumaghina ven int la mi gavagnina	Romagnolo. Romagna (region Emilia Romagna), Italy.	Snail, little snail, come into my basket.	Unknown.	Reported by the <i>NM User</i> "franca0965".	The <i>gavagnina</i> is a small basket made of wicker. The purpose to capture the mollusk in order to eat it as food is evident here. This is not at all of minor importance in studying our rhyme.	AAA YYY A) S001 AT022 B) S001 > AN013 HWR: S084 AT029 S001* S084* AN013* AT022* AT029* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
396	<p>水牛儿，水牛儿， 先出犄角后出头哎，你爹你妈！给你买来烧羊肉，你不吃，你不喝，就让老猫叼去喽。</p> <p>Transliteration in the Latin alphabet:</p> <p>Shuǐniú er, shuǐniú er, xiān chū jījiǎo hòu chū tóu āi, nǐ diē nǐ mā! Géi nǐ mǎi lái shāo yáng ròu, nǐ bù chī, nǐ bù hē, jiù ràng lǎo māo diāo qù lou.</p>	<p>Chinese.</p> <p>China. Area of Beijing, especially originating from the most traditionalist and most ancient districts, called <i>Hutong</i> (formed by ancient houses huddled together, on both sides of one very long and very narrow road), which have a very conservative and traditionalist culture.</p> <p>See: http://en.wikipedia.org/wiki/Hutong</p>	<p>Little buffalo, little buffalo (= <i>snail</i>), first put out your horns, then your head! Your father, your mother come to buy roasted sheep meat for you. If you don't eat, you don't drink, and then the cat will be allowed to go and take a bite!</p> <p><i>Alternative translation of the ending:</i> If you don't eat and don't drink, let the old cat eat.</p> <p><i>Literal translation:</i> Little buffalo, little buffalo, first to put our horns, then to put out head! Your father, your mother, to come to buy you roasted meat of sheep. If you <i>not to eat, not to drink, to allow</i> (old) cat to go to eat mouthful!</p> <p>The expression "little buffalo" to indicate a snail is typical and specific of the area of Beijing. This information is found also on the site http://zhidao.baidu.com/question/52912655.html and has been confirmed to us on the base of direct personal experience by Dixing Ren.</p> <p>Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader. It's really very important to bear always all this in mind when reading all the Chinese versions included in this research.</p>	<p>Present and known. It can be heard online at the address: http://www.tudou.com/programs/view/FSzFADtINj4/</p> <p>(site visited on May 11th, 2011)</p> <p>(the music is well perceivable in the parts that are only sung, not in the instrumental parts).</p>	<p>http://club.baby.sina.com.cn/viewthread.php?action=printable&tid=2792868</p> <p>(site visited on May 11th, 2011)</p> <p>Many thanks to Dai Guojun (Wenyang) for reporting this version.</p> <p>For further reports about it and the help in checking the translation, many thanks also to the <i>NM User "Barbaxx"</i>.</p> <p>Alternative translation by Dixing Ren, whom we thank. She reported also that this version is very well known in China and is also commonly printed on the books for children. We thank her also for the information about the <i>Hutong</i> districts of Beijing.</p>	<p>Close to the other Chinese versions 142, 399-402, 404. The fact that the presence of the snail rhyme in China is confirmed by so many different versions is remarkable. These Chinese versions are potentially very important, for the reasons explained in the note to version 142 (which is highly advisable to read). The "roasted" meat is a variant of the usual motif "fire, to burn, to roast", present in many versions also in Europe. It is surprising to notice also in this version that many similarities are present, that connect it to western European versions, much more than to Slavic versions (which, theoretically, would be geographically closer to China). We summarize here the meaning of a note written on the site that was our source: "This rhyme, commonly known as coming from Beijing, is chanted by the children to the snails, like those appearing when it rains, on wet walls. The children capture them, and, innocently, sing while they watch them moving."</p> <p>In the last sentence, the "bite" or "mouthful" may be made of the meat (and this would therefore be a variant of the usual motif of food), but may be also understood with the meaning that the cat is eating the snail. In this case, this would be the usual threat of killing the snail, common in many versions. In modern times, this rhyme is mainly understood in the first way, as can be also seen on some cartoons that are online on the sites we mention and similar ones. However, this tells nothing about how this rhyme was understood long time ago, since both the interpretations seem possible, in theory. Another possible (and, in our opinion, very likely) interpretation is that the fact that the food is first offered to the snail, then to the cat is a remnant of the presence of the distribution formula (sequence DIST in our analysis symbols) in the structure of this rhyme.</p>	<p>AAA YYY</p> <p>A) S054 AT022</p> <p>B) S001 > AN001 : S022 WN: S273 S001 > AN001 : S058 WN: S274</p> <p>(Hm) E) S023 AT011 S024 AT011 : AN013 S023 : AT011 S024 AT011 : AN037 : S135 AT063 AT062 TO: S010</p> <p>(DIST ?) C) S010 : AN119 S010 : AN120</p> <p>(DIST ?) H) S192 : AN003</p> <p>(OR:) F) S023 AT011 S024 AT011 : AN013 S023 : AT011 S024 AT011 : AN037 : S135 AT063 AT062 TO: S010</p> <p>DIST: S192 : AN003</p> <p>S192 = F001 S023 AT011 S024 AT011 = F003 S023 AT011 S024 AT011 = F004 AN119 AN120 = F005</p> <p>S002* S010* S010* S010* S023* S024* S054* S058* S135* S192* S273* S274*</p> <p>AN001* AN001* AN003* AN013* AN037* AN119* AN120*</p> <p>AT011* AT011* AT022* AT062* AT063*</p> <p>A-B-E-C-H. OR (more likely) A-B-F-DIST.</p> <p>(DST2, DST4, DST6)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
397	Puz puz pokazi roga ce ne t vrezem n srja norja.	Slovenian dialect. Doberdò del Lago (province of Gorizia, region Friuli-Venezia Giulia). Italy, near the border with Slovenia (in a community speaking Slovenian). This version has been mapped in this research referring it to Slovenia.	Snail, snail, show your horns, otherwise I will throw you into the sea.	No music (it's only spoken).	Direct report by a 17 years old boy from Doberdò del Lago (collected by Caterina Azara). Learnt from his grandparents.	There are interesting similarities with the Lombard versions 388 and 393, but also with the Welsh versions 253 and 254 and with the versions in Spanish 67 and 55.	AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN002 : S001 HWR: S197 S006 = F001 S001* S002* S006* S197* AN002* AN007* .A-B-H.
398	Polz, polz pokazi mi roge ce ne te ubijem.	Slovenian dialect. Doberdò del Lago (province of Gorizia, region Friuli-Venezia Giulia). Italy, near the border with Slovenia (in a community speaking Slovenian). This version has been mapped in this research referring it to Slovenia.	Snail, snail, show your horns to me, otherwise I kill you.	No music (it's only spoken).	Direct report by a 60 years old woman (approximate age) from Doberdò del Lago (belonging to a family different from the one of the informer mentioned for the former version) (collected by Caterina Azara). In this case, too, learnt from her grandparents.	A short version very close to many others spread throughout Europe (4, 7, 20, 175, 176, 249, 278, 298, 305, 327, 328 and others).	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 H) S006 : AN006 : S001 S006 = F001 S001* S002* S006* AN006* AN007* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
399	<p>水牛儿，水牛儿， 先出犄角后出头， 你爹你妈， 给你买下烧肝儿烧羊肉。</p> <p>Shuǐniúr, shuǐniúr, xiān chū jījiǎo hòu chū tóu, nǐ diē nǐ mā, gěi nǐ mǎi xià shāo gānr shāo yángròu.</p>	<p>Chinese (transliterated). China, area of Beijing.</p>	<p>Little buffalo, little buffalo (= <i>snail</i>), first put out your horns, then put out your head, your father, your mother buy for you roasted liver, roasted sheep meat.</p> <p>Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of “obvious” changes according to the expectations of the listener or of the reader. It’s really very important to bear always all this in mind when reading all the Chinese versions included in this research.</p>	<p>Music similar to that of version 396. It can be heard online on the page:</p> <p>http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsneflash_55236.html</p> <p>An alternative music is on:</p> <p>http://www.tudou.com/programs/view/32VG9mNZ6K8/</p> <p>Sites visited on May 13th, 2011.</p>	<p>http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsneflash_55236.html</p> <p>Reported by the <i>N M User</i> “Barbaxx”, who has also translated it.</p> <p>Site visited on May 13th, 2011.</p>	<p>Close to the other Chinese versions 142, 396, 400-402, 404. See the important notes to versions 142 and 396.</p>	<p>AAA YYY</p> <p>A) S054 AT022</p> <p>B) S001 > AN001 : S002 WN: S273</p> <p>S001 > AN001 : S058 WN: S274</p> <p>(Hm)</p> <p>E) S023 AT011 S024 AT011 : AN037 : S275 AT063 S135 AT063 AT062 TO: S010</p> <p>OR</p> <p>(An)</p> <p>F) S023 AT011 S024 AT011 : AN037 : S275 AT063 S135 AT063 AT062 TO: S010</p> <p>S023 AT011 S024 AT011 = F004</p> <p>S002* S010* S023* S024* S054* S058* S135* S273* S274* S275*</p> <p>AN001* AN001* AN037*</p> <p>AT011* AT011* AT022* AT062* AT063* AT063*</p> <p>.A-B-E.</p> <p>OR</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
400	<p>水牛儿，水牛儿， 先出犄角后出头。 你爹你妈， 给你买来烧麦烧羊肉， 你不吃也不喝，猫儿叼走。</p> <p>Shuǐniú, shuǐniú, xiān chū jījiǎo hòu chū tóu. Nǐ diē nǐ mā, gěi nǐ mǎi lái shāomài shāo yángròu, nǐ bù chī yě bù hē, māo er diāo zǒu.</p>	<p>Chinese. China, area of Beijing.</p>	<p>Little buffalo, little buffalo (= <i>snail</i>), first put out your horns, then your head, your father, your mother come to buy the <i>shaomai</i> dumplings for you, roasted sheep meat. If you don't eat and don't drink, the cat will come to take a bite.</p> <p>Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader. It's really very important to bear always all this in mind when reading all the Chinese versions included in this research.</p>	<p>Music similar to the one of version 396. It can be heard at the address: http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsnflash_55236.html</p> <p>Alternative music on: http://www.tudou.com/programs/view/32VG9mNZ6K8/</p> <p>Sites visited on May 13th, 2011.</p>	<p>http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsnflash_55236.html</p> <p>Reported by the <i>N M User</i> "Barbax", who has also translated this version.</p> <p>Site visited on May 13th, 2011.</p>	<p>Closely related to the other Chinese versions 142, 396, 399, 401, 402, 404. See the important notes to 142 and 396.</p> <p>This is the only Chinese version to mention "dumplings": they are very much probably the traditional Chinese dumplings, but, in theory, a very distant relationship with the Slavic and Eastern European version could be assumed, since they mention dumplings, too (usually they are "sweet cheese dumplings"; see 147, 209, 213, 223, 224, 258).</p> <p>In the last sentence, the "bite" or "mouthful" may be made of the dumplings and of the meat (and this would therefore be a variant of the usual motif of food), but may be also understood with the meaning that the cat is eating the snail. In this case, this would be the usual threat of killing the snail, common in many versions. In modern times, this rhyme is mainly understood in the first way, as can be also seen on some cartoons that are online on the sites we mention and similar ones. However, this tells nothing about how this rhyme was understood long time ago, since both the interpretations seem possible, in theory. Another possible (and, in our opinion, very likely) interpretation is that the fact that the food is first offered to the snail, then to the cat is a remnant of the presence of the distribution formula (sequence DIST in our analysis symbols) in the structure of this rhyme.</p>	<p>AAA YYY</p> <p>A) S054 AT022</p> <p>B) S001 > AN001 : S002 WN: S273 S001 > AN001 : S058 WN: S274</p> <p>(Hm)</p> <p>E) S023 AT011 S024 AT011 : AN013 S023 AT011 S024 AT011 : AN037 : S141 S135 AT063 AT062 TO: S010</p> <p>(DIST ?) C) S010 : AN119 S010 : AN120</p> <p>(DIST ?) H) S192 : AN003</p> <p>OR</p> <p>(An)</p> <p>F) S023 AT011 S024 AT011 : AN013 S023 AT011 S024 AT011 : AN037 : S141 S135 AT063 AT062 TO: S010</p> <p>DIST: S192 : AN003</p> <p>S192 = F001 S023 AT011 S024 AT011 = F003 S023 AT011 S024 AT011 = F004 AN119 AN120 = F005</p> <p>S002* S010* S023* S024* S054* S058* S135* S141* S192* S273* S274*</p> <p>AN001* AN001* AN003* AN013* AN037* AN119* AN120*</p> <p>AT011* AT011* AT022* AT062* AT063*</p> <p>A-B-E-C-H.</p> <p>OR: (<i>more likely</i>)</p> <p>A-B-F-DIST.</p> <p>(DST1, DST2, DST4, DST6)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
401	<p>水牛儿，水牛儿， 先出犄角后出头， 你爹、你妈， 给你买了烧羊骨头烧羊肉。</p> <p>Shuǐniúr, shuǐniúr, xiān chū jījiǎo hòu chū tóu, nǐ diē, nǐ mā, gěi nǐ mǎile shāo yánggǔtōu shāo yáng ròu.</p>	<p>Chinese. China, area of Beijing.</p>	<p>Little buffalo, little buffalo (= snail), first put out your horns, then your head, your father, your mother have bought for you roasted sheep bones, roasted sheep meat.</p> <p>Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader. It's really very important to bear always all this in mind when reading all the Chinese versions included in this research.</p>	<p>Music similar to that of version 396. It can be heard on the page: http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsneflash_55236.html</p> <p>Alternative music on: http://www.tudou.com/programs/view/32VG9mNZ6K8/</p> <p>Sites visited on May 13th, 2011.</p>	<p>http://www.littleduck.s.cn/ergeflash/zhongwenerge/zwegsneflash_55236.html</p> <p>Reported by the NM User "Barbax", who has also translated this version.</p> <p>Site visited on May 13th, 2011.</p>	<p>Very closely related to the other Chinese versions 142, 396, 399, 400, 402, 404. See the important notes to 142 and 396.</p> <p>The motif of roasted food is doubled here in order to reinforce it (a common phenomenon).</p>	<p>AAA YYY</p> <p>A) S054 AT022</p> <p>B) S001 > AN001 : S002 WN: S273 S001 > AN001 : S058 WN: S274</p> <p>(Hm)</p> <p>E) S023 AT011 S024 AT011 : AN037 : S158 AT063 AT062 AN037 : S135 AT063 AT062 TO: S010</p> <p>OR</p> <p>(An)</p> <p>F) S023 AT011 S024 AT011 : AN037 : S158 AT063 AT062 AN037 : S135 AT063 AT062 TO: S010</p> <p>S023 AT011 S024 AT011 = F003 S023 AT011 S024 AT011 = F004</p> <p>S054* S002* S010* S023* S024* S058* S135* S158* S273* S274*</p> <p>AN001* AN001* AN037*</p> <p>AT011* AT011* AT022* AT062* AT062* AT063* AT063*</p> <p>.A-B-E.</p> <p>OR: (more likely)</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
402	<p>水牛儿，水牛儿， 先出犄角后出头儿。 你爹你妈， 给你买了烧羊肉， 你不吃，不给你留， 在哪儿呢，砖头后头呢！</p> <p>Shuǐniú, shuǐniú, xiān chū jījiǎo hòu chū tóuér. Nǐ diē nǐ mā, gěi nǐ mǎile shāo yángròu, nǐ bù chī, bù gěi nǐ liú, zài nǎr ne, zhuāntóu hòutou ne!</p>	<p>Chinese. China, area of Beijing.</p>	<p>Little buffalo, little buffalo (= snail), first put out your horns, then your head, your father, your mother have bought roasted sheep meat. If you don't eat, it will not remain (to you) – And where (will it go)? Behind a brick.</p> <p><i>Alternative translation of the ending (2):</i> If you don't eat, and you do not preserve it (for others) – Where will you put it? Behind a brick?</p> <p><i>(or also: (3)</i> If you don't eat, does not it remain (for the others)? And where (will you hide the meat)? Behind a brick?</p> <p><i>The ending could also be understood as follows: (4)</i> If you don't eat, you will not be preserved – And where will you go? Behind a brick.</p> <p><i>Or also: (5)</i> If you don't it, (the meat) will not remain (to you) – And where will you go? Behind a brick.</p> <p><i>Literal translation:</i> Little buffalo, little buffalo, first to put out horns, then to put out little head. Your father, your mother to have bought you roasted meat of sheep. If you not to eat, not to remain (or: not to persist) (or: not to be preserved) (optional question mark here, according to some, but the character of a question is not expressed clearly and thus this can also be a normal sentence and not a question)– And where? Behind a brick.</p>	<p>Music similar to that of No. 396. It can be heard on the page: http://www.littleducks.cn/ergeflash/zhongwenerge/ http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsneflash_55236.html</p> <p>Alternative music on: http://www.tudou.com/programs/view/32VG9mNZ6K8/</p> <p>Sites visited on May 13th, 2011.</p>	<p>http://www.littleducks.cn/ergeflash/zhongwenerge/zwegsneflash_55236.html</p> <p>Reported by the NM User "Barbaxx", who has also made the first translation of this version.</p> <p>Thanks to Dai G u o j u n (Wenyang) for the second translation.</p> <p>Site visited on May 13th, 2011.</p>	<p>Closely related to the other Chinese versions 142, 396, 399-401, 404. See the important notes to 142 and 396. The ending, interpreted in the fourth way, that is with the fourth translation (4), would indicate the threat of killing the snail by crushing it with a brick. This version is a typical example of the difficulties that one must face when translating a Chinese text, written, but coming from the oral tradition. Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader (for instance, many modern Chinese people, who are not informed of the massive presence of the motif of "snail killing" in this kind of rhymes throughout the world, will easily reject as meaningless the fourth translation we are publishing here). It's really very important to bear always all this in mind when reading all the Chinese versions included in this research. Anyway, another possible (and, in our opinion, very likely) interpretation of the final part is that the fact that the food is first offered to the snail, then put behind a brick is a remnant of the presence of the distribution formula (sequence DIST in our analysis symbols) in the structure of this rhyme.</p> <p><i>(Analysis following here:)</i></p> <p>S002* S010* S010* S023* S024* S054* S058* S135* S251* S273* S274* S276*</p> <p>AN001* AN001* AN021* AN037* AN119* AN121*</p> <p>AT011* AT011* AT022* AT062* AT063*</p> <p>.A-B-E-C-H. OR: (more likely) .A-B-F-DIST. (DST2, DST5?, DST6)</p>	<p>AAA YYY A) S054 AT022 B) S001 > AN001 : S002 WN: S273 S001 > AN001 : S058 WN: S274 (Hm) E) OR F) S023 AT011 S024 AT011 : AN037 : S135 AT063 AT062 TO: S010 <i>(translation 4:)</i> (Hm) C) S010 : AN119 S010 : AN121 (An) H) S001 : AN021 HWR: S251 S276 <i>(translation 4, alternative:)</i> (Hm) C) S010 : AN119 S010 : AN121 (Hm) H) S010 : AN021 HWR: S251 S276 <i>(translation 5:)</i> (Hm) C) S010 : AN119 S135 : AN121 (An) H) S001 : AN021 HWR: S251 S276 <i>(translation 2:)</i> (Hm) C) S010 : AN119 S135 : AN121 (An) S135 : AN021 HWR: S251 S276 S??? = F001 S023 AT011 S024 AT011 = F003 S023 AT011 S024 AT011 = F004 AN119 AN121 = F005</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
403	Qulule, qulule, bëshingni chiqare. Yaghmurda ömile, aptapta tügile.	Uyghur. Xinjiang, Western China.	Snail, snail, stretch your five protuberances out. Crawl in the rain, die in the sun.	Unknown.	<p>http://www.ramizani.com/article/bala/33.html</p> <p>Site visited on May 13th, 2011.</p> <p>The site was originally written in Arabic characters (the Uyghur language may be written with Latin, Arabic or Cyrillic alphabets).</p> <p>Many thanks to Prof. Jarkko Niemi with the Tampere University (Finland) for checking the text and the translation.</p>	<p>Five horns are mentioned also in 227, 490, 493, 494. See the note to 442 on the unusual numbers of horns.</p> <p>The relationship with rain, sun and weather is commonly present in many Western European versions.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT092 S001 > AN122 WT: S022</p> <p>H) or C) S001 > AN024 WT: S008 (AN016)</p> <p>S008 = F001 S022 = F004 S008 = F005</p> <p>S001* S002* S008* S022*</p> <p>AN001* AN016* AN024* AN122*</p> <p>AT092*</p> <p>.A-B-H.</p> <p>OR (less likely): .A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
404	<p>Shuīniúr Shuīniúr, Xiān chū jǐjiǎo hòu chū tóu, Shuīniúr Shuīniúr, Xiān gài wán fáng hòu gài lóu, Shuīniúr Shuīniúr, Xiān chū jǐjiǎo hòu chū tóu, Shuīniúr Shuīniúr, Nǐ diē, nǐ mā, Géi nǐ mǎi yáng ròu qù luó.</p>	<p>Chinese. China, area of Beijing.</p>	<p>Little buffalo, little buffalo (= snail), first put out your horns, then put out your head, little buffalo, little buffalo, first build a small rounded house, then build a palace, little buffalo, little buffalo, your father, your mother, buy sheep meat for you, they go to take it.</p> <p><i>Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader. It's really very important to bear always in mind all this when reading all the Chinese versions included in this research.</i></p>	<p>Music (different from that of version 396) on: http:// www.tudou.com/ programs/view/ 32VG9mNZ6K8/</p> <p>Site visited on May, 13th, 2011.</p>	<p>http:// www.tudou.com/ programs/view/ 32VG9mNZ6K8/</p> <p>Site visited on May, 13th, 2011.</p> <p>Reported by the NM User "Barbax", who has also translated this version.</p>	<p>Closely related to the other Chinese versions 142, 396, 399-402, 403. See the important notes to 142 and 396.</p> <p>The motif of a house, evident in this version, appears also in many Western European versions. The house is rounded because that verse may represent the snail shell, gradually growing in the form of a spiral. This is interesting, since is probably the only or one of the very few mentions of the form of the spiral in the texts of the "snail rhymes" in the world, as far as we know.</p> <hr/> <p>(Analysis following here:)</p> <p>S002* S007* S010* S023* S024* S054* S054* S054* S058* S135* S273* S273* S274* S274* S277*</p> <p>AN001* AN001* AN021* AN027* AN037* AN044* AN044*</p> <p>AT011* AT011* AT022* AT022* AT022* AT022* AT062* AT131* AT170*</p> <p>.A-B-A-B-A-E. OR: (more likely) A-B-A-B-A-F.</p>	<p>AAA YYY A) S054 AT022 B) S001 > AN001 : S002 WN: S273 S001 > AN001 : S058 WN: S274 A) S054 AT022 B) S001 > AN044 : S007 AT022 AT131 (AT170) WN: S273 S001 > AN044 : S277 WN: S274 A) S054 AT022 (Hm) E) OR F) S023 AT011 S024 AT011 : AN037 : S135 AT062 TO: S010 S023 AT011 S024 AT011 : AN021 AN027 : S135 S023 AT011 S024 AT011 = F003 S023 AT011 S024 AT011 = F004</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
405	Beral'h beral'h, tesa hhevtesh! Ama vaba yetnev lek 'evegh!	Modern Hebrew. Israel. Probably of Yiddish origin and translated later into modern Hebrew.	Snail, snail, come out! Your mother, your father will give you a cake!	Well known and available on the site: http://www.teachervision.com/tv/printables/1565450973_268_270.pdf Site visited on August, 19 th , 2011. The music has been collected in Jerusalem by R. Klinger.	http://he.wikipedia.org/wiki/Gastropoda Site visited on May, 16 th , 2011.	This document, since it contains the request to come out and the promise of a cake as a reward, seems close to the Slavic versions (which is not a surprise at all, if we consider the very strong links between the Slavic Countries and Ashkenazic Jews). However, the fact that it mentions also the parents makes it seem more "Western" than the Slavic versions, which do not mention them. This, once again, is not a surprise. If we suppose that its original language was Yiddish, which is certainly possible and perhaps likely, it would be enough to remember that the Yiddish language originated first among the Jewish communities in the mediaeval Germany, therefore more to the West of the Slavic Countries (where, later, many Jews migrated). A search for this version of the snail rhyme directly in the Yiddish language returned no results so far. However, if we consider that the Modern Hebrew language is mainly a reconstructed language with regard to the common use about mundane matters, and a language artificially spread in modern times, and if we consider also that most of the Jews have been living for centuries speaking mainly Yiddish or Ladino when dealing with mundane things in their ordinary life, it seems likely to assign this document to a Yiddish tradition, since it seems the Sephardic tradition has originated in its turn a completely different variant (see No. 52), and since an origin from the Ancient Hebrew does not seem likely at all, just for the same reasons.	AAA YYY A) S001 B) S001 > AN004 F) S023 AT011 S024 AT011 : AN012 : S177 TO: S001 S023 AT011 S024 AT011 = F003 S001* S023* S024* S177* AN004* AN012* AT011* AT011* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
406	<p>Lyolye, lyolye, syortö mity...</p> <p><i>A variant exists (406b) of which we have only the translation.</i></p>	<p>Komi.</p> <p>Komi Republic (Russian Federation) and surrounding areas.</p> <p>The Komi language belongs to the Finno-Ugric family of languages.</p> <p>The Komi Republic is traditionally considered the easternmost state of European Russia and lays just at the border of Europe.</p>	<p>Snail, snail, show your horns...</p> <p><i>Variant (406b):</i> Snail, snail without ears (or: deaf), show your little horns!</p>	Unknown.	<p>From a paper (in Estonian) by Anatoli Panjukov on the relationship between Komi traditional music and animals, on the Estonian online magazine "Mäetagused" (Folklore), version in Estonian language, No. 47, available at the address: http://www.folklore.ee/tagused/number47/panjukov.pdf</p> <p>Site visited on May 16th, 2011.</p>	<p>The text, which is certainly authentic, is bare already on the source, on which is mentioned in Cyrillic alphabet and then translated into Estonian.</p> <p>The source states that it has a merry character and that it is used by the children.</p> <p>The articles focuses on the relationship between Komi music and birdsongs, and mentions this rhyme only marginally.</p> <p>It is not impossible that, in this case, this rhyme originated among the Komi owing to the influence of Russian traditions. As an alternative, connections with the culture of other Finnic peoples are possible (the snail rhyme is present also in Finland and among the Udmurts).</p> <p>See 611 and 612 for other related Komi versions.</p>	<p>AAA YYY</p> <p>A) S001 (AT132)</p> <p>B) S001 > AN001 : S002 (AT022)</p> <p>F000</p> <p>S001* S002*</p> <p>AN001*</p> <p>AT022* AT132*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
407	Shuiniú er, shuiniú er, xiǎn chū jǐjiǎo hòu chū tóu Nǐ diē, nǐ mā, Géi nǐ mǎile shāo yángrou nǐ bù chī, bù gěi nǐ liú zài nǎr ne, fén tóu er hòutóu ne.	Chinese. China. Area of Beijing, especially originating from the most traditionalist and most ancient districts, called <i>Hutong</i> (formed by ancient houses huddled together, on both sides of one very long and very narrow road), which have a very conservative and traditionalist culture. See: http://en.wikipedia.org/ wiki/Hutong This version is another typical example of the difficulties that one must face when translating a Chinese text, written, but coming from the oral tradition. Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader (for instance, many modern Chinese people, who are not informed of the massive presence of the motif of "snail killing" in this kind of rhymes throughout the world, will easily reject as meaningless the first translation we are publishing here). It's really very important to bear always all this in mind when reading all the Chinese versions included in this research.	Little buffalo, little buffalo (= snail), first put out your horns, then put out your little head. Your father, your mother, buy for you roasted sheep meat. If you don't eat, (you) will not be preserved. And where (will you be put)? (Buried) under a grave! <i>The ending could be also translated in this other way:</i> If you don't eat, (the meat) will not remain to you – And where are you? Behind a grave. <i>Or also (D.G.):</i> If you don't eat, (the meat) will not remain (to you) – And where would you hide it? Behind a grave. <i>Or also (K.J.):</i> If you do not eat, I will not keep it for you. Where is the snail? It is at the back of the tomb. <i>Or also (D.G.):</i> If you don't eat, (the meat) will not remain for you – Snail, where are you? Under a tomb. <i>Or also (D.R.):</i> If you don't eat it, we don't give it to you. And so where it is? Behind a tomb. <i>Or in another way (D.R.):</i> If you don't eat it, they will not give it to you. Snail, where are you? You are behind a tomb. <i>Literal translation:</i> Little buffalo, little buffalo, first to put out horns, then to put out little head. Your father, your mother you to buy roasted meat of sheep. If not to eat, not to remain (or: not to persist) (or: not to be preserved). And where? Behind a grave. The expression "little buffalo" to indicate a snail is typical and specific of the area of Beijing. This information is found also on the site http://zhidao.baidu.com/ question/52912655.html and has been confirmed to us on the base of direct personal experience by Dixing Ren.	A music exists. Probably similar to that of version 396 and/or to the two melodies of version 399.	Reported by the <i>N M User</i> "Barbax". From the site: http:// ks.cn.yahoo.com/ question/ 1406080609106.ht ml (site in Chinese, visited ont May 18 th , 2011) which, in its turn, is quoting the book Kinchen Johnson, <i>Peiping Rhymes with English Translations</i> , The Commercial Printing & Company, Peiping (Beijing) 1932, later republished with the title: Kinchen Johnson, <i>Folksongs and Children-Songs from Peiping</i> , The Orient Cultural Service, Taipei 1971. Thanks to Dai Guojun (Wenyang) for the translations marked D.G.. The translation marked K.J. comes from the original by Kinchen Johnson made in 1932, where the rhyme is present as No. 165. Thanks to Dixing Ren for the information about the <i>Hutong</i> districts and for the translations marked D.R.. <i>We thank very much the Biblioteca Saveriana of Parma, namely Father Umberto, who gave us a copy of the original text by Kinchen Johnson.</i>	The term <i>fén</i> means "tomb", "cairn", "mound" (it would be interesting to make a comparison with the <i>kurgan</i> tombs, typical of the ancient Siberian cultures). It might perhaps indicate also a landfill dump, as in the Sardinian versions (292, 293). The ending, anyway, could also be interpreted, very likely, as a threat of killing the animal (first translation). It may also mean that the snail dies of hunger (K.J.). Anyway, another possible (and, in our opinion, very likely) interpretation of the final part is that the fact that the food is first offered to the snail, then put behind a "tomb" is a remnant of the presence of the distribution formula (sequence DIST in our analysis symbols) in the structure of this rhyme. This version is strikingly similar to 66. The source states that this rhyme was sung by the children during a game, consisting of capturing a little snail, keeping it on one's hand, and singing this little song until the snail would extract its "little horns" and its head. The child whose snail was the first to come out was the winner. <i>(Analysis following here:)</i> S002* S010* S023* S024* S054* S058* S135* S251* S273* S274* S278* AN001* AN001* AN021* AN037* AN119* AN121* AT011* AT011* AT022* AT062* AT063* .A-B-E-C. (OR:) .A-B-E-C-H. (OR:.) (more likely) .A-B-F-DIST. (OR:.) (even more likely) .A-B-F-DIST-H. (DST2, DST6)	AAA YYY A) S054 AT022 B) S001 > AN001 : S002 WN: S273 S001 > AN001 : S058 WN: S274 (Hm) E) OR F) S023 AT011 S024 AT011 : AN037 : S135 AT063 AT062 TO: S010 <i>(translation 1:)</i> (Hm) C) S010 : AN119 S010 : AN121 S010 : AN021 HWR: S251 S278 <i>(translation 2:)</i> C) S010 : AN119 S135 : AN121 S010 : AN021 HWR: S251 S278 <i>(transl. 3, D.G. and 6, D.R.)</i> C) S010 : AN119 S135 : AN121 S135 : AN021 HWR: S251 S278 <i>(transl. 4, K.J., 5, D.G., and 7, D.R.:)</i> C) S010 : AN119 S135 : AN121 H) S001 : AN021 HWR: S251 S278 <i>(also possible:)</i> C) S010 : AN119 S010 : AN121 H) S001 : AN021 HWR: S251 S278 S??? = F001 S023 AT011 S024 AT011 = F003 S023 AT011 S024 AT011 = F004 AN119 AN121 S278 = F005

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
408	<p>Shuǐniú er, shuǐniú er, xiǎn chū jǐjiǎo hòu chū tóu, āi! Nǐ diē, nǐ mā, Gěi nǐ mǎi de shāo yángrou! nǐ bù chī, gěi gǒu chī nǐ bù chī, gěi māo chī māo bù chī, zuìhòu háishi gěi nǐ chī!</p>	<p>Chinese. China. Area of Beijing.</p>	<p>Little buffalo, little buffalo, first put out your horns, then put out your little head! Your father, your mother buy for you roasted sheep meat! If you don't eat, I will give it to the dog to eat it if the dog doesn't eat, I will give it to the cat to eat it if the cat doesn't eat, after all I will eventually give it to you, again!</p> <p><i>Translating from the Chinese language is always very difficult, because that language does not conjugate verbs and considers as implicit (and not worth saying) everything that the speaker or the writer regards as obvious. However, the problem is that the idea of "obvious" changes according to the expectations of the listener or of the reader. It's really very important to bear always in mind all this when reading all the Chinese versions included in this research.</i></p>	Unknown.	<p>http://ks.cn.yahoo.com/question/5248670.html</p> <p>Reported by the NM User "Barbaxx".</p>	<p>Unusual variant, starting with the usual main Chinese version of the rhyme to end with a sort of iterative doggerel. This might seem a recent late evolution of the distribution formula that must have been present in this rhyme from ancient times.</p> <hr/> <p>(Analysis following here:)</p> <p>S002* S010* S010* S023* S024* S054* S058* S135* S145* S192* S192* S273* S274* S274* S279*</p> <p>AN001* AN001* AN012* AN012* AN012* AN037* AN119* AN119* AN119*</p> <p>AT011* AT011* AT022* AT062* AT063*</p> <p>.A-B-F-DIST.</p> <p>(DST2, DST4, DST6)</p>	<p>AAA YYY</p> <p>A) S054 AT022</p> <p>B) S001 > AN001 : S002 WN: S273 S001 > AN001 : S058 WN: S274</p> <p>(An)</p> <p>F) S023 AT011 S024 AT011 : AN037 : S135 AT063 AT062 TO: (S010) S001</p> <p>DIST: S001 : AN119 S006 : AN012 : S135 TO: S145 S145 : AN119 S006 : AN012 : S135 TO: S192 S192 : AN119 S006 : AN012 : S135 TO: (S010) S001 WN: S274 S279</p> <p>S006 = F003</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
409	Den den mushi mushi katatsumuri Omae no atama wa dokoniaru Tsuno dase yari dase atama dase. Den den mushi mushi katatsumuri Omae no atama wa dokoniaru Tsuno dase yari dase medama dase.	Japanese. Japan.	Snail, snail, slug, where is your head? Stretch your horns out, put out your antennae and put out your head! Snail, snail, slug, where is your head? Stretch out your horns, put out your antennae and put out your eyes!	There is a well known music, present on the site http://web.mit.edu/jpnet/holidays/Jun/song-katatsumuri.shtml It can be heard also in a video here: http://www.youtube.com/watch?v=GNtRlclzoew&feature=player_embedded Also present in another video here: http://www.transparent.com/japanese/snail-song/?utm_source=feedburner&utm_medium=rss&utm_campaign=languageblog&utm_content=japanese All the sites were visited on May 20 th , 2011. In all the three cases, the music is always identical (and very different from the music pieces of the Chinese versions).	http://web.mit.edu/jpnet/holidays/Jun/song-katatsumuri.shtml Present also on a video on: http://www.youtube.com/watch?v=GNtRlclzoew&feature=player_embedded Also available through another video here: http://www.transparent.com/japanese/snail-song/?utm_source=feedburner&utm_medium=rss&utm_campaign=languageblog&utm_content=japanese All the sites were visited on May 20 th , 2011. Reposted by the NM User "Barbaxx".	Our snail rhyme is present also in Japan! This version includes only the invocation of the name of the animal and the request to extract its horns and to come out. The site http://m-haruo.com/e%20w%20katatumuri.html tells us that the popular name of the snail in Japan, <i>Den-den</i> , derives probably from an alteration of the expression <i>Dero, dero</i> , that is "Come out, come out", used by the children with the snails. The paper by Z. Serper, <i>Exploration Through a Concept: Japanese Classical Acting as a Model of Harmonical Contrasts</i> , in A. Horie-Webber, <i>Japanese Theatre and the West</i> , 1994, p. 74: http://books.google.it/books?id=154i018vheFC&pg=PA74&dq=snail%20song&hl=it&ei=UnWATrXYDonEtAb73yhQ&sa=X&oi=book_result&ct=result&resnum=4&ved=0CDsQ6AEwAz0AQ#v=onepage&q=snail%20song&f=false quotes a version of this song used in the traditional Japanese theatre plays, the beginning of which contains the variant " <i>denu denu mushi mushi</i> " in which the animal is invited to come out of its shell. The paper quotes also the traditional postures of the actors who perform that song in the theatre. The snail is compared here to a "warrior priest" (<i>yamabushi</i>).	AAA YYY A) S001 B) S058 AT004 : AN039 HWR: S??? S001 > AN001 : S002 S001 > AN001 : S002 S001 > AN001 : S058 A) S001 B) S058 AT004 : AN039 HWR: S??? S001 > AN001 : S002 S001 > AN001 : S002 S001 > AN001 : S081 F000 S???* S???* S001* S001* S002* S002* S002* S002* S058* S058* S058* S058* S081* AN001* AN001* AN001* AN001* AN001* AN001* AN039* AN039* AT004* AT004* .A-B-A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
410	Cai Cai, mancarai, tire fur i cuars, se no ti coparai.	Friulian. Region Friuli, Italy.	Snail, snail, idiot, stretch your horns out, otherwise I will kill you.	Unknown.	<p><i>Timau, Sauris, Sappada nel 1889</i>, by Julius Pock, paper originally published on "<i>Pagine Friulane</i>", year V, 1892. Quoted on: <i>Tischbongara Piachlan, quaderni di cultura timavese</i>, Timau (Udine), published by the <i>Istituto di Cultura Timavese</i> with the contribution of the <i>Circolo Culturale "G. Unfer"</i> in <i>Timau-Tischbong</i> and of the Municipality of Paluzza (Udine), No. 6, December 2002.</p> <p>Available online at the address: http://www.taicinria.ul.org/timau/pdf/quaderni/quaderno-6.pdf</p> <p>Site visited on May 20th, 2011.</p>	<p>Note on the source: "It's a game played also in Friuli. The children say [this], while waiting in front of a snail until it puts its horns out".</p> <p>The term <i>Mancarai</i> has an uncertain translation (maybe it's like the Italian "<i>manca-raggi</i>", "without-the-rays", with the possible meaning of "without antennae", "without horns"; or otherwise a simple nonsense reinforcing the word <i>cai</i>).</p> <p>However, the most likely hypothesis is by far that it is an alteration (for the sake of rhyme with <i>cai</i>) of the word <i>macaron</i> or <i>macarot</i>, which in Friulian means "silly", "stupid", "idiot".</p>	<p>AAA YYY</p> <p>A) S001 AT041</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN006 : S001</p> <p>S006 = F001</p> <p>S001* S002*</p> <p>AN001* AN006*</p> <p>AT041*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
411	<p>Schnecke, reck deine vier Hoarn aus, fischtar schlog i dar dar Hausel dume dume aus.</p> <p>(411b) Schneck, Schnecke, tui daina fier Hourn auß, sust schlog i dir's Haisl umedum auß.</p>	<p>Sappada Cimbrian.</p> <p>Sappada / Ploden (province of Belluno), northern part of region Veneto (near the border with the region Friuli-Venezia Giulia), Italy.</p> <p>The village asked to be passed to the region Friuli-Venezia Giulia (this has not happened yet, at this time). Its culture is very similar to that of some Germanic linguistic pockets in northern Friuli (Timau-Paluzza, Sauris).</p> <p>For cultural reasons, this version has been mapped in our research as belonging to Friuli.</p> <p>The Sappada Cimbrian, like all the so-called "Cimbrian" dialects present in northern Italy, is a Germanic dialect, related to the Bavarian and Germanic Carinthian dialects, of mediaeval origin.</p> <p>It seems that the immigration of Germanic population to Sappada / Ploden happened in the XII century, perhaps from Pustertal or, more likely, from Austria, from the village of Innervillgraten.</p>	<p>Snail, put your four horns out, otherwise I break your little house all in pieces.</p> <p><i>(The variant 411b has exactly the same translation.)</i></p>	<p>A music existed, because our source states that this rhyme was sung, but, regrettably, does not report its melody.</p>	<p><i>Timau, Sauris, Sappada nel 1889</i>, by Julius Pock, paper originally published on "<i>Pagine Friulane</i>", year V, 1892. Quoted on: <i>Tischlbongara Piachlan, quaderni di cultura timavese</i>, Timau (Udine), published by the <i>Istituto di Cultura Timavese</i> with the contribution of the <i>Circolo Culturale "G. Unfer"</i> in <i>Timau-Tischlbong</i> and of the Municipality of Paluzza (Udine), No. 6, December 2002.</p> <p>Available online at the address: http://www.taicinveria.ul.org/timau/pdf/quaderni/quaderno-6.pdf</p> <p>Site visited on May, 20th, 2011.</p> <p>Also present in: Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 1988.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p>The iterations of some words are intentional, much probably because they are linked to the rhythm of the melody of the song (which, regrettably, is not reported on our main source).</p> <p>The motif of the threat of breaking the "house" is common and present in other versions, especially Germanic ones. See: 131, 136, 137, 172, 187, 197, 230, 245, 278, 380, 381.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT005</p> <p>H) S006 : AN014 : S007 AT022 AT004</p> <p>S006 = F001</p> <p>S001* S002* S006* S007*</p> <p>AN001* AN014*</p> <p>AT004* AT005* AT022*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
412	Cai, cai, fâs i cuârs, doi a mi, doi a ti, ce ch'al reste lasse li.	Friulian. Gemona del Friuli (province of Udine), region Friuli, Italy.	Snail, snail, make horns, two to me, two for you; what remains, leave it there.	Unknown.	From a calendar visible on the site: <a href="http://www.pensema
ravee.it/lunari/
lunari2010.pdf">www.pensema ravee.it/lunari/ lunari2010.pdf Site visited on May 20 th , 2011. Reported by the <i>N M User</i> "Barbaxx".	Here we have again the distribution formula (...to me, ...to you), typical of northeast Italy. The meaning of the last verse is "leave there what remains".	AAA YYY A) S001 B) S001 > AN007 : S002 DIST: S002 AT050 TO: S006 S002 AT 050 TO: S010 S010 > AN008 : S002 AT133 S??? = F002 S001* S002* S006* S010* AN007* AN008* AT050* AT050* AT133* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
413	<p>Snail, Snail, Come out of your hole, Or else I'll beat you black as a coal.</p> <p>Snail, Snail, Put out your head, Or else I'll beat you till you're dead.</p>	<p>English. England (later also in the United States).</p>	(Not necessary)	Unknown.	<p><i>The Only True Mother Goose Melodies, Boston, J.S. Locke & Company, 1833.</i></p> <p>Quoted on: http://www.mamalisa.com/?t=hes&p=1697</p> <p>Visible on: http://books.google.com/books?id=7a0XAAAAYYAYAAJ&printsec=frontcover&hl=it&source=gb_sge_summary_r&cad=0#v=onepage&q&f=false</p> <p>Site visited on May 20th, 2011.</p> <p>The first part is quoted also on some more ancient documents (see notes to version 8).</p> <p>Reported by the <i>NM User</i> "Barbaxx".</p>	<p>Close to No. 8 and to No. 414.</p> <p>Joseph Ritson gives us a very interesting information: <i>"It was probably the custom, on repeating these lines, to hold the snail to a candle, in order to make it quit the shell."</i></p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004 HWR: S014 AT004</p> <p>H) S006 : AN011 : S001 AT001 AT010</p> <p>A) S001</p> <p>B) S001 > AN001 : S058</p> <p>H) S006 : AN011 : S001 S001 : AN024</p> <p>Note: s269, s348</p> <p>S006 = F001</p> <p>S001* S001* S006* S006* S014* S058* S269* S348*</p> <p>AN001* AN004* AN011* AN011* AN024*</p> <p>AT001* AT004* AT010*</p> <p>.A-B-H-A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
414	<p>Snail, snail, come out of your hole, Or else I'll beat you as black as a coal. Snail, snail, put out your horns, Here comes a thief to pull down your walls.</p>	<p>English. England. Later also in the United States.</p>	(Not necessary)	Unknown.	<p><i>The Big Book of Nursery Rhymes</i> (around 1920), edited by Walter Jerrold. In its turn, reported from <i>Harry's Ladder to Learning</i> (1850).</p> <p>Quoted on: http://www.mamalis.com/?t=hes&p=1697</p> <p>Site visited on May 20th, 2011.</p> <p>The first part is already quoted also on more ancient documents (see notes to version 8).</p> <p>Reported by the <i>NM User</i> "Barbaxx".</p>	<p>Close to both No. 8 and No. 10 and also to No. 413.</p> <p>Joseph Ritson gives us a very interesting information: <i>"It was probably the custom, on repeating these lines, to hold the snail to a candle, in order to make it quit the shell."</i></p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004 HWR: S014 AT004</p> <p>H) S006 : AN011 : S001 AT001 AT010</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>(Hm)</p> <p>C) S017 : AN013 S017 : AN014 : S018 AT011</p> <p>OR:</p> <p>(An)</p> <p>H) S017 : AN013 S017 : AN014 : S018 AT004</p> <p>Note: s269, s348</p> <p>S006 = F001 (An) S017 = F001 (Hm) S017 = F005</p> <p>S001* S001* S002* S006* S014* S017* S018* S269* S348*</p> <p>AN001* AN004* AN011* AN013* AN014*</p> <p>AT001* AT004* AT004* AT010* AT011*</p> <p>(Hm) .A-B-H-A-B-C.</p> <p>(An) .A-B-H-A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
415	<p>Klosterfrau im Schneckenhäusl, meinst, du bist verborgen? Ich komm als Pater Guardian und wünsch einen guten Morgen.</p> <p><i>Variant (415b):</i> Klosterfrau im Schneckenhaus, meinst, sie sei verborgen, kommt der Pater Guardian und wünsch ihr guten Morgen.</p>	<p>German. Germany. Known also in Lower Austria (Niederösterreich), Austria.</p> <p><i>Variant (415b):</i> Tirol, probably in the Austrian part (place not specified).</p>	<p>Nun, you who stay in the snail's small house, tell me, are you hidden? I am coming as a Father Guardian and wish you a good morning.</p> <p><i>Variant (415b):</i> Nun, you who stay in the snail's house, tell me, are you hidden, the Father Guardian comes and wishes you good morning.</p>	Unknown.	<p>No. 1124 on: Anton Hofer, <i>Volksmusik in Niederösterreich, Sprüche, Spiele und Lieder der Kinder</i>, edited by Annamarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreichisches Volksliedwerk. Corpus Musicae Popularis Austriacae 16, Böhlau Verlag, Wien, 2004. Coming from: Anim / Brentano, <i>Des Knaben Wunderhorn</i>, 1806, S. 866. Present also on: Simrock, <i>Das deutsche Kinderbuch</i>, 1857, S. 136. See also the discussion on: http:// www.naturamediterraneo.com/forum/ topic.asp? TOPIC_ID=153407 (Site visited in September 15th, 2011). To see images of complex monastic headgears (as explained in the notes here) look for some examples on these sites: http:// www.islahospitalme norca.org/ HijasdeLaCaridad10 004.JPG and http:// upload.wikimedia.o rg/wikipedia/ commons/f/fb/ ldegarda_di_Binge n-wiki.jpg</p> <p>415b from: Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2043.</p>	<p>Note on the source: "The snail can be placed on a warm stone – but not a too hot one – or tickled on one's hand with a soft blade of grass." An interesting remark which tells us about the custom of putting the animal on a warmed stone in order to make it come out of its shell. This is strongly connected to the action, frequently described in other variants, of "burning its house".</p> <p>The German word for "nun" means literally "lady of the cloister" and contains in itself the root of the verb "to close", "to stay enclosed". This meaning is lost in the English translation. Strangely, the scientific name of a genus of snail is precisely <i>Monacha</i>, which means "nun" in Latin. The name of this genus, firstly described by Fitzinger, L. I. 1833, <i>Systematisches Verzeichniß der im Erzherzogthume Oesterreich vorkommenden Weichthiere, als Prodrom einer Fauna derselben. - Beiträge zur Landeskunde Oesterreich's unter der Enns</i> 3: 88-122., Wien, derives in its turn from a former folk tradition spread throughout all Europe, starting from well before Fitzinger's period: the snails were called "little nuns" or with similar words in Austria, Southern Germany, Southern France, Sicily, Sardinia, Tuscany and many other places. The origin of the comparison between the snail and a nun is not clear yet. Various hypotheses exist. The simple colors of some snails (white, brown) could recall those of some monastic garments; the fact that the snail spends its entire life without coming out of its shell could be compared to the cloistered monastic life; and, last, another comparison between snails and nuns could perhaps have been made owing to the resemblance between the structure of the head of the snail, with its four protuberances, and some complex monastic headgears (hats) that were once used in some female monastic congregations.</p> <p>See also the discussion on: http://www.naturamediterraneo.com/ forum/topic.asp?TOPIC_ID=153407 (Site visited on September 15th, 2011).</p> <p>In the monasteries, the Father Guardian can sometimes be one of the highest authorities, and sometimes is the name of the person who is in charge of the entrance door, checking who enters or exits and welcoming the visitors.</p> <p>See also the important notes to 433 for a full comprehension.</p>	<p>AAA YYY</p> <p>A) S114 HWR: S007 AT022 AT004</p> <p>B) S001 > AN059 : S001 : AN083</p> <p>G) S006 S280 : AN013</p> <p>F) S006 : AN010 : S001</p> <p><i>Variant (415b):</i></p> <p>A) S114 HWR: S007 AT004</p> <p>B) S001 > AN059 : S001 : AN083</p> <p>G) S280 : AN013</p> <p>F) S280 : AN010 : S001</p> <p>F000</p> <p>S006* S007* S114* S280*</p> <p>AN010* AN013* AN059* AN083*</p> <p>AT004* AT022*</p> <p>.A-B-G-F.</p> <p><i>In the note:</i></p> <p>S266*</p> <p>AN137*</p> <p>AT016*</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
416	Schneck ein und Schneck aus, reck deine vier Hörndls heraus, sunst brich i dein Hof un dein Haus.	German. Heiligenkreuz, Lower Austria (Niederösterreich), Austria.	Snail in and snail out, stretch your four little horns out, otherwise I will break your home and your house.	Unknown.	No. 1125 on: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder,</i> edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich i s c h e s Volksliedwerk. Corpus Musicae P o p u l a r i s Austriacae 16, Böhlau Verlag, Wien, 2004. Coming from Buchinger, <i>Kinder- und Jugendspiele,</i> 1967, S.205. Also on W u r t h , <i>Kinderreime und Kinderlieder,</i> 1906, S. 97: Heiligenkreuz.	For the motif of breaking the house, typically Germanic, see the note to 411.	AAA YYY A) S001 AT134 AT135 B) S001 > AN001 : S002 AT005 AT022 H) S006 : AN075 : S007 AT004 S006 = F001 S001* S002* S006* S007* S007* AN001* AN075* AT004* AT004* AT005* AT022* AT134* AT135* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
417	<p>Schneck(e) im Haus, komm heraus! Kommen zwei mit Spiessen, wollen dich erschiessen! Kommen zwei mit Stecken, wollen dich erschrecken! Schneck im Haus, komm heraus!</p> <p><i>Variant (417b):</i> Schnecke im Haus, komm heraus! (Da) kommen zwei mit Stecken, wollen dich erschrecken, kommen zwei mit Spiessen, wollen dich erschiessen!</p> <p><i>Variant (417c):</i> Schnecke im Haus, steck deine Horn aus! kommen zwei mit Stecken, wollen dich erschrecken, kommen zwei mit Spiessen, wollen dich erschiessen!</p> <p><i>Variant (417d):</i> Schnecke im Schneckenhaus, komm heraus! kommen zwei mit Stecken, wollen dich erschrecken, kommen zwei mit Büchsen, wollen dich erschiessen!</p> <p><i>Variant (417e):</i> Schnecke, Schnecke, komm heraus, komm mit zwei Spießse, wir wolln dich erschießen, komm mit zwei Stecken, wir wollen dich erschrecken.</p>	<p>German.</p> <p>Gänserndorf, Lower Austria (Niederösterreich), Austria.</p> <p>Known also in Tyrol.</p> <p>The first variant (417) is also quoted in the last source that we mention with regard to Kufstein, Tyrol, Austria, stating that the text without the repetition at the end is known also in St. Martin im Passeiertal, Pflersch, Ehrenburg, Sterzing and surroundings and in Pustertal (all these places are in South Tyrol, Italy).</p> <p><i>Variant (417c):</i> Welschnofen, South Tyrol, Italy.</p> <p><i>Variant (417d):</i> Pfunders, South Tyrol, Italy.</p> <p><i>Variant (417e):</i> Mühlbach, South Tyrol, Italy.</p>	<p>Snail who are in the house, come out! Come with two spears, they want to shot you! Come with two rods, they want to frighten you! Snail who are in the house, come out!</p> <p><i>Variant (417b):</i> Snail who are in the house, come out! Come with two rods, they want to frighten you! Come with two spears, they want to shot you!</p> <p><i>Variant (417c):</i> Snail who are in the house, stretch your horns out! Come with two rods, they want to frighten you! Come with two spears, they want to shot you!</p> <p><i>Variant (417d):</i> Snail who are in the snail's house, come out! Come with two rods, they want to frighten you! Come with weapons, they want to shot you!</p> <p><i>Variant (417e):</i> Snail, snail, come out! Come with two spears, they want to shot you! Come with two rods, they want to frighten you.</p>	<p>Unknown for 417.</p> <p>Known and transcribed for 417b, reported on the first source that we mention (Hofer).</p> <p>The typology of the melody is really very interesting, being a perfect connecting link between the melodic modules belonging to the "Celtic-Germanic type" and those belonging to the "Mediterranean type".</p>	<p>Nrs. 1126 and 1127 on:</p> <p>Anton Hofer, <i>Volksmusik in Niederösterreich, Sprüche, Spiele und Lieder der Kinder</i>, edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreichisch es Volksliedwerk. Corpus Musicae Popularis Austriae 16, Böhlau Verlag, Wien, 2004.</p> <p>Present also on:</p> <p>VLA-NÖ, A 298/104, Fürst (name of the scholar who collected the version), Gänserndorf (place), 1937 (year in which the version has been collected). Böhme, Deutsches Kinderlied, 1897, No. 887. Horak, <i>Tiroler Kinderleben</i> I, 1986, No. 2037 (417), 2038 (417b), 2038/12 (417c), 2038/13 (417d), 2039 (417e). Buchinger, <i>Kinder- und Jugendspiele</i>, 1967, S.205 (for 417b).</p> <p>http://www.sagen.at/ doku/kinderreime/ schnecken.html</p> <p>Site visited on September 10th, 2011.</p> <p>Also in:</p> <p>Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 2037.</p> <p>Many thanks also to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p>The division into two "horns" of one kind and two others of a different kind appears again here, and is biologically correct. All the protuberances are compared to weapons.</p> <p>This version combines our typical snail rhyme with the mediaeval motif of the "fight with the snail". See note to 509.</p> <p>For further understanding, see: 15, 120, 498, 509. A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: <u>Lillian M. C. Randall, <i>The Snail in Gothic Marginal Warfare. Speculum, Vol. 37, No. 3 (Jul., 1962), pp. 358-367. Medieval Academy of America. http://www.jstor.org/stable/ 2852357</i></u></p> <p>For a similar Japanese version, see 545.</p> <p>The syntax used in the entries of the collection named with the abbreviation VLA-NÖ, from now on, has been reported here in this database using the same order and criteria for all the versions.</p> <p>(Analysis following here:)</p> <p>S001* S001* S002* S007* S007* S070* S072* S072* S281* S433*</p> <p>AN001* AN004* AN004* AN004* AN004* AN123* AN124*</p> <p>AT050* AT050*</p> <p>.A-B-H-B-H-A-B.</p> <p>(417b, c, d, e:) .A-B-H-B-H.</p>	<p>AAA YYY</p> <p>A) S001 (HWR: S007)</p> <p>B) S001 > AN004 (AN001 : S002) WT: S281 AT050</p> <p>H) S072 : AN123 : S001</p> <p>B) S001 > AN004 WT: S070 AT050</p> <p>H) S072 : AN124 : S001</p> <p>A) S001 HWR: S007</p> <p>B) S001 > AN004</p> <p>(417b:) A) S001 HWR: S007</p> <p>B) S001 > AN004 WT: S070 AT050</p> <p>H) S072 : AN124 : S001</p> <p>B) S001 > AN004 WT: S281 AT050 (S433)</p> <p>H) S072 : AN123 : S001</p> <p>S072 = F001</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
418	Schneck, Schneck, geh hinaus, sonst wirf i di hinters Hälterhaus!	German. Kottaun, district of Horn, Lower Austria (Niederösterreich), Austria.	Snail, snail, go out, otherwise I throw away your propping house which you have on your back!	Unknown.	No. 1128 on: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder,</i> edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich isches Volksliedwerk. Corpus Musicae Popularis Austriacae 16, Böhlau Verlag, Wien, 2004. Present also on: VLA-NÖ, A 39 / 277, Frischhauf, Kottaun, 1908.		AAA YYY A) S001 B) S001 > AN004 H) S006 : AN002 : S007 AT020 AT004 S006 = F001 S001* S006* S007* AN002* AN004* AT004* AT020* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
419	Schneck, Schneck, komm heraus, sonst kratz ich dir die Augen aus!	German. Hietzing, Wien, Austria. Known in Lower Austria (Niederösterreich) also in other places. Known also in Kufstein, Tyrol, Austria.	Snail, snail, come out, otherwise I will scratch your eyes off!	Unknown.	No. 1129 on: <i>Anton Hofer,</i> <i>Volksmusik in</i> <i>Niederösterreich,</i> <i>Sprüche, Spiele</i> <i>und Lieder der</i> <i>Kinder,</i> edited by Annamarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreichisc hes Volksliedwerk. Corpus Musicae Popularis Austriacae 16, Böhlau Verlag, Wien, 2004. Present also on: VLA-NÖ, A 274/276, Slg. LSR, Hietzing 1913 and on: Haiding/Gass, Kinder- und Jugendspiele, 1980, S. 17. Present, identical, also on: http:// www.sagen.at/ doku/kinderreime/ schnecken.html Site visited on September 10 th , 2011. Also present in: Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel,</i> Vol. 1; Reime 1986. Vers. 1972. Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.	We must remember that the eyes of the snail are placed on the top of the protuberances commonly called "horns"; the threat of removing its eyes, therefore, is equivalent to the threat of cutting off its horns. Besides, it's also related to an opposition between light and dark. This variant could also be linked to a legend similar to the French folk tale reported by Rolland and described in our note to version 370. Very close to 532.	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN125 : S081 AT004 S006 = F001 S001* S006* S081* AN004* AN125* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
420	Schneck, Schneck, zeig mir dein Horn, i gib dir Weiz und Korn.	German. Lower Austria (Niederösterreich), Austria.	Snail, snail, show your horn to me, I give you wheat and grain.	Unknown.	No. 1130 su: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder,</i> a cura di Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich i s c h e s Volksliedwerk. Corpus Musicae P o p u l a r i s Austriacae 16, Böhlau Verlag, Wien, 2004.	"Wheat" and "grain" are the same thing, but thus is the original version, for the sake of rhyme. Related to 9, 384	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 F) S006 : AN012 : S019 TO: S001 S006 = F003 S001* S002* S006* S006* S019* S019* AN007* AN012* .A-B-F. (DST1, DST2)
421	Schneck, Schneck! Schneck, Schneck! Reck deine vier Hörndl heraus, sunst wirf i di übas Hältahaus, sunst brich i dei Hof un dei Haus!	German (dialect). Trumau and Mödling, Lower Austria (Niederösterreich), Austria.	Snail, snail! Snail, snail! Stretch your four little horns out, otherwise I will throw away your propping house which you have on yourself, otherwise I will break your home and your house!	Unknown. The peculiar structure with textual doublings makes us think that a music exists.	No. 1131 on: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder,</i> edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich i s c h e s Volksliedwerk. Corpus Musicae P o p u l a r i s Austriacae 16, Böhlau Verlag, Wien, 2004. Coming from W u r t h , <i>Kinderreime und Kinderlieder,</i> 1906, S. 97: Trumau/Mödling.	Closely related to both 418 and 416; it represents a sort of fusion between those two variants.	AAA YYY A) S001 B) S001 > AN001 : S002 AT022 AT005 H) S006 : AN002 : S007 AT004 S006 : AN075 : S007 AT004 S006 = F001 S001* S001* S002* S006* S006* S007* S007* AN001* AN002* AN075* AT004* AT004* AT005* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
422	Schnecken, Burecken, reck deine vier Hörnderln heraus, sunst schmeiss i di übers Hälterhaus!	German (dialect). Znaim / Znojmo, border between Austria and southern Moravia. This version has been mapped as referred to Austria.	Snail, benail, stretch your four little horns out, otherwise I throw you over the owner's house!	Unknown.	No. 1132 on: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder</i> , edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich i s c h e s Volksliedwerk. Corpus Musicae P o p u l a r i s Austriacae 16, Böhlau Verlag, Wien, 2004. Coming from V L A - N Ö , A 343/31, Laaber, Gross Tajax/ Znaim 1947. A 381/76 Schmidt, o.O. 1952. Also in Buchinger, <i>Kinder- und Jugendspiele</i> , 1967, S.205.	<i>Burecken</i> (which we translated as "benail") seems a word without an particular meaning, just added as a phonetic doubling to vary the sound of <i>Schnecken</i> ("snail"), in a way similar to what happens in an Italian nursery rhyme on a different subject: <i>Staccio, buratto</i>	AAA YYY A) S001 B) S001 > AN001 : S002 AT022 AT005 H) S006 : AN002 : S001 HWR: S143 S007 AT205 S006 = F001 S001* S002* S006* S007* S143* AN001* AN002* AT005* AT022* AT205* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
423	Schneknhäusl, Schneknhäusl, reck deine Paar Herner raus, sunst wirf i di hinters Häldahaus!	German (dialect). Matzen, Matzen-Raggendorf, Lower Austria (Niederösterreich), Austria.	Snail in the little house, snail in the little house, stretch your four horns away, otherwise I throw you behind the owner's house!	Unknown.	No. 1133 on: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder,</i> edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich isches Volksliedwerk. Corpus Musicae Popularis Austriacae 16, Böhlau Verlag, Wien, 2004. Coming from VLA-NO, B 47/2, Feifalik, Matzen 1859.	Very closely related to various other variants coming from Lower Austria.	AAA YYY A) S001 HWR: S007 AT022 B) S001 > AN001 : S002 AT005 H) S006 : AN002 : S001 HWR: S251 S007 AT205 S006 = F001 S001* S002* S006* S007* S007* S251* AN001* AN002* AT004* AT005* AT022* AT205* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
424	Schneck, streck deine Augen aus, i leg dir einen Kreuzer drauf!	German. Lower Austria (Niederösterreich), Austria.	Snail, stretch your eyes out, I will put a penny on them!	Unknown.	No. 1134 on: Anton Hofer, <i>Volksmusik in Niederösterreich , Sprüche, Spiele und Lieder der Kinder,</i> edited by Annemarie Gschwantler, Helga Hofer, Katharina Hofer, Eva Maria Hois, Bernadette Scheidl. Niederösterreich isches Volksliedwerk. Corpus Musicae Popularis Austriacae 16, Böhlau Verlag, Wien, 2004. Coming from Buchinger, <i>Kinder- und Jugendspiele,</i> 1967, S.205. Stepan, <i>Das Waldviertel 3/ Volkskunde,</i> 1926, S. 108.	An interesting version. The use of offering money is not mentioned in many other documents. See 442.	AAA YYY A) S001 B) S001 > AN001 : S081 F) S006 : AN023 : S282 HWR: S081 S006 = F003 S001* S006* S081* S282* AN001* AN023* .A-B-F. (DST2?)
425	Lumaga, lumaghin, tira fora i to curnin!	Lombard. Vescovato, province of Cremona, Lombardy, Italy.	Snail, little snail, stretch your horns out!	Known and different from the music of other Lombard versions.	Family tradition reported by the <i>NM User "iperione"</i> .	This version, consisting in the usual short standard text and closely related to 7, 7b, 385 and others, has been considered as separated from the others mainly owing to its music, completely different. The song is repeated many times in a row, until the result is achieved (that is, until the snail stretches its "horns" out).	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 F000 S001* S002* AN001* AT022* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
426	Schneck, Schneck, kumm heraus, zeig mir deine Hirn heraus!	German (dialect). Styria (Steiermark), Austria.	Snail, snail, come out, show your horns out to me!	Unknown.	Friedrich S. Krauss, <i>Das Minnelied des Deutschen-land und Stadvolkes</i> , Ethnologischer Verlag, Leipzig, 1929. P. 58, note 11. Available on: http://www.horntip.com/html/books_&_MS_S/1920s/1929_das_minnelied_des_deutschen-land_und_stadvolkes_(HC)/index.htm	The song is quoted on the source together with a rhyme on the cricket, also coming from Styria: <i>Grill, Grill, komm heraus, Vater und Mutter is nit zu Haus!</i> Cricket, cricket, come out, father and mother are not at home! The source quotes also a Slovene rhyme, used with the crickets: <i>Curi muri pridi ven!</i> "«Curi muri» (= Cricket), come out!" The explanation by Krauss is peculiar. He says that, at least in the central part of Styria bordering with Slovenia, the rhymes of this kind should be considered as charms, spells that must be recited in case of lack of menstruation. What he says seems to be supported by the fact, reported by him, that, locally, the term <i>Grillhäusl</i> ("little house of the cricket", "cricket's den") means "vagina" and the menstruation is called <i>Blutung mit der Grille</i> ("bleeding with the cricket" or "from the cricket"). In any case, the materials reported by Krauss, mentioned up to here, make reference much more to the cricket, rather than to the snail.	AAA YYY (0AA YYY in the note) A) S001 B) S001 > AN004 S001 > AN007 : S002 TO: S006 F000 S001* S002* S009* AN004* AN007* .A-B.
427	Ulita, ulita, pokaži roga! Ulita, ulita, pokaži roga!	Russian. Russia (unspecified place).	Snail, snail, show your horns! Snail, snail, show your horns!	Unknown.	Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutschen Schlummerliedes</i> , published by J. G. Calve, Prague, 1861 (in codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http://www.archive.org/details/ueberdieechthei00grohgoog	This Russian version contains only the usual short text. Close to the Komi version 406.	AAA YYY A) S001 B) S001 > AN007 : S002 A) S001 B) S001 > AN007 : S002 F000 S001* S001* S002* S002* AN007* AN007* .A-B-A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
428	Pauliku, Pauliku wistawy rohy na czotyry stohy: meni dwa, tobi dwa podilym sia oby dwa.	Ruthene (Rusyn). Western Ukraine, not far from the Slovakian border.	Little Paul, little Paul, show your horns on the four haystacks: two to me, two to you, two shared among both of us.	Unknown.	Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutsche n Schlummerliede s</i> , published by J.G. Calve, Prague, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http:// www.archive.o rg/details/ ueberdieechth ei00grohgoog Thanks to Evgenij Kopnin for the translation.	The presence of the distribution formula in this version is certain, since the translation is very good. This is interesting, since such formula is usually a feature of the versions collected in the northeastern part of Italy. "Haystack" is translated as <i>stohy</i> in Ruthene, <i>stih</i> in Ukrainian and <i>stog</i> in Russian. Similar to 782. As in that document, here, too, the number four is probably indicating the four directions and has a ritual meaning.	AAA YYY A) S283 (= S001) AT022 B) S001 > AN007 : S002 HWR: S284 AT005 DIST: AT113 TO: S006 AT113 TO: S010 AT113 AT136 TO: S006 S010 S021 AT050 S006 S010 = F002 S283* S002* S006* S010* S021* S284* AN007* AT005* AT022* AT050* AT113* AT113* AT113* AT136* .A-B-DIST. (DST2, DST3, DST4, DST5?)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
429	Šnečku, šnečku vystřč rožky na parožky, dám ti dva tvarožky; jestli mně jich nevystrelis hodim tě do trní; tam tě snědou hadi, šćóři divocí kocóři	Moravian. Moravia, Czech Republic.	Little snail, little snail, show your horns, I will put two small cheeses on your small horns; if you don't put them out, I will throw you on the brambles; and there, oh, how dark it is! Snakes, darkness and wild goats.	Unknown.	Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutsche n Schlummerliede s</i> , published by J.G. Calve, Praga, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http:// www.archive.o rg/details/ ueberdieechth ei00grohgoog	The first part is related to all the central and eastern Slavic area versions (those from Russia, Poland, Ukraine, etc...) and to the Slovakian version 258. The ending part of this version is particularly original and interesting. The threat of throwing the animal on the brambles is present also in other versions (see 330, 331, 361, 431).	AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN023 : S116 AT050 AT022 HWR: S002 AT004 AT022 H) S006 : AN002 : S001 HWR: S108 AT031 S285 S199 S286 AT137 : AN039 HWR: S108 S006 = F001 S006 = F003 S001* S002* S002* S006* S006* S108* S116* S199* S285* S286* AN002* AN007* AN023* AN039* AT004* AT022* AT022* AT031* AT050* AT137* .A-B-F-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
430	Šneku, šneku vystrč rohy nebo tě dám do vřelé vody.	Czech. Bohemia, Czech Republic.	Snail, snail, show your horns, or I will put you into hot boiling water.	Unknown	Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutsche n Schlummerliede s</i> , published by J.G. Calve, Praga, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http:// www.archive.o rg/details/ ueberdieechth ei00grohgoog	The threat of throwing the animal into the boiling water is meaningful (since it may be linked to the idea of eating it as food).	AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN023 : S001 HWR: S031 AT016 AT138 S006 = F001 S001* S002* S006* S031* AN007* AN023* AT016* AT138* .A-B-H.
431	Schnecke, schneck schnier aus, Weismr deine Hörner raus, Werscht mersche ne weisen warf ich dich an Groben, An Groben ne alleine N' Kotzen zweschen de Beine.	German (dialect). Northern Bohemia (which was once part of Germany).	Snail, snail, slither out, show your horns to me, since, if you don't show them to me immediately, I will throw you in the grave, in the grave, alone; I will puke between (my) legs (or: I throw you among [many] legs?).	Unknown.	Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutsche n Schlummerliede s</i> , published by J.G. Calve, Praga, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http:// www.archive.o rg/details/ ueberdieechth ei00grohgoog	<i>Groben</i> should mean "coarse", "rough", "gross", but, by comparing many other German variants, we preferred to consider this term as an alteration or variant of the Standard German word <i>Grab</i> , "grave". The meaning of the final verse is not clear: it may indicate the (ritual?) gesture of throwing the snail backwards, by passing it between one's legs, or the threat of throwing it where many animals are standing or walking, and so among "many legs", where the poor snail will finally be crushed, or, again and more probably, it might simply indicate the gesture of puking to express disgust and contempt. Partly related to 1, 490, 491.	AAA YYY A) S001 B) S001 > AN004 S001 > AN007 : S002 TO: S006 H) S006 : AN002 AN008 : S001 HWR: S003 S006 : AN126 HWR: S152 S288 S006 = S001 S001* S002* S003* S006* S152* S288* AN002* AN004* AN007* AN008* AN126* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
432	Schneck, Schneck, komm erus Bräng mer all ding Milk mete rus, sonst ries ich der de Hö'ner 'us.	German (dialect). Cologne (Köln), Germany.	Snail, snail, come out, bring me all your milk in a hurry, otherwise I pull your horns out (<i>it may also mean: away</i>).	Unknown.	Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutsche n Schlummerliede s</i> , published by J.G. Calve, Praga, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien). Available on: http:// www.archive.o rg/details/ ueberdieechth ei00grohgoog	The original text contains really the very word <i>Milk</i> (Standard German: "Milch"), "milk". There is therefore the implicit comparison between the snail and a bovine (very common in a large number of versions). From the point of view of motifs, there is a very strange inversion here. In some usual German language versions, the snail is invited to put its horns out and it will receive milk as a reward if it does so. Here, it is invited to give milk, and it will have its horns pulled out as a punishment if it doesn't do so.	AAA YYY A) S001 B) S001 > AN004 E) S001 > AN061 AN012 : S056 AT004 AT095 TO: S006 H) S006 : AN109 : S002 AT004 S006 = F001 S006 = F002 S001 = F004 S001* S002* S006* S006* S056* AN004* AN012* AN061* AN109* AT004* AT004* AT095* .A-B-E-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
433	<p>Klosterfrau im Schneckenhaus wähnte sich geborgen, Kommt der Pater Quardian, wünscht ihr guten Morgen.</p> <p><i>Variante</i> (433b): D' Klosterfrau im Schneckenhus het gemeint, sie sig verborge. Do kunnet (<i>var.</i>: chunnt) der Pater Guardian und seit ere guete Morge.</p>	<p>German. Memmingen, southern Germany.</p> <p>Also in Einsiedeln, Canton Schwyz, Switzerland.</p>	<p>The nun who stays in the snail's little house believes that she is safe, (but) the Father Guardian comes and wishes a good morning to her.</p> <p><i>Variant</i> (433b): The nun who stays in the snail's little house has believed that she has hidden herself. But the Father Guardian comes and says "good morning" to her.</p>	Unknown.	<p>Josef Virgil Grohmann, <i>Ueber die Echtheit des althochdeutsche n Schlummerliede s</i>, published by J.G. Calve, Praga, 1861 (im codex suppl. nr. 1668 der K. K. Hofbibliothek in Wien).</p> <p>Available on: http://www.archive.org/details/ueberdieechth/ei00grohgoog</p> <p>Variant reported by the <i>NM User</i> "Barbaxx" and present on: http://www.zwsw.de/deutsch_do/v-wg016.html</p> <p>and as well on: http://www.beyars.com/kunstlexikon/lexikon_4887.html</p> <p>Sites visited on August 26th, 2011.</p>	<p>Strictly related to 415, but more explicitly threatening, more sarcastic and less joking, here.</p> <p>See also the important notes to 415 for a full comprehension.</p> <p>A risqué double entendre was probably intended with this version (especially in variant b).</p> <p>It seems that the last sequence (here labeled simply as F) is mixing here the meanings of F, B and H.</p> <p>This version is very well known also in the southern Germany and Swiss monasteries, to such an extent that a wax doll representing a nun really placed into the true shell of a snail is a well known souvenir that was made by the nuns of some monasteries in the German- speaking area (it seems that the first one to produce such objects has been the monastery of Einsiedeln).</p> <p>Some specimens of such dolls are still sold on the antique trade market and can be seen here: http://www.fram-einsiedeln.ch/sammlung/einsiedlensia-sammlung/ and here: http://www.zwsw.de/deutsch_do/v-wg016.html</p> <p>Sites visited on August 26th, 2011.</p>	<p>AAA YYY</p> <p>A) S114 : AN127 :</p> <p>B) AN128 HWR : S007</p> <p>G) S280 : AN013</p> <p>F) S280 : AN010 : S114 (= S001)</p> <p>S280 = F001</p> <p>S007* S114* S280*</p> <p>AN010* AN013* AN127* AN128*</p> <p>.A-B-G-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
434	<p>In Corsica, an important ritual practice is strongly and soundly present: the <i>Granitula</i>. It consists in a particular way of doing a procession. In the religious processions, usually organized by brotherhoods specifically dedicated to them, a path in the shape of a spiral is usually followed, which resembles strongly the shape of a snail shell. This use is widely spread throughout Corsica, in all the island. The procession starts by forming the outer external and larger coil, then the procession (which must be long enough) winds inwards within the first coil, and then repeatedly, forming a spiral, until the centre of the spiral is reached. At this point, the procession leader inverts its direction and all the procession (which, if it's long, is still partly proceeding from the external coils inwards) follows him, thus tracing an opposite path: from the centre of the spiral outwards, unwinding, until the procession is completely unwound. After that, the same process can then restart again from the beginning, winding again into a new spiral and then unwinding, repeating all this many times, virtually with no end.</p> <p>Such a symbolic behaviour may be linked to several concepts: a symbolic representation of time, death (or descent into the Earth's womb, also symbol of the feminine womb) followed by resurrection (or ascent); getting lost in a labyrinth and then exiting it, finding one's true self again (a very well-known idea in the antiquity, and in the Middle Ages as well); a new interpretation of these symbols in a Christian way, with Christ's death followed by His resurrection (which makes everybody and everything rise again), or a metaphorical reference to His birth from Mary's womb.</p> <p>Besides, a tradition exists according to which Daedalus, after his escape from Minos (who had kept him prisoner into the Labyrinth), went to Sicily and there, to demonstrate his own skill, managed to pass a thread through the shell of a snail (following its spiral cavity), by inserting an ant into it and tying the thread to it (in this legend, the snail shell could represent the Labyrinth, and the thread could represent "Ariadne's thread").</p> <p>As for the relationship to the labyrinth, we should notice that the labyrinth formed by a spiral is also called "the primary labyrinth".</p> <p>It seems that the spiral path has strong connections with the so-called "hopscotch game", called "<i>marelle</i>" in French (see notes here at right).</p>	<p>The first report we received was in Corsican.</p> <p>Corsica.</p> <p>The others remarks written here are referred to many other Countries in Europe and in the world.</p>	(Not needed)	<p>The music pieces used during a <i>Granitula</i> are various and, at present, it seems that they don't have any specific and direct relationship with it.</p>	<p>Personal report from Jean-Jacques Andreani, through Caterina Azara. Many thanks to both of them. The final remark concerning the connections with the "hopscotch game" is ours. The remarks by De Vries reported here at the right come from: Jan De Vries, 1957, <i>Untersuchung über das Hüpspiel Kinderspiel – Kultanz</i>, FF. Communications Vol. 173, Academia Scientiarum Fennica, Helsinki. The myth of Daedalus in Sicily is also mentioned on the site: http://www.astrologiaonline.it/astro_magazine/articoli/astromagazine_dettaglio.asp?ID=922</p> <p>The connections between labyrinth, traditions, dance, spiral and snail are investigated and commented upon with important remarks here: http://www.mariateresalupo.it/simbolismitchimifabe/labirinto.html (please read also the second part!) and see also http://www.corsicaisulacom/symbols.htm</p> <p>http://www.labyrinthos.net/typolab03.html</p> <p>http://www.labyrinthos.net/magiclabyrinth.html</p>	<p>We must first notice and emphasize the extreme resemblance to the spiral dance accurately described by Schneider for a version collected in Spain (area of Seville), reported in this database at No. 52 and used also by the Sephardic Jews in Greece and in the Middle East. This movement was perhaps also used in the Belgian version at No. 193. A similar dance is besides documented among children in Mexico (485), in Moldova (606), in Romania and also, after a recent diffusion, in some groups organizing youth camps (in the style of "scouts") in the United States and in Canada (470). Similar dances are found in Greece and include sometimes the use of a thread or rope. About the spiral dances connected to our rhyme see also No. 308.</p> <p>Classical Greek and Roman sources tell us a legend according to which Theseus, to celebrate his freeing from the Labyrinth, performed a dance, together with some young boys from Athens, based on an inwards and then outwards labyrinthian spiral path.</p> <p>As for the connections with the labyrinth, De Vries, in an essay of his about what in England is called <i>Hopscotch</i> (<i>Gioco del mondo</i> or <i>Campana</i> or <i>Settimana</i> or <i>Inferno e Paradiso</i>, or <i>Am Salam</i> in Italy, <i>marelle</i> in French, <i>rayuela</i> in Spanish, <i>Hüpspiel</i> or <i>Himmel und Hölle</i> or <i>Templehupfen</i> in German, <i>školica</i> in Serbo-Croatian, <i>kłasy</i> in Polish, <i>peregrina</i> in Puertorico), tells us that, among all the patterns used for it, the version played on a spiral pattern, called in France <i>Marelle ronde</i> or also <i>Escargot</i> ("snail"), seems to have a particularly ancient origin. This version of the game was played by following an inwards path from the entrance towards the centre, followed by an outwards path from the centre out to the outer coil.</p> <p>The <i>Granitula</i> is also called in French <i>Bigorneau</i> ("great snail", literally "the big two-horned").</p> <p>(Sources going on here:)</p> <p>About the French game "Escargot" and the "hopscotch" games see: http://en.wikipedia.org/wiki/Hopscotch http://it.wikipedia.org/wiki/Rayuela http://www.archaeoastronomy.it/Atti_12_seminario.pdf (from p. 103 on) http://www.comune.fi.it/streghetta/ii/mondo.htm (Sites visited on August 9th, 2011)</p>	<p>CAA YNN</p> <p>an001, s013, an004, an009, an098, an107, at082, at134, at135, s331</p> <p>an077 at170</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
435	Gori gori gora, con quattro corni fora un a mi, un a ti, uno al vecio che c'ha a morì, ed una al podestà, che se no el te 'mpicherà.	Venetian dialect from Belluno. Belluno, Veneto, Italy.	<i>Gori, gori, gora,</i> with four horns out, one to me, one to you, one to the old man who must die, and one to the bailiff, otherwise he will hang you.	Music based on the usual pattern G - A - G - E , common in the northern Italian children's songs. The music can be heard in a video at the address: http://www.youtube.com/watch?feature=player_embedded&v=uek6UOm-V8 This song can be heard at 2:17. Site visited on August 9 th , 2011.	From the video <i>Storia Beloria</i> of the folk group "I Belumat": http://www.youtube.com/watch?feature=player_embedded&v=uek6UOm-V8 This song can be heard at 2:17. Reported by Francesca Buccomino, whom we thank.	Very similar to many other versions from the Italian region Veneto, and, in particular, specifically close to No. 314. The bailiff is mentioned in a similar way in the versions 105 and 314 (also from Veneto). Hanging is mentioned also in No. 319 (collected in the Italian region Abruzzo). The distribution formula returns again here, which is typical of northeastern Italy. At the moment, it is still unclear whether the expression <i>gori-gora</i> has any meaning or is just a rhyming nonsense. We can however notice that it might perhaps be linked to the High German <i>ger</i> , Proto-germanic <i>*gaizaz</i> , Proto-indo-European <i>*ghaiso</i> , meaning "spear" (a word also appearing in many other versions of our rhyme, with a reference to the "horns" of the animal). Therefore it can be connected to the English verb <i>to gore</i> ("to hit with horns").	AAA YYY A) S001 B) WT: AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S067 C) AT098 TO: S233 (Hm) C) S233 : AN058 : S010 OR: (An) H) S233 : AN058 : S001 S010 AT098 S233 = F002 S010 AT098 S233 = F005 (An) S233 = F001 S001* S002* S006* S010* S010* S067* S233* AN001* AN058* AT005* AT098* (Hm) .A-B-DIST-C. (An) .A-B-DIST-C-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
436	Lor lor lor buta fora quatro corn, un par mi, un par ti e un par la vecia che te ha vesti.	Venetian dialect from Feltre. Feltre (Belluno), Veneto, Italy.	<i>Lor, lor, lor,</i> push your four horns out, one for me, one for you, and one for the old woman who dressed you.	Unknown.	From the forum <i>Entomologi</i> <i>italiani</i> : http://www.entomologiitaliani.net/public/forum.php?B_B_3/viewtopic.php?f=27&t=4109&start=60	Very similar to many other versions from Veneto. The "old woman" has "dressed" somebody, here. We have here a new way to connect the usual motif of the "old woman" and the other usual motif of clothes. The term <i>lor</i> used here instead of the Standard Italian word "lumaca" ("snail") has an unclear origin and its meaning itself is unclear. Almost identical to 387.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 E) S011 : AN117 : S010 S011 = F002 S010 = F002 S001* S002* S006* S010* S010* S011* AN001* AN117* AT005* .A-B-DIST-E. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
437	<p>Jesce, jesce, corna, ca mammata te scorna; te scorna 'ncoppa all'astreco quanta figlie ha fatt' masculine?</p> <p><i>The source comments:</i> "After this rhyme was recited, the snail had its "horns" taken off, oh, what a cruel game! (...) This rhyme is the same that was also recited to the Cerambyx". (This means that it was recited to the Cerambycidae beetles, the "longhorn beetles", which are a group of Coleoptera. The same use is documented also in Sardinia and is often followed by the dismemberment of the animal.)</p> <p><i>Variant (coinciding with 21b1):</i> lesce, iesce corna, ca mammata te scorna! Te scorna 'ncoppa l'astruco, che fa lo figlio mascolo!</p>	<p>Neapolitan from Campania. Santa Maria a Vico (province of Caserta), Campania, Italy.</p>	<p>Come out, come out, horns, since your mother takes away your horns; she takes away your horns in the attic, how many male children did she give birth to?</p> <p><i>Variant (coinciding with 21b1):</i> Come out, come out, horns, since your mother takes away your horns! She takes away your horns in the attic, which gives birth to a male child!</p>	Ignota.	<p>From the forum <i>Entomologi italiani</i>: http://www.entomologiitaliani.net/public/forum/p_h_p_B_B_3/viewtopic.php?f=27&t=4109&start=60</p> <p>The information about a similar rhyme recited to the longhorn beetles in Sardinia comes from Caterina Azara.</p> <p>The variant (= 21b1) is also mentioned by Giovan Battista (Giambattista) Basile (1575-1632), in <i>Lo Cunto de li cunti</i>, ("La Palmata trattenimiento settimo de la iornata se cunna") (published 1634-1636).</p> <p>The fact that Basile quotes it proves that this rhyme was already known before his death in 1632.</p>	<p>Close to 21, 133, 200 and other Campanian versions. In this versions, when the verb <i>scornare</i> ("to remove horns", "to take the horns away") is mentioned, the action of removing the "horns" from the animal is probably performed while reciting these rhymes.</p> <p>According to Luigi Serio (Neapolitan literary man and librettist who lived in the second half of the 18th century, author of the text of the opera "Oreste" with the music by Domenico Cimarosa and supporter of the Parthenopean Republic in 1799), quoted on the site http://www.hitparadeitalia.it/schede/j/jesce_sole.htm and quoted in its turn by our source, we should notice a connection between this kind of rhymes and the ancient Campanian song <i>Jesce sole</i>, quoted also by Giambattista Basile (1575-1632) in the fourth day of his <i>Lo Cunto de li cunti</i> and also partially quoted, with a different text, by the abbot Ferdinando Galiani, in his book <i>Del dialetto napoletano</i> written in 1776. See also: http://www.fuocosacro.com/pagine/articoli/jesce%20sole.htm</p> <p>Actually, the different versions of the Neapolitan traditional ancient song <i>Jesce sole</i> (the text of which, in both versions, can be read on the above mentioned sites) show in some parts clear similarities with the motifs that are typical of our rhyme. For example: <i>Jesce sole, scagliente 'mperatore.</i> (Come out, Sun, you emperor who warms.) <i>Jesce sole, jesce sole, nun te fa' cchiu' suspirà! Siente mai ca le figliuole hanno tanto da prià.</i> (Come out, Sun, don't make us long for you anymore! Hear how much the maidens have to pray you.) <i>Nun chiovère, nun chiovère, ca aggia ire a movere, a movere lu grano, de mastro Giuliano.</i> (Don't rain, don't rain, since I have to go to move, to move the wheat of Master Julian.)</p> <p>Please note also the important coincidence between the number of horns and the number of male sons.</p>	<p>AAA YYY</p> <p>B) S001 > AN001 : S002</p> <p>H) S024 AT011 : AN020 : S002 AT004 HWR: S035</p> <p>E) S006 : AN033 : S012 AT019</p> <p>S024 = F001 S001 = F004</p> <p><i>Variant (coinciding with 21b1):</i> B) S001 > AN001 : S002</p> <p>H) S024 AT011 : AN020 : S002 AT004 HWR: S035</p> <p>E) S010 : AN027 : S012 AT019</p> <p>S024 = F001 S001 = F004</p> <p>S002* S002* S002* S012* S024* S035* S096*</p> <p>AN001* AN020* AN020* AN033*</p> <p>AT011* AT019*</p> <p><i>Note this coincidence:</i> S002 = S012</p> <p><i>For the other text quoted in the notes:</i> an016, s008, s019, s022, s237</p> <p>B-H-E. (DST3)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
438	<p>Bibbin, bibbin, fa' de scignua, se nu te taggiu u gruppu d'a gua!</p> <p><i>Variant:</i> ché te taggiu u gruppu d'a gua!</p> <p><i>This rhyme was recited to turkeys, but also to peacocks.</i></p>	<p>Tabarchino Ligurian. Carloforte, San Pietro Island (Sardinia), inhabited by a community of ancient Ligurian origin.</p>	<p>Turkey, turkey, act as a lady otherwise I cut the knot in your throat!</p> <p>(= "<i>strut and show off by displaying widely your tail like a fan, otherwise I cut your Adam's apple</i>")</p> <p><i>Variant:</i> since I cut the knot in your throat!</p>	<p>No music. It was only spoken.</p>	<p>Direct report from Maria and Franco Borghero, from Carloforte, whom we thank very much.</p> <p>Also mentioned in: Giorgio Ferraro, <i>Da Tabarka a san Pietro - N a s c e Carloforte</i>, Edizioni Grafica del Parteolla (2002).</p>	<p>The Island of San Pietro, in southwestern Sardinia, with its only town Carloforte, is a Ligurian linguistic island of ancient origin within the Sardinian territory.</p> <p>This document does not belong to the typology of the "snail rhymes" that we are studying, but we quote it here to show its resemblance to such rhyme.</p> <p>The act of "cutting the throat" shows that this document is probably connected to some French rhymes like 117.</p>	<p>0AA YYY</p> <p>a) s292 b) s292 > AN129 h) s006 : an062 : s119 .a-b-h.</p>
439	<p>Boca li corri, barraccoccu, ca' sinnò ammazzu a babbu toiu e a mamma toia.</p>	<p>Gallurese. Luogosanto (Olbia-Tempio), Gallura, Sardinia, Italy.</p>	<p>Put out your horns, snail, since, otherwise, I kill your father and your mother.</p>	<p>No music.</p>	<p>Collected by Caterina Azara. Informer: Zia Juannedda. Many thanks to both of them.</p>	<p>Very close to 341, which comes from the same village (and which is in its turn practically identical to the English version 134).</p> <p>This version, too, is very similar to the English version 134.</p> <p>The Gallurese language, spoken in Gallura, a province in northeast Sardinia, is much more related to Corsican than to Sardinian, owing to an ancient colonization from Corsica.</p>	<p>AAA YYY</p> <p>B) S001 > AN001 : S002 A) S001 H) S006 : AN006 : S023 AT011 S024 AT011 S006 = F001 S001* S002* S023* S024* AN001* AN006* AT011* AT011* .B-A-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
440	Barraccoccu barraccoccu, boca li corri ca' sinnò si sei masciu ti piddu la femina e si sei femina ti piddu lu masciu.	Gallurese. Luogosanto (Olbia-Tempio), Gallura, Sardinia, Italy. The information about the rhyme on the weasel quoted in our note here on the right comes from: Nicolino Cucciarì, <i>Magia e superstizione tra i pastori della Bassa Gallura</i> , ed. Chiarella, Sassari 1985. The rhyme on the weasel from Sardinia quoted in our note is also in Gallurese. The one from Sicily is in Sicilian.	Snail, snail, put out your horns, since, otherwise, if you are a male, I will take away the female and if you are a female, I will take away the male.	No music.	Collected by Caterina Azara. Informant: Zia Niculina, 84 years old (who learned it from her own mother). Many thanks to both of them. NOTES: An unusual variant, completely new and different from the others collected in the same area. The ending, very likely, has been taken from a ritual charm that in Sardinia and in Sicily the women (especially those who were about to get married) used to recite when seeing a weasel. In Sardinia (Gallura), when a woman saw a weasel (<i>beddula</i>), she ought to say, as quickly as possible, and without making mistakes: <i>Si sei masciu, piddati a mè suredda; si sei femina, piddati a mè frateddu.</i> ("If you are a male, take away – or marry – my sister, if you are a female, take away – or marry – my brother") and this was in order to prevent the weasel to enter the home and spoil the clothes kept in her chest, especially the trousseau. Actually, it is likely to suppose that such custom was motivated by the fear that the animal could kidnap the woman herself or could spoil her belongings and thus her future marriage, or could even kill her.	(<i>following:</i>) People not belonging to the family could be also mentioned in the charm text (this charm was still in use until a few years ago). In a similar way, in Sicily, if a woman sees a weasel, to save her hens, she must do to the weasel a "binding" (<i>legatura</i>), which means that she must "promise" that a marriage will take place between that animal and a person. To do this, she must recite this rhyme: <i>Badottula, baddottulina, nun tuccari la gaddina, ca iu ti maritu quantu prima: se si fimmina ti dugnu lu figghiu da rigina; se si masculu ti dugnu la figghia da rigina.</i> ("Weasel, little weasel, don't touch the hen, since I will make you get married as soon as possible: if you are a female, I give you in marriage the queen's son; if you are a male, I give you in marriage the queen's daughter.") Both the customs, in our opinion, derive from the fact that weasels are considered untrustworthy animals (there was even the belief that witches and <i>janas</i> , Sardinian mythological female creatures similar to fairies, were able to transform themselves into weasels). Weasels were a symbol of robbery and death (they take away hens and kill them on a regular basis). We must now understand how a rest of a very ancient cultural practice managed to survive. In order to avoid provoking the weasels and arouse hostility in them, and in order to avoid a "war" with them, a mutual alliance pact is proposed to them, signed (as was common among ancient rival peoples) through a marriage, trusting in a custom: two peoples mutually bound by such a pact would never damage each other. This is considered a price to be payed (not gladly) in order to avoid bigger and more serious problems caused by the weasels (which would remain enemies of the humans, wouldn't the pact be signed, and would cause serious damages to humans). In the same way, in the case of the snail, a threat is expressed by viewing the whole situation, so to speak, "from the point of view of the animal", in the same role of the weasel. Such threat could be paraphrased in this way: "Put out your horns, otherwise my people (humans) and your people (snails) will become enemies, I will be able to damage you, and the only way for you to be safe will be to accept to sign a pact with us, so that you will be obliged to give me in marriage your sister or your daughter, or your brother or your son." The idea that the weasel is an untrustworthy creature, especially when marriages or new births are occurring, could also be partly linked to the Greek myth of Galinthis, who cheated Eras when Heraclès was born and was then transformed into a weasel and also condemned to deliver her sons through her mouth.	AAA YYY (OAA YYY in the note) A) S001 B) S001 > AN001 : S002 H) S010 : AN039 AT019 S006 : AN038 : AT139 S010 : AN039 AT139 S006 : AN038 : AT019 S006 = F001 S001* S002* S010* S010* S096* AN001* AN038* AN038* AN039* AN039* AT019* AT019* AT139* AT139* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
441	<p>Caracol, col, col, saca tus cuernos al sol que tu padre y tu madre ya los sacó; Caracol, col, col, saca tus cuernos al sol, que si no te pegaré con la vara de San José; Caracol, col, col, en cada ramita lleva una flor; que viva la baba (<i>var.</i>: barba) de aquel caracol!</p> <p><i>Variant</i> (441b): Caracol, col, col, saca tus cuernos y pónlos al sol.</p> <p>Caracol, col, col en cada ramita lleva una flor. Que viva la baba de aquel caracol.</p>	<p>Spanish.</p> <p>Extremadura (but near the border with Andalusia), Spain.</p> <p>Now known also in Mexico.</p>	<p>Snail, -ail, -ail, stretch your horns out in the sun, since your father and your mother stretched them out already; Snail, -ail, -ail, stretch your horns out in the sun, since otherwise I will beat you with St. Joseph's rod; Snail, -ail, -ail, bearing a flower on each little branch; hurray for the slime (<i>var.</i>: "beard"?) of that snail!</p> <p><i>Variant</i> (441b): Snail, -ail, -ail, stretch your horns out and put them in the sun.</p> <p>Snail, -ail, -ail, bearing a flower on each little branch; hurray for the slime of that snail!</p>	Ignota.	<p>Reported by Lola Marina Corro, a Spanish colleague of C a t e r i n a Azara's. Many thanks to both of them.</p> <p>The variant 441b comes from: http:// www.todopapa s.com.mx/ canciones/ J u e g o s / c a r a c o l - c o l - c o l - 1 0 0 4</p> <p>Site visited on August 26th, 2011.</p> <p>The first two parts are quoted also on: http:// www.jugarycol rear.com/ 2010/04/ retahila- caracol-col- c o l - y - caracoles.html</p> <p>Site visited on August 26th, 2011.</p>	<p>It really seems that three different variants are put together here, like stanzas. The first one is the most usual and well known Spanish version (practically, No. 52); the central part (not present in the variant b) is completely similar to No. 53 (being a less violent and probably more recent version of it) and related also to 3 and 517; the last part, on the contrary, is original. To mention flowers (or buds) on branches is typical of various European traditions connected either to the cult of trees or to the cult of horns (these two cults are often linked to each other), including the horns of the deer or the horns of cows and bulls (which, we know, are often compared to the snails in the snail rhymes), and this is happening starting from very ancient ages (just think to the Scythians or, even earlier, to the Hittites).</p> <p>The term <i>barba</i> ("beard") instead of <i>baba</i> ("slime") would of course have no sense and we think that it must be an error, passed on with an altered version.</p> <p>Please read the note to No. 325 about the slime.</p> <p>(<i>Analysis following here:</i>)</p> <p>AN001* AN001* AN001* AN011* AN023* AN130*</p> <p>AT004* AT004* AT004* AT076*</p> <p>.A-B-D-A-B-H-A-F.</p> <p>(441b): .A-B-A-F.</p> <p>(DST2)</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 HWR: S008</p> <p>D) S023 AT004 S024 AT004 : AN001 : S002</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 HWR: S008</p> <p>H) S006 : AN011 : S001 WT: S070 AT076</p> <p>A) S001</p> <p>F) WT: S293 HWR: S188 AN130 : S161 AT004</p> <p>(441b): A) S001</p> <p>B) S001 > AN001 : S002 S001 > AN023 : S002 HWR: S008</p> <p>A) S001</p> <p>F) WT: S293 HWR: S188 AN130 : S161 AT004</p> <p>S006 = F001 S006 = F003 S023 AT004 S024 AT004 = F006</p> <p>S001* S001* S001* S002* S002* S008* S008* S023* S024* S070* S161* S188* S293*</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
442	<p>Many people believe that the snails have a "central horn", that is an additional horn hidden at the centre of their head, placed in the middle of the other horns known by everybody. According to this belief, this "hidden additional central horn" normally cannot be observed, but, under some circumstances, it can be seen. If a man manages to hold and seize this "central horn" of the snail, then he can express whatever wish he wants, and any wish expressed while he is seizing this special horn within his hand will become true. To persuade the snail to stretch this "central horn" out one must bring a golden ring to put on its head and one must say:</p> <p>Brekkusnigill, brekkusnigill, réttu út miðhorn, ég skal gefa þér gullhring á hvert eitt þitt horn.</p> <p>Others say simply that one can have one wish turned into reality if he just manages to seize and hold one of the ordinary normal horns of the snail.</p>	<p>Icelandic. Iceland.</p>	<p>Snail, snail, stretch your central horn out, I shall give you a golden ring, for each one of your horns.</p>	<p>No music. The rhyme was only recited.</p>	<p>Jón Árnason, <i>Íslenskar þjóðsögur og ævintýri</i>, 1862-1864.</p> <p>Reported by Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much.</p>	<p>The use of seizing on of the horns of the snail to express a wish or to have luck is known also in Great Britain (and, perhaps, this is a sign of its Viking or Danish origin); see our document No. 524.</p> <p>The belief in the existence of e legendary "central horn" of the snail, if it was also spread elsewhere, might perhaps have to do with the fact that some European versions mention strangely an odd number of horns for these animals, as in 227, 403, 490, 493 and 494 (five) and then 122 and 205 (seven).</p> <p>It is worth of notice the fact that none of the Icelandic versions of the snail rhyme includes some motifs that are of great importance elsewhere: the crop from the fields, agriculture, illness, the "old woman", old people in general, pointed or sharp and elongated objects like thorns, brambles, knives, long tools, rods. All these motifs are not present in the Icelandic versions. The use of threatening the snail is absent, too.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT140</p> <p>(An)</p> <p>F) S006 : AN012 : S294 AT109 AT141 AT142 TO: S001</p> <p>OR:</p> <p>(Hm)</p> <p>E) S006 : AN012 : S294 AT109</p> <p>DIST: AT141 AT142 TO: S010</p> <p>S010 = F002 S006 = F003 S001 = F004</p> <p>S001* S002* S006* S010* S294*</p> <p>AN001* AN012*</p> <p>AT109* AT140* AT141* AT142*</p> <p>(An) .A-B-F.</p> <p>(Hm) .A-B-E-DIST.</p> <p>(DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
443	Brekkusnigill, bobbi, rektu út á þér hornið, ég skal gefa þér kollótta kú ef þú rekur út á þér hornin þín þrjú.	Icelandic. Iceland.	Snail, snailie, stretch your horn out, I will give you a cow without horns, if you stretch your three horns out.	No music. The rhyme was just spoken.	Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much.	The horns are three owing to the belief in the existence of a mythical "central horn" (see No. 442). The opposition between the cow without horns and the extraction of the horns is really peculiar and it might be linked to the usual and widespread comparison between this mollusk and a bovine: if the snail will show its horns, she will see in return its own image of animal without horns, but even larger, stronger and "truer" (we have seen, in fact, that very often the snail is viewed as a substitute for the buffalo, the cow or the ox). A second alternative and perhaps more likely explanation is that, if the snail will extract its horns, they will be cut off from the animal (as usual in many snail rhymes studied in this research), so the result will be a "cow" without horns (assuming that there is here the usual comparison between the snail and a cow). To end with, another likely explanation is that the gift promised is simply a young cow (actually, a calf), still without horns because they have not grown on its head yet; perhaps a calf was considered a more valuable gift.	AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S055 AT143 TO: S010 B) WN: S001 : AN001 : S002 AT081 S010 = F002 S006 = F003 S001* S002* S002* S006* S010* S055* AN001* AN001* AN012* AT081* AT143* .A-B-F-B.
444	Brekkusnigill, brekkusnigill, réttu út þín horn þá skal ég gefa þér gull, gull, gullkorn.	Icelandic. Iceland.	Snail, snail, stretch your horns out, then I will give you gold, gold, golden grain.	No music. The rhyme was only spoken.	Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much.	Gold seems to have a remarkable importance in the Icelandic versions.	AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S295 S019 AT109 TO: S010 S010 = F002 S006 = F003 S001* S002* S006* S010* S019* S295* S295* AN001* AN012* AT109* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
445	Brekkusnigill og bobbi, ég skal gefa þér rauða kú ef þú rekur upp hornin þrjú.	Icelandic. Iceland.	Snail and snailie, I shall give you a red cow if you stretch your three horns up.	No music. The rhyme was only spoken.	Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much.	The horns are three owing to the belief in the existence of a mythical "central horn" (see No. 442). Here, too, the gift of a cow is promised, similarly to what is described in No. 443 (see the notes to it for a comment). It is also possible that the "cow" is the snail itself, which becomes red with blood because it has its "horns" cut off and is killed. We must notice that some red cows are mentioned also in version 254, collected in Wales.	AAA YYY A) S001 F) S006 : AN012 : S055 AT053 TO: S010 B) WN: S001 : AN001 : S002 AT081 S010 = F002 S006 = F003 S001* S002* S006* S010* S055* AN001* AN012* AT053* AT081* .A-F-B.
446	Brekkusnigill bobbi, rektu út hornin þrjú þá gef ég þér rauða kú.	Icelandic. Iceland.	Snail snailie, stretch out your three horns and then I will give you a red cow.	No music. The rhyme was only spoken.	Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much.	Extremely similar to the former one, 445. The horns are three owing to the belief in the existence of a mythical "central horn" (see No. 442). Here, too, the gift of a cow is promised, similarly to what is described in No. 443 (see the notes to it for a comment). We must notice that some red cows are mentioned also in version 254, collected in Wales. It is also possible that the "cow" is the snail itself, which becomes red with blood because it has its "horns" cut off and is killed.	AAA YYY A) S001 B) S001 > AN001 : S002 AT081 F) S006 : AN012 : S055 AT053 TO: S010 S010 = F002 S006 = F003 S001* S002* S006* S010* S055* AN001* AN012* AT053* AT081* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
447	(This document has been transmitted to us directly in its English translation).	Originally, Icelandic. Iceland.	When you see a snail, you must always say: "I will give you a sheep and a cow, if you stretch your three horns out."	No music. The rhyme was only spoken.	Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much. This document was collected in 1980. After that year, no other more recent records regarding the snail rhyme in Iceland exist in the archives.	See the notes to the two former versions 445 and 446 and to 443. In this document, more modern than the former ones, the mention of a sheep together with the cow might mean that in more recent times the "cow" had lost its specific value as a symbolic equivalent of the snail and was considered just as ordinary as any other animal (like a sheep).	AAA YYY F) S006 : AN012 : S230 S055 TO: S010 B) WN: S001 : AN001 : S002 AT081 S010 = F002 S006 = F003 S002* S006* S010* S055* S230* AN001* AN012* AT081* .F-B.
448	Brekkusnigils bobbinn, rektu út fjögur hornin.	Icelandic. Iceland.	Snailie of the snail, stretch your four horns out.	No music. The rhyme was only spoken.	Rósa Thorsteinsdóttir, folklorist and archivist at The Árni Magnússon Institute for Icelandic Studies in Reykjavik. We thank her very much. This document was collected in 1980, from the same informer (a woman) that reported No. 447. After that year, no other more recent records regarding the snail rhyme in Iceland exist in the archives.	Just a simple request to extract the horns. The number appears normal in this version (the snails have actually four "horns"). The features of this version seem therefore somehow simplified, if compared to the more ancient versions. The expression "snailie of the snail", even if it appears unusual, is the exact translation of the original text, in which was really contained precisely in this way.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 F000 S001* S002* AN001* AT005* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
449	<p>Que llueva, que llueva, la vieja está en la cueva, los pajaritos canten, la vieja se levanta.</p> <p>Que sí! Que no! Que caiga un chaparrón!</p> <p>Que siga lloviendo, los pajaros corriendo, florezca la pradera al sol de primavera.</p> <p>Que sí! Que no! Que caiga un chaparrón!</p> <p><i>Variant of the first stanza:</i> Que llueva, que llueva, la Bruja está en la cueva, los pajaritos canten, la Bruja se levanta.</p> <p><i>Another variant of the first stanza:</i> Agua, Dios! Que se moja el caracol! Que llueva, que llueva, la Virgen de la cueva, los pajaritos canten, las nubes se levantan.</p>	<p>Spanish. Spain.</p> <p>Well known throughout all the Country.</p>	<p>May it rain, may it rain, the old woman is in the cavern, the sparrows are singing, the old woman gets up.</p> <p>Oh, yes! Oh, no! May a downpour come down!</p> <p>May it go on raining, may the sparrows run, may the plain bloom at the Spring sun.</p> <p>Oh, yes! Oh, no! May a downpour come down!</p> <p><i>Variant of the first stanza:</i> May it rain, may it rain, the Sorceress is in the cavern, the sparrows are singing, the Sorceress gets up.</p> <p><i>Another variant of the first stanza:</i> Water, oh, God! May the snail moisten! May it rain, may it rain, the Virgin of the cavern, the sparrows are singing, the clouds are rising.</p>	<p>The music has a distinct rhythmical quality and is based on the pattern G-A-G-E. The words <i>Que sí! Que no!</i> are only spoken.</p> <p>The music can be listened to on: http://www.youtube.com/watch?v=UcDkraF41AA&NR=1&feature=fvwp</p> <p>(Site visited on August 10th, 2011).</p>	<p>http://www.youtube.com/watch?v=UcDkraF41AA&NR=1&feature=fvwp</p> <p>(Site visited on August 10th, 2011).</p> <p>The video contains a text version close to the last variant reported here by us; the first variant is taken from the readers' comments on this link.</p> <p>Other variants are anyway known throughout all the Country.</p> <p>The last version is quoted by Marius Schneider in:</p> <p>Marius Schneider, "Los cantos de lluvia en España". <i>Estudio etnológico comparativo sobre la ideología de los ritos de pluviomagia</i>. "Anuario Musical", vol. IV, magazine published by "Instituto Español de Musicología". CSIC, Barcelona, 1949.</p> <p>Thanks to Danio Catanuto for his help in the search of the original issue of this magazine.</p>	<p>This one seems a typical "song for the rain", later infantilized. This document does not belong to the typology of our snail rhyme, but has been reported here for its interesting relationships with many motifs that are typical of the rhyme studied in this research: the invocation to obtain the rain, the old woman, fertility and fields, the sun.</p> <p>The "old woman" (or "Sorceress"), that here, at the beginning, is "in the cavern" (a classic mythical place, deeply analyzed in Marius Schneider's anthropological studies) and later is "getting up", reminds us of the movement of the snail, which is first in its shell, than comes out (extracting its horns). Is the "old woman" to be identified with the snail? Or... vice-versa?</p> <p>The idea of a movement which starts from a "hidden womb" (the cavern, the shell of the snail) and goes outwards and towards the sun links this song to the deep meaning of the "snail rhyme", much more than what may seem at first sight.</p> <p>The invocation mentioning the snail, present in the last variant, reinforces this connection even more.</p>	<p>CAA YNN</p> <p>s022, an016, s011, s293, an051, s242, at088, s014, s008, s001, s078, s391</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
450	(This document was sent to us directly in the English translation).	Originally, Faroese. Faroe Islands.	The crow said to the crab: "Slither out from beneath the stone. I shall wash you in my golden water, I shall comb your hair with my golden comb". "Crow! Crow!", it did say. It threw the crab into a river, hacked it to pieces and flew away.	No music, it is recited only by speaking.	Reported to us by Kari Sverrisson, Faroese ethnomusicologist. We thank him very much.	<p>After checking whether the snail rhyme was present in the Faroe Islands, it appeared that it is probably absent from there.</p> <p>The closest tradition to it that is still appreciable is this short tale, which, however, does not belong to the typology of the rhyme that we are studying in this research.</p> <p>It contains nonetheless some similarities to it: the invite to come out, the promise of good rewards, the killing of the animal (all motifs that are present also in the snail rhyme).</p> <p>There might perhaps be also some similarity with the fable "The Fox and the Crow" by Aesop, later Latinized by Phaedrus. This document almost seems a sort of unsuccessful alteration of it – and, in this case, the one who is being eaten is one of the two protagonists.</p> <p>We have here the character of the crow, which is very present in countless tales and songs of all the Nordic Countries, typical of the Germanic folk traditions and often related (as here) to the idea of death. See about this version No. 1 and the note to No. 150.</p> <p>The actions mentioned (washing, combing) are often associated to magic meanings in many European traditions.</p> <p>We should also notice the importance of gold, as in the Icelandic documents 442 and 444. The culture and language of the Faroe Islands are in fact quite close to those of Iceland.</p> <p>A rhyme, which is partly similar, used to induce a sea animal (namely, a shrimp) to come out of its shelter is present also in Sardinia (Italy), but it's much shorter.</p>	CAA YNN (0AA) s004, at109, an001, an115, an006, an041

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
451	Bulibè, bulibè, buta fora quatro corn, un a mi, un a ti, un al vecio che morì, senò te mete en te na càneva scura scura onde che no te vede né pare, né mare, né nesuni.	Venetian dialect from the Dolomites. Falcade (Belluno), Veneto, Italy.	Snail, snail, put out your four horns, one to me, one to you, one to the old man who died, otherwise I put you into a dark dark cellar, from which you cannot see neither your father, nor your mother, nor anybody else.	No music, it's recited only by speaking.	Direct report from Lorena Marmolada Ganz, from Falcade. We thank her very much.	Recited during the rainy days when approaching a snail. An interesting version, connecting the distribution formula, typical of the Italian northeast, the dark place in which the snail is placed (present also in other versions even outside Italy) and the problem of seeing the parents (also present in other versions, also outside Italy). Three features seem abnormal: the fact that the rhyme mentions an "old man" instead of the usual "old woman"; the repetition of the word "dark" which seems to cause an unnecessary emphasis and probably indicates a use of this rhyme with children; and the ending (<i>né nessuno</i>), which seems an abrupt truncation, clipping suddenly the rhyme without any stylistical coherence and totally lacking any proper rhyme or assonance with the former verses. We noticed these three abnormal features before we collected version 452, in which exactly these features change and make the difference. <i>Bulibè</i> is probably derived from <i>bubale</i> , vocative of <i>bubalus</i> ("buffalo"), or from a hypothetical late Latin <i>*bubalett(us)</i> , meaning "small buffalo", a usual metaphor to indicate the snail. See also the related version 50 ed also version 636, closely related.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S067 C) AT007 H) S006 : AN023 : S001 HWR: S296 AT031 S001 : AN036 : S023 S024 S297 S006 = F001 S067 AT007 = F002 S001 = F004 S067 AT007 = F005 S001* S002* S006* S010* S023* S024* S067* S296* S297* AN001* AN023* AN036* AT005* AT007* AT031* AT031* .A-B-DIST-C-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
452	Bulibè, bulibè, buta fora i quatro corn; un a mi, un a ti, un a la vecia che morì. Senò te mete en te na càneva scura onde che no te vede né pare, né mare, né Sol, né Luna.	Venetian dialect from the Dolomites. Falcade (Belluno), Veneto, Italy.	Snail, snail, put out your four horns; one to me, one to you, one to the old woman who died. Otherwise I put you into a dark cellar from which you cannot see neither your father, nor your mother, neither the Sun, nor the Moon.	No music, it's recited by speaking.	Direct report from Clementina (Tina) Scola Ganz, 82 years old, from Falcade (but collected in Moena, another town nearby). We thank her very much.	This version, collected by us later than version 451, is even more interesting than that one, because it connects the distribution formula, typical of the Italian northeast, the dark place where the snail is placed (present also in other versions, even outside Italy), the problem of seeing the parents (also present in other versions, also outside Italy), the traditional mention of an "old woman", and also the mention of the Sun and the Moon, which is usually considered a token of a possible "archaic" origin. The three features that, already before we found this version, we had considered abnormal in the version 451, are different here, and follow here a much more traditional approach: there is an "old woman" (and not a much less common "old man"), the word "dark" is not repeated (thus obtaining a greater sobriety and a less childish character), and the last verse is not truncated: on the contrary, it is well developed with the mention of the Sun and the Moon, an element which, as we said, is often considered a token of an ancient origin of a tradition. Besides, the word <i>Luna</i> ("Moon") forms an assonance with <i>scura</i> ("dark"), closing the rhyme in a much better way, if we compare this ending with the final part of version 451. For all these reasons, we think that this version must probably be more ancient than version 451, and of older origin. It is not by chance that the informer who reported to us the version 451 is much younger than the informer who gave us this version 452. <i>Bulibè</i> is probably derived from <i>bubale</i> , vocative of <i>bubalus</i> ("buffalo"), or from a hypothetical late Latin <i>*bubalett(us)</i> , meaning "small buffalo", a usual metaphor to indicate the snail. See also versions 50 and 636.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 C) AT007 H) S006 : AN023 : S001 HWR: S296 AT031 S001 : AN036 : S023 S024 S008 S069 S006 = F001 S011 AT007 = F002 S001 = F004 S011 AT007 = F005 S001* S002* S006* S008* S010* S011* S023* S024* S069* S296* AN001* AN023* AN036* AT005* AT007* AT031* .A-B-DIST-C-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
453	Caracól, cól, cól, saca los cuernos al sol! Ay, mañana! Toda la semana!	Spanish. Tenerife, Canary Islands (Spain).	Snail, -ail, -ail, stretch out your horns in the sun! Oh, tomorrow! All the week!	Chanted on the usual pattern G- A-G-E.	Reported by Beatrix Ponte Azcarate, a S p a n i s h colleague of C a t e r i n a Azara's. We thank both of them very much.	A bare version, probably not complete (the informer said that she was probably forgetting part of the text). The beginning is very common in a great number of Spanish versions. The unusual feature is the reference to specific moments indicating when, precisely, the snail shall exactly extract its horns. This reminds us a little of the French version 98. The meaning could however be different: in that French version the reference to a specific moment was an indication (based on "magical" beliefs) to increase as much as possible the effect of the ritual; here, in this Spanish version, the indication of a specific time could be related to the desire to have a good meteorological condition for all the week (for example, in order to ask for a good field crop or in order to finish an agricultural work).	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: S008 G) WN: S193 S298 AT095 S193 S298 AT095 = F007 S001* S002* S008* S193* S298* AN001* AT095* .A-B-G.
454	Bogon, bogonela, tira fora i corni se no te do pane e late su e zo par le culate.	Venetian language from the Asiago area. Asiago, Veneto, Italy.	Big snail, little snail, put out your horns, otherwise I will give you bread and milk up and down through your buttocks.	The first two verses only are chanted on the usual pattern G- A-G-E, while the other two are just spoken.	Reported by Carla Collese Billi, friend of C a t e r i n a Azara's. Many thanks to both of them.	A strange version, in which the offer of food (identical to the one in version 37 from Trentino), usually viewed as a reward, has on the contrary the function of a threat. The reward phase and the threat phase seem therefore to be fused into one, here. The beginning is closely related to that of the versions 26, 26b and 271. Despite the fact that it comes from the Asiago area, where also an ancient Germanic dialect called Cimbrian is spoken, this version is definitely of Venetian origin (and not Cimbrian).	AAA YYY A) S001 B) S001 > AN001 : S002 F) H) S006 : AN012 : S016 S056 TO: S001 HWR: S163 AT144 S006 = F001 S001* S002* S016* S056* S163* AN001* AN012* AT144* .A-B-F-H. (DST1)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
455	<p>A particular sea snail exists, <i>Astraea rugosa</i> (= <i>Astrea rugosa</i> = <i>Bolma rugosa</i>), which has a spiral pattern on its calcareous operculum. In the folk tradition, its opercula found on the shores are named "Saint Lucy's eyes" (<i>occhi di Santa Lucia</i>). The Sardinians use to keep them as amulets and also to use them as ornaments of traditional garments and objects. In some places (such as La Maddalena), the Sardinian fishermen used to go out in the sea on their boat only after they were sure that there were at least three of these opercula onboard, kept safely and well guarded, and thus they used to think that in this way their sailing would be quiet and they would have good weather and would return to the harbour with a lot of fish on their boat. The same belief and custom is present and well known in Corsica, where the "Saint Lucy's eye" is also used as well as a defense against the "evil eye" and to make jewels that are believed to be protective.</p>	<p>Originally, Sardinian. Sardinia, Italy. English on the website about Corsica mentioned in the sources. Corsica, France.</p>	(Not needed)	No music.	<p>The information comes from: Miranda Niedda Giagnoni, <i>Majarzas e sanadoras</i>, EDES, Sassari, 2009. It has been integrated with information reported by Caterina Azara, who has also indicated the text. The information is also confirmed by many Internet websites. About Corsica: http://www.corsica-isula.com/symbols.htm (Site visited on november 16th, 2012)</p>	<p>Though the traditions documented here are not directly belonging to the typology of the snail rhyme, there are nonetheless some similarities with it: the object comes from a sort of snail, it has the shape of a spiral, and it is requested to provide protection, food and good weather. The meaning of this custom can be linked also to a way of thinking that we find also in some European beliefs regarding the labyrinths (which have a set of symbolic meanings that is close to the symbolic meanings of a spiral). See about this: http://www.labyrinthos.net/magiclabyrinth.html</p>	CAA YNN s001, an016, an086, s309

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
456	<p>The Toraja (or "Toradja") people (on the island of Sulawesi, Indonesia) used to make necklaces made of live snails: they were seawater snails. These animals were stringed one after another on a small lace, which was then put upon a tree, but allowing the snails to crawl and to be able to move, thus moving also the "necklace" or "chain" formed by them. Then they were ordered to go and ask for the rain. This is how Frazer tells this tradition:</p> <p><i>"Sometimes the Toradjas attempt to procure rain as follows. They place the stalks of certain plants in water, saying, "Go and ask for rain, and so long as no rain falls I will not plant you again, but there shall you die." Also they string some fresh-water snails on a cord, and hang the cord on a tree, and say to the snails, "Go and ask for rain, and so long as no rain comes, I will not take you back to the water." Then the snails go and weep, and the gods take pity and send rain."</i></p>	<p>The information are originally in English on the source, then translated into Italian.</p> <p>Sulawesi, Indonesia.</p>	(Not needed)	Unknown.	<p>James G. Frazer, <i>The Golden Bough</i>, Italian translation, Newton Compton, 2006, paragraph "il potere magico della pioggia" ("The Magical Control of Rain"), at the end of page 101.</p> <p>First edition 1890.</p> <p>At first, we used the Italian translation, then we checked also the original English text.</p> <p>The original text in English, which we used here, is available online on: http://www.bartleby.com/196/11.html or on: http://apps.thelemist.as.org/PDF/Frazer_J_G-Golden_Bough.pdf or on: http://en.wikipedia.org/wiki/The_Golden_Bough</p>	<p>It seems remarkable that, despite the great distance from Europe, we find here some ideas that are the same that we find in the European traditions mentioned in this research: the relationship between snails and rain, the request to them, the threat of killing them (since the seawater snails cannot survive long outside water), the presence of a movement made by many individuals set in a row and linked to each other by a lace or rope (see about this our document No. 434 and the notes to it).</p> <p>We must also notice that the same people (the Toraja people from Sulawesi, Indonesia) have long and complex funeral rites, during which many buffaloes, placed one after another in a row, are sacrificed. We don't know whether the usual comparison between buffalos and snails is used also by the Torajas.</p> <p>Horns, spirals and buffaloes are an important part of the traditional Toraja art.</p>	<p>BAA YYY</p> <p>(General analysis:) s001, s146, s022, an016, an019, an024, an021, s197, an120, an052, s054, an172</p> <p>(On the reported formula:) B) S001 > AN021 AN019 : S022</p> <p>H) S006 : AN120 : S001</p> <p>S006 = F001 S078 = F004 S022 AN016 = F005</p> <p>S006* S022*</p> <p>AN019* AN021* AN120*</p> <p>.B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
457	<p>O caracól está muito zangadinho, por causa da chuva não pode sair. Quer ir para o jardim, ver crescer as flores e ouvir os meninos a fazer assim</p> <p>"Caracolinho, meu lindo caracól, está tão quentinho, pões os pauzinhos ao sol! Caracolinho, meu lindo caracól, está tão quentinho, pões os pauzinhos ao sol!"</p>	<p>Portuguese. Portugal.</p>	<p>The snail is very angry, because, owing to the rain, it cannot go out. It wants to go in the garden, to see the flowers growing and to listen to the children who sing in this way:</p> <p>"Little snail, my beautiful snail, the weather is so warm, put out your horns in the sun! Little snail, my beautiful snail, the weather is so warm, put out your horns in the sun!"</p>	<p>The music is well known and presented on a video at the address: http://www.youtube.com/watch?v=GLNOMGCqx8s&playnext=1&list=PLED7C486E5A9A2332</p> <p>(Site visited on August 11th, 2011)</p> <p>The music of the refrain seems to be a recent elaboration made starting from the usual pattern G- A-G-E. The music of the stanza seems to be modern, too, and not linked to the traditional melodic models.</p>	<p>Thanks to Massimo Spiga for reporting this version.</p>	<p>A completely original version, very different from the Portuguese document formerly collected by us. Some of the usual motifs are anyway mentioned: the rain, the plants growing, children, weather.</p> <p>The selfreferential quotation (the song quotes itself as "children's song") proves that this version is rather recent, since it has undergone a process of infantilization at an advanced stage.</p>	<p>ABA YYY (<i>Only on the second part:</i>) A) S001 AT022 AT025 AT029 G) S299 : AN039 HWR: AT016 B) S001 > AN001 : S002 HWR: S008 A) S001 AT022 AT025 AT029 G) S299 : AN039 HWR: AT016 B) S001 > AN001 : S002 HWR: S008 S299 AT016 = F007 S001* S002* S008* S299* AN001* AN039* AT016* AT022* AT025* AT029* .A-G-B.</p>
458	<p>Caracol, caracolinho, sai de dentro do moinho, mostra a ponta do focinho!</p>	<p>Portuguese. Portugal.</p>	<p>Snail, little snail, come out of the mill, show the tip of your muzzle!</p>	<p>Unknown.</p>	<p>http://www.joraga.net/contos/pags/42lengalengas.htm</p> <p>(Site visited on August 11th, 2011)</p>	<p>Is perhaps the "mill" the snail's shell, shaped like a swirl? Anyway, the reference to a mill is related to the idea of food production. A mill appears also in other versions (34, 45, 46, 47, 63, 268, 273, 290, 300, 301, 302, 303).</p>	<p>AAA YYY A) S001 B) S001 > AN004 HWR: S204 S001 > AN007 : S232 S093 F000 S001* S093* S204* S232* AN004* AN007* .A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
459	<p>Caracol, caracol, caracol, pões os pauzinhos ao sol!</p> <p>(Variant:) (459b) Caracol, caracol, pae os teus pauzinhos no sol.</p>	<p>Portuguese. Portugal.</p> <p>The variant 459b comes from Madeira.</p>	<p>Snail, snail, snail, put out your horns in the sun!</p> <p>(Variant:) (459b) Snail, snail, put out your little horns in the sun.</p>	<p>Partially available in a video at the address mentioned as our source, here at right.</p>	<p>http://www.youtube.com/watch?v=ZuthJLIW7mo&feature=related</p> <p>(Site visited on August 11th, 2011)</p> <p>The variant 459b has been directly collected by Robert Cameron in Madeira in November 2014 from local inhabitants. We thank him very much for reporting it.</p>	<p>A very simple version. Almost identical to the simplest Spanish versions. In the original source, it is preceded by another text which, most likely, has nothing to do with our research.</p> <p>Variant 459b comes from the island of Madeira.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 HWR: S008</p> <p>F000</p> <p>S001* S002* S008*</p> <p>AN001*</p> <p>.A-B.</p>
460	<p>Ja plou, Caragol la lluna i el sol, ja pixa l'agüela tomates i ceba.</p>	<p>Catalan.</p> <p>Crevillent (El Baix Vinalopo, País Valencià), Comunitat Valenciana (Spain).</p>	<p>It's already raining, snail, the moon and the sun, the old woman is already peeing, tomatoes and onions.</p>	<p>Available at the address: http://www.youtube.com/watch?v=XVyhPLAyI7U</p> <p>(Site visited on August 12th, 2011)</p> <p>It's similar to the music of version 461.</p>	<p>http://www.youtube.com/watch?v=XVyhPLAyI7U</p> <p>(Site visited on August 12th, 2011)</p> <p>Recorded by Vicent-Josep Pérez i Navarro, who has very kindly sent the text to us, providing the translation and the information about it. We thank him very much.</p> <p>It had first been collected and published (but with an incorrect spelling) on: Manuel Martínez Montoya, <i>Canciones populares crevillentinas</i>, Crevillent, 1989, p. 40.</p>	<p>A very interesting version, which combines many traditional motifs: the rain, the moon and the sun (see v. 452), the old woman, the field crop.</p> <p>This version lacks the request to extract the horns, but certainly the motifs belong to the typology of the rhyme studied in this research.</p>	<p>BAA YYY</p> <p>E) AN131</p> <p>OR</p> <p>G) AN131</p> <p>A) S001</p> <p>E) S069 S008</p> <p>S011 : AN100</p> <p>S300 S301</p> <p>S??? = F002 S001 = F004</p> <p>S001* S008* S011* S069* S300* S301*</p> <p>AN100* AN131*</p> <p>.E-A-E.</p> <p>OR:</p> <p>.G-A-E.</p> <p>(DST1)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
461	<p>Ja plou, caragol, la lluna i el sol; ja neva, ja neva, ia tia Andreeva.</p> <p>Ja plou, ja neva, ja pixa la güela.</p>	<p>Catalan. Region Terres de l'Ebre, near Ulldesona. Southern Catalonia (Spain).</p>	<p>It's already raining, snail, the moon and the sun, it's already snowing, it's already snowing, aunt Andreeva.</p> <p>It's already raining, it's already snowing, the old woman is already peeing.</p>	<p>Available at the address: http:// www.xtec.cat/ ~abuj/ cantemicontem/ mp3/17.mp3</p>	<p>Reported to us by Vicent-Josep Pérez i Navarro, who has very kindly sent the text to us, providing the translation and the information about it. We thank him very much.</p>	<p>It seems a variant of the former version, but here, however, some traditional motifs have been lost.</p> <p>This version lacks the request to extract the horns, but certainly the motifs belong to the typology of the rhyme studied in this research.</p>	<p>BAA YYY</p> <p>E) AN131</p> <p>OR:</p> <p>G) AN131</p> <p>A) S001</p> <p>E) S069 S008</p> <p>S302 S303 : AN132</p> <p>AN131 AN132</p> <p>S011 : AN100</p> <p>S??? = F002 S001 = F004</p> <p>S001* S008* S011* S069* S302* S303*</p> <p>AN100* AN131* AN131* AN132* AN132* AN132*</p> <p>.E-A-E.</p> <p>OR</p> <p>.G-A-E.</p>
462	<p>Caragol carapater, que te cries en el Salar, acomences una canció i no la saps arrematar.</p>	<p>Catalan. Crevillent (El Baix Vinalopo, País Valencià), Comunitat Valenciana (Spain).</p>	<p>Snail of the froglet, living into the Salar, you begin a song and are not able to end it.</p>	<p>Available at the address: http:// www.youtube.c om/watch? v=XVyhPLAyI7 U</p>	<p>Recorded by Vicent-Josep Pérez i Navarro, who has very kindly sent the text to us, providing the translation and the information about it. We thank him very much.</p>	<p>The link to the kind of rhyme studied in our research is not clear. This document is probably not related to it and seems rather a stanza similar to those that are improvised during the poetical contests.</p> <p><i>El Salar</i> is the name of a place, meaning "salted field", and indicates a really existing place, near the village of Crevillent, not far from the ponds of <i>El Fondo</i>.</p> <p><i>Caragol carapater</i> ("snail of the froglet") indicates a specific species of snail, different from both the <i>caragol bover</i> and the <i>caragol de vinya</i>.</p>	<p>CAC NNN</p> <p>s001, at006, an051</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
463	Ja ve l'aigua menueta ja ve el caragol al moll i la pobra bessoneta que el seu nóvio no la vol.	Catalan. Crevillent (El Baix Vinalopo, País Valencià), Comunitat Valenciana (Spain).	There is already a light drizzle, the snail is already coming into the wet and the poor twin sister, her fiancé does not love her.	Available at the address: http://www.youtube.com/watch?v=XVyhPLAyI7U	Recorded by Vicent-Josep Pérez i Navarro, who has very kindly sent the text to us, providing the translation and the information about it. We thank him very much.	The beginning reminds us that of version 449 (last variant). The motif of the fiancé appears in a similar way in the versions 274 and 275. This version lacks the request to extract the horns, but certainly the motifs belong to the typology of the rhyme studied in this research.	CAA YNN E) S022 AT022 : AN131 S001 : AN021 HWR: S304 C) S305 : AN133 : S025 AT145 (S096) S305 : AN133 : S025 AT145 = F005 S001* S022* S025* S096* S304* S305* AN021* AN131* AN133* AT022* AT145* .E-C.
464	Caragolet de vinya, mare no en compre, que tenen tinya.	Catalan. Camp d'Elx, Catalonia (Spain).	Little snail of the vineyard, mother, do not buy them, since they have ringworm.	Only spoken, no music. Anyway, it can be listened to at the address: http://www.youtube.com/watch?v=XVyhPLAyI7U	Collected by Juan Francisco Mollà and recorded by Vicent-Josep Pérez i Navarro, who has very kindly sent the text to us, providing the translation and the information about it. We thank him very much.	<i>Caragolet de vinya</i> ("little snail of the vineyard") indicates a specific species of snail, different from both the <i>caragol bover</i> and the <i>caragol carapater</i> . This document seems unrelated to the rhyme studied in this research.	CAC NNN s001

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
465	<p>A special celebration dedicated to Saint Ann is held in Foggia on July 26th. It's a deeply felt and popular celebration. Saint Ann is considered the patron of the women in labor, both because she is the mother of the Virgin Mary, and because the apocryphal gospels tell that she was sterile in origin, and later she received from God the faculty to give birth to children.</p> <p>The snail (<i>ciammaruca</i> in the local dialect) has a major role in this celebration. The snails are in fact abundantly cooked and eaten in great numbers during this festival day. After they have been allowed to rest a whole day, it is recommended to cook them on a low flame "in order to make the snail put out its antennae from the shell". This is always traditionally recommended strongly by the housewives from Foggia, as if the extraction of the "horns" had an apotropaic meaning. The procession of St. Ann itself, unraveling itself through the ancient district called Borgo Croci, seems to follow a pattern which resembles the spiral of a snail, reminding also a sort of "labyrinth". About this, some similarities are to be noticed between the name <i>Anna</i> ("Ann", in Italian) and others: the name "Ariadne", a character that is related to the myth of the labyrinth, which is in its turn related to the spiral and therefore to the snail; the term <i>anno</i> ("year", in Italian; <i>annus</i> in Latin), linked to all the various rituals connected to the flowing of time (in this case, the scholar Angelo Capozzi has advanced the hypothesis of a possible connection to the lunar year, represented by feminine symbols – <i>Anna</i>, the snail –, as opposed to the usual solar year); and, last, the term <i>annona</i> ("yearly crops", "yearly produce", "provisions" in Latin), linked to the distribution of food (which actually occurs during this celebration).</p>	<p>Originally, Italian. Foggia, Apulia, Italy.</p>	(Not needed)	<p>The music pieces performed during the celebration are not directly related to the concepts described here for the purposes of our research.</p>	<p>All the information comes from: http://www.manganofoggia.it/festadisantanna.htm</p> <p>Other interesting remarks on: http://www.sceltedigus.to.it/public/index.php?option=com_content&view=article&id=303:la-festa-di-santanna-trasacro-profano&catid=31:generale&Itemid=46</p> <p>An interview about how to cook snails in Apulia is visible on: http://www.youtube.com/watch?v=dRSFRHkMLY&feature=player_embedded</p> <p>Sites visited on August 13th, 2011.</p> <p>The original text is edited by Giuseppe Donatacci, professor at the Università del Crocese.</p> <p>The whole website is edited by Alberto Mangano, whom we thank for his collaboration.</p>	<p>Our "snail rhyme" seems absent in Apulia. The possible relationships among fertility, food, year cycle rituals, snail and spiral, though not demonstrable, seem so far the only traces in Apulia of a mentality somehow linked to it.</p> <p>The importance given to keeping the snails on the flame is a rather evident connection among all the documents in which the motif "fire, to burn, to roast, to cook" has an important function, that is, mainly: 8, 135, 225, 229, 231, 233, 234, 250, 258, 378, 413, 414, 415 (note), 465 (this document), 495 and all the Chinese versions mentioning "roasted meat". Namely, it can be a trace of the former use to put a flame, or a hot stone, near the snail to make it come out of its shell. This use is corroborated by many of the aforementioned documents.</p> <p>The importance given to making the snails extract their "horns" is also meaningful.</p>	<p>CAA YNN</p> <p>s001, s024, s096, s002, an001, an047, at016, s269, an003, s069, an018, at082, s331, s312</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
466	Snail! Snail! Come out'n o' yō' shell, Or I'll beat on yō' back till you rings lak a bell. "I do ve'y well," sayed de snail in de shell, "I'll jes take my chances in here whar I dwell."	Afro-American English of the Nineteenth Century. United States. This version comes from the Afro-American tradition.	Snail! Snail! Come out of your shell, Or I'll beat on your back till you ring like a bell. "I do very well," said the snail in the shell, "I'll just take my chances in here where I dwell." (Standard English version by Lisa Yannucci)	U n k n o w n , probably absent.	An African-American version, used among the black Americans in the United States in the Nineteenth Century. Original source: <i>Negro Folk Rhymes, Wise and Otherwise, with a Study by Thomas W. Talley of Fisk University</i> (The Macmillan Company, New York, 1922), p. 170. Quoted on: http://www.mamalis.com/?t=es&p=2155&c=187 Visited on July, 4 th , 2011.	It's important to notice that, as far as we know, this is one of the two only versions in which the snail answers. This fact is well suited to the African way of thinking ("black" Africa, also when viewed from the point of view of ethnomusicology, is rich in dialogic songs containing "answers" to a first phrase proposed, and is also quite often marked by a strongly collectivistic way of thinking, where the interactions between different individuals are very important). An answer of the snail is only present in versions 466, 663, 708 and 728. Besides, it is also certainly possible, and also likely, to consider this version as a sort of metaphor of the social condition of the African-American slaves in the United States, at the time in which this version originated (the refusal to obey the request would symbolize the refusal to be enslaved by any master). Anyway, our rhyme gains here a completely new meaning, far from the original tradition.	ABA YYY (Only for the first half.) A) S001 B) S001 > AN004 HWR: S007 H) S006 : AN011 : S001 S001 : AN049 X T R : (Not analysed) S006 = F001 S001* S006* S007* AN004* AN011* AN049* .A-B-H-XTR.
467	Lilla snigel, akta dej, akta dej, akta dej, Lilla snigel, akta dej, Annars tar jag dej.	Swedish. Sweden, well known throughout all the Country.	Little snail, be careful, be careful, be careful, little snail, be careful, otherwise I seize you.	Well known and available on: http://www.youtube.com/watch?v=UMGpkr1SUQ&feature=player_embedded Transcribed and available (with a variant, perhaps owing to an error) on: http://www.mamalisa.com/?t=es&p=2701&c=86 Sites visited on August 13 th , 2011.	Reported on the site http://www.mamalis.com/?t=es&p=2701&c=86 Informers: Ester del Vesco. Well represented on other websites and quite well known. Sites visited on August 13 th , 2011.	Perhaps only distantly related to the typology of our rhyme, but any relationship with it is not certain at all. Anyway, the formal structure is the same of our rhyme. Similar to 534 and, moreover, strictly related to 696.	BBB YNN A) S001 AT022 B) S001 > AN134 A) S001 AT022 B) S001 > AN134 H) S006 : AN038 : S001 S006 = F001 S001* S001* S006* AN038* AN134* AN134* AN134* AN134* AT022* AT022* .A-B-A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
468	Caragol, caragol, treu les banyes, treu les banyes, caragol, caragol, treu les banyes y surta al sol!	Catalan (Valencian, Western Catalan). Comunitat Valenciana, Spain.	Snail, snail, stretch your horns out, stretch your horns out, snail, snail, stretch your horns out and come out in the sun!	There is a music, and it is original and different from that of the other Catalan or Spanish versions. On the contrary, it resembles closely a kind of melody commonly used throughout northern Italy. Available on: http://www.youtube.com/watch?v=5jdcRyYqSKF&feature=related Site visited in August 2011.	Transcribed on the video at the address http://www.youtube.com/watch?v=5jdcRyYqSKF&feature=related Site visited in August 2011.		AAA YYY A) S001 B) S001 > AN001 : S002 A) S001 B) S001 > AN001 : S002 S001 > AN004 HWR: S008 F000 S001* S001* S002* S002* S002* S002* AN001* AN001* AN001* AN004* .A-B-A-B.
469	Snail, snail, first your head and then your tail.	English. Unspecified place (probably Canada or United States).	(Not needed)	Unknown.	http://www.mudcat.org/thread.cfm?threadid=36188 Site visited on August 14 th , 2011.	Found on an Internet site, this is probably a modern English rhythmical translation of a Chinese version (compare to the Chinese versions in this database). Such translations have been spread in Canada and the United States in the context of international Scout meetings, and then among the people who take part in Scout campings and similar gatherings.	ABA YYY A) S001 B) S001 > AN001 : S058 S273 S144 S274 F000 S001* S058* S144* S273* S274* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
470	Snail, snail, come out and be fed First your feelers, then your head Then your Mama and your Papa Will feed you mutton fries, mutton!	English. Canada.	(Not needed)	A music exists, but we have not been able to find how it is yet.	Quoted on the website: http://www.mudcat.org/thread.cfm?threadid=36188 Coming from a site now visible at the address http://dragon.sleepdeprived.ca/songbook/songbook_index.htm category, "Action Songs", title "Snail", and precisely on this page: http://dragon.sleepdeprived.ca/songs3/S3_91.htm Sites visited on August 14 th , 2011.	This, too, is probably a modern English rhythmical translation of a Chinese version (compare to the Chinese versions in this database). The site that was our source belongs to a Canadian Scout guide. Such translations have been spread in Canada and the United States in the context of international Scout meetings, and then among the people who take part in Scout campings and similar gatherings, especially in Canada and the United States. A game is performed on this song, in the following way: <i>"Everyone starts in a circle, holding hands. As you sing the song, turn it into a spiral (like a snail's shell) as you skip around. When you're all coiled up, reverse direction and unwind the snail!"</i> This is the spiral dance, well known to us in this research. Our sources have not indicated its presence in China, so far. Therefore, we still have to understand how a spiral dance (which, usually, is typically of European origin) has been associated to an English translation of a Chinese version, in Canada... Probably, this happened owing to the similarity of the original Chinese version to other known European versions, which included the dance. There are many signs that likely indicate a manipulation of an original different text, most probably the English translation of an original Chinese text: – A verb related to eating ("be fed") appears two times in different verses, thus disturbing the ordinary structure – The term "feelers" appears to be too technical in English, instead of the more usual English term "horns" – The head is named at the second place, not at the first one – The Mother is at the first place, while it is usually named at the second place – The meat is of "mutton", not generically of "sheep" – The meat is "fried", not "roasted".	ABA YYY A) S001 B) S001 > AN004 S001 > AN003 S001 > AN001 : S002 S273 S058 S274 F) S024 AT011 S023 AT011 : AN012 : S306 AT146 AT147 (AT062 AT063) TO: S001 S024 AT011 S023 AT011 = F003 S001* S002* S023* S024* S058* S273* S274* S306* AN003* AN004* AN012* AT011* AT011* AT146* AT147* .A-B-F. an077 at170

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
471	Sneel, sneel, put oot your horn, Your fayther an' muthel'll gie ye some corn.	Early English dialect from Yorkshire. Yorkshire, England. One of the sources reports that this version comes from the area of Yorkshire called "East Riding".	Snail, snail, put out your horn, your father and mother will give you some corn.	Unknown.	F.W. Moorman, <i>Yorkshire Dialect P o e m s (1673-1915) and T r a d i t i o n a l P o e m s</i> , Sidwick and Jackson, Ltd., London 1916-1917, for the Yorkshire Dialect Society. Available online on: http:// www.gutenberg. org/ebooks/2888 and also on: http:// www.archive.org / d e t a i l s / yorkshiredialect0 2888gut and on: http:// books.google.co m / b o o k s ? id=cVxyTqYM9U 4C&dq=related %3AUOM39015 058145825&hl=it &source=gbs_si milarbooks and in several other sources online. The source mentioning East Riding is: http:// www.mudcat.org /thread.cfm? threadid=36188 which quotes: <i>English Folk- Rhymes</i> by G. F. N o r t h a l l (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892), p. 326.	Similar to many other European versions.	AAA YYY A) S001 B) S001 > AN001 : S002 (An) F) S023 AT011 S024 AT011 : AN012 : S019 TO: S001 (OR:) (Hm) E) S023 AT011 S024 AT011 : AN012 : S019 TO: S010 S023 AT011 S024 AT011 = F003 S001 = F004 (Hm) S010 = F002 S001* S002* S010* S019* S023* S024* AN001* AN012* AT011* AT011* (An) .A-B-F. (Hm) .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
472	<p>Snail upon the wall, Have you got at all Anything to tell About your shell?</p> <p>Only this, my child When the wind is wild, Or when the sun is hot, It's all I've got.</p>	<p>English. England.</p>	(Not needed)	No music.	"Poems and Pictures" chosen by Kathleen Lines and Norah Montgomerie. Abelard-Schuman 1969.	<p>These are literary verses composed by a single author, dealing with motifs that are distantly related to our rhyme. The author of the verses is John Drinkwater. The author is English, while the source book is mainly known in Scotland.</p>	<p>CCC NNN s001, s007, s299</p>
473	<p>Snail, snail, come out and be fed, Put out your horn, and then your head, And your Papa and your Mama Will give you boiled mutton.</p>	<p>English. United States (but certainly of Chinese origin, coming from China).</p>	(Not needed)	<p>There is a music, quoted on http://www.mudcat.org/thread.cfm?threadid=36188</p> <p>However, it is quoted using a non-standard musical notation, which we have a n y w a y transcribed into the standard music notation.</p> <p>The melody is interesting and seems very different from that of the other Chinese versions.</p> <p>This song is marked "Repeated <i>ad infinitum</i>".</p>	<p>Joe Mitchell Chapple, <i>Heart Songs</i>, 1909; Clearfield, 1997, p. 55.</p> <p>The song is present in this collection under the title "Chinese Baby-Song". Chapple was an American writer and journalist.</p>	<p>As demonstrated by the title in the collection, and by the text itself, this one is clearly and certainly a translation of a Chinese version (compare all the Chinese versions in this database, especially No. 142, but not only that one), as well as we can say that the versions 469 and 470 are also translations from the Chinese language (see them). With regard to what we were wondering about the versions 469 and 470 (see the notes to them), the fact that an American collection made in 1909 was including a traditional Chinese song, translated, demonstrates that the passage of the Chinese versions to the American continent began at later at the beginning of the Twentieth Century. The passage from the Chinese language to the English language had begun even earlier, at least in 1886, in England (see version 142).</p> <p>The annotation "repeated <i>ad infinitum</i>" might indicate the possibility to perform a dance on this song (probably, a spiral dance); we don't know, however, if the annotation (possibly pointing to a spiral dance) was describing the original Chinese version (which is possible) or was just an invention by Chapple, inspired by related European traditions.</p>	<p>ABA YYY A) S001 B) S001 > AN004 S001 > AN003 S001 > AN001 : S002 S001 > AN001 : S058 S274 F) S023 AT011 S024 AT011 : AN012 : S135 AT148 AT146 TO: S001 S024 AT011 S023 AT011 = F003 S001* S002* S023* S024* S058* S135* S274* AN001* AN003* AN004* AN012* AT011* AT011* AT146* AT148* .A-B-F. an077</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
474	<p>Cargol treu banya, puja la muntanya, cargol treu fum, puja fins damunt!</p> <p><i>Variant for the last verse (474b):</i> puja aquí damunt!</p>	<p>Catalan. Catalonia, Spain.</p>	<p>Snail, push out your horn, climb the mountain, snail, make smoke, climb up to the top!</p> <p><i>Variant for the last verse (474b):</i> climb here to the top!</p>	<p>There is a music, available on: http://www.youtube.com/watch?v=8LC2jquTnc0</p> <p>It's the same as in 202 and 389.</p> <p>Written on: https://issuu.com/victorblasco/docs/cansonerp3_2011</p> <p>(site visited on August 7th, 2016)</p>	<p>From the video at the address: http://www.youtube.com/watch?v=8LC2jquTnc0</p> <p>Present also on: https://issuu.com/victorblasco/docs/cansonerp3_2011</p> <p>(site visited on August 7th, 2016)</p>	<p>Not very much known, it is sometimes sung as a third stanza after 202 and 389. In theory, "make smoke" could be a playful metaphor, meaning perhaps "strain and overstrain until you are burning with the effort, emitting smoke". On the contrary, it is absolutely possible (and not unlikely at all) that the mention of the "smoke" is connected to the use of placing the animal near a flame to make it come out of its shell (as documented in many other versions).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 S001 > AN025 : S170</p> <p>A) S001</p> <p>B) (H) ?) S001 > AN001 : S307</p> <p>(B)) S001 > AN025 : S308</p> <p>S??? = F001</p> <p>S001* S001* S002* S170* S307* S308*</p> <p>AN001* AN001* AN025* AN025*</p> <p>.A-B-A-B.</p> <p>OR:</p> <p>.A-B-A-H-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
475	Dodman, dodman, put out your horn, Here comes a thief to steal your corn.	English. Suffolk, England.	(Not needed)	Unknown.	<i>English Folk-Rhymes</i> , by G. F. Northall (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892), p. 326.	<p>Very close to 14. It is important to read the notes to that version.</p> <p>“Odmandod”, “Odmadod”, “Dodman” are all nicknames or local names for the snail, in the areas of Essex and Suffolk, in England.</p> <p>See the notes to version 14 about their meaning.</p> <p>The source reports a common dialogue used among children in Suffolk: "I've killed a man!" "What sort of man?" "A Dodman." ("Dodman", which can roughly be translated as "Horned man" in standard English, is a local name of the snail).</p> <p>“Hodman-dodman” and “Hod-Dod” are local names of the snail reported in the <i>Wheatley's Dictionary of Rhyming Words</i>, published in <i>Transactions of the Philological Society</i>, 1866.</p> <p>Our source (Northall) tells us that a traditional method to capture snails exists in England, which consists in taking advantage of their attraction for cereals, flour and similar things. This is achieved by placing some bran on the ground and covering it with a cabbage leaf (the snail will gather near the bran).</p> <p>Northall notices also the etymological similarity between “horn” and “corn”. We may also notice that, should the word “corns” be replaced by the very similar word “horns”, we would have here the usual situation in which the animal is threatened with having its “horns” severed.</p>	<p>AAA YYY</p> <p>A) S001 AT123</p> <p>B) S001 > AN001 : S002</p> <p>C) S017 : AN013</p> <p>(Hm) S017 : AN015 : S019 AT011</p> <p>OR:</p> <p>(An) H) S017 : AN020 : S002 AT004</p> <p>(Hm) S017 S019 = F005</p> <p>(An) S017 = F001</p> <p>S001* S002* S017* S019*</p> <p>AN001* AN013* AN015* AN020*</p> <p>AT011* AT123*</p> <p>(Hm) .A-B-C.</p> <p>(An) .A-B-C-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
476	<p>There are many beliefs about snails in Japan.</p> <p>In Japan, there used to be the belief that the snails living on the roots of the giant Ginkgo Biloba tree in the precincts of the Ohkunitama Shrine (in Fuchu, Tokyo), were brewed and the drink produced in this way was drunk by the women to produce more breast milk.</p> <p>In the Chichibu district, in the Saitama prefecture, there is the spirit of the snail named "Dairo-Shin", supposed to be effective against the children's infections of the ears.</p> <p>In the area of the Kyushu district two species of snail, Siebold-Kogiseru – <i>Phaedusa sieboldtii</i> – and Gyuriki-Giseru – <i>Stereophaedusa addisoni</i> – , are very resistant to dehydration and hunger, can survive in their shell for months, so that they are brought with people to travels and expeditions as amulets, and placed again on the trees in sacred shrines after the return from the trip. In the Guusumiyoshi Shrine, in Shimonoseki, in the Yamaguchi prefecture, there is a similar belief, so that the snails <i>Phaedusa sieboldtii</i> are even sold as amulets.</p> <p>There was a belief called "Yonakigai" in the Kyushu prefecture, stating that to put the shells under the children's pillows was supposed to be effective against the children's crying at night. After the recovery of the children, the shells were returned to their original tree.</p> <p><i>Sazae-oni</i> (栄螺鬼, lit. "shellfish ogre") are creatures from the Japanese mythology. They are a type of <i>obake</i> (supernatural being) and are believed to be generated when a sea snail, especially <i>Turbo cornutus</i> (a common edible snail, normally used as food), reaches 30 years of age.</p> <p>These mythical monsters are believed to live in the sea and to have the appearance of a woman, who comes out of the water attacking the sexual organs of the male humans. They say that one can get rid of her only by offering a huge amount of gold to her.</p> <p>Last, we want to report that in 2006, on the island of Matua (Kurile Islands, between Kamchatka, Sakhalin and northern Japan), in a place that was once inhabited by the Ainu people (Ainu Bay), many prehistoric shell middens have been found (remnants of shells from mollusks used as food).</p>	<p>Originally, English, but most likely translated from Japanese.</p> <p>For the last two paragraphs: English.</p>	(Not needed)	No music.	<p>http://m-haruo.com/e%20w%20katatumuri.html</p> <p>Site visited on August 19th, 2011.</p> <p>The information about the belief on the <i>Sazae-oni</i> comes from:</p> <p>http://en.wikipedia.org/wiki/Sazae-oni</p> <p>Site visited on January 7th, 2012.</p> <p>The information on Ainu prehistoric shell middens comes from:</p> <p>http://www.arcus.org/TREC/VBC/index.php?showtopic=2048</p> <p>Site visited on January 7th, 2012.</p>	<p>An interesting general view on the Japanese beliefs concerning the snails. The motifs included in them are variously related to our research.</p> <p>In detail, see the note to 192. about snails used as amulets when traveling.</p> <p>About children not sleeping during the night, please compare the similar belief coming from Cornwall, documented by our No. 521.</p>	<p>CAA YNN</p> <p>s001, s056, an102, s012, at100, at132, an119, an120, an021, s309, an135, an092, s310, s311, s036, s061, s197, s096, an012, s295, an003, s007, s328, an146</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
477	Ant, come out, come out, I'll give you rice, I'll give you fish, Come out.	<p>English. This text, already translated into English on our source, is reported to be originally in the Assamese language.</p> <p>The Assamese, spoken in Assam (at the northeastern corner of India), is one of the easternmost Indo-European languages.</p> <p>Assam, India.</p>	(Not needed)	Unknown	<p>Quoted on the paper</p> <p><i>Assam's Folk-Songs: A General Survey</i> by P. Goswami, M.A.,</p> <p>On the Indian online magazine <i>Triveni</i>, India.</p> <p>http://yabaluri.org/TRIVENI/C D W E B / assamsfolksong sageneralsurvey apr52.htm</p> <p>Site visited on August 19th, 2011.</p>	<p>Not strictly belonging to the typology of rhyme that we are studying in this research, because it does not deal with snails. However, this document demonstrates the wide distribution, among the Indoeuropean peoples, of the rhymes used to make small animals exit their shelters (a category to which the "snail rhyme" belongs, being just a particular case within it). This wide distribution is presumably linked to a very ancient origin of such rhymes, so, from this point of view, this document is very important.</p> <p>The snail has some very distinctive features (the "horns", highly symbolic, and the spiral on its shell) and the "snail rhyme" seems to be incredibly widely spread; on the contrary, the other rhymes asking to another different animal to exit its shelter are not as diffused: we are referring to the rhymes about a mole, an ant, a cricket, etc...</p> <p>As a whole, such other rhymes are widely spread, but none of them, taken alone, separately, seems to have a diffusion comparable to the "snail rhyme" (the most diffused of the other similar rhymes is the one about a ladybug, but, still, even this one is not as widely diffused as the "snail rhyme"). This does not mean that there is not any close relationship between the "snail rhyme" and the other rhymes about other small animals; on the contrary... This tradition might have come across many development stages during its very long history. For example, at first a group of short rhymes might have been created, in which a small animal (of any kind) was asked to come out of its shelter, then something could have happened (the diffusion of the snail as food, the discovery that the snail can be raised and bred in captivity and can be easily carried during one's travels; the diffusion of the cult of the "bull" and of horns, well documented over a very large area, which might have contributed to view the snail as a "small bull" and a replace for the true one; the diffusion of the symbol of the spiral, or many other factors) which led, already in very ancient times, to a wider diffusion of the rhymes about snails, if compared to the other similar rhymes.</p>	<p>0AA YYY</p> <p>a) s313</p> <p>b) s313 > AN004</p> <p>f) S006 : AN012 : S086 S314 TO: S313</p> <p>b) S313 > AN004</p> <p>.a-b-f-b.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
478	<p>Lindorna lindorna, chatsch' our tas quatter cornas. Anschinà piglia pal' e zappun e rump ta chasa.</p> <p><i>(Variant for the second verse:)</i> (478b) chatsch' oura tas cornas!</p> <p><i>(Other variant for the second verse:)</i> (478c) Stend' ora tias quatter cornas!</p>	<p>Romansh. Grisons, Switzerland.</p> <p>Romansh, which is one of the four Swiss national languages (together with German, French and Italian) is a Rhaeto-Romance language, related to Dolomitic Ladin and to Friulian.</p>	<p>Snail, snail, push out your four horns, otherwise I take shovel and pickaxe and break your house.</p> <p><i>(Variant for the second verse:)</i> (478b) push out your horns!</p> <p><i>(Other variant for the second verse:)</i> (478c) Stretch out your four horns!</p>	Unknown.	<p>http://www.ilchardun.ch/sites/archiv_09/08_reprisas.html</p> <p>Site in Romansh language visited on August 19th, 2011.</p> <p>Also quoted on <i>Dicziunari rumanitsch grischun</i>, vol. 11, Società Retoromantscha, Bischofberger, 2002.</p> <p>The variants and the last verse come from this last source.</p> <p>Thanks to the <i>NM User "Barbax"</i> for reporting this variant and the information.</p>	<p>The term <i>lindorna</i> derives from the German <i>Lindwurm</i>, a word that, from ancient times, indicates a specific kind of mythological dragon, or anyway a creeping monster.</p> <p>So, our rhyme is present in Romansh-speaking Switzerland.</p> <p>The mention of two tools (with a pickaxe among them) links this version to other versions collected in the mountains of the provinces of Bergamo and Brescia, in Lombardy (Italy) (for example, 516, 553-556) and to Ladin versions (46).</p> <p>See also 570.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT005</p> <p>H) S006 : AN136 : S045 S044 S006 : AN075 : S007 AT004</p> <p>S006 = F001</p> <p>S001* S002* S007* S044* S045*</p> <p>AN001* AN075* AN136*</p> <p>AT004* AT005*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
479	<p>The snail that puts out its horns and comes out of its shell can be compared to the dawn and the sun coming out of their dark cavern, or can be a symbol of birth.</p> <p>...Countess Martinengo-Cesaresco (...), in the well-known childish rhyme which urges the snail to put out its horns, sees an invite to the dawn, in order to make it dissipate the nightly darkness and drive it away with its golden gleams .</p>	Originally, English.	(Not needed)	No music	<p>The first text is a summary of ours from the paper</p> <p><i>Assam's Folk-Songs: A General Survey</i> di P. Goswami, M.A.,</p> <p>published on the Indian online magazine "Triveni", India:</p> <p>http://yabaluri.org/TRIVENI/CDWEB/assamsfolksongsageneralsurveyapr52.htm</p> <p>which quotes: Lewis Spence, <i>Myth and Ritual in Dance, Game and Rhyme</i>, Watts & Co., Londra, 1947, p. 165.</p> <p>The ideas explained in the first text are therefore the opinions of Lewis Spence.</p> <p>Site visited on August 19th, 2011.</p> <p>The second text comes from: Francesco Novati, <i>Attraverso il medioevo. Studi e ricerche</i>, Bari: Laterza, 1905, p. 116-151, http://www.archive.org/details/attraversoimedi00novauoft</p> <p>Novati, skeptically, declares that he doesn't personally agree with the opinions expressed by Countess Martinengo-Cesaresco but, nonetheless, quotes them.</p>	<p>These interpretations can be important to understand our rhyme.</p> <p>We respectfully disagree with Novati's skeptical attitude and find that both Lewis Spence's and Martinengo-Cesaresco's contributes can be meaningful and in the right direction.</p> <p>Let's remember, besides, that gathering snails to use them as food is an activity that must be done mostly during the night, since many of these animals are nocturnal. This might have influenced the creation of such ideas.</p>	<p>CAA YNN</p> <p>s001, an001, s002, s020, s008, at031, s014, an098</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
480	<p>Kahuli aku, Kahuli mai Kahuli lei ula Lei akolea. Kolea, kolea Ki'i ka wai Wai akolea, Wai akolea. Uhhh!</p> <p><i>Variant</i> (480b) Kahuli aku, Kahuli mai Kahuli lei ula Lei Ako lea.</p> <p><i>Variant</i> (480c) Kahuli aku, Kahuli mai, Kahuli waiula, Kolea, kolea, kolea.</p> <p><i>Variant</i> (480d) Kahuli aku, Kahuli mai, Kahuli uluwai, Uluwai, akolea, akolea.</p> <p>Ehuli aku, Ehuli mai, Ehuli lehua, Lei o kolea, kolea, kolea.</p> <p>Kahuli aku, Kahuli mai, Kahuli lei ula, Lei ako lea.</p> <p><i>Variant</i> (480e) Kahuli aku, kahuli mai, kahuli lei ula, lei akolea Kolea, kolea, ho'i i ka wai o wai 'akolea. 'Ola 'ola, 'Ola 'ola, hoi i ka wai o wai 'akolea.</p>	<p>Hawaiian. Hawaii Islands (U.S.A.).</p>	<p>Turn, little snail, on that side, turn, little snail, on this side, the little tree snail is a red ornament on the flower wreath of the <i>akolea</i> tree. Little bird, little bird, go down to the stream, sip the sweet nectar from the <i>akolea</i> tree. Ohhh!</p> <p><i>An alternative translation:</i> Trill from afar, trill from nearby, a precious wreath on the <i>akolea</i>. Little bird, little bird, bring me some dew, dew from the pink <i>akolea</i>.</p> <p><i>Another alternative translation:</i> To and fro, a waving go, frond of fern, flushed with red. Drinking the sparkling drops of dew on the leaflet securely I tread.</p> <p><i>Variant (480b) (please note that "Ako" and "lea" are written as separate words)</i> Turn away from my sight – nay, but turn to me now, and a red wreath so bright I will weave for thy brow.</p> <p><i>Variant 480c:</i> no translation is given.</p> <p><i>Variant 480d:</i> no translation is given (but the last stanza is identical in 480b).</p> <p><i>Variant 480e:</i> Turn over this way, turn over that way, turn with love to the fern fringed pond; Plover, plover, drink of the water, the waters of Wai 'akolea. Gurgle, gurgle, return to the water of Wai 'akolea.</p> <p><i>Comparing the first version to the 480b, we also wonder whether it is not possible the following hypothesis of ours for the translation of the variant 480b:</i> Turn (or: sing?), little snail, on that side, turn, little snail, on this side, and a red wreath so bright I will weave for thy brow.</p>	<p>There is a well- known music, available on the video: http://www.youtube.com/watch?v=fZgMEtOroJA&feature=player_embedded</p> <p>It does not resemble other melodies and seems to have a modern style. Its attributed to two composers, Winona Beamer e Helen Desha Beamer, according to the website http://hawaiianforest.com/investigating-the-singing-kahuli-oahu-tree-snails</p> <p>visited on April 23rd, 2012, which gives also <i>another translation:</i> Landshells far, Landshells near, Red landshell <i>lei</i>, <i>Akolea</i> fern <i>lei</i>. Plover bird, Plover bird, Fetch the dew, Dew from the <i>akolea</i> ferns, Dew from the <i>akolea</i> ferns.</p>	<p>From the site http://removeratsrestorehawaii.org/kahuli-aki/ which contains also the first translation, visited on August, 19th2011.</p> <p>The alternative translations, the variants and any information come from Nathaniel Bright Emerson, <i>Unwritten Literature of Hawaii. The Sacred Songs of the Hula</i>, Washington 1909, p. 120, visible on: http://www.gutenberg.org/files/20299/20299-h/20299-h.htm#p12</p> <p>and moreover from the typewritten paper by the malacologist Yoshio Kondo, entitled <i>Whistling land snails</i>, Bishop Museum Library, QL Mollusca, Pam 1080, dated August, 30th 1965 available on: http://hawaiianforest.com/journal/wp-content/uploads/2008/11/whistling-land-snails.pdf</p> <p>Sites visited on August, 20th 2011.</p> <p>Further information about all this on http://hawaiianforest.com/investigating-the-singing-kahuli-oahu-tree-snails visited on April, 23rd 2011.</p>	<p><i>Kahuli</i> indicates a snail of the genus <i>Achatinella</i>, also called <i>O'ahu tree snail</i>. These snails live on the trees, mainly on the Hawaiian island of O'ahu. The <i>akolea</i> is a Hawaiian tree (<i>Boehmeria grandis</i>) belonging to the family <i>Urticaceae</i>. On the contrary, some give this name to a fern of the genus <i>Polypodium</i>. The term <i>lei</i> indicates the traditional Hawaiian wreath. The text contains many wordplays and puns that cannot be translated. The word <i>Kahuli</i>, which indicates, as stated above, a specific tree snail, comes from a verb meaning "to turn oneself": In other words, the snail is called "turning", meaning "(the one who) turns itself (under the leaves)". However, the term <i>Kahuli</i>, beside meaning "to turn oneself", means also "to trill", since a trill is made of two sounds that "turn" one around the other. Kolea means "bird", but it may indicate a specific bird, namely a plover. <i>Wai</i> '<i>akolea</i> is a specific small lake in Kalapana, Hawaii, known for its beauty. All these ambiguities in meaning lead to many possible alternative translations and have also a precise reason: a known and diffused Hawaiian legend, actually, says that the snails can "sing", emitting some peculiar sounds similar to trills. There is even people who says that they heard the snails singing... this song! Some investigations led to the conclusion that the sound would be caused by some particular crickets, which live together with the snails in the same habitats. It is unclear whether this song is related to our "snail rhyme" or not. The only connections, dubious, seem the invocation of the snail's name and the request to move in a specific way ("turn" would be equivalent to the usual "come out" or "stretch your horns out"). If the possible translations for 480b are correct, however, an interesting hypothesis could be made: the "red garland" might be a symbol indicating the blood of the snail produced by severing its head. See in any case the important note to 266 about the fact that a snail can "sing".</p>	<p>BAB YNN an077, at053, s246, s293, s075, an003, at018, s311, an051, s031, an083 <i>(Possible analysis for 480b only:)</i> A) S001 B) S001 > AN077 AN083 AN007 AN051 H) S006 : AN044 : S246 AT053 TO: S001 S006 = F001 S001* S006* S246* AN007* AN044* AN051* AN077* AN083* AT053* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
481	Cai cajût salte fûr cul to cuarnût, se no ti cuciarài e po ti mangiarai.	Friulian. Friuli, Italy.	Snail, little snail, come out with your little horn, otherwise I will tickle you and then I will eat you.	Probably no music.	Giulio Andrea Pirona, Ercole C a r l e t t i , G i o v a n n i B a t t i s t a C o r n a l i , <i>Il nuovo Pirona. Vocabolario f r i u l a n o</i> , published in the Thirties, then reprinted in Udine, in 1979 and many other times, by the Società filologica friulana. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version and translating it.	The term <i>cuciarài</i> comes from the verb <i>cuciâ</i> or <i>cuziâ</i> ("to tickle"). "To tickle" is probably an ironic euphemism, in this case.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022* H) S006 : AN137 AN003 : S001 S006 = F001 S001* S002* AN001* AN003* AN037* AT022* AT022* .A-B-H.
482	Cai cai macarai, salte fûr di li se nò ti coparai.	Friulian. Friuli, Italy.	Snail, snail, idiot, come out of there, otherwise I will kill you.	Probably no music.	Giulio Andrea Pirona, Ercole C a r l e t t i , G i o v a n n i B a t t i s t a C o r n a l i , <i>Il nuovo Pirona. Vocabolario f r i u l a n o</i> , published in the Thirties, then reprinted in Udine, in 1979 and many other times, by the Società filologica friulana. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version and translating it.	<i>Macarai</i> , a term very close to <i>mancarai</i> , which we had found in version 410, does not have a certain meaning. The most likely hypothesis is that it is an alteration (for the sake of rhyme) of <i>macaron</i> or <i>macarot</i> , which means "idiot", "stupid".	AAA YYY A) S001 AT041 B) S001 > AN004 H) S006 : AN006 : S001 S006 = F001 S001* S006* AN004* AN006* AT041* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
483	The inhabitants of the island of North Sentinel, in the Andaman Islands, a really badly known and scarcely studied people, use to place <i>Nautilus</i> shells on the tomb of their dead children.	Originally, the information is given in English.	(Not needed)	No music.	http://www.pierreevald.dk/misc_files/andaman.htm Thanks to the <i>NM User "Barbaxx"</i> for reporting this information.	A <i>Nautilus</i> is a large cephalopod sea mollusk, the look of which really resembles that of a snail, owing to its spiral-shaped shell. Even if we know today that it belongs to an entirely different group of mollusks, it is outwardly very easy to connect it to snails. The action of placing a sort of "snail" on a tomb does not surprise us, considering the context of a diffused symbology of "rebirth" related to the snail, which appears evident from our research. Connecting this document directly to our rhyme seems harder, and, in the attempt at doing it, we should also answer other questions (e.g.: "Why do they do so only for their children?").	CAB YNN s007, an098, s003, at007, s012
484	Caracol, caracol saca tus cuernitos al sol caracol, caracolito súbete a este arbolito.	Spanish. Cuba.	Snail, snail, stretch your little horns out in the sun, snail, little snail, climb up this tree.	Unknown, but a music probably exists.	From a paper by some Cuban authors, telling about a pedagogical experience in their Country, on a Spanish magazine: http://www.revistaeducacion.mec.es/re334/re334_04.pdf Site visited on August 20 th , 2011.	The first part is very common in almost all the Spanish language versions. The second part contains the invocation <i>caracol, caracolito</i> , which we find also in the Mexican versions, and an invitation to climb up, which reminds us of the Catalan versions.	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: S008 A) S001 B) S001 > AN025 : S311 F000 S001* S001* S002* S008* S311* AN001* AN025* .A-B-A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
485	<p>Caracol, caracol, caracolito, caracol, caracol, ay que bonito!</p> <p>Caracol, caracol, caracolito, caracol, caracol, ay que bonito!</p> <p>Saca tus cuernos al sol! Saca tus cuernos al sol!</p> <p><i>Sometimes these stanzas are sung before the aforementioned text:</i> Soy caracolito Que alegre y contento Sin tener piécitos Surco los senderos</p> <p>Mi linda casita Siempre a cuestas llevo Y si me la quitan Me da mucho miedo.</p> <p><i>As shown by a video, this version is used as a game by the Mexican children, who dance on it a spiral dance, exactly as described for the documents 434 and 470 and in a way that is similar to what is described for the version 52 and perhaps 193 and 308.</i></p>	<p>Spanish. Mexico.</p>	<p>Snail, snail, little snail, snail, snail, oh, what a beautiful one!</p> <p>Snail, snail, little snail, snail, snail, oh, what a beautiful one!</p> <p>Stretch your horns in the sun! Stretch your horns in the sun!</p> <p><i>Sometimes these stanzas are sung before the aforementioned text:</i> I am the little snail who merry and happy without having any little feet treads along the trails</p> <p>My nice little house I always bring on my shoulders and if they take it away that frightens me very much.</p>	<p>Known and available on the video: http:// www.youtube. com/watch? v=nf_Ozcqk8j Q</p> <p>The beautiful video with the spiral dance performed by some Mexican children can be viewed at the address: http:// www.youtube. com/watch? v=yUYk1Q77j Lc</p> <p>and also at this other address: http:// www.youtube.co m/watch? v=No_8L9Uf5jQ</p>	<p>From the video: http:// www.youtube. com/watch? v=nf_Ozcqk8j Q</p> <p>The beautiful video with the spiral dance performed by some Mexican children can be viewed at the address: http:// www.youtube. com/watch? v=yUYk1Q77j Lc</p> <p>and also at this other address: http:// www.youtube.co m/watch? v=No_8L9Uf5jQ</p>	<p>About the spiral dances connected to our snail rhyme, see 52, 193, 308, 434, 470. This document, 485, is particularly meaningful because the spiral dance performed by some children is documented for it on a video, even though, probably, within the context of a pedagogical situation managed by adult people.</p> <p>With regard to the introducing stanzas (which can be omitted in the performance), the presence of the motif of "taking away the little house" is interesting, since it reminds us of some Slavic and Danish versions.</p>	<p>AAA YYY</p> <p>A) S001 AT025 S006 : AN130 : S001</p> <p>B) S001 > AN001 : S002 HWR: S008</p> <p><i>Stanzas:</i> s001, s218, s151, s007, an015, an124</p> <p>F000</p> <p>S001* S002* S008*</p> <p>AN001* AN130*</p> <p>AT025*</p> <p>.A-B.</p> <p>an077 at170</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
486	Schnägg, Schnägg! Strek dyni alli vieri Hörnli uus! Oder I tödt di, oder I mörd di, oder I khy di überä Hag uus, oder I loo di loo doorä bis übermoorä!	A Germanic Swiss dialect. German-speaking Switzerland.	Snail, snail! Stretch all your four little horns out! Otherwise I kill you, otherwise I murder you, otherwise I slam you out on the fence, otherwise I perforate and pierce your entry hole until the late morning!	Unknown.	E d u a r d H o f f m a n n - K r a y e r a n d H a n n s B ä c h t o l d - S t ä u b l i (H r s g .), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: W a l t e r d e G r u y t e r, 1936.	We think now that this translation is the most correct one.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 AT022 AT095 H) S006 : AN006 : S001 S006 : AN006 : S001 S006 : AN002 : S001 HWR: S315 S006 : AN005 : S027 S213 WN: S101 S006 = F001 S001* S002* S006* S006* S006* S006* S027* S101* S213* S315* AN001* AN002* AN005* AN006* AN006* AT005* AT022* AT095* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
487	Schnägg, Schnägg, Zeig mer diner vier Horen, Sucht rierren di uf en Tiggel-Täggelstein.	A Germanic Swiss dialect. Brienzwiler, Canton Bern, German-speaking Switzerland.	Snail, snail, show your four horns to me, otherwise I bang you against a stone, to and fro.	Unknown	E d u a r d H o f f m a n n - K r a y e r a n d H a n n s B ä c h t o l d - S t ä u b l i (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: W a l t e r d e G r u y t e r, 1936.	<i>Tiggel-tagge!</i> is a dialectal expression of the area around Bern, used in baby talk, for instance when referring to a dog wagging its tail to and fro. The translation of the last verse could be not perfect.	AAA YYY A) S001 B) S001 > AN007 : S002 AT005 TO: S006 H) S006 : AN011 AN077 : S001 WT: S266 AT144 S006 = F001 S001* S002* S006* S266* AN007* AN011* AT005* AT144* .A-B-H.
488	Schneck, Schneck, streck d'Hörner us, Oder I wirf dir e Stein ufs Hus.	German dialect. Ettenberg, Freiburg im Breisgau, Baden, southwestern Germany.	Snail, snail, stretch your horns out, otherwise I throw a stone on your house.	Unknown	E d u a r d H o f f m a n n - K r a y e r a n d H a n n s B ä c h t o l d - S t ä u b l i (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: W a l t e r d e G r u y t e r, 1936.	Very close to 533. The motif of throwing a stone connects this version also to 380, 381.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S266 HWR: S007 AT004 S006 = F001 S001* S002* S006* S007* S266* AN001* AN002* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
489	Schneck, Schneck, streck d'Hörner us, oder I wirf di über Hecke un Dörner nus.	German dialect. Ettenberg, Freiburg im Breisgau, Baden, southwestern Germany.	Snail, snail, stretch your horns out, otherwise I throw you on brambles and thorns.	Unknown	Eduard Hoffmann- Kraier and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	Brambles and thorns are present in many other versions and must have had a remarkable importance in the mind of those who created these versions of our rhyme. See notes to 331 and 325.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S108 S006 = F001 S001* S002* S006* S108* S108* AN001* AN002* .A-B-H.
490	Schnecke, Becke, recke deine vier, fünf Hurner raus, wenn de se nich rausreckst, schmeiß ich dich ei a Groaba, do frassa dich de Hunde und de Roaba.	German dialect from Sudetenland. Zobten or Zobtenberg, nowadays Śląza, in the Sudeten mountains, Silesia, now Poland. In 1893, when this document was collected, that village was within the territories of Germany.	Snail, buck, stretch your four, five horns out, since, if you don't stretch them out, I throw you into the grave, where the hounds and the ravens eat you.	Unknown	Eduard Hoffmann- Kraier and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	A complex version, containing many motifs, close to No. 1 and also to 431. The comparison to a horned animal (here the buck, a male goat) is also present in countless other versions. The buck or goat is mentioned also in 122, 429. There are strong affinities with 1 (to be eaten, ravens) and 379 (to be eaten, dogs). The mention of two consecutive numbers is also present in 380, 381, 494. The mention of five horns is present in 227, 403, 493, 494. See the note to 442 about the unusual number of horns.	AAA YYY A) S001 S107 B) S001 > AN001 : S002 AT005 AT092 H) S006 : AN002 : S001 HWR: S003 S145 S004 : AN003 : S001 HWR: S003 S006 S145 S004 = F001 S001* S002* S003* S004* S006* S107* S145* AN001* AN002* AN003* AT005* AT092* .A-B-H. (Traces of DST3?)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
491	<p>Schnecke, Schnure, zeig deine vier Fingerchen raus. Wenn du das nicht thrust, So schmeiß ich dich in den Graben, So fressen dich die Raben.</p> <p><i>Variant (491b):</i> Schnecke, Schnecke, schnüre, zeig' mir deine Viere, wenn mir deine Vier' nicht zeigst, schmeiss ich dich in den Graben, fressen dich die Raben.</p> <p><i>Variant (491c):</i> Schnecke, Schnecke, Schnüre, zeig mir deine Viere, wenn du sie nicht zeigen willst, werf ich dich in Graben, fressen dich die Raben, fressen dich die Müllermecken, die dich hinten und vorne zwicken.</p> <p><i>Variant (491d):</i> Schnecke, Schnecke, schniere, zeig mir alle Viere. Wenn du sie mir nicht zeigen willst, dann kommen die Raben, die werfen dich in den Graben, dann kommen die Müllermecken, die dich hinten und vorne zwicken.</p>	<p>German. (Perhaps existing also in the Sorbian language.)</p> <p>(491) Lusatia, northeastern Germany.</p> <p>(491b) Silesia.</p> <p>(491c) Vilpian / Vilpiano and Neustift / Novacella, South Tyrol, Italy.</p> <p>(491d) Wattenberg, Tyrol, Austria.</p>	<p>Snail, slide out, put out your four little fingers. If you don't put them out, I throw you into the grave and the ravens eat you.</p> <p>(491b) Snail, snail, slide out, show your Fours (= horns) to me, if you don't put your Fours out for me, I throw you into the grave, the ravens eat you.</p> <p>(491c) Snail, snail, slide out, show your Fours to me, if you don't show them, I throw you into the grave, the ravens eat you, the lice eat you, which pinch you in the rear and in the front.</p> <p>(491d) Snail, snail, slide out, show all your Fours to me, if you don't show them to me, then the ravens come, they throw you into the grave, then the lice come, they pinch you in the rear and in the front.</p>	Unknown	<p>Eduard Hoffmann-Krayer and Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i>, Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.</p> <p>the Authors of which take it from:</p> <p>Willibald von Schülenburg, <i>Wendisches Volkstum in Sage, Brauch und Sitte</i>, 1882, nr. 161.</p> <p>The variant 491b comes from:</p> <p>Adolf Ebert, <i>Jahrbuch für Romanische und Englische Literatur</i>, herausgegeben von Dr. Ludwig Lemcke, Neunter Band, Erstes Heft, Leipzig, F. A. Brockhaus, 1868.</p> <p>http://books.google.de/books?id=QfLLAAAcAAJ&pg=PA348&dq=jahrbuch+f%C3%BCr+romanische+literatur+schnegg&hl=de&sa=X&ei=d-yQUtqZK5KV7AaLPA#v=onepage&q&f=false</p> <p>Site visited on October 22nd, 2014.</p> <p>The first rhyme is confirmed for the Sorbs (Lusatians) by Alexander V. Gura, in <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398.</p> <p>491c and 491d from: Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2040 and 2041.</p>	<p>Very close to No. 1. Also close to 431 and 490. The verb <i>schnuren</i> means "make an elongated object slide along or glide on, as with a rope or a cord through a ring".</p> <p>However, the term <i>Schnure</i> might also mean "busybody, gossipmonger".</p> <p>It is likely that the rhyme quoted by Marius Schneider was this one, and not No. 1 (see note to No. 1).</p>	<p>AAA YYY</p> <p>A) S001 (AT008)</p> <p>B) S001 > AN004 S001 > AN007 : S259 (= S002) AT022 AT005 TO: S006</p> <p>H) S006 : AN002 : S001 HWR: S003 S004 S410 : AN003 AN 181 : S001 HWR: AT020 AT093</p> <p>(in 491d, the sequence H is different):</p> <p>H) S004 : AN013 S004 : AN002 : S001 HWR: S003 S410 : AN013 S410 : AN181 : S001 HWR: AT020 AT093</p> <p>S006 S004 S410 = F001</p> <p>S001* S003* S004* S006* S259* S410*</p> <p>AN002* AN003* AN004* AN007* AN013* AN013* AN181*</p> <p>AT005* AT008* AT020* AT022* AT093*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
492	Schneck, Schneck, schnür aus, streck die langen Hörner aus.	German. Neustadt bei Friedland (= Neustadt an der Tafelfichte = Nové Město pod Smrkem), northern Bohemia, now in the Czech Republic near the point where the German and the Polish borders meet. In 1890, when this document was collected, that village was within the German territories.	Snail, snail, slide out, stretch your long horns out.	Unknown	Eduard Hoffmann-Krayer and Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen-Signatur), Berlin: Walter de Gruyter, 1936, the Authors of which take it from: K. Bell, <i>Das Deutschtum im rumänischen Banat</i> , Dresden 1926, p. 128, nr. 92.	The verb <i>schnuren</i> means "make an elongated object slide along or glide on, as with a rope or a cord through a ring". However, the term <i>Schnure</i> might also mean "busybody, gossipmonger".	AAA YYY A) S001 (AT008 ?) B) S001 > AN004 S001 > AN001 : S002 AT012 F000 S001* S002* AN001* AN004* AT012* .A-B.
493	Snaierlus! Krup ut dien Hus, Stick dien fief-fack Hörn ut! Wullt du se nich utstek'n, Will ick dien Hus terbrek'n.	Northern German dialect Norderdithmarschen, Dithmarschen, Schleswig-Holstein, northern Germany.	Snail, out! Creep out of your house, stretch your fivefold horns out! If you will not stretch them out, I will break your house!	Unknown.	Eduard Hoffmann-Krayer and Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen-Signatur), Berlin: Walter de Gruyter, 1936.	The second part is practically identical to the second part of the Frisian version 381 to which this version is certainly close. The mention of five horns is also present in 227, 403, 490, 494. See the note to 442 about the unusual numbers of horns. <i>Snaierlus</i> and similar terms are snail names already containing within themselves the term <i>lus</i> , "(to come) out".	AAA YYY A) S001 B) S001 > AN004 S001 > AN004 HWR: S007 AT004 S001 > AN001 : S002 AT092 H) S006 : AN075 : S007 AT004 S006 = F001 S001* S002* S006* S007* S007* AN001* AN004* AN004* AN075* AT004* AT004* AT092* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
494	Snaierlūs, krūp üt din Hūs mit all din vēr fif Kinner.	Northern German dialect. Dithmarschen, Schleswig- Holstein, northern Germany. Collected in 1893.	Snail, out, creep out from your house with all your four, five children.	Unknown.	Eduard Hoffmann- Kramer and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	The mention of five horns is also present in 227, 403, 490, 493. See the note to 442 about the unusual number of horns. The mention of two consecutive numbers is also found in 380, 381, 490. The children are here rather clearly compared to the "horns", which, in short, are called "children". Actually, we find in the versions 6, 61, 62, 86, 135, 494 a strange comparison between "horns" and "children", which should really be investigated and could have a deep meaning. <i>Snaierlus</i> and similar terms are snail names already containing within themselves the term <i>lus</i> , "(to come) out".	AAA YYY A) S001 B) S001 > AN004 S001 > AN004 HWR: S007 AT004 WT: S012 AT005 AT092 AT095 AT004 F000 S001* S007* S012* AN004* AN004* AT004* AT004* AT005* AT092* AT095* .A-B. (Traces of DST3?)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
495	Snaierlūs, krūp üt dīn Hūs, dīn Hūs dat brennt dīn Kinner de schrigt. Oh, oh, oh!	Northern German dialect. Süderstapel, Stapelholm, Schleswig-Holstein, northern Germany. Collected in 1893.	Snail, out, creep out of your house, your house is burning, your children cry. Oh, oh, oh!	Unknown. The rendering of the cry in the ending might make us think that there was a music.	Eduard Hoffmann- Kramer and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	Strictly close to 135, to which is deeply connected. <i>Snaierlus</i> and similar terms are snail names already containing within themselves the term <i>lus</i> , "(to come) out". The motif "fire, to burn, to roast" is very common in many variants. See the note to 465 about it.	AAA YYY A) S001 B) S001 > AN004 S001 > AN004 HWR: S007 H) S007 AT004 : AN055 (An) S012 AT004 : AN067 (Hm) C) S012 AT011 : AN067 S??? = F001 S001* S007* S007* S012* AN004* AN004* AN055* AN067* AT004* AT004* AT011* (An) .A-B-H. (Hm) .A-B-H-C.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
496	Tingel, tangel, tuts stick din Hörn herut, wenn du dat nicht dais, sla 'k di Hus un Hof entwai.	Northern German dialect. Koldenbüttele, Eiderstedt, Nordfriesland, Schleswig- Holstein, northern Germany.	On this side, on that side, hornie, stretch your horns out here, since, if you don't do so, I will hit your house and home until it's destroyed.	Unknown.	Eduard Hoffmann- Kraier and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	Related to other northern German versions, for instance to 230. <i>Tuts</i> , "hornies" (related to the term <i>Taekeltuet</i> of version 135 and to the term <i>do</i> of the versions 14, 475) indicates here the snail itself. The indication "on this side, on that side", or "in one direction and then in the other" connects it to 487 and, curiously, to the extremely distant 480. Related to 381.	AAA YYY B) S001 > AN077 A) S002 B) S001 > AN001 : S002 H) S006 : AN011 AN014 : S007 AT004 S006 = F001 S002* S002* S006* S007* AN001* AN011* AN014* AN077* AT004* .B-A-B-H.
497	Gederüt, Gederüt stik din vēr hörens üt, ik wil di torbrēken ik wil di tostēken... usw.	Northern German dialect. Bremen, Germania.	Gertrude, Gertrude (= <i>snail</i>), stretch your four horns out, I will break you into pieces, I will strike you... (etc...)	Unknown. The iterative structure may make us think that a music existed.	Eduard Hoffmann- Kraier and Hanns Bächtold- Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen- Signatur), Berlin: Walter de Gruyter, 1936.	In the original source, the term "etc...", shortened, written at the end of the short text, makes the reader think that the text would go on and would be longer, and that it is not written completely, there. This could probably be an iterative cumulative children's song, with successive additions, more or less like the well-known Canadian French song <i>Alouette, gentille alouette</i> . See: http://en.wikipedia.org/wiki/ Alouette_song See 101, 150, 380 and their notes about the name Gertrude used for the snail.	AAA YYY A) S105 B) S001 > AN001 : S002 AT005 H) S006 : AN075 AN115 : S001 S006 : AN011 : S001 S006 = F001 S002* S006* S006* S105* AN001* AN011* AN075* AN115* AT005* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
498	A snail thrown against a wall will turn itself into money, but whoever is touched by its antennas or hurt by the animal (as the animal is thrown) gets ill.	Originally, German. Germany.	(Not needed)	No music.	Eduard Hoffmann-Krayer and Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen-Signatur), Berlin: Walter de Gruyter, 1936.	The source reports that this superstition is present in Germany. The "antennae" are the same organs commonly called "horns". See 120 about the supposed danger connected to being hit with the horns of the snail. Possible connections to 15, 509, 510. The motifs of touching a horn and of gold (closely related to money) can be found also in the Icelandic versions.	CAA YNN s001, an002, s018, an078, s282, an139, s002, an011, an140, at100
499	An ancient legend from Allgäu tells that in Steineberg, half way between Reutte and Pflach, some poor children had once gathered some snails. When they returned home, however, they found into their bag some pieces of pure genuine gold instead of the snails.	Originally, German. Allgäu, southern Germany, at the Austrian border. Perhaps present also in Austria.	(Not needed)	No music.	Eduard Hoffmann-Krayer and Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen-Signatur), Berlin: Walter de Gruyter, 1936.	The motif of gold can be found also in the Icelandic versions.	CAA YNN an039, s012, at150, an038, s001, an079, s007, s295, an078
500	In order to be protected against snails, there is in Luxembourg the custom of pouring holy water that has been sanctified on the fasting Thursday that is celebrated in September in honor of St. Ulderich (Hulderic, Hilderic, Huldreich, Oldrich; sometimes considered the same as Ulric, Ulrich, Ulrik).	Originally, German. Luxembourg.	(Not needed)	No music.	Eduard Hoffmann-Krayer and Hanns Bächtold-Stäubli (Hrsg.), <i>Handwörterbuch des deutschen Aberglaubens</i> , Bd. 7, (Pfluegen-Signatur), Berlin: Walter de Gruyter, 1936.	Related to 124.	CAB YNN an141, s001, s112, s031, at074, s316
501	Es git kes schönes (sterchers) (braves) Tierli, Als eso en Schnägg, Schnägg, Schnägg; Er treit sys chlyne Hüsi (eige Hüttli) Uf em Rügge (Rüggeli) wägg, wägg, wägg. (Uf em Rügge wägg.)	A Germanic Swiss dialect. Berna and Därstetten, Canton Bern, German-speaking Switzerland.	Strolling around it goes, a beautiful (strong) (brave) little animal, that is a snail, snail, snail; it carries its own little house (its own little hut), on its back (its little back) it wags it, it wags it, it wags it. (On its back wags it).	There is a music, reported in musical notation at the end of the book used as our source; it can also be heard at the address: http://www.hitparade.ch/showitem.asp?interpret=Nina+Reber&titel=Es+git+kes+bravers+Tierli&cat=s	Gertrud Zürcher, <i>Kinderlied und Kinderspiel im Kanton Bern. Nach mündlicher Überlieferung gesammelt</i> , Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	Not belonging to the typology of our rhyme. The attributes "strong" and "brave" can be connected to the beliefs studied by us. All the variants have been reported in parentheses, following the use on the source. The variant <i>braves</i> comes from the video on which also the music can be heard (see here at left).	CAC NNN an142, at025, at151, at152, at022, s001, an143, s007, at020, an077

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
502	Schnägge, Schnägge Hüsi, Zeig mer dyni Büssi, Zeig mer dyni vieri Horn. Oder i schlage (schla, steeke) di a -n-e Dorn.	A Germanic Swiss dialect. Bern and Thun, Canton Bern, German-speaking Switzerland.	Snail, snail housie, show your children to me, show your four horns to me. Otherwise I will throw you (put you) on a thorn.	Unknown	Gertrud Zürcher, <i>Kinderlied und Kinderspiel im Kanton Bern. Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	Again, the motif of the thorn or bramble, and again the strange comparizon between horns and children. <i>Büssi</i> is a local variant of the German Swiss term <i>Büschi</i> , ("baby", "little child", "newborn infant"). Source: http://www.dialektwoerter.ch/ch/b.html Site visited on August 22 th , 2011.	AAA YYY A) S001 S007 AT022 B) S001 > AN007 : S012 AT004 TO: S006 S001 > AN007 : S002 AT004 AT005 TO: S006 H) S006 : AN002 AN023 : S001 HWR: S108 S006 = F001 S001* S002* S006* S006* S006* S007* S012* S108* AN002* AN007* AN007* AN023* AT004* AT004* AT005* AT022* .A-B-H.
503	Schnäg, Schnäg, Zeig mer dyni Hörner. Oder i schla der e fürige Stei a Grind.	A Germanic Swiss dialect. Därstetten, Canton Bern, German-speaking Switzerland.	Snail, snail, show your horns to me. Or I throw you against a hot millstone.	Unknown	Gertrud Zürcher, <i>Kinderlied und Kinderspiel im Kanton Bern. Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	Here we have again the hot stone: it was really used as a tool to make the snail come out of its shell (see note to 415). The fact that this stone is related to a mill (and, therefore, distantly related to food production) and to the act of grinding (and tearing into pieces something) is also interesting.	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 H) S006 : AN002 : S001 HWR: S317 AT016 S006 = F001 S001* S002* S006* S006* S317* AN002* AN007* AT016* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
504	Schnäg, Schnäg, Zeig mer alli dyni Hörn. Süs schla-n-i di buggels-buggels tod.	A Germanic Swiss dialect. Wohlen (Wohlen bei Bern), Canton Bern, German- speaking Switzerland.	Snail, snail, show all your horns to me. Otherwise I will throw you on your (curved) back until you die. OR: Otherwise I will throw you to die with hard work. OR: Otherwise I will throw you to die (by rolling you?) on slopes and mounds.	Unknown.	Gertrud Zürcher, <i>Kinderlied und Kinderspiel im Kanton Bern. Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	The translation of the last line is not certain. The analysis is based on the only elements that are certain. See: http://www.undinger.de/dictionairle/ schwaebisch/woerter/ at the entry "Buggel" but also http://www.dialektwoerter.ch/ch/b.html at the entry "büglä".	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 H) S006 : AN002 : S001 HWR: S170 AN024 S006 = F001 S001* S002* S006* S006* S170* AN002* AN007* AN024* .A-B-H.
505	Schnäg, Schnäg, Schnäg, Streck dyni Hörner us, Zeig mer dyni vieri Hörner: Süs schla di uf e Tisch Wi-n-e Fisch.	A Germanic Swiss dialect. Büren, Wohlen, Därstetten. Canton Bern, German- speaking Switzerland.	Snail, snail, snail, stretch your horns out, show your four horns to me: otherwise I will throw you on the table like a fish.	Unknown.	Gertrud Zürcher, <i>Kinderlied und Kinderspiel im Kanton Bern. Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	The threat intended here is to eat the snail. The reference is to the fact that snails could be eaten during Lent, like fish, because they were not considered as normal "meat". See 119 about this.	AAA YYY A) S001 B) S001 > AN001 : S002 S001 > AN007 : S002 AT005 TO: S006 H) S006 : AN002 : S001 AT153 HWR: S142 AT040 S006 = F001 S001* S002* S002* S006* S142* AN001* AN002* AN007* AT005* AT040* AT153* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
506	Schnäg, Schnäg, zeig mer dyni Hörner Süs schla di übere Haag.	A Germanic Swiss dialect. Münchenbuchsee, Canton Bern, German-speaking Switzerland.	Snail, snail, show your horns to me otherwise I will throw you on the fence.	Unknown.	Gertrud Züricher, <i>Kinderlied und Kinderspiel im Kanton Bern.</i> <i>Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	The motif of "throwing on or beyond an elevated place" reminds us not only of the similar 486, but also of the "throwing on the roofs" found in No. 23.	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 H) S006 : AN002 : S001 HWR: S143 S315 S006 = F001 S001* S002* S006* S143* S315* AN002* AN007* .A-B-H.
507	Schnäg, Schnäg, zeig mer alli dyni vieri Horn Süs schla di a-n-e Buttledorn (Butteldorn).	A Germanic Swiss dialect. Därstetten, Finsterhennen, Canto Berna, German-speaking Switzerland.	Snail, snail, show all your four horns to me otherwise I will throw you on the thorn of a shrub.	Unknown.	Gertrud Züricher, <i>Kinderlied und Kinderspiel im Kanton Bern.</i> <i>Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	<i>Buttledorn</i> or <i>Butteldorn</i> is the local name of a thorny shrub. Similar to 502.	AAA YYY A) S001 B) S001 > AN007 : S002 AT005 AT095 TO: S006 H) S006 : AN002 : S001 HWR: S108 S006 = F001 S001* S002* S006* S108* AN002* AN007* AT005* AT095* .A-B-H.
508	Hans Joggeli uf em Turm Er hat e länge Wurm. Er leit ne-n-uf e Tisch Und isst ne wi-n-e Fisch.	A Germanic Swiss dialect. Bern, Canton Bern, German-speaking Switzerland.	Hans Joggeli on the tower he has a long worm he lays it on the table and eats it like fish.	Unknown.	Gertrud Züricher, <i>Kinderlied und Kinderspiel im Kanton Bern.</i> <i>Nach mündlicher Überlieferung gesammelt,</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902.	The reference is to a snail eaten as food like fish during Lent. Close to 505 (see notes to 505). See 119 about this. Hans Joggeli is an invented personal name (name and surname). A tower is also present in other versions, namely in 214.	CAB YNN s001, s180, at012, an023, s142, an003, at153

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
509	Fröhliche Muet und unverzagt (Heissa lustig und nit verzagt) Es het e Schnägg e Schnyder gjagt; Wär der Schnyder nid so gsprunge So hätt der Schnägg der Schnyder gwunne.	A Germanic Swiss dialect. Bern, Canton Bern, German-speaking Switzerland. The alternative beginning comes from Eriswyl, also in Canton Bern.	Merry and undaunted (oh, joyous and not frightened) a snail chased a tailor; if the tailor had not jumped in that way, the snail would have won the tailor. <i>Alternative beginning:</i> Snail, snail, snail of the tailor, etc...	Unknown.	Gertrud Züricher, <i>Kinderlied und Kinderspiel im Kanton Bern.</i> <i>Nach mündlicher Überlieferung gesammelt.</i> Zürich, Verlag der Schweizerischen Gesellschaft für Volkskunde, 1902. Thanks to the <i>NM User</i> <i>"Barbaxx"</i> for reporting this source and translating this version.	It's really very important to read the note to No. 15: it contains a hypothesis which can help to understand the origin of these medieval satirical stories about "the snail and the tailor". Perhaps, however, that hypothesis is likely only if one supposes that these stories originated first in England and were spread elsewhere only later. Therefore, another even more interesting hypothesis, partly alternative, is given in our note to No. 512, which is even more important to read. See 15, 120, 498, 510. A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i> , <i>Speculum</i> , Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357	CAA YNN s001, s318, at152, at151, s320

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
510	<p>(510a) Esiste una serie di testi medioevali (le cui origini risalirebbero almeno al XII secolo), tra cui anche un poemetto in latino ad imitazione dello stile di Ovidio (<i>De Lombardo et lumaca</i>), una citazione dello storico del Trecento Villani, un'altra di Giovanni di Salisbury ed altre ancora, che riferiscono una leggenda secondo la quale i Lombardi avrebbero gran timore delle "lumache" (si intende in realtà le chioccioline) e muoverebbero loro guerra. Le "corna" sarebbero paragonate a lance, la conchiglia ad uno scudo, i danni da loro causati ai campi manifesterebbero la loro terribile capacità di portare devastazione al nemico, e così via. Il poemetto in latino si spinge fino a riportare il timore della moglie del Lombardo che lo esorta a non muover battaglia alla lumaca. Tale racconto fu diffuso soprattutto in Francia ed illustrato anche in opere d'arte, dipinti, affreschi, oggetti decorati e simili. Dato che nel Medioevo erano diffuse, in generale, le rappresentazioni figurative del cosiddetto "mondo alla rovescia" (asini che mangiano leoni, agnelli che mangiano lupi, e così via) questa leggenda si fuse parzialmente con queste, e ne nacquero rappresentazioni di combattimenti tra cavalieri e chioccioline, molto diffuse anche in miniatura, in genere raffigurando le chioccioline su spalti di castelli o torri.</p> <p>(510b) In un testo del XII secolo, l'espressione "ecco che la lumaca tira fuori le corna" è senz'altro interpretabile come una comica battuta di spirito sul coraggio di qualcuno. Nella letteratura antica la lumaca mantiene comunque anche un valore positivo. Le espressioni "scendere in combattimento contro la lumaca", "assalire la lumaca", "combattimento con la lumaca" e simili contengono a volte un'allusione ironica verso i Lombardi (o gli Italiani in generale).</p> <p>(510c) Roger Pinon, da parte sua, ha pure difeso l'antichità dei motivi [che compaiono in queste leggende medioevali], segnalando che dovevano avere un'esistenza autonoma prima che confluissero nella stessa leggenda (Pinon, <i>From Illumination to Folksong</i>, p. 79). Il fatto che la satira venisse diretta ai lombardi fu rafforzato dalla battaglia di Pavia, ed anche dal fatto che diversi lombardi erano implicati in attività di usura in varie località europee.</p>	<p>Originally, mainly Italian, German and Spanish. The language employed here at left is Italian.</p>	<p>(510a) A group of medieval texts exists (the origins of which should be placed around the XII century, at least), including also a short poem in Latin imitating the style of Ovid (<i>De Lombardo et lumaca</i>), a quotation made by the 14th century historian Villani, another one made by John of Salisbury ed more ones, all reporting a legend according to which the Lombards are incredibly afraid of snails and use to organize wars against them. The "horns" are compared to spears, the shell to a shield, the damages caused by them to the fields are seen as a sign of their devastating potentiality against their enemies, and so on. The Latin poem even tells us of the Lombard's wife who, in terror, implores him not to fight a battle against the terrible snail. Such a legend was mainly spread in France and was pictured also on art drawings and objects, paintings, frescoes, decorated articles and the like. Since the representations about an "upside down world" were widely diffused in the Middle Ages (donkeys eating lions, lambs eating wolves, and so on), this legend was partially fused with them, and this fusion generated many pictures portraying fights between knights and snails, very much spread also in miniatures and illuminated texts. In such pictures, the snails were usually represented on the ramparts of castles, or on towers.</p> <p>(510b) In a text from the XII century, the expression "here is the snail stretching its horns out" can certainly be interpreted as a comical joke about the courage of somebody. In the ancient literature, the snail still keeps anyway a positive meaning. The expressions "to start fighting a battle against a snail", "to assail a snail", "fight against a snail" and similar ones are sometimes ironical and allusive towards the Lombards (or Italians, in general).</p> <p>(510c) Roger Pinon, in his turn, has also sustained the ancient age of the motifs [that are present in the medieval legends], saying that they must have had an independent role of their own well before they were included in the legends (Pinon, <i>From Illumination to Folksong</i>, p. 79). The fact that the satire was directed towards the Lombards was reinforced by the battle of Pavia, and also by the fact that various Lombards were involved in usury activities in many European centers.</p>	No music.	<p>(510a): Francesco Novati, <i>Attraverso il medioevo. Studi e ricerche</i>, Bari: Laterza, 1905, p. 116-151, http://www.archive.org/details/attraversoimedi00nova/uoft Site visited in August 23rd, 2011. (510b): Joachim Lengert, <i>Romanische Phraseologie und Parämiologie: eine teilkommentierte Bibliographie</i>, vol. 1, Gunter Narr Verlag, Tübingen, 1999. (visible on Google Books) Lengert quotes also various studies or essays on "The Lombard and the snail". Further information in: Walter Hörz, <i>Die Schnecke in Sprache und Volkstum der Romanen</i>, Tübingen: Dissertations Druck von R. Noske, 1938. (510c): José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i>, Madrid: Siglo XXI de España, 1995, p. 121 and following ones. http://books.google.com/books?id=BDPDeEBd0aEC&printsec=frontcover&hl=it#v=onepage&q&f=false This last text is also very meaningful and highly suggested for the large number of medieval pictures portraying "fights against the snail". Some other miniatures on the same theme can be seen here: http://sforsnail.blogspot.com/2010/07/medieval-snails.html</p>	<p>We think that these legends can have some connections with the tale of "the snail and the tailors". It is possible that the former ones are derived from the latter, the origin of which could in its turn be the one described in the note to version 15 and/or the one described in the note to 512. The tale on "the snail and tailors" could also have enhanced the spreading of the pictures portraying "fights against a snail". It is also possible that all these medieval legends are at least in part the origin of the motif of the "tower", found in some versions of our rhyme. In any case, it is very important to understand that we think that all these materials (the legend of the Lombard and the snail, the legend of the snail and the tailor, the stories about fights against a snail in an "upside-down world"), if compared to many other materials studied in this research, originated in a very late stage of the evolution of the beliefs concerning the "power" of the snail and of its "horns" These materials are therefore not at all the origin of such beliefs, but, on the contrary, a point of arrival in their late evolution. They are an interesting transformation of them, but, as already said, a very late one, originated only when the original meanings were, by that time, lost. To understand furtherly, please see: 15, 120, 417, 498, 509, 512. A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i>, Speculum, Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357</p>	<p>CAA YNN s001, s319, s002, s281, s019, s320, an001</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
511	Vi um caracol a cantar em casa com um chapéu armado, uma lesma de braço dado numa guitarra a tocar.	Portuguese. Vale de Cantaro, Coimbra, Portugal.	I saw a snail singing, in its house, with an armored hat, and another snail holding its arm while playing a guitar.	Unknown.	Carlo Simões Ventura, <i>Tradições populares e vocabulário de Vale de Cantaro (Coimbra)</i> , RL XIV, p. 287, 1911 Quoted in: José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i> , Madrid: Siglo XXI de España, 1995, p. 121 and following. http:// books.google. com/books? id=bDPDaEBd 0aEC&printse c=frontcover& hl=it#v=onepa ge&q&f=false Site visited on August 24 th , 2011.	This is not one of our rhymes, but it contains pertinent motifs that we know very well: the "special" hat (with horns), the singing snail. See the important note to 266 about the fact that a snail can "sing". A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i> , <i>Speculum</i> , Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/ 2852357	CAB YNN s001, s007, s321, an051

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
512	Einmal sein drei Schneider gewes'n, die habn and Schnegg für an Bärn ang'sehn; als die Schnegg die Hörner austreckt, haben die Schneider das G'wehr niederg'legt; als die Schnegg kroch unter die Bank, da sagten die Schneider: - Gott Lob und Dank.	German. Germany, unspecified location.	Once upon a time, three tailors passed, they went to see a snail and a bear; when the snail stretched its horns out, the tailors let their rifle fall; when the snail crept under the bench, so said the tailors: "Thank and praise God!"	Unknown.	Quoted in: José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i> , Madrid: Siglo XXI de España, 1995, p. 121 and following ones. http:// books.google.com/ books? id=bDDPaEBd0aE C&printsec=frontco ver&hl=it#v=onepa ge&q&f=false Site visited in August 24 th , 2011. For further information: José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i> , Madrid: Siglo XXI de España, 1995, p. 153 and following ones. http:// books.google.com/ books? id=bDDPaEBd0aE C&printsec=frontco ver&hl=it#v=onepa ge&q&f=false	Again a rhyme on the snail and the tailors, and similar to the English version, No. 15. A fascinating explanation of this tradition is given in the note to No. 15 (see). Pedrosa believed that such explanation was "farfetched", but was not aware of the whole general situation on the rhymes about snails and of the great importance of the motif of bell tolls in them. Nonetheless, we must give now another explanation, which is however compatible with our first one and does not exclude it. Rhymes similar to this one are found in various European Countries, also with different small animals, like the frog, for example. These "tailors" (or "shearers", or "Lombards"), mentioned in many of such rhymes from many Countries, are always coward fighters who cope with small animals: such characters have been deeply studied by J.M. Pedrosa and by R. Pinon. They would preferably appear in number of 24 or 25 in the British or Spanish rhymes, and in number of three in the rhymes from the rest of Europe. (We find interesting this connection between the Spanish rhymes of this kind and the British ones, especially if seen in connection to the thoughts about the word "teller", see notes to 513 and to 15). However, their number, though often specified, is highly variable. Pedrosa thinks that the origin of the motif of the "tailors" (and similar ones) is the diffusion of the poems of the kind called <i>Contrasto</i> (dispute songs between two parties or two characters) between different social groups in the High Middle Ages, influenced by older traditions. Though we do not exclude at all later cultural layerings in that direction, we think that the origin of that motif could perhaps be much older, and that the motif of the tailors, as well as the closely connected ones of the "Lombards with the snail" and the "fight with the snail", <i>before</i> being passed to the Middle Ages, could have been originated as a parody of those who were still believing in the "power" of the snail's horns and in its relationship with the Sun, the rain and the fields (that is, with a mockery attitude towards those who were still perpetuating the ancient beliefs that had originated our "snail rhyme"). The path of parody is, in our opinion, one of the two paths taken by the snail rhyme once its original functions had been lost (the other one being the path of infantilization, that is the transformation into a song for children). We think that the character of the tailor (or "shearer") could therefore be a later cultural remnant of another extremely ancient character, the "character summoned to kill the snails ritually" (see notes to 38 and 126) and that the reference to Lombards could perhaps be caused also by the incredible diffusion of the snail rhyme in Lombardy. See: 15, 120, 417, 498, 509, 510. A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i> , <i>Speculum</i> , Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357	CAA YNN s001, s318, at081, an001, s002, an124, s320, an122, an101, an086

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
513	<p>Doscientos esquiladores salieron desde Aragón con las tijeras abiertas a esquilan un caracol...</p> <p>Con el vellón que sacaron hicieron sayas y enaguas para todos alcagüetes que tenemos a montón!</p>	<p>Castilian Spanish from Aragon.</p> <p>Jorcas, Teruel, Aragon, Spain.</p>	<p>Two hundreds shearers came from Aragon with the scissors opened to shear a snail...</p> <p>With the fleece they obtained they made gowns and petticoats for all the pimps: we have plenty of them!</p>	<p>The music is not known to us, but certainly exists.</p> <p>It was danced within the complex dance known as <i>El dance de Jorcas</i>.</p> <p>See: http://www.youtube.com/watch?v=hBjBPbN0L7Q</p>	<p>Quoted in: José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i>, Madrid: Siglo XXI de España, 1995, p. 121 and following.</p> <p>http://books.google.com/books?id=bDPDaEBd0aEC&printsec=frontcover&hl=it#v=onepage&q&f=false</p> <p>Site visited on August 24th, 2011.</p>	<p>See 512 and all the further reading related to it.</p> <p>"Shearers" have in this kind of rhymes the same role as "tailors". We find interesting the connection (commented upon also by Pedrosa, p. 154) between the English word "teller" ("narrator", but also "funeral bell toll", see 15) (and Pedrosa notes here that, in Spain, the tailors were often viewed as tattlers, so, in a way, "tellers") and "tailor". It's very important to see on this point the notes to 512 and to 15.</p> <p>A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i>, <i>Speculum</i>, Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357</p>	<p>CAA YNN</p> <p>s001, s322, an013, at006, s159, an170, an117, s076, s264, s265</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
514	<p>Estragos de un caracol, verdadera y exacta relación de los estragos que ha causado un enorme Caracol en España y Turquía.</p> <p>De un horrendo caracol voy a contar las hazañas, la gran fuerza de sus cuernos junto con sus mala mañas. (...)</p> <p>Ya ha salido de Aragón seiscientos veinte gitanos en busca del caracol, con las tijeras en mano. (...)</p> <p>Se atemorizó la gente que vieron el caracol, pues desde el alto de un monte tapaba el disco del sol. Todos los que habitan dentro de poblado se espantan y dicen que ya está nublado. (...)</p> <p>Doscientos mil infantes salieron de madrugada en busca del caracol a bayoneta calada. (...)</p> <p>Junto a la plana de Vich el caracol se presenta, y a todos sus habitantes enseña la cornamenta. (...)</p> <p>Ya se ha dado la señal que han visto al caracol, en la cima de un collado que se está tomando el sol. (...)</p>	<p>Spanish.</p> <p>Spain, probably from the 19th century, from a document kept in Barcelona, Instituto Municipal de Historia de Barcelona., BAR ABA. 13.</p>	<p>The devastations of the snail, true and exact account of the devastations caused by a huge Snail in Spain and Turkey.</p> <p>Of a horrible snail I want to narrate the deeds. The great strength of its horns together with its malicious deceptions. (...)</p> <p>Here they came from Aragon six hundreds and twenty gypsies to chase the snail with the scissors in their hands. (...)</p> <p>The people were terrified seeing the snail which from the top of the mountain was hiding the Sun's disc. All those who live within the village are frightened and say that it's already getting cloudy. (...)</p> <p>Two hundred thousand infantrymen came in the morning to chase the snail with the bayonet set. (...)</p> <p>Near Vich's plain the snail appears, and to all its inhabitants it shows its horns apparatus. (...)</p> <p>The signal already was given that the snail has been seen on the top of a hill taking (away?) the Sun. (...)</p>	<p>Perhaps present. This document could be a broadsheet for a roadside ballad sung by street singers.</p>	<p>Quoted in: José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i>, Madrid: Siglo XXI de España, 1995, p. 121 and following. http://books.google.com/books?id=bDPDaEBd0aEC&printse=c=frontcover&hl=it#v=onepage&q&f=false</p> <p>Site visited on August 24th, 2011.</p>	<p>See 512 and the further reading related to it. Here, it's also very clear the connection with the motif of the "fights with the snail".</p> <p>The text is very long and only the most meaningful parts have been quoted here. The complete version is on our source.</p> <p>This is an evident parody involving some of the commonest motifs appearing in our rhyme: the power of horns, the cutting tool, the connection with the sun and with the rain, an upwards movement (here: climbing upon a mount or a hill, as in the Catalan versions of the rhyme).</p> <p>Theoretically, the last verse of this document can be translated either as "sunbathing" or as "taking the Sun away" ("removing the Sun").</p> <p>The huge strength of the snail is also mentioned in a lot of rhymes and riddles in German, spread in Austria, all referring to the fact that this animal can carry its own house upon its shoulders.</p> <p>See about this: http://www.sagen.at/doku/kinderreime/schnecken.html</p> <p>Site visited on September 10th, 2011.</p> <p>Another interesting text about the "fights with the snail", this time in French, is quoted by Nibard in: Charles Nibard, <i>Conjectures étimologiques (4e article), Escargot</i>, in <i>Revue de l'instruction publique de la littérature et des sciences ...</i> anno 1860, - p. 265.</p> <p>http://books.google.it/books?id=TKREhJ-o9aAC&pg=PA265&dq=escargot%20etymologie%20sorte%20cornes&hl=it&sa=X&ei=aE3sT_DJAeXk4QTi1aiWBQ&ved=0CDUQ6AEwAA#v=onepage&q=escargot%20etymologie%20sorte%20cornes&f=false</p> <p>A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lillian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i>, <i>Speculum</i>, Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357</p>	<p>CAA YNN</p> <p>s001, at151, s002, an013, at006, an116, s159, s323, s297, an031, s308, an083, s008, at038, s299, an016, s210, s324, an001, an007, s320</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
515	Bu, bu, bu, quatro corni spunta su, uno a mi, uno a ti uno a la vecia del pan bugi.	Trentino (a dialect related to the Venetian speeches). Originally from Valsugana (Trento), Trentino, Italy. Document collected in Bolzano/Bozen (South Tyrol).	Ox, ox, ox (= <i>snail</i>), stretch upwards your four horns, one to me, one to you, one to the old woman of the boiled bread.	No music.	Family tradition of a colleague of the <i>NM User</i> "Barbaxx".	<i>Bu</i> is akin to the Italian word <i>bue</i> ("ox"), the usual metaphor to indicate the snail. The <i>pan bugi</i> does not have a clear meaning; it's indicated on the source as an alteration of <i>pane bruciato</i> ("burned bread"). Alternative meanings are <i>pane</i> <i>bollito</i> ("boiled bread") (in our opinion, certainly the most likely meaning, see also 44 and 167), <i>pane col buchino</i> ("bread with a small hole", theoretically possible, since some bread loafs shaped like a ring with a central hole were really made in various mountain places in the Alps and used to be inserted on a rod, to be eaten as a food stock, even months later), and, much less likely, <i>pane bugiardo</i> and <i>pane della bugia</i> ("lying bread" or "bread of the lie"). Our conclusion is that it is certainly <i>pane</i> <i>bollito</i> , "boiled bread".	AAA YYY A) S054 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT154 AT148 S011 AT154 AT148 = F002 S054* S002* S006* S010* S011* AN001* AT005* AT148* AT154* .A-B-DIST. (D S T 2 , D S T 3 , D S T 4)
516	Lùmàgò lùmaghi càshò fò i tò curnaci che egnerà 'l tò padrù co la shàpò e col sapù e 'l ta shapunerà tòcc i tò curnaciù.	Dialect of the province of Brescia. Nigoline Bonomelli, hamlet of Corte Franca, province of Brescia, Lombardy, Italy.	Snail, little snail, push your little horns out, since the master will come, with the hoe and the big hoe, and he will pickaxe away from you all your big horns.	No music; it was just spoken.	From the text <i>Pàrlò come</i> <i>t'à 'nsegnàt tò</i> <i>màder</i> , by Giuseppe Zani, Edizioni Cumpustéla, not sold, visible on: http:// web.tiscali.it/ cumpustela/ filastr.htm Site visited on August 25 th , 2011.	Closely related to 331, 332, 337. Found together with No. 272. Our source, commenting on No. 272 and this No. 516, writes: "These two rhymes were not recited one after another, but rather each family group had one of them in its "repertoire". The first rhyme seems to offer the snail a possibility to be saved, while the second one threatens it with a bad fate, but their destiny was anyway unavoidable in both cases: at the end, they would always be thrown into a pot [to be cooked and eaten as food]. The children used to watch the snails, intrigued, and used to recite the rhyme while keeping a snail in their hands by seizing its shell, or while they were watching it creep. We used to go "to gather snails" mainly during the night, after a Spring storm, with the help of the <i>centilénò</i> (lamps, that produced light by burning acetylene, a hydrocarbon gas)."	AAA YYY A) S001 B) S001 > AN001 : S002 H) S097 AT004 : AN013 WT: S044 S044 AT023 S 0 9 7 A T 0 0 4 : AN 0 1 4 : S 0 0 2 AT004 AT095 S097 AT004 = F001 S001* S002* S002* S044* S044* S097* AN001* AN013* AN014* AT004* AT004* AT023* AT095* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
517	Caracol, col, col, saca los cuernos al sol, que si no te mataré con la espada de Meré (<i>variante</i> : de José), con la tuya, con la mía, con la de Santa María.	Spanish. Llanes, Asturias, Spain.	Snail, -ail, -ail, stretch your horns out in the sun, since, otherwise, I will kill you with the sword of Meré (<i>variant</i> : of Joseph), with yours, with mine, with that of Saint Mary.	Unknown.	Quoted in: José Manuel Pedrosa, <i>Las dos sirenas y otros estudios de literatura tradicional: de la Edad Media...</i> , Madrid: Siglo XXI de España, 1995, p. 121 and following. http:// books.google. com/books? id=bDPDaEBd 0aEC&printse c=frontcover& hl=it#v=onepa ge&q&f=false Site visited on August 24 th , 2011.	Strictly related to 3, 53, 441. <i>Meré</i> is <i>Santa Meré</i> , popular alteration of the name of Saint Emeterio, very much venerated in the Asturias. See also the paragraph "Toponomastica" (in Italian) on: http://it.wikipedia.org/wiki/ Santander_(Spagna) and also: http://it.cathopedia.org/wiki/San_Emeterio	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: S008 H) S006 : AN006 : S001 WT: S009 AT155 (AT076) AT011 AT029 AT155 S006 = F001 S001* S002* S008* S009* AN001* AN006* AT011* AT029* AT076* AT155* AT155* .A-B-H. (Traces of DST4?)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
518	Caracol, col, col, saca los cuernos al sol, sube la escalera, que viene la abuela con el escobón.	Spanish. Málaga, Spain.	Snail, -ail, -ail, stretch your horns out in the sun, climb up the stairs, since the old woman is coming with the broom.	Unknown.	Source: http:// forum.wordref erence.com/ showthread.ph p?t=438187 Site visited on August 26 th , 2011.	The <i>abuela</i> is almost certainly the same "old woman" found in a very large number of the other European versions, including various Spanish versions. It's the symbol of the old year that passed away, and is perhaps coming with a broom to "sweep away" the old year. See in particular the versions 460, 461. "To climb up the stairs" is a clear ascending movement, as in the expression "climb the mountain" that we find in the Catalan versions.	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: S008 S001 > AN025 : S325 H) S011 : AN013 WT: S326 (OR:) G) S011 : AN013 WT: S326 S001 WT: S326 = F001 S001 WT: S326 = F007 S001* S002* S008* S011* S325* S326* AN001* AN013* AN025* .A-B-H. (OR:) .A-B-G. (OR:) .A-B-G-H.
519	Caracol, col, col, saca la molla al Sol.	Spanish. Spain, unspecified location.	Snail, -ail, -ail, put your flesh out in the sun.	No music.	Source: http:// www.mis- frases.org/ frases/ver/ 15972 Site visited on August 26 th , 2011.	A less common variant of the usual motif.	AAA YYY A) S001 B) S001 > AN001 : S327 AT004 HWR: S008 F000 S001* S008* S327* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
520	<p>Escargot got got Montre moi tes cornes Si tu ne les montres pas je l'irai à ton papa</p> <p>Ton papa est à la chasse A la chasse aux escargots</p> <p>Escargot got got Montre moi tes cornes Si tu ne les montres pas je l'irai à ton papa.</p>	<p>French. France, unspecified place.</p>	<p>Snail, -ail, -ail, show your horns to me. If you don't show them to me, I will tell your father.</p> <p>Your father is hunting, hunting snails.</p> <p>Snail, -ail, -ail, show your horns to me. If you don't show them to me, I will tell your father.</p>	<p>There is a music, which can be partially heard on: http://www.blanche-net.com/CD-mp3/N1-creche/N1-creche-04-02.mp3</p> <p>(please pay attention to the melody only and not to the accompaniment)</p>	<p>Source: http://www.chanson-s-net.com/Tine/E721.html</p> <p>Site visited on August 26th, 2011.</p>	<p>The beginning is approximately as in 198 and 347.</p> <p>About the "father", whom we view not at all as "the snail's father" but rather as a human being, a character who must be the distant memory of somebody summoned to kill the snails ritually, please see the notes to the versions 38, 41, 122 and 126.</p> <p>This version is particularly clear in demonstrating that "your father" is often not "the snail's father".</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN059 TO: S023 AT011 S 0 2 3 AT 0 1 1 : AN145 : S001</p> <p><i>(repetition from the beginning, not considered in the analysis:)</i></p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>S006 S023 AT011 = F001</p> <p>S001* S001* S002* S006* S023* S023*</p> <p>AN001* AN059* AN145* AN145*</p> <p>AT011* AT011*</p> <p>.A-B-H.</p> <p><i>(with the repetition:)</i></p> <p>.A-B-H-A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
521	If a child is coughing in the night, two or three snails boiled in barley water, or tea water, will cure the malady.	English. Cornwall, England.	(Not needed)	No music.	<p>E. Radford, M. A. Radford, <i>Encyclopedia of Superstitions</i>, 1949</p> <p>available on:</p> <p>http://books.google.it/books?id=Ht_02x-2JksC&pg=PA221&lpg=PA221&dq=snail%20rhyme%20indians&source=bl&ots=gACbckVD4B&sig=VpnWzD42SDVmz54-QynyX0bipwo&hl=it&ei=rJcMTs6yAYzCswa1vbT9Dg&sa=X&oi=book_result&ct=result&resnum=2&ved=0CCQQ6AEwATgK#v=onepage&q&f=true</p> <p>Site visited on August 26th, 2011.</p>	It's very interesting to find again a similar belief in Japan, regarding children who don't sleep during the night, and the "water from the snail" in Spain. Actually, see No. 476 about this and No. 276.	CAA YNN s001, s012, at100, an092, s310, at013, s031, an098, s328, an146

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
522	If a miner on the way to work meets in his path a snail (<i>bullhorn</i> , in Cornwall), he must propitiate it with a few drops of tallow or grease dropped from his candle or lamp, or with a bit of his dinner.	English. Cornwall, England.	(Not needed)	No music.	<p>E. Radford, M. A. Radford, <i>Encyclopedia of Superstitions</i>, 1949</p> <p>available on:</p> <p>http://books.google.it/books?id=Ht_02x-2JksC&pg=PA221&lpg=PA221&dq=snail%20rhyme%20indians&source=bl&ots=gACbckVD4B&sig=VpnWzD42SDVmz54-QynyX0bIpwo&hl=it&ei=rJcMTs6yAYzCswa1vbT9Dg&sa=X&oi=book_result&ct=result&resnum=2&ved=0CCQQ6AEwATgK#v=onepage&q&f=true</p> <p>Site visited on August 26th, 2011.</p> <p>Also present in:</p> <p>M. A. Courtney, <i>Cornish Feasts and Folk-Lore</i>, Beare and Son, Penzance 1890.</p>	The motifs of fire and of the offering are present as well in our rhyme.	CAA YNN an110, s001, an141, an012

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
523	To cure the ague, sew up in a bag a common garden snail, and wear it round the neck for nine days. Open the bag, and throw the snail into the fire. It will shake like the ague, and you will never be troubled by shaking again.	English. Gloucestershire, England.	(Not needed)	No music.	E. Radford, M. A. Radford, <i>Encyclopedia of Superstitions</i> , 1949 available on: http://books.google.it/books?id=Ht_02x-2JksC&pg=PA221&lpg=PA221&dq=snail%20rhyme%20indians&source=bl&ots=gACbckVD4B&sig=VpnWzD42SDVmz54-QynyX0bipwo&hl=it&ei=rJcMTs6yAYzCswa1vbT9Dg&sa=X&oi=book_result&ct=result&resnum=2&ved=0CCQQ6AEwATgK#v=onepage&q&f=true Site visited on August 26 th , 2011.		CAA YNN s001, an146, an038, an117, at156, an002, an055, s269

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
524	A North Country superstition was that if a black snail was seized by the horns and thrown over the left shoulder, good luck would come to the performer. If anybody is sufficiently quick to seize any kind of snail by the horns, he's entitled to all the good luck there is going! Incidentally, this luck charm holds that should it be carried out by a person who had within the last three days become engaged to be married, his course of love will run much smoother than otherwise would have been the case.	English. North Country, England.	(Not needed)	No music.	E. Radford, M. A. Radford, <i>Encyclopedia of Superstitions</i> , 1949 available on: http://books.google.it/books?id=Ht_02x-2JksC&pg=PA221&lpg=PA221&dq=snail%20rhyme%20indians&source=bl&ots=gACbckVD4B&sig=VpnWzD42SDVzmz54-QynyX0b1pwo&hl=it&ei=rJcMTs6yAYzCswa1vbT9Dg&sa=X&oi=book_result&ct=result&resnum=2&ved=0CCQQ6AEwATgK#v=onepage&q&f=true Site visited on August 26 th , 2011.	The tradition to seize a horn of a snail in order to express a desire is known also in Iceland (and this makes us suppose that this North Country tradition in England might perhaps be of Viking or Dane origin); see document 442. The act of throwing over the left shoulder is very closely related to (and probably derived from) the superstition regarding spilling salt. This superstition is common in Europe and in North America. According to it, salt is a symbol of wealth and health; spilling it means to be prone to waste useful and good things and to tempt the devil into stealing wealth and health from you. The only remedy is thought to throw some salt over your left shoulder, in order to confuse the devil by blinding him: this is because the devil is thought to follow you behind your left shoulder and therefore, with this gesture, you are throwing salt into his eyes (or, according to another version, you are offering salt to him in order to placate him). So, according to this superstition, spilling salt brings bad luck, but throwing salt over your left shoulder brings good luck. Therefore, in the same way, throwing a snail over your left shoulder brings good luck: it's just the same gesture with the same meaning. For other information: http://www.answers.com/Q/Which_shoulder_do_you_throw_the_salt_over http://www.answers.com/Q/What_happens_if_you_throw_salt_over_your_right_shoulder http://www.answers.com/Q/What_is_the_origin_of_spilling_salt_superstition http://www.dailymail.co.uk/femail/article-1385380/Why-throw-salt-shoulder-superstitions-answered.html	CAA YNN s001, an038, s002, an002, s096, at081, an141

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
525	In Romany, the language spoken by the Rom and other nomadic groups, the name of the snails is <i>baul</i> or <i>bauri</i> . They think that the Earth spirits are enemies of every kind of bug, insect or small creeping animal, but not of the snail, which is therefore called "the Earth horse". Snails are for them the symbol of voluptuousness and luxury, because they indulge in carnal pleasures in groups, sometimes as large as half a dozen individuals together. They also believe that a snail shell is a powerful amulet against the evil spells aiming to cause sterility. They also think that if a woman carries with her a snail for a consistent time, and then induces a man to take it, accept it as a gift, pick it up or keep it with him, this man will fall in love with her. To give a snail as a present is considered a declaration of love, but a too much explicit and a too much improper and disreputable one. English gypsies, and the English peasantry, as well as gypsies, call snails "cattle, because they have horns".	Originally English (but an unusual form of the language, perhaps not completely correct). The information on the source has been summarized and rewritten. Nomadic Rom (Gypsy) peoples.	(Not needed)	No music.	http://en.wikisource.org/wiki/Gypsy_Sorcery_and_Fortune_Telling/Chapter_5 Site visited on August 29 th , 2011.	We find very clear connections between fertility and snails in many other document collected in this research and in many cultures. We think that it is possible that this is the meaning, added with discretion, like a symbol, of the snail present in the well-known painting of the Annunciation by Francesco del Cossa, a 15 th Century painter from Ferrara (in Italy). See: http://www.salonedegliartisti.it/museo/D/d0202/02020040.jpg	CAA YNN s001, s172, s096, an086, s309, an038, an136, s060, s061, an027, an012, s002, an015, s054
526	A custom would exist, in some places in China, consisting in placing a snail over the top of the door of the houses as a token of greeting, hospitality and welcome.	Originally, French. China.	(Not needed)	No music.	http://much-room.wikispaces.com/bogoétti Site visited on August 20 th , 2011.	This is the only source found hinting to such a custom. This has not been confirmed by any other document so far.	CBA YNN s001, s053, s146, s262, s027, an010, s007, s329

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
527	<p>In some villages in the area of Nice, in France, a tradition exist, the "procession of the snails". Its date is placed in the octave of the "God's celebration", a festival linked to the devotion to the Holy Sacrament, which, in its turn, is hold on the second Sunday after Pentecost. The "God's celebration" (<i>Fête Dieu</i>) was established during the 13th century. Exactly one week after it, as already said, the so-called "procession of the snails" is hold. The custom to light up the roads during this procession using snail shells was very much spread until the beginning of the 20th century. It is nowadays carried on in the following villages: Bouyon, Sigale, Gorbio, Roquestéron and a few others.</p> <p>All the inhabitants feel involved in preparing the procession. The name "<i>procession aux limaces</i>" ("procession of the snails") is generally used by everybody to call it. Snail shells are placed along the streets, on the windowsills, on the protrusions of the rocks, on sand or clay mounds, at about thirty centimeters (one foot) from each other. The shell are well closed at their bottom end and then filled with olive oil and kindled, and stay lit up until the night comes and the procession exits the church to follow its path, while the bells are tolling. All the path of the procession is decorated with flowers. This celebration is deeply felt by the inhabitants of Sigale, who don't publicize it at all among the tourists and take part in the event for themselves. They say that this procession is dedicated to the Virgin Mary to thank her for the good olive crop, and that it is for this reason that olive oil is used to fill the snail shells. The inhabitants of Sigale insist on the fact that the traditional customs must be strictly observed and they criticize the inhabitants of the other villages who use also electric lights. They are so deeply fond of this tradition that they say that some years ago, when a priest refused to lead the procession, the inhabitants organized it all the same, without him. The liturgy is always strictly obeyed and the celebration is followed with the highest devotion to the Eucharist. Sigale passed through a crisis of agriculture, quite recently, and olives are often grown only for personal use now. This celebration is therefore experienced as a moment of local identity pride, but without any strain.</p> <p>In Gorbio, a much wider and stronger publicity is made to the "procession of the snails", and various groups or religious brotherhoods take part in it, clad in ceremonial garments, and coming also from other neighbouring villages. The atmosphere is decidedly more sumptuous and the number of tourists much higher.</p>	<p>Originally, French. Villages near Nice, France.</p>	(Not needed)	<p>The music pieces used during these processions do not seem to have a n y d i r e c t connection with the motifs studied in this research.</p>	<p>http://www.nice.fr/Culture/Centre-du-patrimoine/Les-Fiches-Patrimoine-et-autres-publications/La-procession-aux-limaces</p> <p>Site visited on August 29th, 2011.</p> <p>Further reading: Paul Canestrier, <i>Fonds Canestrier, 71/1</i>, Bibliothèque de Cessole.</p> <p>Pierre Robert Garino, <i>Tourette-Levens, Serre Editeur, Nice 1992</i>, p. 163-165.</p>	<p>Other notes on the source:</p> <p>"In Sigale, the procession of the snails is organized to thank the Virgin Mary for the good olive crop".</p> <p>"In Gorbio, in order to avoid any reference to a pagan ritual, the penitents belonging to the religious brotherhoods insist on the fact that this is not such, and that the people must absolutely avoid to call this ritual <i>procession of the snails</i>."</p> <p>"In Tourette-Levens an elaborate and detailed description has been collected, about the proper way to prepare the lamps made with snail shells and all the other decorations."</p> <p>It is very important to notice the strong connection with the similar traditions that we report here in the documents 386 (Isola Comacina, Como, Lombardy, Italy), 528 (Vittorio Veneto, Treviso, Veneto, Italy), 639 (Veneto, Italy). Please read the notes to these documents.</p>	<p>CAA YNN</p> <p>s001, s008, s268, s269, an018, an003, s239, at069, s130, s146, s170, s331</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
528	<p>On the hill of Santa Augusta, in Vittorio Veneto, province of Treviso, the <i>Fiera di Sant'Augusta</i> ("Saint Augusta Fair") is held on August 22nd. Among the traditions connected to it, there is also the custom to organize a lunch based on eating snails, cooked with garlic, oil and parsley.</p> <p>Once, the snail shells, filled with oil, used to be placed by thousands along the road leading to the sanctuary on the hill, and to be kindled like many little lamps.</p> <p>The date of these <i>foghi di Sant'Augusta</i> ("Saint Augusta's fires") corresponds to the former ancient entering date of the Sun in the constellation of the Virgin.</p>	Originally, Italian. Vittorio Veneto (Treviso), Veneto, Italy.	(Not needed)	The music pieces used during this celebration do not seem to have any direct connection with the motifs studied in this research.	<p>http://www.provincia.padova.it/comuni/monselice/libri/monti%20sacri%20veneti/Miens%20-%20San%20Francesco%20da%20Paola%20e%20Revine%20Lago.pdf</p> <p>Quoted on:</p> <p>http://projetbabel.org/forum/viewtopic.php?p=152479</p> <p>Sited visited on August 29th, 2011.</p>	It is very important to notice the strong connection with the similar traditions that we report here in the documents 386 (Isola Comacina, Como, Lombardy, Italy), 527 (Area of Nice, France), 639 (Veneto, Italy). Please read the notes to these documents.	CAA YNN s001, s008, s268, s269, an003, s130, an047, s170, s330, s331
529	<p>Schnecke, Schnecke komm heraus und strecke deine Fühler aus!</p> <p><i>Variant (529b):</i> Schnecke, Schnecke komm heraus strecke deine Horn aus!</p>	German. Kufstein, Tyrol, Austria. <i>Variant (529b):</i> Reischach, Bavaria, Germany.	<p>Snail, snail, come out and stretch your feelers out!</p> <p><i>Variant (529b):</i> The translation is the same.</p>	Unknown.	<p>http://www.sagen.at/doku/kinderreime/schnecken.html</p> <p>Site visited on September 10th, 2011.</p> <p>Also on:</p> <p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1968.</p>	Similar to many other German versions, for instance to 492 (and partly to 426).	AAA YYY A) S001 B) S001 > AN004 S001 > AN001 : S002 F000 S001* S002* AN004* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
530	<p>Schnecke, Schnecke komm heraus ich dreich dir Kas und Butter auf!</p> <p><i>Variant (530b)</i> Schneck, Schneck, komm heraus, i gib dir Kas un Butter.</p> <p><i>Variant (530c)</i> Schneck, Schneck, komm heraus, i gib dir a Patzl Butter.</p> <p><i>Variant (530d)</i> Schneck, Schneck, komm heraus, dann kriegst du Kas und Butter.</p> <p><i>Variant (530e)</i> Schneck, Schneck, kimm auser, dann gib i dir Milch und Butter.</p> <p><i>Variant (530f)</i> Schnecke, Schnecke, komm heraus, i gib dir Brot und Butter.</p> <p><i>Variant (530g)</i> Schnecke, Schnecke, komm heraus, i streich dir Brot und Butter auf.</p>	<p>German (dialect). Kufstein, Tyrol, Austria.</p> <p><i>Variant (530b)</i> Stans, a village near Schwaz, municipality of Fügen, Tyrol, Austria. Also found in Tschöfs, Sterzing / Vipiteno, South Tyrol, Italy.</p> <p><i>Variant (530c)</i> Jaufental, South Tyrol, Italy.</p> <p><i>Variant (530d)</i> Strass im Zillertal, district of Schwaz, Tyrol, Austria. Also present in Mareit / Mareta, Ratschings / Racines, South Tyrol, Italy.</p> <p><i>Variant (530e)</i> Salurn /Salorno, South Tyrol, Italy.</p> <p><i>Variant (530f)</i> Schwaz, Tyrol, Austria.</p> <p><i>Variant (530g)</i> Kufstein, Tyrol, Austria.</p>	<p>Snail, snail, come out, I give you cheese and butter!</p> <p><i>Variant (530b)</i> has the same translation.</p> <p><i>Variant (530c)</i> Snail, snail, come out, I give you a little bit of butter.</p> <p><i>Variant (530d)</i> Snail, snail, come out, so you will obtain cheese and butter.</p> <p><i>Variant (530e)</i> Snail, snail, come out, so I will give you milk and butter.</p> <p><i>Variant (530f)</i> Snail, snail, come out, I will give you bread and butter.</p> <p><i>Variant (530g)</i> Snail, snail, come out, I give you bread and butter.</p>	Unknown.	<p>http:// www.sagen.at/ doku/ kinderreime/ schnecken.ht ml</p> <p>Site visited on September 10th, 2011.</p> <p><i>Variant (530b)</i> Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1954/1 and 1956/4.</p> <p><i>Variant (530c)</i> Ibidem, No. 1954/3.</p> <p><i>Variant (530d)</i> Ibidem, No. 1954/4 and 1956/5.</p> <p><i>Variant (530e)</i> Ibidem, No. 1955.</p> <p><i>Variant (530f)</i> Ibidem, No. 1956/7.</p> <p><i>Variant (530g)</i> Ibidem, No. 1956/8.</p>	<p>The offering of cheese appears also in many other versions, not only from Eastern Europe, but also from the Italian region Campania, from the Netherlands and from other places.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004</p> <p>F) S006 : AN012 : S116 S332 (S056) (S016) (AT022) TO: S001</p> <p>(S001 : AN027 : S116 S332)</p> <p>S006 = F003</p> <p>S001* S006* S016* S056* S116* S332*</p> <p>AN004* AN012* AN027*</p> <p>AT022*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
531	Schnecklein, Schnecklein, komm heraus aus deinem lieben kleinen Haus.	German. Kufstein, Tyrol, Austria.	Little snail, little snail, come out of your dear little house.	Unknown.	http:// www.sagen.at/ doku/ kinderreime/ schnecken.ht ml Site visited on September 10 th , 2011.	From a structural point of view, this version contains only the invocation to the animal and the request to come out.	AAA YYY A) S001 AT022 B) S001 > AN004 HWR: S007 AT057 AT022 AT004 F000 S001* S007* AN004* AT004* AT002* AT022* AT057* .A-B.
532	Schnecke, Schnecke, komm heraus, sonst reiß' ich dir die Fühler aus! <i>Variant (532b):</i> Schnecke, Schnecke, komm heraus, sonst reiß' ich dir die Hörn aus!	German. Kufstein, Tyrol, Austria. Also in Straß im Zillertal, Tyrol, Austria. <i>Variant (532b):</i> Gossensaß / Colle Isarco, Brenner / Brennero, South Tyrol, Italy.	Snail, snail, come out, otherwise I will tear your feelers off! <i>Variant (532b):</i> Snail, snail, come out, otherwise I will tear your horns off!	Unknown.	http:// www.sagen.at/ doku/ kinderreime/ schnecken.ht ml Site visited on September 10 th , 2011. Also in: Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1972/2 and 1972/3.	The idea of removing the "horns" (here called "feelers") from the animal is probably connected to the fact that there was the custom of cutting them off and then distribute them to people, as amulets. This really seems to be documented by many other versions of the "snail rhyme". Very close to 419.	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN109 : S002 AT004 S006 = F001 S001* S002* S006* AN004* AN109* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
533	Schnecke, Schnecke, komm heraus, sonst werf ich dir einen Stein aufs Haus!	German. Kufstein, Tyrol, Austria.	Snail, snail, come out, otherwise I throw a stone on your house!	Unknown.	http:// www.sagen.at/ doku/ kinderreime/ schnecken.ht ml Site visited on September 10 th , 2011. Also in: Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1986.	Very closely related to 488. The throwing of the stone connects this version also to 380, 381. The "house" is obviously the shell of the animal.	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN002 : S266 HWR: S007 AT004 S006 = F001 S001* S006* S007* S266* AN002* AN004* AT004* .A-B-H.
534	Schnecke, Schnecke, du bist klein, wenn ich dich erwische, dann bist du mein!	German. Kufstein, Tyrol, Austria.	Snail, snail, you are small, but if I catch you, you are mine!	Unknown.	http:// www.sagen.at/ doku/ kinderreime/ schnecken.ht ml Site visited on September 10 th , 2011.	Only distantly related to the typology of our rhyme. Perhaps partly related to 467.	BAC NNN s001, at022, s006, an038, at029

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
535	<p>(a) There are still in Rome many people who remember the game called <i>Mazzabubù</i>. A player puts the back of his hand behind the other's shoulders and, while mentally choosing a number and keeping the corresponding number of his fingers stretched open, says: <i>"Mazzabubù, mazzabubù, quante corna stan quassù?"</i> <i>"Se ... dicevi, il cavallo tu vincevi".</i> This game is played by children. (Rome, Latium, Italy, nowadays)</p> <p>Cimarra reports the game in this way: <i>"- Mazzabubbù, quande corna stanno quassù?"</i> - x - <i>Si dicevi y</i> (altro numero), <i>num menavo tando; Mazzabubbù, quande corna stanno quassù?"</i> (Civita Castellana, Viterbo, Latium, Italy, nowadays)</p> <p>(b) This "modern" version (the "Mazzabubù" game in Rome) is nothing else but the later alteration of a more ancient game reported in some anthologies of the 19th century. Nieri, for example, reports this as played in Lucca: <i>"La mora, la stanga, la pizzicamoranga, la cuccurucù, quante corna stan quaggiù?"</i> This game was played between an adult and a child. (Lucca, Tuscany, Italy, end of the 19th century)</p> <p>(c) The very same game was well known also in the ancient Rome, played in this way: <i>"Buccae, buccae! Quod sunt hic?"</i> and is reported by Gaius Petronius Arbiter in his work <i>Satyricon</i>. This game was played between two adults. (Ancient Rome, at the time of Petronius, 27 – 66 AD)</p> <p>(d) As already reported in this database (see numbers 42 and 307), this game must have had a strong diffusion also in the region Veneto (northeastern Italy), and sometimes the people reminds it, by quoting the rhymes: <i>"Biri biri bò, quanti corni gè el me bò?"</i> <i>"Ciro ciro bò, quanti corni gè el me bò?"</i> <i>"Ciri ciri bò, quanti corni gastu bò?"</i> This game is documented as being certainly referring to a snail (compared to an "ox", with the usual metaphor commonly used in many traditions in the World). The <i>NM User "fern"</i> reports, for these versions from Veneto, that the first two verses "are also used as a riddle" (that is, as explained above for the "Mazzabubù" game in Rome). (areas of Vicenza and Padova, Veneto, northeastern Italy, documented from the beginning of the 20th century up to our days)</p> <p>(e) Nigra reports this game in two variants also for Piedmont, in the following way: <i>"(One beats with its closed fists on the shoulders of another, then he lifts how many fingers he wants behind the other person's nape and asks the other how many horns he has. If the other does not guess, he will be beaten again. If he guesses, the beater becomes the beaten, in his turn).</i> - <i>Ciò, ciò, barlicìò, quante corne à l' me criviò? – Quat.</i> - <i>Tre, tre t'èisse dit, la me crava muntava l' bric, La muntava, la calava. Quante corne à la me crava? – etc.</i> (Moncalvo, Casal-Monferrato) - <i>Bun, bun, violer, quante corne t'è-tò drer? – Quat.</i> - <i>Trei, trei t'èisse dit, for dèi pèine ti sariss.</i> <i>Bun, bun, violer, quante corne l'è-tò drer? ecc.</i> (Villa-Castelnuovo)</p>	<p>Italian for (a) (modern Rome) and (b) (Lucca, Tuscany, at the end of the 20th century). Latin for (c) (ancient Rome). Venetian for (d) (areas of Vicenza and Padova, Veneto, nowadays, also documented some dozens years ago). Piedmontese for (e).</p> <p>Italy.</p>	<p>(a) <i>Translation of the first version (Rome):</i> <i>"Mazzabubù, mazzabubù, how many horns are up here?"</i> <i>"Would you have said...[the right number], you would have won a horse".</i></p> <p><i>Translation of the version reported by Cimarra (Civita Castellana) (performed by two children; the first one, after a failed attempt of the second one to guess the right number, gives him a blow, then restarts the game immediately, changing the number of "horns" to be guessed):</i> - <i>Mazzabubù, how many horns are up here?"</i> - <i>x" (says a number, but it's wrong)</i> - <i>(gives a blow to the other player and says):</i> <i>"Would you have said "y" (the correct number), I would not have hit you so hard;" (at this point, he chooses immediately another number to be guessed and indicates it with his hidden hand, then starts again to say.)</i> <i>"Mazzabubbù, how many horns are up here?"</i></p> <p>(b) <i>Translation of the version from Lucca:</i> <i>"The dark one, the tall one, the pizzicamoranga [nonsense word and nonsense phrase], the cuccurucù [nonsense word], how many horns are down here?"</i></p> <p>(c) <i>Literal translation of the Latin rhyme from the ancient Rome:</i> <i>"Cheeks, cheeks! How many?"</i> <i>The term buccae, however, derives very likely from a much more ancient term having a completely different meaning, "horned animal", which is a much more pertinent and interesting one (see notes here at right).</i> <i>By following this other different ancient meaning, the original sense of the Latin rhyme would have been:</i> <i>"Horned animal, horned animal! How many (horns do I have here)?"</i></p> <p>(d) <i>Translation of the rhymes (used with snails) in a Venetian dialect, from Veneto, areas of Vicenza and Padova:</i> <i>"Biri, biri, ox, how many horns does my ox have?"</i> <i>"Ciro, ciro, ox, how many horns does my ox have?"</i> <i>"Ciri, ciri, ox, how many horns do you have, ox?"</i></p> <p>(e) <i>Translation from the Piedmontese:</i> - <i>Ciò, ciò, barlicìò [nonsense words], how many horns has my roe deer?</i> - Four. - Three, three had you said, my goat was climbing the hill, it was climbing it, it was descending. How many horns does my goat have? – etc. - Boom, boom, <i>violer [nonsense word], how many horns do you have behind you?</i> - Four. - Three, three had you said, you would be out of troubles. Boom, boom, <i>violer [nonsense word], how many horns do you have behind you? etc.</i></p>	<p>No music.</p>	<p>For the documents (a), (b), (c): Gianfranco Staccioli, <i>Metodologia del gioco e dell'animazione. I giochi di regole: meccanismi di analisi, di variazione, di invenzione.</i> Università degli studi di Firenze, Facoltà di Scienze della Formazione. Available on: http://www.unifi.it/clscfp/upload/sub/corsi_abilitanti/staccioli-materiale1.doc (Site visited on September 14th. 2011). The work by Nieri quoted is: Nieri I., <i>Vita infantile e puerile lucchese</i>, 1898. Documents (d) come from this very same database, at numbers 42 and 307 with their notes. Document (a), in the version reported by Cimarra, comes from: Luigi Cimarra, <i>Mazzabubbù, repertorio del folclore infantile civitonico</i>, Ed. Biblioteca Comunale "Enrico Minio", Civita Castellana (Viterbo), 1997. (e) comes from: Costantino Nigra, <i>Canti popolari del Piemonte</i>, Ermanno Loescher, Torino, 1888.</p> <p>NOTES (BEGINNING): This game, so much spread and known through different parts of Italy, must be very ancient and we may suppose that it can have much to do with the rhyme we are studying. Its ancient origin is proved by the quotation from Petronius, but we think that the game must be much more ancient than that. Actually, in Latin the term <i>buccae</i> meant "cheeks": however, its etymology was based on a former and much more ancient meaning (and one much more connected to our rhyme). <i>(continues here at right)</i></p>	<p>(NOTES: FOLLOWING) <i>(follows from the column here at left)</i> that of "horned animal" (related and similar to the English term <i>buff</i>, to the Italian <i>becco</i> – with the meaning "male goat" – and to the German <i>Bock</i>). We don't know if, at Petronius' time, the meaning intended was "cheeks" or rather the more ancient meaning "horned animal": in the first case, which is quite likely, that would be a prove that this game and the traditions linked to it (included our rhyme) were much older than the Ancient Roman civilization of Petronius' age, since the original meaning of <i>buccae</i> was already lost at that time. With regard to the connections to our rhyme, we think that they are many and deep, at the point that a common way of reasoning can be detected. For example, the term <i>mazzabubù</i> can surely be interpreted as <i>ammazza-bu-bu</i> ("killer of <i>bu-bu</i>", in Italian), where <i>bu</i> (as well as the word <i>bo</i> from the versions from Veneto) is the usual term indicating the snails, derived from <i>bue</i> ("ox", in Italian) (owing to the extremely common comparison between a snail and a horned animal in general, namely an ox or a buffalo). Its meaning should therefore be "snail killer", "killer of snails", and it might be a reference to the character summoned to kill the snails ritually, the existence of which has already been supposed and discussed in the notes to the versions 38, 41, 122 and 126. The references to the number of horns are certainly connected to the mention of such number, present in many versions of the rhyme, and to the custom of cutting the horns off from the animal (also documented in many versions). Moreover, they are connected to the custom of distributing the horns (once they have been cut), very well documented by countless versions, mainly in northeastern Italy (but also elsewhere, see the Ruthenian version 428), a custom expressed through the "distribution formula" ("one to me, one to you..."). This would therefore be a game invented to "imitate the snail-killers", probably originated when these characters had lost any meaningful role in the society. The evolution from a "serious" custom to a childish game is a common process, known to the scholars as "infantilization". In this case, we have a hint pointing to such process also from the fact that in Petronius' age the game was exclusively played by adults, then, in the 19th century, by an adult and a child (in Lucca) and, later, nowadays, only by children (in modern Rome and in Civita Castellana).</p>	<p>CAA YNN an033, s001, s002, at015, s054, an009, s124, an141, s107</p> <p>DIST F002 (DST3)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
536	<p>Just for the sake of curiosity, we want to report that on the discussion forum connected to his research of ours http://www.naturamediterraneo.com/forum/topic.asp?TOPIC_ID=90109 a possible, potential distant connection has been supposed between our "snail rhyme" and the well-known children's game called (in Italy) <i>Bu bu sette-te</i> ("Pickaboo", in English), consisting in hiding one's face and then showing it suddenly, in order to make a little baby smile.</p> <p>The game is surely very old and known in many parts of the world (see notes here at right).</p>	The discussion on the forum we are mentioning was held in Italian.	(Not needed)	No music.	<p>http://www.naturamediterraneo.com/forum/topic.asp?TOPIC_ID=90109</p> <p>Message of August 28th 2011 at 20:40 56" (8:40 56" PM) and the messages immediately following this one.</p> <p>(Site visited on September 15th, 2011)</p>	<p>Theoretically, some connections are possible between our rhyme and this game: the word <i>Bu</i> in the Italian name (perhaps from <i>bue</i>, "ox", with the usual metaphor for the snail, but perhaps just from <i>boo</i>, an exclamation to induce fear), the gesture of the horns (appearing in a video of this game linked in the discussion mentioned as our source), a hypothetical number <i>sette</i> ("seven"), and, moreover, the opposition between staying hidden inside (darkness, uncertainty, stillness) and showing oneself outside openly (light, life, positive things). All these hints and possible links, however, seem weak and cannot be demonstrated. This game is extremely widespread and certainly very ancient: it's called <i>Pickaboo</i> in English (theoretically related to <i>Pick a boo</i>, but actually more likely having the same origin of the Dutch name), <i>Kiekeboe</i> in Dutch (probably from a root <i>kieken</i>, "to look"), <i>duo-maomao</i> in Chinese ("to hide + kitten"), <i>Guck-guck-spiel</i> in German ("game of the look-look", from <i>gucken</i>, "to look", from which also the Italian exclamation "<i>cucù!</i>" comes, commonly used in Italy when coming out playfully from a hiding place after we had been concealed as a joke), <i>ku-ku</i> in Russian (probably having the same origin), and <i>Tittut</i> in Swedish, meaning "look out". Some versions of this game exist even in Japan and Sri Lanka. Likely, the connections are just semantic and conceptual, between some ideas contained in our rhyme and this game, and these links must have been produced occasionally, probably not by purpose, with hidden exchanges... They are both ancient, they are two different and separated customs, but, occasionally, they may have been connected sometimes, here and there, in different ages and ways, almost randomly.</p>	<p>CAB YNN</p> <p>s054, an083, an007, an036, an085, an045, s013, an009, an001</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
537	<p>S'ciè, s'ciè, s'ciè, bicia fora quatar corni; un a mi, un a ti, un a la vecia dal podastà, tol la maza e va a carpà!</p> <p><i>Variant (537b):</i> S-cé s-cé bet fora i quatar corni un a mi un a ti un a la vecia podestà toli la maza e va a carpà.</p>	<p>Ladin of the Comelico area. Comelico, Veneto, Italy. <i>Variant (537b):</i> Ladin of the Comelico area, dialect of Casamazzagno, Comelico, Veneto, Italy.</p>	<p>Snail, snail, snail, throw your four horns out; one to me, one to you, one to the old wife of the bailiff, take the [<i>blow of a</i>] mallet and go to die!</p> <p><i>(The variant 537b has the same translation.)</i></p>	No music.	<p>Reported by Marco Ganz from Moena, who had collected it in Comelico. Many thanks to him.</p> <p><i>Variant (537b):</i> Gabriele Muscolino, <i>Contributi alla conoscenza del repertorio etnomusicale del Comelico</i>, Università degli Studi di Padova, tesi di laurea, a.a. 1998/99, p. 359.</p> <p>Thanks to Gabriele Muscolino for the variant.</p>	<p>The word <i>S'ciè</i> is derived from the German <i>Schnecke</i> ("snail"). The fact that four horns are first mentioned and then only three are counted is not relevant, and depends on the use of a fixed traditional distribution formula, present in many variants from Veneto ("one to me, one to you, one to a third character"), which is immutable and contains always three repetitions. The "old woman" is an important character, commonly present in our rhyme, in many versions of it collected throughout all Europe. The bailiff appears rather frequently in the versions from Veneto (105, 314, 435). In our opinion, a blow with the mallet (a tool which belongs to the category of the elongated tools used to kill the snail, see note to 325) is given to the snail to kill it (as in 293).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 S002 AT005</p> <p>DIST: TO: S006 TO: S010 TO: S011 S128 AT014 AT048</p> <p>H) S001 > AN011 WT: S333 S001 > AN024</p> <p>S??? = F001 S011 S128 AT014 AT048 = F002</p> <p>S001* S002* S006* S010* S011* S128* S333*</p> <p>AN001* AN011* AN024*</p> <p>AT005* AT014* AT048*</p> <p>.A-B-DIST-H.</p> <p>(DST2, DST3, DST4)</p> <p><i>The "vecia" is here both the "old woman" and the "old wife of the bailiff", with a superimposition of the two characters.</i></p>
538	<p>Snails were widely noted and used in divination. The Greek poet Hesiod wrote that snails signified the time to harvest by climbing the stalks, while the Aztec moon god Tecciztecatl bore a snail shell on his back. This symbolised rebirth; the snail's penchant for appearing and disappearing was analogised with the moon. Professor Ronald Chase of McGill University in Montreal has suggested that the ancient myth of Cupid's arrows might be based on early observations of the love dart behavior of the land snail species <i>Helix aspersa</i>.</p>	<p>English. Making references to: Greece, Mexico, Rome (present-day Italy).</p>	(Not needed)	No music.	<p>http:// en.wikipedia.o rg/wiki/ Snail#Cultural _depictions</p> <p>(Site visited on September 16th, 2011).</p>	<p>The fact that this source, too, makes a connection between the snails and the crop is interesting. The connection between the snail (and the action of appearing and disappearing, like the snail in its shell) and the moon is also very interesting. The "love darts" are specific organs shaped like arrows that many species of snails throw to each other when mating. See: http://en.wikipedia.org/wiki/Love_dart</p> <p>(Site visited on September 16th, 2011)</p>	<p>CAA YNN</p> <p>s001, s019, an025, s069, an098, s096</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
539	Lumassa lumassòt, tira fòra ij tò cornòt.	Piedmontese, dialect of Turin. Turin, Piedmont, Italy.	Snail, big snail, stretch your big horns out.	U n k n o w n , perhaps no music exists.	http:// www.smgoretti .it/ testi_attivita/ GSD/ IncontriCultura ii/2008/ Spasgiada_20 08_Commento .doc Site visited on November 14 th , 2011. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	A very simple text, similar to many others.	AAA YYY A) S001 AT023 B) S001 > AN001 : S002 F000 S001* S002* AN001* AT023* .A-B.
540	Lumassa lumassin, tira fòra ij tò cornin.	Piedmontese, dialect of Turin. Turin, Piedmont, Italy.	Snail, little snail, stretch your little horns out.	U n k n o w n , perhaps no music exists.	http:// www.smgoretti .it/ testi_attivita/ GSD/ IncontriCultura ii/2008/ Spasgiada_20 08_Commento .doc Site visited on November 14 th , 2011. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	This, too, is a very simple text, similar to many others. If recited together with the former one (539), the result is a combined version very close to the Occitan document 188.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 F000 S001* S002* AN001* AT022* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
541	Lumassa lumassorum, mostra ij tò cornòrum. Se t'i-j veule nen mostré, mi ciamo 'l barbé ch'a t'je ven-a tajé.	Piedmontese, dialect of Turin. Turin, Piedmont, Italy.	Snail <i>snailorum</i> , show your <i>hornorum</i> . If you don't want to show them, I call the barber who comes and cuts them off from you.	Unknown, perhaps no music exists.	http:// www.smgoretti .it/ testi_attivita/ GSD/ IncontriCultura li/2008/ Spasgiada_20 08_Commento .doc Site visited on November 14 th , 2011. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	Strongly related to 33. Strong similarities also with 24, 106, 542. The character summoned to kill the snail has an important role in this kind of rhyme and appears here again; see notes to 38 and 126.	AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN028 : S039 S039 : AN013 S039 : AN020 : S002 AT004 S006 S039 = F001 S001* S002* S006* S039* AN007* AN013* AN020* AN028* .A-B-H.
542	Lumassa, lumassòla buta sùbit ij còm fòra dèsnò it mèn-o dal barbé e it jè fass tajé.	Piedmontese, dialect of Turin. Turin, Piedmont, Italy.	Snail, little snail, throw your horns out immediately, otherwise I bring you to the barber's and make them be cut off.	Unknown, perhaps no music exists.	http:// www.smgoretti .it/ testi_attivita/ GSD/ IncontriCultura li/2008/ Spasgiada_20 08_Commento .doc Site visited on November 14 th , 2011. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	Strongly similar to 106, almost the same. Strong similarities also with 24, 33, 541. The character summoned to kill the snail has an important role in this kind of rhyme and appears here again; see notes to 38 and 126. Referring to nrs. 539-542, our source adds: "These were used to make the snail put its horns out (Costantino Nigra)". Costantino Nigra (1828-1907) was an important Italian scholar in folklore studies, philologist, politician, diplomat and poet.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 WN: S334 H) S006 : AN023 : S001 HWR: S039 S006 > S039 : AN020 : S002 AT004 S006 S039 = F001 S001* S002* S006* S039* S334* AN001* AN020* AN023* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
543	<p>Put out your horns for a little, snail! The rain falls soft, and the wind blows warm, And rustles the leaves of the bamboo grass. Put out your horns, ere the showers pass, For the rain falls soft, and the wind blows warm!</p>	<p>Present in English on our source, but reported as being translated from Japanese. Japan.</p>	(Not needed)	<p>Unknown, but probably present.</p>	<p>From <i>The Master-Singers of Japan</i>, by Clara A. Walsh, [1914], p. 72. Quoted on: http://www.sacred-texts.com/shi/msj/msj14.htm Site visited on November 14th, 2011. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>The motif of a connection with the rain and the weather is interesting. It was not present in the former Japanese version 409, but is of course clearly present in the European versions and in other Asiatic versions. Related to 563.</p>	<p>AAA YYY (ABA?) B) S001 > AN001 : S002 WN: AT022 A) S001 G) S022 : AN131 HWR: AT157 S335 : AN147 HWR: AT016 S335 : AN148 : S336 AT158 B) S001 > AN001 : S002 WN: S273 S022 : AN149 G) S022 : AN131 HWR: AT157 S335 : AN147 HWR: AT016 S022 : AN131 HWR: AT157 S335 : AN147 HWR: AT016 = F007 S001* S002* S002* S022* S022* S022* S273* S335* S335* S336* AN001* AN001* AN131* AN131* AN147* AN147* AN148* AN148* AN149* AT016* AT016* AT022* AT157* AT157* AT158* .B-A-G-B-G.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
544	Talp'aeng'a, talp'aeng'a nō ōmae t'ongse.e kut harō katta tung k'aeng	Already present on our source in Korean, transliterated into the Latin alphabet, with an English translation beside. Korea.	Snail, o snail: your mother to Tongse has gone to hold a séance: <i>tung k'aeng!</i>	Unknown, but certainly present, since the text is known in English as "Snail song" and since its style is that of <i>Minyo</i> , a genre of poetry which is traditionally sung.	David Richard McCann, <i>Form and freedom in Korean poetry</i> , 1988, p. 53. Available on: http://books.google.it/books?id=a1v5vltL.RycC&pg=PA53&dq=snail%20song&hl=it&ei=w22ATtTlQlrxsgaAhPA-&sa=X&oi=book_result&ct=resnum=3&ved=0CDgQ6AEwAjge#v=onepage&q=snail%20song&f=false Site visited on November 14 th , 2011. Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.	The source is an essay in English about the metrics in Korean poetry. This kind of poetry belongs to the genre called <i>Minyo</i> , a style of sung poetry of oral tradition. See: http://www.shinurl.org/what-is-pungmul/minyo The meaning of the words in last verse is still unclear to us (it was left untranslated on the source). Asking directly to people who speak Korean has not solved the problem. Our hypothesis is that they must be syllables traditionally used to memorize rhythms, as in the Korean traditional <i>SamulNori</i> percussion music. Mentioning a journey made by a mother recalls some European versions (Spanish versions, for instance, but not only): see for example 93, 94, 95, 96, 144, 152. This Korean stanza (or, at least, the part of it quoted on the source) does not contain anyway any request made to the animal to make it put out its horns or come out of its shell. Therefore, it is still unclear whether this document must be considered connected to our rhyme or not. The double initial invocation of the snail might make us suppose that some connection could exist.	BAA YYY (AAA YYY?) A) S001 G) S024 AT011 : AN021 HWR: S113 S 0 2 4 AT 0 1 1 : AN150 S024 AT011 AN021 AN150 = F007 S001* S024* S113* AN021* AN150* AT011* .A-G.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
545	Maimaitsubura! O-yuya no mae ni Kenkwa ga aru kara Tsuno dasé, yari dasé!	Japanese. Present on our source transliterated in the Latin alphabet. Japan.	O snail! There is a battle in front of the public bath: therefore put out your horns, put out your spears!	Unknown. Called "song" on the source, so a music could exist.	Lafcadio Hearn, Elizabeth Bisland, <i>The writings of Lafcadio Hearn</i> , vol. 10, 1922, p. 294 Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	Some connections with the European motif of "fighting with the snail" are perhaps possible (see 510). Very close also to the German version 417. The same source quotes also a Japanese song about a firefly: "Firefly, come nearer, and you'll have water to drink! Farther, the water is bitter – here the water is sweeter! Come, fly here, towards the place where it is sweeter!" It belongs to the usual very ancient category of the rhymes about small animals, to which also our "snail rhyme" belongs, being only just a particular case.	AAA YYY (0AA in the note) A) S001 G) S320 : AN039 HWR: S337 B) S001 > AN001 : S002 S001 > AN001 : S281 S320 = F007 S001* S002* S281* S320* S337* AN001* AN001* AN039* .A-G-B. <i>In note:</i> a) s339 b) s339 > an013 HWR: s223 f) s339 : an027 : s031 s031 at159 : an039 HWR: at161 s031 at160 : an039 HWR: at018 b) s339 > an013 an094 HWR: s223 WT: s031 at018 .a-b-f-b.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
546	<p>Zhuangzi (Chuang Tzu) (IV-III century. b. C.) tells the story of two kingdoms often at war with each other, called (approximately) "Larder" and "Maul", placed each one on the top of each of the two main horns of the same snail. This story has been very widely known in Japan for a long time and has often been commented upon as an example of the futility of war and insignificance or the human problems.</p>	<p>Originally, Japanese. Already present on our sources in the English translation, summarized here.</p> <p>Japan (but with connections with China, see notes).</p>	(Not needed)	No music	<p>Zhuangzi, Burton Watson, <i>The complete works of Chuang Tzu</i>, 1968, p. 284</p> <p>http://books.google.it/books?id=Do2YNU7PoEC&pg=PA284&dq=zhuangzi%20snail%20kingdom&hl=it&ei=ZtOBTsaEN8Gr-gb_s62qDw&sa=X&oi=book_result&ct=result&resnum=3&ved=0CDsQ6AEwAg#v=onepage&q=snail&f=false</p> <p>Juyi Bai, Burton Watson, <i>Po Chü-i: selected poems</i>, 2000, p. 125</p> <p>http://books.google.it/books?id=qibi-vi-xFEC&pg=PA125&pg=PA125&dq=bai%20juyi%20snail&source=bl&ots=5wH92K31R&sig=yAp4jKVh-Yj81OkT8symTBseK1q&hl=it&ei=TNGBTsaNJ4z1sgbUhcGWDg&sa=X&oi=book_result&ct=result&resnum=4&ved=0CDcQ6AEwAw#v=onepage&q&f=false</p> <p>SHANG Yongliang, <i>Landscape architecture hutian and the variations in the literati ethos in the middle & late Tang Dynasty</i>, Higher Education Press and Springer-Verlag, 2008, p. 121</p> <p>ftp://124.42.15.59/ck/2011-02/165/017/158/014/Landscape%20architecture%20hutian.pdf</p>	<p>We cannot see in this document any clear connection with the rhyme we are studying in this research, even if the motifs of the horns and or fighting are present.</p> <p>About the subject of this document and its links with China see also:</p> <p>WYATT Bill, <i>The Influence of Chinese Literature on Basho</i>. part 2, in <i>Blithe Spirit</i>, Vol 15 No. 3, September 2005.</p> <p>http://www.poetrymagazines.org.uk/magazine/record.asp?id=15958</p>	<p>CAC NNN at050, s002, s320</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
547	Cacalaus, cacalaus mourgueto sorte lèu de ta cabaneto sorte lèu ti belli baneto o senoun, te roumprai ton pichot mounastié.	Occitan. Bouches-du-Rhône, southern France.	Snail, snail, little nun, come quickly out of your little house, put quickly out your beautiful horns, otherwise, I will break your little monastery. (A Standard French translation was already present on the source).	Unknown.	Henri Frédéric Amiel, <i>Journal intime</i> : Juin 1874-Mars 1877, edited by Bernard Gagnebin, Philippe M. Monnier, 1992 p. 250 http:// books.google.i t/books? id=e2P6ZOZTi MwC&pg=PA2 50&dq= %22chant %20de%20l %27escargot %22&hl=it&ei= Z06CTqHJEY q6- AaM2pTjDw& sa=X&oi=book _result&ct=res ult&resnum=2 &ved=0CDUQ 6AFwAQ#v=one page&q= %22chant %20de%20l %27escargot %22&f=false	See notes to 113, 121, 148, 173, 174, 187, 358 for the term <i>Mourgueto</i> and similar words and the note to 415 about the comparison with a "nun".	AAA YYY A) S001 S114 AT022 B) S001 > AN004 HWR: S007 AT022 S334 S001 > AN001 : S002 AT025 HWR: S334 H) S006 : AN075 : S338 AT022 AT004 (S007) S006 = F001 S001* S002* S006* S007* S114* S334* S334* S338* AN001* AN004* AN075* AT004* AT022* AT022* AT022* AT025* AT025* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
548	Cacalaus, cacalaus mourgueto sorte léu de la cabaneto mostro léu ti belli baneto o vau dire su manescau que t escrase toun oustau.	Occitan. Bouches-du-Rhône, southern France.	Snail, snail, little nun, come quickly out of your little house, show quickly your beautiful horns, or I will go and tell the farrier who will destroy your house.	Unknown.	Pilar Blanco García, "El realismo de <i>L'aveni is a cacalaus</i> , de Charles Galtier", in: http:// www.ucm.es/ BUCM/ revistas/fil/ 11399368/ articulos/ THFI9595130 011A.PDF (Site visited on January 6 th , 2012)	<i>Manescau</i> is the farrier or blacksmith. Strictly close to 187, 547 and 549. See notes to 113, 121, 148, 173, 174, 187, 358 about the term <i>Mourgueto</i> and similar words and the note to 415 about the comparison with a "nun".	AAA YYY A) S 0 0 1 S 1 1 4 AT022 B) S001 > AN004 HWR: S007 AT022 S334 S001 > AN007 : S002 AT025 HWR: S334 H) S006 : AN059 TO: S165 S165 : AN014 : S007 AT004 S006 S165 = F001 S001* S002* S006* S007* S007* S114* S165* S334* S334* AN001* AN007* AN004* AN014* AN059* AT004* AT022* AT022* AT025* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
549	Cacalaus mourgueto, sorte ti baneto, o vau souna lou manescou pèr que te roumpe toun oustau.	Occitan. Bouches-du-Rhône, southern France.	Snail, little nun, put out your horns, or I will go to call the farrier in order to make him break your house.	Unknown.	<i>The memoirs of Frédéric Mistral</i> , New Directions Publishing Corporation, New York, 1985 http:// books.google.i t/books? id=xOvpPIRve ZkC&pg=PA39 &lpg=PA39&d q=cacalaus +mourgueto&s ource=bl&ots= F72zuTQa9C &sig=PbqpZ8L Ep6VrcBIFXc6 JWYvprQ&hl= it&sa=X&ei=R 4sHT5SAJqW A4gTvnsyNCA &ved=0CC0Q 6AEwAQ#v=o nepage&q=ca calaus %20mourguet o&f=false (Site visited on January 6 th , 2012)	Strictly close to 187, 547 and 548. See notes to 113, 121, 148, 173, 174, 187, 358 about the term <i>Mourgueto</i> and similar words and the note to 415 about the comparison with a "nun".	AAA YYY A) S 0 0 1 S 1 1 4 AT022 B) S001 > AN001 : S002 H) S006 : AN028 : S165 S165 : AN075 : S007 AT004 S006 S165 = F001 S001* S002* S006* S007* S114* S165* AN001* AN028* AN075* AT004* AT022* .A-B-H.
550	Tsitsinatela, chemtan modi, erbos gachmev, khachvas gachmev, ise gagishveb dedashentan.	Georgian. Georgia (the independent republic in Caucasus).	Glow worm, come to me, I will feed you with fresh butter, cured cheese and then let you go back to your mother.	Present and known (we have its transcription). It does not resemble any other music collected in this research.	Personally reported to us by the Georgian ethnomusicologi st Nino Kalandadze, with the International Research Center For Traditional Polyphony Of Tbilisi State Conservatory, (http:// www.polyphon y.ge/?lng=eng) , whom we thank very much. Many thanks also to Joseph Jordania for his important help.	Note on the source: "for catching a glow worm". Though it does not belong precisely to the typology of the rhymes about snails (which seem absent in Georgia), this text is nonetheless reported here as an interesting document which helps to understand the meaning of the wide category of the rhymes about small animals (a category to which also our "snail rhyme" also belongs). The transliteration into the Western alphabet was already found on the source.	0AA YYY a) s339 b) s339 > an013 HWR: s006 f) s006 : an012 : s332 at065 s116 at162 TO: s339 s006 : an151 : s339 s339 : an079 HWR: s024 .a-b-f. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
551	Chia chiamoia, khval tu kargi daria, gaprindi!	Georgian. Georgia (the independent republic in Caucasus).	Ladybird, ladybird tell us what kind of weather we will have tomorrow, fly away!	Present and known (we have its transcription). It does not resemble any other music collected in this research.	Personally reported to us by the Georgian ethnomusicologi st Nino Kalandadze, with the International Research Center For Traditional Polyphony Of Tbilisi State Conservatory, (http:// www.polyphon y.ge/?lng=eng) , whom we thank very much. Many thanks also to Joseph Jordania for his important help.	Note on the source: "for predicting the weather, the ladybird is put on the palm of a hand and sing this and if it flies away it means that the weather will be fine next day". The rhymes about ladybugs have an incredible, extremely wide diffusion throughout all Europe and in part of Asia. Such a wide diffusion can only be compared with that of the "snail rhyme". Though it does not belong precisely to the typology of the rhymes about snails (which seem absent in Georgia), this text is nonetheless reported here as an interesting document which helps to understand the meaning of the wide category of the rhymes about small animals (a category to which also our "snail rhyme" also belongs). The transliteration into the Western alphabet was already found on the source.	0AA YYY a) s340 c) b) s 3 4 0 > an059 : an016 TO: s021 WN: s193 s340 > an094 .a-c-b.
552	T'aa, t'aa, t'amela, korkotisa mchamela, shentsa chame, mets machame, bebiasats sheunakhe erti kovzi bakana.	Georgian. Georgia (the independent republic in Caucasus).	Bird, bird, little bird, you are a wheat germ eater, you eat some, let me eat some too and take a spoonful to your grandmother.	Present and known (we have its transcription). It does not resemble any other music collected in this research.	Personally reported to us by the Georgian ethnomusicologi st Nino Kalandadze, with the International Research Center For Traditional Polyphony Of Tbilisi State Conservatory, (http:// www.polyphon y.ge/? lng=eng) , whom we thank very much. Many thanks also to Joseph Jordania for his important help.	Note on the source: "for luring a bird into a cage". Though it does not belong precisely to the typology of the rhymes about snails (which seem absent in Georgia), this text is nonetheless reported here as an interesting document which helps to understand the meaning of the wide category of the rhymes about small animals (a category to which also our "snail rhyme" also belongs). The transliteration into the Western alphabet was already found on the source. If we interpret the second person (the "you" to which the speaker is addressing his speech in the words "your grandmother") as referred to a human being (and not to the bird), it is possible, in our opinion, that this invocation derives from a concern about the possibility of having the field crops devastated by the birds, thus facing a famine. Such interpretation of the second person ("you") in the "snail rhyme" and similar rhymes is discussed in an expressly dedicated paragraph of our research. The presence of the distribution formula in this rhyme concerning wheat (but not concerning snails) is particularly interesting for our research.	0AA YYY a) s341 at022 f) s341 : an003 : s019 e) s006 : an003 : s019 s006 : an012 : s342 s019 TO: s138 at011 OR: a) s341 at022 f) s341 : an003 : s019 dist: to: s341 to: s006 to: s138 at011 .a-f-e. OR: .a-f-dist. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
553	Lömaga lömaga böta coregn l'è 'riat Marti de Gören co la sapa e col sapù böta fo i tò cornagiù.	Lombard dialect from the area of Bergamo. Fiorano al Serio (Bergamo), Lombardy, Italy.	Snail, snail, push your horns out, Martin from Gorno (<i>village</i>) has come, with the hoe and the pickaxe, push your big horns out.	Present and known. Similar to the usual pattern G-A-G-E, much used in a wide number of Italian children's songs.	Collected by Valter Biella in 1978/1979, informers: Aquilina Conti. Published in: <i>Archivio de "il Popolario" - Archivio "Valter Biella"</i> on: http:// www.baghet.it/ canto.html Site visited on January 7 th , 2012. Many thanks to Valter Biella for personally reporting this version and for further advice, and Aldo Stucchi for his help.	Very close to many versions from the province of Brescia, for example: 129, 331, 332, 516 and to 554. Here we have again the name <i>Martino</i> ("Martin"), the mention of a village, the hoe, the pickaxe.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S043 AT006 : AN013 WT: S044 S044 AT023 B) S001 > AN001 : S002 AT023 AT004 S043 AT006 = F001 S001* S002* S002* S043* S044* S044* AN001* AN001* AN013* AT004* AT006* AT023* AT023* .A-B-H-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
554	<p>Lömaga, cassa córegn, che 'l vé Marti de Bóregn, co la zapa e col badil a bōta giò 'l tò campanil.</p> <p><i>Variant (actually, only a graphical variant) (554a):</i> Lömaga, bōta córegn, Che 'l vé 'l Marti de Bóregn, Co la sapa e col badél A bōta zò il tò campanél.</p> <p><i>Other variant (554b):</i> Lömaga cassa i córegn Che 'l vi 'l Martin Giròlem Co la sapa e col badil Ciōca do dol campanil.</p>	<p>Lombard dialect from the area of Bergamo.</p> <p>Val San Martino (Bergamo). Also known in Dalmine and in Valle Imagna (Bergamo), Lombardy, Italy.</p> <p>The first version comes from Val San Martino. The first graphical variant comes from Dalmine. The last variant comes from Valle Imagna.</p>	<p>Snail, push out your horns, since Martin from Borno (<i>village</i>) is coming,* with the hoe and with the shovel to knock out your belfry.</p> <p><i>*(In the last variant, 554b, only the second verse is different and means:)</i> since Martin Jerome is coming</p>	Probably similar to the music of the former version 553.	<p>Antonio Tiraboschi, <i>Giuochi fanciulleschi – Indovinelli popolari bergamaschi</i> edited by Giovanni Mimmo Boninelli, Sistema Bibliotecario Urbano, Bergamo, 1987. In: "Quaderni dell'archivio della cultura di base", No. 9. P. 50, No. 122.</p> <p>The graphical variant comes from: http://facoetti.com/index.php?option=com_content&view=article&id=17:piccole-filastrocche&catid=17:elenco-filastrocche&Itemid=21</p> <p>Site visited on January 9th, 2012.</p> <p>Many thanks to Valter Biella for personally reporting this version and for further advice, and Aldo Stucchi for his help.</p>	<p>Very close to the former one, and therefore also to many versions from the province of Brescia, for example: 129, 331, 332, 516.</p> <p>Here we have again the name <i>Martino</i> ("Martin"), the mention of a village, the hoe, the shovel.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S043 (S345) AT006 : AN013 WT: S044 S045 S043 : AN014 : S117 AT004</p> <p>S043 (S345) AT006 = F001</p> <p>S001* S002* S043* S044* S045* S117* S345*</p> <p>AN001* AN013* AN014*</p> <p>AT004* AT006*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
555	<p>Lümäga, böta cören, Che 'l vé Marti da Gören, cöla säpa e col badil säla só dal campanil.</p> <p><i>Variant (555a):</i> Lümäga, böta cören, 'gnerà Marti de Gören, cöla säpa e col badil 'l ta stüserà só 'n dol fenil.</p> <p><i>Variant (555b):</i> Lümäga, böta cören, Che 'l vé Marti da Gören, cöla säpa e col badil al ta zaperà giò tot ol gil.</p>	<p>Lombard dialect from the area of Bergamo.</p> <p>Clusone (Bergamo).</p> <p>The variant 555a is from Novazza (Bergamo).</p> <p>The variant 555b is from Casnigo (Bergamo).</p> <p>Lombardy, Italy.</p>	<p>Snail, push your horns (out), since Martin from Gorno (<i>village</i>) is coming, with the hoe and with the shovel jump out from the belfry.</p> <p><i>Variant (555a):</i> Snail, push your horns (out), Martin from Gorno (<i>village</i>) will come, with the hoe and with the shovel he will drag you up in the barn.</p> <p><i>Variant (555b):</i> Snail, push your horns (out), since Martin from Gorno (<i>village</i>) is coming, with the hoe and with the shovel he will dig and will demolish your circle of horns.</p>	Ignota.	<p>Marino Anesa e Mario Rondi, <i>Filastrocche popolari bergamasche</i>, second edition, Sistema Biblioteca Urbano, Bergamo 1991. In:</p> <p>Quaderni dell'archivio della cultura di base, No. 16. P. 67, No. 139 and related note.</p> <p>Informer: Maria Imberti, Clusone, 10/5/1978.</p> <p>Variant 555a: informer: Angelo Andreoletti, Novazza, 6/25/1981.</p> <p>Variant 555b: Informer: Cecilia Bonandrini, Casnigo, 7/1/1978.</p> <p>Many thanks to Valter Biella for personally reporting this version and for further advice, and Aldo Stucchi for his help.</p>	<p>Very close to the former ones.</p> <p>Anesa, in a note to the text, tells us about a possible connection between this kind of rhyme and the medieval motif of the fight between a Lombard and a snail, a connection that we have already discussed (see mainly the notes to the versions from 510 to 514 and all the further reading suggested there). We have already exposed our opinion about this in these notes: we think that this kind of rhyme is much more ancient, so that the medieval motif of fighting with a snail must be regarded as a late derivation from this kind of rhyme (and not the opposite).</p>	<p>AAA YYY (555) A) S001 B) S001 > AN001 : S002 H) S043 AT006 : AN013 WT: S044 S045 S001 : AN152 HWR: S117 (555a) A) S001 B) S001 > AN001 : S002 H) S043 AT006 : AN013 WT: S044 S045 S043 AT006 : AN109 HWR: S155 (555b) A) S001 B) S001 > AN001 : S002 H) S043 AT006 : AN013 WT: S044 S045 S 0 4 3 A T 0 0 6 : AN014 : S002 S043 AT006 = F001 S001* S002* S002* S043* S044* S045* S117* S155* AN001* AN013* AN014* AN109* AN152* AT006* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
556	Bütà bütà lümachi he de nò 'l gnirà 'l Marti còla sapa e col sapi 'l te pestarà vià i tò cornasgi.	Lombard dialect from the area of Bergamo. Schilpario (Bergamo). Lombardy, Italy.	Push out, push out, little snail, since otherwise Martin will come, with the hoe and the little hoe he will pestle your little horns away.	Unknown.	Marino Anesa e Mario Rondi, <i>Filastrocche popolari bergamasche</i> , second edition, Sistema Bibliotecario Urbano, Bergamo 1991. In: Quaderni dell'archivio della cultura di base, No. 16. P. 67, No. 139 (quoted in the note). Informer: Celinia Grassi, Schilpario, 5/4/1980. Many thanks to Valter Biella for personally reporting this version and for further advice, and Aldo Stucchi for his help.	Very close to the former ones, with which this version is reported.	AAA YYY B) S001 > AN001 A) S001 AT022 H) S043 : AN013 WT: S044 S064 S043 : AN014 : S002 AT004 S043 = F001 S001* S002* S043* S044* S064* AN001* AN013* AN014* AT004* AT022* .B-A-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
557	<p>Քարթնո, քարթնո, Անկրճուհիդ հանէ, Ոսկի օղերդ կախէ:</p> <p>(Transcription with the ISO 9985 method:) K'art'oš, k'art'oš, ankëçuid hanë, Oski ögerd kaxë.</p> <p>(Transcription with the classic method:) K'art'oš, k'art'oš, ankeçuid hane, Oski çterd kaxe.</p>	<p>Armenian. Region of Partizak, Armenia.</p>	<p>Snail! Snail! Put out your ears. Wear and hook your earrings.</p>	Unknown.	<p>Yakob Tër-Yakobean, <i>Partizake xatutik</i>. <i>Yaweluacabar – Manuşak ew ir hëk'eat'nerë</i>. Paris, 1960, p. 385.</p> <p>Many thanks to Prof. Hrach K. Martirosyan for reporting this version and the related information.</p>	<p>Our rhyme is present also in Armenia. The "horns" of the animal are here compared to "ears". A reference to earrings is present also in a version collected among the Jew community of the town of Odessa, in Ukraine. A reference to ears is in Nos. 611 and 406b from the Komi Republic. Connections are possible also with the motif of new garments and with the motif of "arranging one's aspect, looking smart" (both present in many places).</p> <p>The Armenian word <i>k'art'oš</i> means "lizard" in Standard Armenian, but is however absolutely certain and proved that it means "snail" in the particular local dialect of the specific region where this version has been collected. This is directly explicitly stated by Tër-Yakobean not only beside the text of this version (on p. 385 of his work), but also in the glossary of the text that we used as our source (p. 524; see also pages 270 and 390).</p> <p>The snail, in Armenia, seems to have been associated to a feminine daemon (see the dialectal words <i>ana-xat'un</i>, or <i>mama-xat'un</i>, "snail", literally "girl-mother"; <i>al-a-xat'un</i>, "snail", literally "girl-daemon"; see the feminine daemon <i>äl</i>, in Hazära, Afghanistan: <i>al-xätü</i> from *<i>äl-xätün</i> "Herrin Äl"); see in Hrach K. Martirosyan, <i>Etymological dictionary of the Armenian inherited lexicon</i>. Leiden, Boston: Brill. (<i>Leiden Indo-European etymological dictionary series</i>; 8), 2010, p. 787.</p> <p>In Ireland, too, the snail is associated to a "daemon spirit" (see notes to 252). The small snails are called <i>diavolin</i> (literally: "little devil") also in Cadore (in the northern part of the region Veneto, northeastern Italy) (see Angela Nardo Cibebe, <i>Zoologia popolare Veneta: specialmente Bellunese</i>, 1887, p. 131-132). The presence of "horns" may certainly have contributed a lot to such an association, as well as the demonization of former beliefs.</p> <p>In the language of the Mari people (a Finno-Ugric language spoken between the Ural mountains and the Volga river, the snail is called <i>şajfan</i>, meaning "Satan, devil" (source: English - Mari Dictionary, Vienna University) (http://www.univie.ac.at/maridict/site-2014/dict.php). In Chuvash, a Turkic language, the snail can be called <i>şujttan mairaki</i>, meaning "horns of the devil, horns of Satan" (source: Chuvash - Russian dictionary, http://ru.samah.chv.su/cgi-bin/s.cgi). In the Kurdish (Kurmanji) language, the snail is called <i>şeytanok</i> ("little devil, little Satan") (source: Roger Lescot, <i>Textes kurdes, première partie. Contes, proverbes et énigmes</i>, Paris: librairie orientaliste Paul Geuthner, 1940, p. 236) (https://www.academia.edu/11660651/TEXTES_KURDES_-_PREMIÈRE_PARTIE). The Yazids call the snail <i>huseynok</i>, thus demonizing the imam Husayn ibn Ali, highly praised by the Shi'ite Muslims. (Many thanks also to Stefano Barbacetto.)</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S346 S001 > AN117 : S347</p> <p>F000</p> <p>S001* S346* S347*</p> <p>AN001* AN117*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
558	Niesciu 'l corni chi passa 'u rrè.	Sicilian. Nicosia (Enna), Sicily, Italy.	Put out your horns, since the king is passing.	Unknown; probably there was no music.	Present in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i> , volume terzo, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	An invitation to prepare for the coming of an important character is also present in other European versions: see, for example, the Irish version 377.	AAA YYY B) S001 > AN001 : S002 G) S160 : AN153 S160 AN153 = F007 S002* S160* AN001* AN153* .B-G.
559	Nesci li corna, babbaluceddi, ca t'addumu li cannilleddi, ti l'addumu cu lu luci, nesci li corna, babbaluci.	Sicilian. Solanto, Santa Flavia (Palermo), Sicily, Italy.	Put our your horns, little snail, since I kindle the little candles for you, I kindle them with the embers, put out your horns, snail.	Unknown.	Presente in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i> , volume terzo, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310. Si ringrazia l' <i>Utenie NM</i> <i>salvob</i> per l'aiuto nella traduzione. Si ringrazia l' <i>Utenie NM</i> <i>Barbaxx</i> per la segnalazione.	Similar to other Sicilian versions, like No. 99. The motif of kindling a fire near the animal returns here. It was a widespread practice to induce it to come out of its shell.	AAA YYY B) S001 > AN001 : S002 A) S001 AT022 H) S006 : AN055 : S348 AT022 WT: S349 B) S001 > AN001 : S002 A) S001 S006 = F001 S001* S001* S002* S002* S348* S348* S349* AN001* AN001* AN055* AN055* AT022* AT022* .B-A-H-B-A.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
560	Babbalucieddu, nesci li corna, nesci li corna, cà veni tò nanna, veni tò nanna cu 'na menza-canna, e t'assicuta fino a la muntagna.	Sicilian. Borgetto (Palermo), Sicily, Italy.	Little snail, put out your horns, put out your horns, since your grandmother is coming, your grandmother is coming with a half-barrel (<i>a kind of gun</i>), and pursues you even unto the mountain.	Unknown.	Present in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i> , volume terzo, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310. Many thanks to the <i>NM User</i> "salvob" for his help in the translation. Many thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	This is a curious fusion of the motif of the character summoned to punish the snail with the other motifs of the relative and of the "old woman". A "mountain" is also present, as in the Catalan versions. See 202 and its note.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S138 AT011 : AN013 WT: S350 S 138 AT 0 11 : AN 154 : S001 HWR: S170 S138 AT011 = F001 S001* S002* S002* S138* S138* S170* S350* AN001* AN001* AN013* AN013* AN154* AT011* AT011* AT022* .A-B-H.
561	Babbaluci, babbaluceddi, nesci, nesci, chi siti veru beddi.	Sicilian. Erice (Trapani), Sicily, Italy.	Snail, little snail, come out, come out, since you are really beautiful.	Unknown, probably there is no music.	Present in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i> , volume terzo, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310. Thanks to the <i>NM User</i> "salvob" for his help in the translation. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	The motif of "being beautiful, so that, when coming out, the others can see you" is rather frequent (see 377 for Ireland, 557 for Armenia, 558 for Sicily and others).	AAA YYY A) S001 AT022 B) S001 > AN004 F) S006 : AN130 : S001 AT025 (S001 : AN039 HWR: AT025) S006 = F003 S001* AN001* AN004* AN004* AN039* AN130* AT022* AT025* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
562	Nesci li corna, ca veni lu pà, ca ti fazzu lavurari; si non sbrii lu tò travagghiu ccu lu focu ti fazzu cantari, e ti mangiu ccu lu pani e l'agghiu.	Sicilian. Area of the mount Etna (Catania), Sicily, Italy.	Put our your horns, since father is coming, since I make you work; if you don't do your job I make you sing with a fire, and I eat you with bread and garlic.	Unknown.	Present in: Giuseppe Pitrè, <i>Credenze e pregiudizi del popolo siciliano</i> , volume terzo, Palermo: Libreria L. Pedone Lauriel di Carlo Clausen, 1889, p. 310. Thanks to the <i>NM User</i> "salvob" for his help in the translation. Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	An interesting version including many typical motifs: a parent, a threat, food, eating the snail, fire, the singing snail (though "to sing" may be here a metaphor meaning "to cry, to scream"; this metaphor is normal in Italian in the jargon of seemingly merciless people speaking to prisoners). About the fact that snails can "sing", see the important note to 266.	AAA YYY B) S001 > AN001 : S002 G) S023 : AN013 S006 : AN155 : S001 H) S006 : AN111 : S001 WT: S269 S006 : AN003 : S001 WT: S016 S343 S006 = F001 S023 : AN013 AN155 : S001 = F007 S002* S016* S023* S269* S343* AN001* AN003* AN013* AN111* AN155* .B-G-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
563	Daidaimushi, daidaimushi, tsuno chitto dashare! Ame kaze fuku kara tsuno chitto dashare!	Japanese dialect. Area of Izumo, Japan.	Snail, snail, put out your horns a little! It's raining and the wind is blowing, so put out your horns a little!	Unknown.	Lafcadio Hearn, <i>Glimpses of Unfamiliar Japan</i> , vol. 2, Forgotten Books, orig. ed. Houghton Mifflin Company, Cambridge, Boston, 1894. http://books.google.it/books?id=J8gQCYPAnO4C&pg=PA366&dq=daidaimushi&hl=it&sa=X&ei=VYXt5nIBtPF4gTc1t2lBA&sqi=2&ved=0CFkQ6AFwBg#v=onepage&q=daidaimushi&f=false (Site visited on January 21 st , 2012)	Close to 543 and simpler than that one (could No. 543 be a later and reworked version of this one?). This version contains the double invocation at the beginning, typical of our rhyme. Together with the request to extract the horns and with the connection to the rain, this removes any doubt about the fact that this one is really the kind of rhyme that we are studying in this research.	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: AT022 G) AN131 AN147 B) S001 > AN001 : S002 HWR: AT022 AN131 AN147 = F007 OR: A) S001 B) S001 > AN001 : S002 HWR: AT022 C) AN131 AN147 B) S001 > AN001 : S002 HWR: AT022 AN131 AN147 = F005 S001* S002* S002* AN001* AN001* AN131* AN147* AT022* AT022* .A-B-G-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
564	Little snail, little snail, stick out your horns, I'll boil up some potatoes for you.	Originally, Russian. Present on the source only in the English translation. Jewish community, Odessa, Ukraine.	(Not needed)	Unknown.	Documented as being part of the tradition of the Jewish community in Odessa, at the beginning of the 20 th century, in the novel "The Five" (<i>Pyatero</i>) by Vladimir Ze'ev Jabotinsky, 1935.	The motif of cooking food has connections with some French versions (167-168, 367). However, the offer of food is also typical of many Slavic versions. The novel is a literary invention by Jabotinsky, but we believe that, very likely, this rhyme is reported in it in a version quite faithfully following a real traditional text in use at that time, since it appears like a quotation at the beginning of an episode.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 F) S006 : AN035 : S344 TO: S001 S006 = F003 S001* S002* S006* S344* AN001* AN035* AT022* .A-B-F.
565	Little snail, little snail, stick out your horns, who bought you those earrings?	Originally, Russian. Present on the source only in the English translation. Jewish community, Odessa, Ukraine.	(Not needed)	Unknown.	Documented as integrated in a story, set within the Jewish community in Odessa, at the beginning of the 20 th century, in the novel "The Five" (<i>Pyatero</i>) by Vladimir Ze'ev Jabotinsky, 1935.	The motif of the earrings reminds us of the Armenian version 557 (and we know that strong and repeated contacts have taken place along time between the Ukrainian area of Odessa, also with its Jewish community, and the Armenians), but we don't know to what extent this version has been forged by Jabotinsky's literary invention and to what extent it is, on the contrary, just the quotation of a real traditional text.	ABA YYY A) S001 AT022 B) S001 > AN001 : S002 (An) F) S??? : AN037 : S347 TO: S001 S??? = F003 S???* S001* S002* S347* AN001* AN037* AT022* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
566	Cai cai macarai vierz i cuars se no ti mazi!	Friulian. Ravaschetto (Udine), Friuli, Italy.	Snail, snail, <i>macarai</i> ("idiot"), open your horns, otherwise I kill you!	Unknown	Andreina Nicoloso Ciceri, <i>La pagine dai frus</i> , in "Sot la Nape", year XXIX, No. 1, p. 96-99, Societât filologjiche furlane, Udine, 1977.	See note to 482 for the term <i>macarai</i> .	AAA YYY A) S001 AT041 B) S001 > AN054 : S002 H) S006 : AN006 : S001 S006 = F001 S001* S002* AN006* AN054* AT041* .A-B-H.
567	Coi coi cocaine buta fûr chei cuarnessis se no cj copi!	Friulian. Paularo (Udine), Friuli, Italy.	Snail, snail, little snail, push out those little horns, otherwise I kill you!	Unknown	Andreina Nicoloso Ciceri, <i>La pagine dai frus</i> , in "Sot la Nape", year XXIX, No. 1, p. 96-99, Societât filologjiche furlane, Udine, 1977.		AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 H) S006 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* AT022* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
568	Quarna quarna bé macerò la bé, se no tu cuarnaràs ti mangjerai!	Friulian, dialect of Tramonti. Tramonti (Pordenone), Friuli, Italy.	Make the horns, make the horns, animal, what an idiot, the animal, if you don't make the horns, I will eat you!	Unknown	Andreina Nicoloso Ciceri, <i>La pagine dai frus</i> , in "Sot la Nape", year XXIX, No. 1, p. 96-99, Societât filologjiche furlane, Udine, 1977.	The term <i>macerò</i> has been translated supposing that it is an alteration of the usual <i>macarot</i> / <i>macarai</i> already present in other versions, but the letter "c" is voiced, here. We propose the translation "animal" (or "beast") for the term <i>bé</i> , since it seems the most likely one to use, but it should be checked. The problem is that a peculiar dialect is spoken in Tramonti, with Romani and Albanian loanwords, used among the tinkers, showing some similarities with analogous jargons used by coppersmiths and tinkers in the Italian regions Marche, Calabria and Sardinia (like the jargon called <i>s'arbaresca</i> used by the coppersmiths in the village of Isili). Therefore, the local phonetics might differ from that of the Standard Friulian.	AAA YYY B) S001 > AN007 : S002 A) S351 AT041 H) S006 : AN003 : S001 S006 = F001 S002* S351* S351* AN003* AN007* AT041* .B-A-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
569	<p>Селизень, Селизень, выпучи рога, дам пирога, гороховика.</p> <p>Selizen', selizen', vypuchi roga, dam piroga, gorohovika.</p> <p><i>Variant: (569b)</i></p> <p>Слиза, слиза, выпучи рога — дам пирога - гороховика</p> <p>Sliza, sliza, vypuchi roga, dam piroga, gorohovika.</p>	<p>Russian.</p> <p>Collected in 1928 in Belozero, near Novgorod, Russia.</p> <p>Variant 569b is from the Poshekhonsky District, Yaroslavl Oblast, Russia.</p>	<p>Snail, snail, pur your horns out, I will give you cookies, peas.</p>	<p>Unknown.</p>	<p>Fedot Petrovich Filin, Fedor Pavlovich Sorokoletov, <i>Slovar' russkikh narodnyh govorov: Svjato-Skimjaga, Bypusk</i>. (Dictionary Of The National Russian Languages: Svjato-Skimjaga, Bypusk), Nauka, 2003. P. 134.</p> <p>Variant 569b comes from:</p> <p>Н. И. Андреева-Васина, Федор Павлович Сороколетов, <i>Словарь русских народных говоров: Скинат'-Сметушка</i>, Наука, 2004, 280.</p> <p>N. I. Andreeva-Vasina, Fedor Pavlovich Sorokoletov, <i>Slovar' russkikh narodnyh govorov: Skinat'-Smetuška</i>, (Dictionary of Russian folk dialects: Skinat – Smetushka), Nauka 2004, p. 280.</p>	<p>Very similar to other related Russian versions. We have identified it as a separate version because of its accurate indication of geographical origin, because of the different name given to the snail and because it contains the offer of peas. We are certain that it is used with snails because, beside this version, the source text reads: "<i>Ulitka. Sliznyak, zhivet na gribakh</i>" ("Snail. Slug, living on mushrooms").</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S178 S140 TO: S001</p> <p>S006 = F003</p> <p>S001* S002* S006* S140* S178*</p> <p>AN001* AN012*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
570	<p>Lindorna lindorna, chatsch' our tas quatter cornas. Uschigliö pigl üna maneretta e sfrach aint ta chesetta</p> <p>(Ending:) (570b) con taunta fadia cha'l luf at porta via.</p>	<p>Romansh. S-chanf (excepted the final part, which comes from Zuoz), Romansh-speaking Switzerland. Switzerland.</p>	<p>Snail, snail, push your four horns out. Otherwise, I take a small cleaver and break your small house.</p> <p>(Ending:) (570b) with such a great effort that the wolf will take you away.</p>	Unknown.	<p>Quoted on the <i>Dicziunari rumantsch grischun</i>, vol. 11, Società Retorumantscha , Bischofberger, 2002.</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>See 478. The <i>manera</i> is the typical tool of the lumbermen from Switzerland, Friuli and Northeastern Alps, generally speaking. It's a sort of large knife, similar to a machete or to a cleaver, but with a curved tip. <i>Maneretta</i> is the diminutive form of the word. The ending means that the effort to hit the animal's shell is so great that, at the end, a hole will form, so large that even a wolf will be able to enter and take the snail away; which will surely happen if the animal does not obey. The mention of the wolf is unusual and connects this version to the French versions 156 and 261.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT005</p> <p>H) S006 : AN136 : S352 AT022 S006 : AN075 : S007 AT022 WT: S353 AT023 S148 : AN038 : S001</p> <p>S006 S148 = F001</p> <p>S001* S002* S007* S148* S352* S353*</p> <p>AN001* AN038* AN075* AN136*</p> <p>AT005* AT022* AT022* AT023*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
571	Corno corno buu, bicia fora quatar corni, un a mi, un a ti, un al veciu', un alla vecia sno te copi allolu allolu.	Ladin from the Comelico area. Comelico, Veneto, Italy.	Horn, horn, ox, push your for horns out, one to me, one to you, one to the old man, one to the old woman otherwise I kill you at once, at once.	Unknown.	Quoted from the direct family tradition of a member of an online group of supporters of the Ladin language of Comelico: http:// www.facebook .com/pages/ Ladino-del- Comelico/ 21092054983 (Site visited on January 22 nd , 2012)	Many usual motifs appear here: the comparison to an ox, the distribution formula, the old woman, a threat.	AAA YYY A) S002 S054 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S067 TO: S011 H) S006 : AN006 : S001 HWR: S334 S006 = F001 S067 S011 = F002 S002* S002* S006* S010* S011* S054* S067* S334* AN001* AN006* AT005* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
572	<p>Coccoi, coccoi, 'oca sos corros de santu Matteu, si noocco a mama tua e a babbu tou.</p> <p><i>Variant (572b): without the first verse.</i></p>	<p>Logudorese Sardinian, variant from Olbia.</p> <p>Olbia, Sardinia, Italy.</p>	<p>Snail, snail, show the horns of St. Matthew, otherwise I kill your mother and your father.</p> <p><i>Variant (572b): without the first verse.</i></p>	No music.	<p>From: Pietrina Moretti, <i>Olbia, Testimonianze di vita</i>, Ed. Stampacolor, 1992, p. 49 (without the first verse).</p> <p>Thanks to Caterina Azara for reporting this version.</p> <p>Also quoted on the <i>Vocabolario Sardo- Logudorese / Italiano</i> by Pietro Casu, at the entry <i>còrru</i> ("horn") (including the first verse):</p> <p>http:// vocabolarioa su.isresardegn a.it/ definizione.ph p? codice=c1822 700</p> <p>http:// vocabolarioa su.isresardegn a.it/index.php? key=c&int=0&l emmi=cerca& codice=c1822 700</p>	<p>The motif of the parents appears here again, mixed together with the threat made to the animal.</p> <p>It is necessary to investigate the connection with Saint Matthew, whose celebration is held on September 21st, close to the autumn equinox.</p> <p>However, the most likely reason of this connection seems to us not the equinox, but the fact that one of the traditional symbols of St. Matthew is a sword (sometimes used also to identify this saint on the artistic representations). Thus, the "horns" of the snail would be compared to swords here, similarly to what happens in other documents (417, 545) in which they are compared to spears.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT163</p> <p>H) S006 : AN006 : S024 AT004 S023 AT004</p> <p>S006 = F001</p> <p>S001* S002* S023* S024*</p> <p>AN001* AN006*</p> <p>AT004* AT004* AT163*</p> <p>.A-B-H.</p> <p>(572b:)</p> <p>.B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
573	Subito dopo un temporale, ragazzi e ragazze correvano lungo le cunette gridando: "Essi essi ciou meu!" Esci esci chiodo mio! Mentre scrutavano attentamente il terreno con la speranza di trovare qualche chiodo trasportatovi dalla pioggia. Se ci riuscivano lo conservavano come amuleto. Convinzione che risale alla remota sacralità attribuita al ferro dai popoli antichi che lo ritenevano fra i più validi mezzi di difesa. Del resto ancor oggi è universalmente attuale 'toccare ferro' nell'intento di scaricarvi le correnti negative.	Italian. The sentence quoted is in Logudorese Sardinian, variant from Olbia. Olbia, Sardinia, Italy.	Immediately after a rainstorm, boys and girls used to run along the bumps of the terrain crying: "Essi essi ciou meu!" "Come out, come out, my nail!" Meanwhile, they were observing the ground attentively, hoping to find some metal nails or tacks brought there by the rain. If they managed to find one, they used to keep it as an amulet. A belief deriving from the remote sacrality attributed to iron by the ancient peoples, who used to regard this metal as one of the most valid protection means. After all, also nowadays many people know the universal custom to "touch iron" (<i>to touch a piece of metal</i>) in order to discharge on it any negativity.	No music.	From: Pietrina Moretti, <i>Olbia, Testimonianze di vita</i> , Ed. Stampacolor, 1992, p. 49. Thanks to Caterina Azara for reporting this document.	The possible connection between the shape of the metal nails and the horns of the snails, compared to rods or spears (and so, in some way, similar to nails), is worth noting. Could it be that this invocation derives from the memory of another one, linked to the snail rhyme? The sacrality attributed to metals is present in the folk traditions of Europe and is very well known, and it is similar to the sacrality attributed to any tool in general, and moreover to the sharp, cutting tools (knives, axes, etc...).	CAA YNN (BAA YYY?) an131, s022, an004, s196, at029, s309
574	Bola bola pupusedda l'appo a ghjughere a caddu a Santa Mariedda a Santa Mariedda pro sa festa si no ti ponzo a su telarzu.	Logudorese Sardinian, variant from Olbia. Olbia, Sardinia, Italy.	Fly, fly, ladybug, I will bring you riding a horse to Santa Mariedda (<i>place</i>), to Santa Mariedda for the feast, otherwise I place you (<i>to work</i>) at the loom.	No music.	From: Pietrina Moretti, <i>Olbia, Testimonianze di vita</i> , Ed. Stampacolor, 1992, p. 49. Grazie a Caterina Azara per la segnalazione.	One of the countless rhymes about the ladybug. The rhymes on this animal are the most widespread, together with those about the snail. Similar to 192 in that the animal's help is needed to travel to a specific place.	0AA YYY b) s340 > an094 a) s340 e) s006 : an023 : s340 WT: s172 HWR: s130 an040 h) s006 : an155 : s340 HWR: S354 .b-a-e-h.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
575	Nani jan, nani, pozerd hani, te che qareh glkhovd ktam.	Armenian, transliterated into the Latin alphabet. Armenia.	Grandmother, dear grandmother, show your horns high, otherwise I warm a stone upon your head.	No music, it was only recited.	Direct report by Prof. Artsvi Bakhchinyan, whom we thank very much. He remembers this rhyme recited by some children in a village, when he was young (at the beginning of the Seventies, about 1970-75).	The motif of the old woman is here fused together with the initial invocation to the snail. According to the report of our witness, this rhyme was recited "while keeping a snail on one's hand palm". We want to emphasize the important and meaningful mention of the threat of "warming a stone", a custom used in many parts of Europe to make the snail come out of its shell; this use is mentioned in other versions (415, 503; in many other versions the snail is placed near hot coal or near a fire). Such custom must have had an ancient origin. Our informer adds an interesting information stating that the snail is called <i>ana khanum</i> ("mistress mother" or "lady mother") in some Armenian dialects. Such term has a clear Turkish origin, but it is not used in Turkey to designate the snail.	AAA YYY A) S138 AT057 B) S001 > AN007 AN001 : S002 H) S006 : AN156 : S266 HWR: S058 AT004 S006 = S001 S002* S006* S058* S138* S266* AN001* AN007* AN156* AT004* AT057* .A-B-H.
576	Nani-jan, Nani, pocherd hani Te che kari kloukhd ari.	Armenian, transliterated into Latin characters. Armenia.	Grandmother, dear grandmother, show your horns soon, otherwise I throw a stone against your head.	Unknown.	Reported by Prof. Diana Der- Hovanessian, whom we thank very much. The rhyme is drawn from a document collected by Yuri Sahagyan, who has then reworked this material in his own poems (which Ms. Hovanessian has translated into English).	The motif of the old woman is here fused together with the initial invocation to the snail. The motif of "throwing a stone" connects this version to many others (380, 488, 533) and this is meaningful.	AAA YYY A) S138 AT057 B) S001 > AN007 : S002 HWR: S334 H) S006 : AN002 : S266 HWR: S058 AT004 S006 = F001 S002* S006* S058* S138* S266* S334* AN002* AN007* AT004* AT057* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
577	In some parts of Bangladesh the snail are traditionally eaten, since they are considered to improve eyesight.	English (we have rewritten the original text, keeping the original meaning). The report makes reference to an inhabitant of the village of Headman Para, Bangladesh, near Chittagong.	(Not needed)	No music	<i>Synthesis Report - A compilation of country research studies - Globalisation and mountain farmers: Tapping opportunities and mitigating threats</i> edited by Shafqat Munir Kamalesh Adhikari visible on: http://www.sawtee.org/publications/Book-3.pdf (Site visited on January 28 th , 2012)		CAB YNN s001, an003, s081, an045, an146 s001 = f004
578	In the folk medicine of the European Countries, and especially in the German-speaking ones, the concepts of "snail" and "shell" are also periphrases to indicate the feminine sexual organs. Apart from that, many people think that those who seize a snail taking it by its horns or distress a snail tormenting its horns will get ill.	Originally, German. We have strongly summarized the meaning of the text. The source makes reference mainly to the German-speaking Countries.	(Inutile)	Assente	Ida Pohl-Sennhauser, <i>Rattenschwanz und Schneckenschleim: Aberglaube oder vergessene Volksmedizin</i> , Böhlau Verlag, Wien, p. 32.	Both the beliefs are connected to ideas that we have already detected during this research.	CAB YNN s001, s096, an038, s002, at100

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
579	Calimaçon, montère tes cônes, ou bien ton père et ta mère s'en vont veni', do un grand coutiau d'bois pur te couper le keu (= cou).	French dialect. Haute-Bretagne, France.	Snail, show your horns, otherwise your father and you mother want to come with a big wooden knife to cut your neck.	Unknown.	Paul Sebillot, <i>Littérature orale de la Haute- Bretagne</i> . Maisonneuve et C.ie, Paris, 1881.	Here is the wooden knife again (compare 103, 364). The motif of the parents is fused here with that of the character summoned to punish the snail.	AAA YYY A) S001 B) S001 > AN007 : S002 H) S023 AT011 S024 AT011 : AN017 AN013 WT: S034 AT046 AT023 S023 AT011 S024 AT011 : AN017 AN020 : S125 AT004 S023 AT011 S024 AT011 = F001 S001* S002* S023* S024* S034* S125* AN007* AN013* AN017* AN020* AT004* AT011* AT011* AT023* AT046* .A-B-H.
580	Calimaçon borgne, montère tes cornes.	French dialect. Haute-Bretagne, France.	Shortsighted snail (<i>or</i> : ill-famed snail.) show your horns.	Unknown.	Paul Sebillot, <i>Littérature orale de la Haute- Bretagne</i> . Maisonneuve et C.ie, Paris, 1881.	See the note to v. 98 about the term <i>borgne</i> , which appears repeatedly in many versions. A minimal version.	AAA YYY A) S001 AT044 B) S001 > AN007 : S002 F000 S001* S002* AN007* AT044* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
581	Calimaçon, calimaçon, montère tes cônes, Je te dirai où sont ton père et ta mère; l' sont dans le bois des Fosses.	French dialect. Haute-Bretagne, France.	Snail, snail, show your horns, I will tell you where are your father and your mother; they are in the forest of the Pits.	Unknown.	Paul Sebillot, <i>Littérature orale de la Haute- Bretagne.</i> Maisonneuve et C.ie, Paris, 1881.	The expression <i>bois des Fosses</i> ("forest of the Pits", the capital letter is in the original source text) seems to indicate a specific real place. The term <i>fosse</i> ("pit"), therefore, is here part of a toponym. This term was present – with the usual meaning – in the similar French versions 127, 156, 350, 353, 355 and also in the Italian versions 263 and 266.	AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN59 TO: S001 (Hm) C) S023 AT011 S024 AT011 : AN039 HWR: S355 AT164 (S003) S006 = F003 S023 AT011 S024 AT011 S355 AT164 S003 = F005 S001* S002* S003* S006* S023* S024* S355* AN007* AN039* AN059* AT011* AT011* AT164* .A-B-F-C.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
582	Lumaca, lumachina, tira fuori la tua cornina, altrimenti vado in officina, e te la taglio con la mia seghina!	Italian. Northern Italy, most probably Piedmont.	Snail, little snail, put out your little horn, otherwise I go to the workshop and cut it off from you with my little saw!	No music.	Quoted as a personal memory in: Giampaolo Pansa, <i>Ti condurrò fuori dalla notte</i> , Sperling & Kupfer, 1998. The Author is from Piedmont.	Evidently, a modern version.	ABA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 H) S006 : AN021 HWR: S356 S006 : AN020 : S002 AT004 WT: S226 AT022 AT029 S006 = F001 S001* S002* S226* S356* AN001* AN020* AN021* AT022* AT022* AT022* AT029* .A-B-H.
583	Lümaga, lümaghin, cascia fòra i còrni, se nò a vegn ura bobò e la t taia via ur cò.	Lombard dialect from Canton Ticino. Italian-speaking Switzerland.	Snail, little snail, push your horns out, otherwise the Bugaboo will come out and will cut your neck off.	Unknown.	Federico Spiess, <i>Vocabolario dei dialetti della Svizzera italiana</i> , Volume 2, Part 21, Tip. La Commerciale, 1971. http:// books.google.i t/books? id=EBldAAAA MAAJ&q=lum aca %20lumachina &dq=lumaca %20lumachina &hl=it&sa=X& ei=PzkIT- mmQYzsOa3ll LAI&ved=0CF EQ6AEwBTgK (Site visited on January 29 th , 2012).	Practically identical to 126, collected in the Italian territory nearby, and to 279 (which is also found in Switzerland), 333. <i>Vegn ura</i> is written on the source by separating the two words (hence the meaning "to come out", corresponding to the Standard Italian words <i>viene fuori</i>).	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S036 : AN004 S036 : AN020 : S125 AT004 S036 = F001 S001* S002* S036* S125* AN001* AN004* AN020* AT004* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
584	Lumaga lumaghin buta fœera i to' cornin, se t' j buti miga fœera at tairó la patajcela.	Southern Lombard. Lombardy, Italy.	Snail, little snail, push out your little horns, if you don't push them out I will cut your little gown.	Unknown.	Giuseppe Pitrè, Salvatore Salomone- Marino, <i>Archivio per lo studio delle tradizioni popolari</i> , Volumes 18-19, L.P. Lauriel, 1899. http:// books.google.i t/books? id=jG8AAAA MAAJ&q=lum aghin&dq=lum aghin&hl=it&s a=X&ei=kjsIT5 vLOIH24QTn7 Ln5DA&ved=0 CFYQ6AFwB w (Site visited on January 29 th , 2012).		AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S006 : AN062 : S265 AT022 AT004 S006 = F001 S001* S002* S265* AN001* AN062* AT004* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
585	Chiocciola, chiocciola, vien da me; ti darò i' pan d' i re; e dell'ova affrittellate, carni secche e bucherate.	Tuscan. Tuscany, Italy.	Snail, snail, come to me; I will give you the bread of the kings; and fried eggs, dried meats seasoned with bucchero.	Unknown.	L. Molinaro Del Chiaro: <i>Giuochi fanciulleschi napoletani</i> , in "Giambattista Basile" Archivio di letteratura popolare, Naples, year III, 1885, p. 38-39.	The beginning is strictly close to a well known rhyme about the glow worms (or fireflies) used in Central and Northern Italy. <i>Bucherate</i> means "seasoned with <i>bucchero</i> ". This was a kind of dark, thin and frail ceramic or clay, used for potteries, of ancient origin, that until some decades ago was often pestled, reduced to a thin powder and then mixed to food in order to give it a peculiar flavour. In other words, it was used as a seasoning. See: http://www.casartusi.it/web/casa_artusi/ visualizza_ricetta? p_p_id=56_INSTANCE_7bOy&p_p_action =0&p_p_state=normal&p_p_mode=view& 56_INSTANCE_7bOy_struts_action= %2Fjournal_content %2Fview&groupId=1005&articleId=R659& groupId=1065 and also: http://books.google.it/books? id=cwFOAQAAIAAJ&pg=RA2- PA57&lpg=RA2-PA57&dq=bucchero +condimento&source=bl&ots=3cTg4B4Aaj &sig=S.lw6TTxCzgvIVeJd_vlVtwENA&h l=it&sa=X&ei=LpQmT5mfAan54QTGp7j6D A&ved=0CEoQ6AEwBw#v=onepage&q=b ucchero%20condimento&f=false (Sites visited on January 30 th , 2012)	AAA YYY A) S001 B) S001 > AN013 HWR: S006 (An) F) S006 : AN012 : S016 AT126 S082 AT147 S135 AT166 S006 = F003 S001* S006* S016* S082* S135* AN012* AN013* AT147* AT126* AT166* .A-B-F. (DST1, DST2)
586	Grogu, grogu oges sos corros si no tiocco si no t'impicco.	Logudorese Sardinian. Bolotana (Nuoro). Sardinia, Italy.	Snail, snail, put out your horns, otherwise I kill you otherwise I hang you.	Unknown.	Mario Atzori, Giulio Paulis, <i>Antologia delle tradizioni di Sardegna</i> , vol. II, p. 1235, C. Delfino Editore, 2005.	The double threat of killing and also hanging was present also in 292, from Scano Montiferru.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN006 : S001 S006 : AN058 : S001 S006 = F001 S001* S002* AN001* AN006* AN058* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
587	Vacacorru, vacacorru boca sos corros ca si nono t'amazzo chi sa lepuzzedda.	Sardinian. Orani (Nuoro). Sardinia, Italy.	Snail, snail, put out your horns since, otherwise, I kill you with (my) little knife.	Unknown.	Mario Atzori, Giulio Paulis, <i>Antologia delle tradizioni di Sardegna</i> , vol. II, p. 1235, C. Delfino Editore, 2005.	Very close to No. 205 from Nuoro and Silanus.	AAA YYY A) S001 (AN001 : S002) B) S001 > AN001 : S002 H) S006 : AN006 : S001 WT: S034 AT022 S006 = F001 S001* S002* S034* AN001* AN006* AT022* .A-B-H.
588	Oca sos correddos de babu tou e de mama tua si no t'isconco chin sa lepuzzedda.	Sardinian. Bitti (Nuoro). Sardinia, Italy.	Put out the little horns of your father and of your mother otherwise I will behead you with the little knife.	Unknown.	Mario Atzori, Giulio Paulis, <i>Antologia delle tradizioni di Sardegna</i> , vol. II, p. 1235, C. Delfino Editore, 2005.	Similar to the former one, but it is specified here that the animal will be beheaded and the parents are mentioned.	AAA YYY B) S001 > AN001 : S002 AT022 AT168 (S023 AT011) AT169 (S024 AT011) H) S006 : AN020 : S058 AT004 WT: S034 AT022 S006 = F001 S002* S023* S024* S034* S058* AN001* AN020* AT004* AT011* AT011* AT022* AT022* AT168* AT169* .B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
589	<p>Snail! Snail! Show me your horns, put out your eyes, to see the skies, while 'tis daylight, before the dark night.</p> <p>Snail! Snail! Withdraw thy horns, Let not thine eyes behold the skies, let darkness reign in thy domain.</p>	<p>English. New York City, U.S.A.</p>	(Not needed)	No music.	<p><i>The Student: A Family Miscellany and Monthly School-Reader</i>, N. A. Calkins, Editor. Volumes VII and VIII. New York, 1854.</p>	<p>This is certainly a literary text, composed by a specific author, recently, and not a traditional text. This can be understood easily by examining the language used, and by noticing the almost complete absence of the motifs that are traditionally connected to our rhyme. It is not by chance, actually, that this is also the only case in which, in a second stanza, the animal is asked to retract its horns after it has extracted them, a request that is totally extraneous and completely outside any traditional meaning and function of the rhyme that we are studying.</p> <p>The text was in this case published in the context of a pedagogic short story for children, in which a girl recites the first stanza, believing that the snail is extracting its "horns" because it is listening to her, but, after a while, a second girl demonstrates that she is wrong and that the snail does not listen at all to the human orders, and does so by reciting the second stanza and, at the same time, by throwing some water on the animal, which, since it likes water, extracts its horns, despite the fact that the spoken request made is on the contrary to retract them.</p>	<p>BCB NNN s001, an007, s002, an001, s081, an045, s008</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
590	<p>Улитка, улитка, Высунь рога, Дам тебе, улитка, Кусок пирога! Ползи по дорожке, Дам тебе лепёшки.</p> <p>Ulitka, ulitka, Vysun' roga, Dam tebe, ulitka, Kusok piroga! Polzi po dorozhke, Dam tebe lepeshki.</p>	<p>Russian. Unspecified area, Russia.</p>	<p>Snail, snail, put out your horns, I will give you, o snail, a piece of cake! Crawl along the path, I will give you cookies.</p>	Unknown.	<p>http://www.russisch-fuer-kinder.de/de_start/gedichte/lesetexte.php?lesen=poteshki_saklichki</p> <p>(Site visited on March 2nd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>Similar to other versions from Russia (147, 209) and Ukraine (223). It would be interesting to understand whether the expression <i>crawl along the path</i>, similar to the Ukrainian expression <i>put yourself on the road</i> found in version 223, means just "begin to come out of your shell", or means "move on", "hurry up", "don't be lazy", or, on the contrary, should be interpreted as an invitation to follow a specific precise path, like a duct traced by purpose by humans for the animal (this would be possible: according to various scholars, the ducts present in many prehistoric cup marks carved on stone might have been made also to perform some rituals with small animals).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : (following later)</p> <p>A) S001</p> <p>F) (going on here) : S177 TO: S001</p> <p>B) S001 > AN061 HWR: S151</p> <p>F) S006 : AN012 : S178 TO: S001</p> <p>S006 = F003</p> <p>S001* S001* S002* S006* S151* S177* S178*</p> <p>AN001* AN012* AN012* AN061*</p> <p>.A-B-F-A-F-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
591	<p>слизень-близень выпусти рога, дам пирога и кувшин молока. как не выкажешь рога, пестом зашибу, в острог посажу.</p> <p>Slizen'-blizen' vypusti roga, dam piroga i kuvshin moloka. kak ne vykazhesh' roga, pestom zashibu, v ostrog posazhu.</p>	<p>Russian. Vesegonsk, oblast' of Tver, Russia (Northwestern Russia). Collected in 1927.</p>	<p>Slimy snail, put out your horns, I will give you a cake and a pitcher full of milk. If you will not put your horns out, I will hurt you with the pestle, I will put you in prison.</p>	<p>Music not known, but a music exists according to our second source, since it is reported that "the song is sung".</p>	<p>Feodor Sergeevich Kapitsa, T. M.Koljadich, <i>Russkiy detskii fol'klor: uchebnoye posobiye dlya studentov vuzov</i> ("Russian Children Folklore: a manual for the high schools"), Flinta (Флинта), 2002.</p> <p>http:// books.google.it/ books? id=JA8MAAAAYAJ &q=Другой %20вариант %20был %20записан %20в %20Тверской&q= Другой %20вариант %20был %20записан %20в %20Тверской&h l=it&sa=X&ei=Gi BMT6X- IsfVsgaSnJi0Dw &ved=0CDIQ6A EwAA</p> <p>(Site visited in March 2nd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p> <p>Also present in: http:// snailscity.ru/ snailscity/ index.php/ 2008-09-17-13-5 9-42/45-2008-09 -16-10-28-11</p> <p>(Site visited on March 4th, 2012)</p>	<p>The motif of prison and the motif of hurting, which are present also in various Western European versions, appear here again.</p> <p><i>Slizen'-blizen'</i> is a word meaning "snail". Its second part is an altered iteration of the first, as typical of the baby talks and as already observed in other variants of our rhyme; the first part (<i>slizen'</i>) is a term that is also used alone with the same meaning of "snail", and derives from a root meaning "slime", "mucus".</p> <p>This would seem the only Russian version, known to us so far, in which a threat of punishing the snail is present. It is therefore a rather important document. This fact, however, could also be due to a possible Karelian or Vepsian influence (because, actually, the threat of punishing the snail seems especially widespread among the Finno-Ugric peoples of the Urals, much more than among the Russians). This is very likely, since the name of the town of Vesegonsk comes from the name of an ancient Finno-Ugric tribe that used to live in that area, the Vesi (probably close to the Vepsians). The location is near areas inhabited by Finno- Ugric peoples.</p> <p>The second source informs us that "the song is sung until the snail comes out of its shell".</p>	<p>AAA YYY</p> <p>A) S001 AT165</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S177 S357 AT129 WT: S056</p> <p>H) S006 : AN140 : S001 WT: S358 S006 : AN023 : S001 HWR: S048</p> <p>S006 = F001 S006 = F003</p> <p>S001* S002* S006* S006* S048* S056* S177* S357* S358*</p> <p>AN001* AN012* AN023* AN140*</p> <p>AT129* AT165*</p> <p>.A-B-F-H.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
592	<p>улитка, улитка, выпусти рога! дам пирога, масленного перемасленного!</p> <p>Ulitka, ulitka, vypusti roga! dam piroga, maslenogo peremaslennogo!</p>	<p>Russian. Unspecified area, Russia.</p>	<p>Snail, snail, put out your horns! I will give you a cake, battered, re-battered!</p>	Unknown.	<p><i>Luchschkiye, podvizhnyye i logicheskiye igry</i> ("Why", logical and motion games) (a pedagogy text for children from three to six years old), RIPOL Classic, 2008.</p> <p>http://books.google.it/books?id=htW7walHUQC&pg=PA20&dq=улитка%20улитка&hl=it&sa=X&ei=iIRMt-j7NsyGswaO0uHIDw&ved=0CE4Q6AEwBigK#v=onepage&q=улитка%20улитка&f=false</p> <p>(Site visited on March 2nd, 2012)</p> <p>Also present on: http://www.detstihi.ru/prigovorki5163.php</p> <p>(Site visited on February 11th, 2015)</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>		<p>ABA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S177 AT090 AT090 S279 TO: S001</p> <p>S006 = F003</p> <p>S001* S002* S006* S177*</p> <p>AN001* AN012*</p> <p>AT090* AT090*</p> <p>.A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
593	<p>катушка-матушка, покажи рога! дам кружку молока и краюшку пирога!</p> <p>Katushka-matushka, pokazhi roga! dam kruzhku moloka i krayushku piroga!</p>	<p>Russian. Unspecified area, Russia.</p>	<p>Little spiral-mommy, show your horns! I will give you a jug full of milk and a crumb of cake!</p>	Unknown.	<p><i>Luchshiye, podvizhnyye i logicheskiye igry</i> ("Why", logical and motion games) (a pedagogy text for children from three to six years old), RIPOL Classic, 2008.</p> <p>http://books.google.it/books?id=htW7walHUQC&pg=PA20&dq=улитка%20улитка&hl=it&sa=X&ei=iIRMt-j7NsyGswaO0uHIDw&ved=0CE4Q6AEwBigK#v=onepage&q=улитка%20улитка&f=false</p> <p>(Site visited on March 2nd, 2012)</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>	<p>We have translated with "little spiral" the term <i>katushka</i>, because of a connection with a word meaning "maze, roll, coil (shaped like a spiral)", probably referring to the spiral form of the shell of the animal.</p> <p>Using words like "mommy" or "daddy" as simple terms of endearment, without any real direct reference to the idea of a true parent, is common in Russian.</p>	<p>ABA YYY</p> <p>A) S024 AT022 AT170</p> <p>B) S001 > AN007 : S002</p> <p>F) S006 : AN012 : S357 AT129 WT: S056 S177 AT022</p> <p>S006 = F003</p> <p>S002* S006* S024* S056* S177* S357*</p> <p>AN007* AN012*</p> <p>AT022* AT022* AT129* AT170*</p> <p>.A-B-F. (DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
594	<p>улитка, улитка, высунь рожки! дадим лепёшки, свинные ножи, каши горшок, хлеба ворошок!</p> <p>Ulitka, ulitka, vysun rozhki! dadim lepeshki, svinyye nozhki, kashi gorshok, khleba voroshok!</p>	<p>Russian. Unspecified area, Russia.</p>	<p>Snail, snail, put out your horns! We give you cookies, hams, a pot full of soup, a lot of bread!</p>	<p>Unknown.</p>	<p>O. L. Stefanova, <i>Great book for reading in the kindergarten, 2007</i>, p. 17.</p> <p>Present on: http://lel.khv.ru/ poems/ resultik1.phtml? ctg=20</p> <p>(Site visited on March 4th, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbax" for reporting this version.</p>		<p>ABA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S021 : AN012 : S178 S359 S042 AT129 WT: S059 S016 AT171 TO: S001</p> <p>S006 = F003</p> <p>S001* S002* S016* S021* S042* S059* S178* S359*</p> <p>AN001* AN012*</p> <p>AT129* AT171*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
595	<p>Плитка- улитка, вытяни рога, дам тебе пирога; плитка-улитки на капусте бvвают.</p> <p>Plitka- ulitka, vytyani roga, dam tebe piroga; plitka-ulitki na kapuste byvayut.</p>	<p>Russian. Buj, European Russia.</p>	<p>Stove-snail, extend your horns, I will give you a cake; stove-snail, come upon the cabbage.</p>	Unknown.	<p>From the essay <i>жизвая стаина</i>, Ministry of Culture of the Russian Federation, The Republican Center of Russian folklore, 2004.</p> <p>http://books.google.it/books?id=2CDaAAAAAMAAJ&q=улитка%20рифмовать&dq=улитка%20рифмовать&hl=it&sa=X&ei=TDNMT_-pIKPQ4QTJs9nZAg&ved=0CDgQ6AEwAQ</p> <p>(Site visited on March 2nd, 2012)</p> <p>Thanks to the NM User "Barbaxx" for reporting this version.</p>	<p><i>Plitka</i> is a word which can have many meanings, and, among others, may also mean "stove" or also "tile". It might simply have been chosen just as a phonetical redoubling rhyming with <i>ulitka</i> ("snail"), a phenomenon found also in several other versions. This is the most likely hypothesis in our opinion.</p> <p>Different hypotheses should on the contrary postulate some similarity between a snail and a stove (which seems unlikely to us), or a reference to a situation in which the animal is placed near a fire or near a hot object (which is possible, since such use is very well documented in many other variants found in this research).</p>	<p>AAA YYY</p> <p>A) S001 AT172</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S177</p> <p>A) S001 AT172</p> <p>B) S001 > AN013 HWR: S143 S136</p> <p>S006 = F003</p> <p>S001* S001* S002* S006* S136* S143* S177*</p> <p>AN001* AN012* AN013*</p> <p>AT172* AT172*</p> <p>.A-B-F-A-B.</p>
596	<p>Kiloi-kaloi – lehtesel, čirvoi-karvoi – heinäžel, Lizoi-lazoi – senel, Rogoi – senel penel. Se-žo nimi – edenoi. Edenoi sä, mödenoi, Ozuta-ške sarved. Anda joda maidod. Edenoi-se peitihe, Vaiše sidä nähtihe.</p>	<p>Vepsian. The Vepsians are a Finno-Ugric linguistic minority, mainly present on the northwestern part of the Russian Federation (approximately between Karelia and Ingria, near the lakes Onega and Ladoga).</p>	<p>Snail on a sheet, snail on a grass blade, snail on a mushroom snail on a fungus. The same name – a snail, You, snail, snail, show your little horns to me, give me milk to drink. But the snail hid itself, and it was gone in a short moment.</p>	No music.	<p>A poem by a specific author. Literary text composed by the Russian Vepsian-speaking poetess Alevtina Andreeva.</p> <p>From a paper by Armas Mishin, present at this link: http://vepsia.ru/mod_culture/mc_liter.php</p> <p>(Site visited on March 2nd, 2012)</p> <p>Thanks to the NM User "Barbaxx" for reporting this version.</p>	<p>A literary text, that could perhaps also prove that our rhyme is present also among the Vepsians, but which seems to have a too literary character to be used as a reliable documentation for our research. In any case, the motif of milk is also present in some Russian versions. What is really interesting is the fact that many names are present in the Vepsian language to indicate a snail.</p>	<p>BCA NYN</p> <p>s001, an007, s002, at022, an012, s006, s056, an083, an101</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
597	Ekem-tekem, chygar megezets, tekerek birem. Chygar megezets, kokri birem, tëti kaşyk birem, mjly botka birem.	Kazan Tatar. Tatarstan, Russian Federation.	Snail, snail, show your horns, I will give you a spit. Show your horns, I will give you a piece of cake, I will give you a beautiful spoon (full of food), I will give you a soup with butter.	Unknown.	Rif Mirhabulovic Mukhamedzyan ov, <i>Specifika tatarskih fol'klornyh žanrov</i> [The specificity of the genres of the Tatar folklore], Baškirkij gosuniversitet, 1989. http:// books.google.it/ books? id=wyQsAAAAM AAJ&dq=edition s:CSgKrmTl9xIC &hl=it (Site visited on March 2 nd , 2012) Thanks to the NM User "Barbaxx" for reporting this version.	The Tatars, often improperly called "Tartars", are a complex group of peoples, linguistically belonging to the Turkic group, living in a very large number of places in the Russian Federation and in other Countries (for instance in Lithuania, Uzbekistan, Kazakhstan, Bashkortostan, Finland, Poland, Romania, Ukraine, with another more differentiated and more distantly related group in Crimea). The largest Tatar group lives in the state named after this people, Tatarstan, within the Russian Federation. The idea of donating a "spit", strange at first, seems more meaningful if we observe that the root of "spit, slime" (<i>tek</i>) appears in the very name of the snail in Tatar, used at the beginning of this version (<i>tekerek</i> = "spit", <i>ekem-tekem</i> = "snail", "slimy snail"). The matter is therefore to donate something that is part of the nature of this animal itself, part of its world. The "spoon" must be intended as an offer consisting in some food placed in a spoon. The rhyme is probably chanted while offering to the snail a spoon with some food in it.	AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN012 : S161 TO: S001 B) S001 > AN007 : S002 F) S006 : AN012 : S177 TO: S001 S006 : AN012 : S167 AT025 TO: S001 S006 : AN012 : S059 AT090 TO: S001 S006 = F003 S001* S002* S002* S059* S161* S167* S177* AN007* AN007* AN012* AN012* AN012* AN012* AT025* AT090* A-B-F-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
598	<p>Ҙускар, ҡускар, мөгөҙөндө сығар.</p> <p><i>(Transcription according to the ISO 9 system):</i></p> <p>Ҙускар, ҡускар, мөгөҙөндө сығар.</p>	<p>Bashkir.</p> <p>Bashkortostan, Russian Federation.</p>	<p>Snail, snail, stretch your horns out.</p>	<p>Unknown.</p>	<p>From the essay by F. G. Hisamitdinova, <i>Mifologičeskij slovar' baškirskogo jazyka</i> (Mythological Vocabulary of the Bashkir Language), at the link:</p> <p>http://rudocs.exdat.com/docs/index-56661.htm?page=17</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>	<p>The simplest version is therefore present also among the Bashkirs, a people belonging to the Turkic linguistic family.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F000</p> <p>S001*</p> <p>S002*</p> <p>AN001*</p> <p>.A-B.</p>
599	<p>Биё-биё, сюрдэ поты, Нд ке потты — коркадэ скро.</p> <p>Bië-bië, sjurdè poty, Nd kje potty – korkadè skhro.</p>	<p>Udmurt.</p> <p>Udmurtia, Russian Federation.</p>	<p>Snail, snail, stretch your horns out. If you don't do so, I will break your house.</p>	<p>Unknown.</p>	<p>From an Udmurt website dedicated to the traditional rhymes:</p> <p>http://www.udmrbdu.ru/page157.html</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>	<p>This motif ("breaking the house") is very present in Western Europe. We can find it, for example, in the versions 131 (Germany), 136 (Germany), 137 (Germany), 172 (France), 187 (Occitan), 197 (Luxembourg), 230 (The Netherlands), 245 (The Netherlands), 278 (Italian-speaking Switzerland, Canton Ticino), 345 (France), 380 (Germany), 381 (Frisian), 411 (Sappada, Old Germanic minority in Italy), 416 (Austria), 421 (Austria), 478 (Romansh-speaking Switzerland), 547 and 549 (Occitan). The cause of the presence of this motif among the Udmurts (also called "Votyaks"), a Finnic people living at the extreme Eastern borders of Europe within the Russian Federation, would really be extremely interesting to investigate.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN075 : S007</p> <p>S006 = F001</p> <p>S001*</p> <p>S002*</p> <p>S006*</p> <p>S007*</p> <p>AN001*</p> <p>AN075*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
600	<p>Куалялюли, куалялюли (клялюля; калы- улы; краули), Синдэ-пельдэ усьты (ворса).</p> <p>Kualyalyuli, kualyalyuli (klyalyulya; kal'y- ul'y; krauli), Sinde-pel'de us'ty (vorsa).</p>	<p>Udmurt. Udmurtia, Russian Federation.</p>	<p>Snail, snail (<i>other local dialect names of the snail follow</i>) open (close) your eyes – your ears.</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	Unknown.	<p>From an Udmurt website dedicated to the traditional rhymes: http:// www.udmrbdu.ru /page157.html</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>"Close" instead of "open", and "ears" instead of "eyes" must probably be interpreted as possible variants in the same rhyme (as well as the other local dialect names of the snail are mentioned as possible alternative words to be put there instead of the name mentioned at the beginning).</p> <p>The "horns" of the snail can actually be mistaken for its "ears", but are really its eyes.</p> <p>The variants (especially "close") could be modern alternative proposals to vary the traditional text.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN054 (AN157) : S081 (S346)</p> <p>F000</p> <p>S001* S081* S346*</p> <p>AN054* AN157*</p> <p>.A-B.</p>
601	<p>Куалялюльы, куалялюльы, Синдэ-пельдэ усьты, Азьдэ-бердэ учкы.</p> <p>Kualyalyul'y, kualyalyul'y, Sinde-pel'de us'ty, Az'de-berde uchky.</p>	<p>Udmurt. Udmurtia, Russian Federation.</p>	<p>Snail, snail, open your eyes – your ears, look onwards – backwards.</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	Unknown.	<p>From an Udmurt website dedicated to the traditional rhymes: http:// www.udmrbdu.ru /page157.html</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>The motif "onwards – backwards" can be interpreted as an alternative between two variants, or can remind many other elements found in our research: the "wave the neck" of the Sardinian version 203, the "in the rear and in the front" of the Dutch version 231, the opposition "on that side – on this side" of the Hawaiian song at No. 480, the "Tiggel-Täggel" of No. 487 (German-speaking Switzerland).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN054 : S081 S346 S001 > AN045 AT093 AT020</p> <p>F000</p> <p>S001* S081* S346*</p> <p>AN045* AN054*</p> <p>AT020* AT093*</p> <p>.A-B.</p>
602	<p>Пелес, пелес, Така сюрдэ потты.</p> <p>Peles, peles, Така syurde potty.</p>	<p>Udmurt. Udmurtia, Russian Federation.</p>	<p>Snail, snail, put out your horns (like those of a ram).</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	Unknown.	<p>From an Udmurt website dedicated to the traditional rhymes: http:// www.udmrbdu.ru /page157.html</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>The simplest version. A comparison to a ram may be mentioned in this text, but we are not sure of this, since we were obliged to use also an intermediate translation in Russian when we translated this document. We are sure about the meaning of the part of the translation not in parentheses.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F000</p> <p>S001* S002*</p> <p>AN001*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
603	<p>Сюкись така, сюрдэ потты, Нд ке потты Ц кушто, Каме кушто.</p> <p>Syukis' taka, syurde potty, Nd ke potty – kushto, Kame kushto.</p>	<p>Udmurt. Udmurtia, Russian Federation.</p>	<p>Snail, put out your horns. If you don't put them out – I throw you, in the river Kama I throw you.</p>	Unknown.	<p>From an Udmurt website dedicated to the traditional rhymes: http:// www.udmrbdu.ru /page157.html (Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> “<i>Barbaxx</i>” for reporting this version.</p>	<p>Extremely similar to the Lombard versions 388 and 393, to the Slovene version 397 and to the Welsh versions 253, 254 and 255. In all these versions, the animal is thrown into a river, lake, sea or water basin.</p> <p>The act of throwing the animal somewhere is also present in many other European versions.</p> <p>Considering the Udmurt versions, the fact that many names for the snail exist in the Udmurt language is very interesting.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN002 : S001 HWR: S030</p> <p>S006 = F001</p> <p>S001* S002* S006* S030*</p> <p>AN001* AN002*</p> <p>.A-B-H.</p>
604	<p>акач-тукач, сюрдэ потты. Akach-tukach, syurde potty.</p>	<p>Udmurt. Udmurtia, Russian Federation.</p>	<p>Snail, put out your horns.</p>	Unknown.	<p>From a pedagogy text for children in the Udmurt language, available at the link http:// yumshan.ru/ content/ uploads/-admin- a6abf81239cd48 89281ada3eb7b b1eb5.pdf (Site visited on March 3rd, 2012)</p> <p>Thanks to the <i>NM User</i> “<i>Barbaxx</i>” for reporting this version.</p>	<p>The usual short version.</p> <p>Considering the Udmurt versions, the fact that many names for the snail exist in the Udmurt language is very interesting.</p>	<p>ABA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F000</p> <p>S001* S002*</p> <p>AN001*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
605	<p>Улитка, улитка, Высунь рога, дам Кусок пирога да кувшин молока.</p> <p>Ulitka, ulitka, vysun' roga, dam Kusok piroga da kuvshin moloka.</p>	<p>Russian. Unspecified area, Russia.</p>	<p>Snail, snail, put out your horns, I will give you a piece of cake, yes, a pitcher full of milk.</p>	Unknown.	<p>Marina Y. Nowicka, Irina Raikova, <i>Folklore Of The Children</i> (Детский фольклор) (Detskiy fol'klor), Russkaya kniga, 2002.</p> <p>http:// books.google.it/ books? id=MNAwAAAA MAAJ&q=детский й ±фольклор&dq =детский ±фольклор&hl=i t&sa=X&ei=9X1 ST5G0MpPE4g S1rOzsDQ&redir _esc=y</p> <p>(Site visited on March 3rd, 2012)</p> <p>Thanks to the NM User "Barbaxx" for reporting this version.</p>	<p>Strictly close to 591, also Russian, in which the first part is almost identical.</p>	<p>ABA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S177 S357 AT129 WT: S056 TO: S001</p> <p>S006 = F003</p> <p>S001* S002* S006* S056* S177* S357*</p> <p>AN001* AN012*</p> <p>AT129*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
606	<p>(Originally in Moldavian, translated here in Russian) (606): Улитка, улитка, Капитка закрыта. Приоткрой немножко, Покажи нам рожки! Сходи на ручей, Водицы попей. Чистой — в канаве, Мутной — в Дунае, Соленой — в морях, Студеной — в горах. Когда напьешься, На бочку взберешься, Закусишь пореем, Заешь сельдереем, Капусту под елкой Жуешь втихомолку, А съешь чеснока — Покажешь рога!</p> <p>(Its transliteration, from the Russian translation): Ulitka, ulitka, Kalitka zakryta. Priotkroy nemnozhko, Pokazhi nam rozhki! Skhodi na ruchey, Voditsy popey. Chistoy – v kanave, Mutnoy – v Dunaye, Solenoj – v moryakh, Studenoy – v gorakh. Kogda nap'yesh'sya, Na bochku vzberesh'sya, Zakushish' poreyem, Zayesh' sel'dereyem, Kapustu pod yelkoj Szhuyesh' vtikhomolku, A s'yesh' chesnoka – Pokazhesh' roga!</p>	<p>Russian on our first source, but explicitly translated into Russian from Moldavian (which is a dialect of Romanian). We don't have the Moldavian original text.</p> <p>Romanian (for 606b) on the other sources.</p> <p>Moldova (the geographic area also known as "Moldavia"). Also present in Romania.</p>	<p>(606): Snail, snail, the gate is closed. Open it a little, show your little horns! Go down to the stream, drink the fine water, clear – in a pond, muddy – in the Danube, salty – in the seas, cold – on the mountains. When you are drunk with it, you will climb upon a log, you will have a snack with leek, you will eat celery and cabbage, under a fir, you will eat lunch in peace, and you will eat garlic – you will show your horns!</p>	<p>Chanted on a pure module of minor third (like G-E), as many other European nursery rhymes.</p> <p>Thanks to Gabriela Stegaru for the information.</p>	<p>From a Russian site on music folklore, section about the "traditional folk games".</p> <p>http://notepage.ru/folklornye-igry/ulitka.html</p> <p>(site visited on March 4th, 2012)</p> <p>Translation (from Moldavian into Russian): Irina P. Tokmatova (well-known author and translator of texts for children).</p> <p>The Romanian text 606b, certainly very close to 606 and therefore to its original Moldavian version, comes from a Romanian site about pedagogy:</p> <p>http://www.itsybitsy.ro/Articole/Lumea-parintilor/locuri-in-familie/Copii-intre-3-7-ani/Melcul-de-la-5-ani-print-606.html</p> <p>and (just in a slightly different variant) also from:</p> <p>http://www.activitaticopii.ro/forum/viewtopic.php?f=22&t=460&start=60</p> <p>(sites visited on March 5th, 2012)</p>	<p>The first source informs us that this song is performed during a specific game, which is described in this way: "The players form a circle. When the text begins, they all jump in place, clapping their hands (verses 1 – 4). The one who plays in the role of "the snail" (a person already individuated before the beginning) lifts his right hand, while he makes with his left hand a gesture indicating the action of "opening a gate". Starting with the beginning of the fifth verse, "the snail" leads the others in a row, forming a circle. The children run lightly, winding into a tight spiral. When the last two verses occur, "the snail" places his hands on his head, each one closed in a fist, but with the index fingers lifted ("shows his horns"). Then, again, the song restarts from the first four verses, and the spiral begins to unwind. The last person in the row becomes the first one. The text is repeated until the end."</p> <p>A very interesting document and a rather important one, proving the existence of the spiral dance in Moldova and, at the same time, including many typical elements of our rhyme. Given the very strong cultural proximity with Romania, one is not surprised at all in finding here in this text the same elements that are present in the Romanian versions 16, 17 and 100, but, in this beautiful document, they are all gathered together and combined with the practice of the spiral dance. It's a pity not to have the original text in Moldavian (a dialect of Romanian) of No. 606. The text 606b, according to the source, is connected to another game including a spiral path, though this occurs within a pedagogic context, not within a strictly traditional one (it's diffused among the Romanian kindergarten teachers).</p> <p>(Analysis following here:)</p> <p>AN003* AN003* AN003* AN007* AN007* AN021* AN022* AN025* AN027* AN039* AN054* AN158* AT017* AT022* AT022* AT025* AT068* AT125* AT173* AT174* AT175* .A-C-B-F-DIST-F-B-F-B. OR: .A-C-B-F-B-F-B. an077 at170</p> <p>(DST1, DST2, DST5)</p>	<p>AAA YYY (606:) A) S001 C) S027 : AN039 HWR: AT173 B) S001 > AN054 : S027 AT022 S001 > AN007 : S002 AT022 S001 > AN021 HWR: S126 S075 F) S001 > AN022 : S031 AT025 DIST?: AT068 HWR: S029 AT017 HWR: S030 AT174 HWR: S197 AT175 HWR: S170 F) S001 : AN158 WT: S031 B) S001 : AN025 HWR: S032 F) S001 : AN027 : S214 WT: S153 S001 : AN003 : S360 S136 HWR: S137 S361 S001 : AN003 : S362 HWR: AT125 S001 : AN003 : S343 B) S001 : AN007 : S002 S??? = F002 S??? = F003 S027 AT173 = F005 S001* S002* S002* S027* S029* S030* S031* S032* S075* S126* S136* S137* S153* S170* S197* S214* S343* S360* S361* S362*</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis	
606 b	(A strictly related version in Romanian) (606b): Melc, melc, codobelc, Scoate coarne bourestii, Si te du la Dunare Si bea apa tulbure, Si te du la balta, Si bea apa calda, Si te du la munte, Si bea apa limpede, Si te suie pe copaci, Si mananca la gindaci, Si te suie pe bustean, Si mananca leustean, Si te suie pe butuci, Si mananca mere dulci. Si te suie pe butoi, Si mananca usturoi.	Russian on our first source, but explicitly translated into Romanian from Moldavian (which is a dialect of Romanian). We don't have the Moldavian original text. Romanian (for 606b) on the other sources. Moldova (the geographic area also known as "Moldavia"). Also present in Romania.	(A strictly related version in Romanian) (606b): Snail, snail, little snail, stretch out your horns like those of an ox, and go to the Danube and drink muddy water and go to the pond and drink warm water and go to the mountain and drink clear water and climb upon the trees and eat beetles, and sit upon the logs and eat lovage and go up to the thicket and eat sweet apples and sit upon the barrel and eat garlic.	Chanted on a pure module of minor third (like G-E), as many other European nursery rhymes. Thanks to Gabriela Stegaru for the information.	http://notepage.ru/folklornye-igrj/ulitka.html (site visited on March 4 th , 2012) Translation (from Russian): Irina P. Tokmatova (well-known author and translator of texts for children). The Romanian text 606b, certainly very close to 606 and therefore to its original Moldavian version, comes from a Romanian site about pedagogy: http://www.itsybitsy.ro/Articole/Lumea-parintilor/locuri-in-familie/Copii-intre-3-7-ani/Melcul-de-la-5-ani-print-606.html and (just in a slightly different variant) also from: http://www.activitaticopii.ro/forum/viewtopic.php?f=22&t=460&start=60 (sites visited on March 5 th , 2012)	From a Russian site on music folklore, section about the "traditional folk games". http://notepage.ru/folklornye-igrj/ulitka.html (site visited on March 4 th , 2012) Translation (from Russian): Irina P. Tokmatova (well-known author and translator of texts for children). The Romanian text 606b, certainly very close to 606 and therefore to its original Moldavian version, comes from a Romanian site about pedagogy: http://www.itsybitsy.ro/Articole/Lumea-parintilor/locuri-in-familie/Copii-intre-3-7-ani/Melcul-de-la-5-ani-print-606.html and (just in a slightly different variant) also from: http://www.activitaticopii.ro/forum/viewtopic.php?f=22&t=460&start=60 (sites visited on March 5 th , 2012)	The first source informs us that this song is performed during a specific game, which is described in this way: <i>"The players form a circle. When the text begins, they all jump in place, clapping their hands (verses 1 – 4). The one who plays in the role of "the snail" (a person already individuated before the beginning) lifts his right hand, while he makes with his left hand a gesture indicating the action of "opening a gate". Starting with the beginning of the fifth verse, "the snail" leads the others in a row, forming a circle. The children run lightly, winding into a tight spiral. When the last two verses occur, "the snail" places his hands on his head, each one closed in a fist, but with the index fingers lifted ("shows his horns"). Then, again, the song restarts from the first four verses, and the spiral begins to unwind. The last person in the row becomes the first one. The text is repeated until the end."</i> A very interesting document and a rather important one, proving the existence of the spiral dance in Moldova and, at the same time, including many typical elements of our rhyme. Given the very strong cultural proximity with Romania, one is not surprised at all in finding here in this text the same elements that are present in the Romanian versions 16, 17 and 100, but, in this beautiful document, they are all gathered together and combined with the practice of the spiral dance. It's a pity not to have the original text in Moldavian (a dialect of Romanian) of No. 606. The text 606b, according to the source, is connected to another game including a spiral path, though this occurs within a pedagogic context, not within a strictly traditional one (it's diffused among the Romanian kindergarten teachers). (Analysis following here:) S343* S363* S364* AN001* AN003* AN003* AN003* AN003* AN021* AN021* AN021* AN022* AN022* AN022* AN022* AN025* AN025* AN159* AN159* AT015* AT016* AT017* AT022* AT068* .A-B-F-B-F-B-F-B-F-B-F-B-F-B-F-F. an077 at170 (DST1, DST2, DST5)	AAA YYY (606b:) A) S001 AT022 B) S001 > AN001 : S002 AT015 S001 > AN021 HWR: S030 F) S001 > AN022 : S031 AT017 B) S001 > AN021 HWR: S029 F) S001 > AN022 : S031 AT016 B) S001 > AN021 HWR: S170 F) S001 > AN022 : S031 AT068 B) S001 > AN025 HWR: S311 F) S001 > AN003 : S363 B) S001 > AN159 HWR: S032 F) S001 > AN003 : S033 B) S001 > AN025 HWR: S212 F) S001 > AN003 : S176 B) S001 > AN159 HWR: S364 F) S001 > AN003 : S343 S??? = F002 S??? = F003 S001* S002* S029* S030* S031* S031* S031* S032* S033* S170* S176* S212* S311*

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
607	"Snail, snail, stretch out your horns, wish me good."	<p>Originally quoted in a Russian translation in a short essay about the international folklore concerning snails, written by a Russian scholar.</p> <p>The original version was necessarily either in English, or in Manx.</p> <p>Isle of Man, British Islands (between Great Britain and Ireland).</p>	(Not needed)	Unknown.	<p>http://snailscity.ru/snailscity/index.php/2008-09-17-13-59-42/45-2008-09-16-10-28-11</p> <p>(sito visitato il 4 marzo 2012)</p> <p>Despite the fact that this document is about the Island of Man, the source is a short essay in the international folklore about snails written in Russian.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 S006 : AN141 WT: S001</p> <p>S001 = F004</p> <p>S001* S002* S006*</p> <p>AN001* AN141*</p> <p>.A-B.</p>
608	In the tradition of some Kazakh nomads, what is called in China "Year of the Dragon" is called in Kazakh "Year of the Snail". This would be a prove of the attachment to the snail of the most traditional nomadic Kazakh groups, since this animal would be a symbol of the nomadic life, because it always carries its own house whenever it goes. The so-called "Year of the Snail" has also been celebrated with special postage stamps by the State of Kazakhstan.	<p>Russian, in our first source. English, in the remaining sources.</p> <p>Kazakhstan.</p>	(Not needed)	No music.	<p>First source: http://www.caravan.kz/article/39746</p> <p>Second source: http://www.buzzle.com/articles/chinese-zodiac-symbols-and-meanings-of-chinese-zodiac-signs.html</p> <p>Third source: http://imstamphouse.wbasyst.net/shop/product/kazakhstan-kazakhstan-2001-new-year-year-of-snail-mi-kz-307/</p> <p>(Site visited on March 7th, 2012)</p>	<p>The first source reports the information and comments it with an interview.</p> <p>The second source makes reference to the Chinese Zodiac and to the traditional Zodiacs of the Countries surrounding China, including Kazakhstan. The third source shows a postage stamp issued by Kazakhstan in the year 2000, "Year of the Snail".</p> <p>With regard to the content, it might be useful to remember that the comparison between a snail and a terrific dragon to fight with is also typical of various medieval European text and is therefore present also in the Western Countries. It's important to see about this the notes to 113, 117, 198, 478 (where the use of the name "Lindorna" is important), from 510 to 514 (particularly meaningful), 545.</p> <p>Besides, there was in France a celebration day dedicated to St. George (a character that is often represented as "the killer of the dragon"), which was called "the snails festival" (see note to 117).</p>	<p>CAA YNN</p> <p>s001, s007, an143</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
609	<p>The treatment for the whooping cough includes the practice of burying snails, or hanging them on the fireplace, or on a tree. The remedy of the Gypsies for this disease consists in dripping some caramelized melted sugar on a snail, then, when it has become completely mixed with the animal's mucus, all the thing is given to the ill person, who must swallow it. There was once the belief that, in order to prevent a fever, it was enough to wear a snail on one's neck, as an amulet, for nine days, and then to throw it into the fire. Aubrey mentions the practice to make pills from snails pulled out from their shells and smashed to powder, used to cure gout.</p> <p>It is advisable to apply a poultice like that on the affected part, according to the Ambassador of Morocco, who used to say that this remedy was largely used in Africa.</p> <p>The mucus left by the snails was considered a remedy to cure tuberculosis, and was seriously indicated in the 17th century for this purpose. The snails were removed from their shells, then some parsley was added to them, together with <i>Eryngium</i> (a herb), sugar and spring water, to be drawn each day, and also some milk milked from a reddish cow. In the book by C. Aspinall Oglender, "Nunwell Symphony", 1945, the author writes this recipe, coming from the tradition of his family, and adds to all what we mentioned also chopped earthworms.</p> <p>The belief that the snail's mucus is useful to cure tuberculosis was not only present among the 17th Century people. In 1954, the Berkshire district nurse said that, when working in a valley near the village where she was in charge, she found that the people affected by tuberculosis, or also by a protracted cough, was taking the mucus from the snails as a medicine, mixing to it cream, salt and sugar and emulsifying all together. In the same year, a woman from the Oxfordshire area reported that she was used to do a similar thing when suffering from a strong cough, and had always found it an effective remedy. In Westmoreland, in the last century, more radical remedies where in use: the custom was to take small white snails, when the dew was still in the fields, and to swallow them alive, in order to make them eat the catarrh in the lungs, which was believed to be the cause of the health problem. In 1929, many workers of the Blue Ridge Mountains in Virginia, U.S.A., said that a well-known remedy against tuberculosis and other affections of the chest was to swallow a snail alive in the evening for nine consecutive days. If the recover was not completed soon, the treatment was to be repeated even four or five times, according to one's needs. The belief was that the snails would remain alive in the stomach, going on to release mucus, which would heal the irritated lungs. This information is reported by Mendel Sherman and Thomas R. Henry, in their book (Mandel Shennan e T. R. Henry, "Hollow Folk", 1933). To find the future husband, the day before Halloween, it was necessary to put a snail into a container with a flat bottom. The next morning, on the bottom covered with mucus, one would be able to read the initial letters of the name of the future love. Sometimes, instead of using covered containers or boxes, the snail was allowed to move on the bottom of the fireplace, in order to make it leave its tracks on the ash. If a black snail is crossing your road, in some places it means that it will rain, in other places that something will fail. Courtney said that if a miner in Cornwall meets a snail ("bull horn", in their speech) on his road when he is going to work, he will try to avoid any trouble by flattering it, sharing some food with it, or some oil taken from his lamp. If a child is coughing in the night, it will heal with two or three snails boiled into broth or tea. To cure a fever, put a common garden snail into a pouch and wear it on your neck for nine days. Then open the pouch and throw the snail into the fire. It will wrench as if having a fever, and from that moment you will cease having a fever (Gloucestershire). In northern England, it is requested to capture the first snail seen when going out of one's house, seizing it by one of its horns, and throw it over one's left shoulder. Then any enterprise will turn out well (but if you throw it over your right shoulder something will turn out badly). Where was an addition: if you will make a marriage proposal within the next three days, it will be accepted and that story will go on very happily.</p>	<p>Originally, Russian, which we have translated into Italian also through an intermediate approximate translation in English, and then re-translated back to English. The text is probably a composition of news originally coming from texts written in English.</p> <p>The traditions described come from various areas of Great Britain (and, at least one of them, from Morocco).</p> <p>The belief mentioned at the end of the notes comes from Sardinia, Italy.</p>	(Not needed)	No music.	<p>http://snailscity.ru/snailscity/index.php/2008-09-17-13-59-42/45-2008-09-16-10-28-11</p> <p>(site visited on March 4th, 2012)</p>	<p>To complete the former documents 326, 382, 476, 498, 521, 525 and others we insert here other information about superstitions, magical beliefs and folk medicine involving snails. The text is very generic, not written in a scientific way and not very reliable, it refers to continuously changing places and ages, and often lacks accurate references, but we think that it is interesting enough to be included here anyway. We have slightly adapted it in some points. Some of these news were already present in this research.</p> <p>We have translated with "Eryngium" the original word <i>синеголовник</i> (in Russian), because this Russian word indicates this kind of plants for sure. In detail, as a remedy to cure a fever, the species used are for instance <i>Eryngium foetidum</i> (Apiaceae, American) and <i>Eryngium campestre</i> (Apiaceae, European) (some other plants that cure a fever or are believed to do so exist, but not belonging to the genus <i>Eryngium</i>).</p> <p>The Aubrey mentioned is certainly the famous antiquarian John Aubrey who wrote numerous works in the 1680s. The reference to the Moroccan Ambassador who visited England refers to his visit to the other great antiquarian Elias Ashmole in the reign of Charles II. Ashmole suffered badly from gout, and the ambassador suggested that he make a poultice of ground up snails extracted from their shells. It is not related whether Ashmole tried this, or if it worked. The account is given in: <i>John Aubrey. 1688-9, Remains of Gentilism and Judaisme</i>, which refers to a Royal Society manuscript, Folio 1 68 (<i>many thanks to Robert Cameron for this information about Aubrey</i>).</p> <p>Another source (<i>NM User "Caterina Azara"</i>) reports that there was in Sardinia the custom of swallowing live snails, wrapped into a wafer, as a remedy to cure an ulcer.</p> <p>For the tradition concerning throwing the snail over one's left shoulder, see the important notes to No. 524.</p> <p>One of these traditions is also described in detail in document 797.</p>	<p>CBA YNN</p> <p>s001, an146, an073, an058, s269, s311, at018, at165, an003, at100, an117, s125, s309, an002, at099, an097, s161, s031, s056, s055, at053, s195, at068, at156, s040, s096, at001, s151, an012, an035, an038, s002, s415</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
610	<p>Улитка, улитка покажи рога – дам тебе ячменного пирога!</p> <p>Ulitka, ulitka pokazhi roga – dam tebe yachmennogo piroga!</p>	<p>Russian. Unspecified area, Russia.</p>	<p>Snail, snail, put out your horns – I will give you a barley cake.</p>	<p>Unknown.</p>	<p>http://illustrators.ru/illustrations/358001 (site visited on March 5th, 2012)</p> <p>Thanks to the <i>NM User</i> "Barbax" for reporting this version.</p>	<p>Strictly close to many other Russian versions, especially to 147 (the only difference is that it is specified here that the cake is made of barley). Almost identical to the French version 107. See also notes to 107.</p>	<p>ABA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S177 AT013 TO: S001</p> <p>S006 = F003</p> <p>S001* S002* S006* S177*</p> <p>AN001* AN012*</p> <p>AT013*</p> <p>.A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
611	Ljoljõ, ljoljõ, Sjurtõ-pe!tõ mychchy! On kõ mychchy, Cherõn keryshta, Purtõn völyshta!	Komi. Komi Republic (Russian Federation).	Snail, snail, show your horns and your ears! If you don't show them, I will act with an axe, I'll make a cut with the knife!	Unknown.	Jurii Gerasimovic Rochev, <i>Cheliad'</i> <i>s'ylankyv'ias da</i> <i>moidkyvias</i> , Komi knizhnoi izd-vo, 1994, p. 31. http:// foto11.com/komi/ bookshop/ tales_rochev/ en.php http:// books.google.i t/books/about/ Cheliad'_s'yla nkylv'ias_da.ht ml? id=J5bqAAAA MAAJ&redir_e sc=y The <i>Anthology of Komi Literature</i> (История коми литературы) by Anatolij Mikushev, Коми кн. Изд-во, 1979, reports a similar version. http:// books.google.it/ books? id=DBJhAAAAIA AJ&q=Лельб %20пэльб&dq= Лельб %20пэльб&hl=it &sa=X&ei=UQN OTGRFNDLta bn4siHDw&ved= 0CC8Q6AEwAD gK The site http:// komiperm.ru/ forum/ index.php? topic=318.0 reports a part of it. Many thanks to Vit Serguievski (Syktyvkar, Komi Republic) for having sent to us the text and	Once again (as with the Udmurts) we can see that the Finno-Ugric peoples of the Urals have versions which are closer to those of Western Europe and far from the Russian versions that we have found. See 406 for another Komi version, much shorter, in a different dialect.	AAA YYY A) S001 B) S001 > AN007 : S002 S346 H) S006 : AN140 WT: S241 S006 : AN062 WT: S034 S006 = F001 S001* S002* S034* S241* S346* AN007* AN062* AN140* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
612	<p>Лэльö-лэльö, Сюртö мыччы! Он кö мыччы - таяла.</p> <p>Ljoljö-ljoljö, Sjurtö mychchy! Он kö mychchy - taljala.</p>	<p>Komi. Komi Republic (Russian Federation).</p>	<p>Snail, snail, show your horns! If you don't show them, I will trample on you.</p>	<p>Unknown.</p>	<p>КОМИ ТРАДИЦИОНН АЯ КУЛЬТУРА - ЭТНОГРАФИЯ ДЕТСТВА, СЫКТЫВКАР 1999</p> <p>Komi traditional culture. The ethnography of childhood. Syktyvkar, 1999 (materials of the ethnographic expeditions)</p> <p>No. 56, p. 26.</p> <p>National Library of Syktyvkar.</p> <p>Informer: S. Anyb, Ust- Kulomsky</p> <p>Many thanks to Vit Serguievski (Syktyvkar, Komi Republic) for having sent to us the text and its translation.</p>	<p>We notice that the threat of harming the snail seems to appear much more frequently among the Finno-Ugric peoples of the Urals than among the Russians (considering only the Russian versions, so far we found it only in version 591, however in an area of possible Karelian and Vepsian influence).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>H) S006 : AN160 : S001</p> <p>S006 = F001</p> <p>S001* S002*</p> <p>AN007* AN160*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
613	Lümaga, lümaga fa föra i cörn, sedenò vegn el babòcia a tòt.	Lombard dialect from Canton Ticino. Caviano, Canton Ticino, Italian-speaking Switzerland.	Snail, snail, put out your horns, otherwise the <i>babòcia</i> comes to take you away.	Unknown	<i>Vocabolario dei dialetti della Svizzera italiana</i> by Silvio Sganzi, Lugano, Tip. La Commerciale, Bellinzona, Centro di dialettologia e di etnografia 1952–2010, volume Bab-Bluzcar, at the entry <i>Babòcia</i> , p. 8. http://books.google.it/books?id=bHFIAQAAIAAJ&q=tòt%20lilmaga&dq=tòt%20lilmaga&hl=it&sa=X&ei=3cxtT_bQGvCP4gI-x5TAAg&ved=0CDIQ6AEwAA Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	Very close to the version 280 from Piedmont, Italy. <i>Babòcia</i> is a sort of demon, evoked to frighten (like the <i>Babau</i> and the <i>Bizabò</i> , see the English <i>bugaboo</i>).	AAA YYY A) S001 B) S001 > AN001 : S002 H) S036 : AN013 S036 : AN038 : S001 S036 = F001 S001* S002* S036* AN001* AN013* AN038* .A-B-H.
614	Etona matona, još et näyttäne šarvijaš nim paikalla tapan.	Karelian. Karelia, area of Vuokkiniemi, a place also known by its Russian name, Voknavolok.	Snail, worm, if you don't make your horns appear I kill you on the spot at once.	Unknown	<i>Karjalan kielen sanakirja</i> ("Dictionary of the Karelian language"), at the entry <i>sarvi</i> ("horn"), on: http://scripta.kotus.fi/cgi-bin/kks/karjala.cgi?a=sarvi&l=2 (site visited on March 25 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.		AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN006 : S001 HWR: S190 WN: S334 S006 = F001 S001* S002* S006* S190* S334* AN006* AN007* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
615	<p>Etona pötönä, näytä šarveš, tulouko huomena pouta vaiv vihma.</p> <p><i>Other source:</i></p> <p>Heinaikana kum poutoa vuotettih kysyttih etonalta jotta: etona pötöna, näytä sarves, tulouko huomena pouta vaiv vihma!</p>	<p>Karelian.</p> <p>Karelia, area of Kontokki (a village destroyed during the Second World War; today its place is occupied by the new town named Kostomuksha).</p>	<p>Snail, beast, show your horns, will the weather be dry or rainy tomorrow?</p> <p><i>Other source:</i></p> <p>"It was during the period when there was dry weather and a flow was asked to the snail in this way: Snail, beast, show horns to tell if tomorrow there will be dry weather or rain!"</p>	Unknown	<p><i>Karjalan kielen sanakirja</i> ("Dictionary of the Karelian language"), at the entry <i>sarvi</i> ("horn"), on:</p> <p>http://scripta.kotus.fi/cgi-bin/kks/karjala.cgi?a=sarvi&l=2</p> <p>(site visited on March 25th, 2012)</p> <p><i>Second source:</i></p> <p>Pertti Virtaranta, <i>Vienan kansa muistelee</i> (Reminiscences of the White people). Porvoo: WSOY [Werner Söderström], 1958</p> <p>Informer: Nasti Aittavaara</p> <p>http://books.google.it/books?id=NrrjAAAAMA_AJ</p> <p>(visited on January 17th, 2015)</p> <p>Many thanks to the Province Library "Claudia Augusta" in Bolzano / Bozen and to the Institutum Romanum Finlandiae of the Gianicolo, Rome, for sending the complete text to us.</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>	<p>Very close to 218 and 219.</p> <p>The children's rhymes in which small animals are asked to indicate how the weather will be are very common throughout all Europe, for example addressed to ladybugs.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>C) S001 > AN016 WN: S193</p> <p>AN016 = F005</p> <p>S001* S002* S193*</p> <p>AN007* AN016*</p> <p>.A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
616	Edenöi bledenöi, ozuta miul sarvet.	Karelian. Karelia, area of Suojärvi.	Snail – <i>bledenail</i> , show your horns to me!	Unknown	<i>Karjalan kielen sanakirja</i> ("Dictionary of the Karelian language"), at the entry <i>sarvi</i> ("horn"), on: http://scripta.kotus.fi/cgi-bin/kks/karjala.cgi?a=sarvi&l=2 (site visited on March 25 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	<i>Bledenöi</i> is just a phonetic redoubling and doesn't seem to have any specific meaning.	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 F000 S001* S002* S006* AN007* .A-B.
617	Bliize, bliize ožuta šarvet.	Karelian. Area of Tver', Russian Federation (an area with a strong Karelian minority).	Snail, snail, show your horns.	Unknown.	<i>Karjalan kielen sanakirja</i> ("Dictionary of the Karelian language"), at the entry <i>sarvi</i> ("horn"), on: http://scripta.kotus.fi/cgi-bin/kks/karjala.cgi?a=sarvi&l=2 (site visited on March 25 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.		AAA YYY A) S001 B) S001 > AN007 : S002 F000 S001* S002* AN007* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
618	Edenöi, bledenöi ozuta minul sarved, min(ä) annan voidu leibiä!	Karelian. Karelia, area of Salmi.	Snail – <i>bledenail</i> , show your horns to me, I will give you butter cakes!	Unknown	<i>Karjalan kielen sanakirja</i> ("Dictionary of the Karelian language"), at the entry <i>sarvi</i> ("horn"), on: http://scripta.kotus.fi/cgi-bin/kks/karjala.cgi?a=sarvi&l=2 (site visited on March 25 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	The butter cakes are also mentioned in the Russian version 209, of course probably owing to the extremely frequent and intense contacts between the two ethnical groups (Russians and Karelians). <i>Bledenöi</i> is just a phonetic redoubling and doesn't seem to have any specific meaning.	AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 F) S006 : AN012 : S178 AT090 TO: S001 S006 = F003 S001* S002* S006* S006* S178* AN007* AN012* AT090* .A-B-F.
619	Edenöi pedenöi, ozuta sarvii, minä ozutan korvii.	Karelian. Karelia, area of Säämäjärvi (also known as Siämärvi or with its Russian name, Sjamozero).	Snail, beast, show your horns, I will show my ears.	Unknown	<i>Karjalan kielen sanakirja</i> ("Dictionary of the Karelian language"), at the entry <i>sarvi</i> ("horn"), on: http://scripta.kotus.fi/cgi-bin/kks/karjala.cgi?a=sarvi&l=2 (site visited on March 25 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	A peculiar and funny example, in which a strange exchange is proposed.	AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN007 : S346 AT029 S006 = F003 S001* S002* S006* S346* AN007* AN007* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
620	A-aRws vu veRnus, s'wphegh ed thi-mejathin ik.	Berber, namely one of the dialects spoken in Kabylie. Kabylie, Algeria.	Snail in the shell, put out your antennae. <i>The translation was on the source.</i>	Unknown, but probably present, because the source mentions this text as a "song".	http:// mazaris.blogspot.it/2009/02/ ressort.html (Site visited on March 27 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	The presence of the snail rhyme in North Africa is meaningful, both because of the ancient origin of the Berber peoples who live in that area and because of the presence of important prehistoric shell middens in those territories (see on our research the data from Lubell).	AAA YYY A) S001 HWR : S007 B) S001 > AN001 : S002 F000 S001* S002* S007* AN001* .A-B.
621	Bardjghlalou hall aouinatek wella tji lgholla takoulak wli datek.	Algerian Arab dialect with mixed Berber words. Algeria.	O calm snail, open your eyes, otherwise the Ghoul comes to eat your children.	Unknown, but probably present, because the source mentions this text as a "song".	http://ith- yaala.discutfor um.com/t961- fikorbabine (Site visited on March 27 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.	The text is repeated twice in a row on the source. It's mentioned as "song to induce the snail to come out of its shell". The Ghoul is an evil spirit of Arab folklore, with some traits that might recall the European vampire. It is a desert demon believed to rob graves and devour corpses, sometimes attacking, killing or kidnapping also a live person who lingers in lonely abandoned places or cemeteries. Very close to 625.	AAA YYY A) S001 AT125 B) S001 > AN054 : S081 H) S036 : AN013 S036 : AN003 : S012 AT011 S036 = F001 S001* S012* S036* S081* AN003* AN013* AN054* AT011* AT125* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
622	Ay ajaghlal aldi alnik (thitik) Nagh atsasse ghola atchtch arawik.	Berber, namely one of the dialects spoken in Kabylie, which are very different from other Berber languages. Kabylie, Algeria.	O snail, open your eyes, otherwise the Ghoul comes to eat your sons.	Unknown, but probably present, because the source mentions this text as a "song".	http://ith-yaala.discuforum.com/t961-tikorbabine (Site visited on March 27 th , 2012) Thanks to the NM User "Barbaxx" for reporting this version.	The text is repeated twice in a row on the source. It's mentioned as "song to induce the snail to come out of its shell".	AAA YYY A) S001 B) S001 > AN054 : S081 H) S036 : AN013 S036 : AN003 : S012 AT011 S036 = F001 S001* S012* S036* S081* AN003* AN013* AN054* AT011* .A-B-H.
623	Ferd a Bèlbûsh, turuw mainsh ilughmân.	Berber (Amazigh). Area of Midelt, Morocco.	Come out, o snail, your mother gave birth to some dromedaries. <i>The translation was on the source.</i>	Unknown, but a music existed because the act of singing is mentioned on the source.	Jean-Pierre Rossie, <i>L'animal dans les jeux et jouets des enfants sahariens et nord-africains</i> , 2003 http://filarkiv.sitrec.kth.se/pub2003/lanimal2003/lanimal9.htm (Site visited on March 27 th , 2012) Thanks to the NM User "Barbaxx" for reporting this version.	The source explains: <i>"In the region of Midelt the children use to take on their hand a shell of a snail, which is called "Belbush" in Amazigh, and sing a little song as many times as it is necessary to induce the snail to put out its head. To do so, they sing (and the text reported here on the left is mentioned at this point)."</i> The dromedaries are here a symbol of wealth. The gesture of the snail brings any sort of good things to the people. The "mother" can be the "snail's mother", the Earth, a totemic ancestor, or simply... a word loan, from many other versions of this rhyme in which it is used. What matters is not the literal meaning, but the presence of different semantic phases important to give the ritual formula its efficacy: mentioning a parent or ancestor ("mother"), mentioning fertility ("to give birth"), mentioning a symbol of wealth ("dromedaries").	AAA YYY B) S001 > AN004 A) S001 E) S024 AT011 : AN102 : S365 S010 = F002 S024 AT011 = F004 S001* S024* S365* AN004* AN102* AT011* .B-A-E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
624	O bouboû, <i>c'est-à-dire bebbouïch (limaçon)</i> , sors tes oreilles, ou bien je vais à ta maison, à ta maison, ou bien je mangerai les oreilles de ton âne, de ton âne.	French. Originally, Arab of Algeria. Algeria.	O snail, put your ears out, otherwise I will go to your home, to your home, otherwise I will eat the ears of your donkey, of your donkey.	Unknown; the repetitions in the text make us suppose that a music existed, which is confirmed on the source by the fact that this text is called a "song" that a child "sings".	From an essay by J. Desparmet dated 1905, p. 71 (probably <i>La poesie Arabe actuelle a Blida et sa metrique</i>), quoted in: Jean-Pierre Rossie, <i>L'animal dans les jeux et jouets des enfants sahariens et nord-africains</i> , 2003 http://filarkiv.sitrec.kth.se/pub2003/lanimal2003/l%27animal9.htm (Site visited on March 27 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	The source reports that this text is sung by Algerian children. If a child "finds a snail, he takes it on his hand and sings this song to it."	AAA YYY A) S001 B) S001 > AN001 : S346 H) S006 : AN021 HWR: S007 AT004 S006 : AN003 : S346 AT176 AT011 S006 = F001 S001* S006* S006* S007* S346* S346* AN001* AN003* AN021* AT004* AT011* AT176* .A-B-H.
625	Ya boudjeghrelou hell wdhinaték wella nezgui ledhi'b yakoulek wli datek	Algerian Arab dialect with mixed Berber words. Algeria.	O snail, open your ears, otherwise I call the wolf to eat your children. <i>The translation was on the source, but checking it again was important.</i>	Unknown	http://fr.answers.yahoo.com/question/index?qid=20111010113112AAAn4LYw (Site visited on March 27 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.	Very close to 621.	AAA YYY A) S001 B) S001 > AN054 : S346 H) S006 : AN028 : S148 S148 : AN003 : S012 AT011 S006 S148 = F001 S001* S006* S012* S148* S346* AN003* AN028* AN054* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
626	Boudjeghlellou hal pinik hal pinik...	Berber. Algeria.	Snail, open your eyes, open your eyes!	Unknown	http://fr.answers.yahoo.com/question/index?qid=20111010113112AAa4LYw (Site visited on March 27 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.	It's interesting to notice how the Berber and Arab versions seem to have in the snail's local name a root not far from the Latin <i>bos</i> or <i>bubalus</i> (probably not because of a derivation from Latin, but rather from a more distant common origin).	AAA YYY A) S001 B) S001 > AN054 : S081 F000 S001* S081* S081* AN054* AN054* .A-B.
627	Talap rassak ya bouzid.	Arab of Tunisia. Tunisia.	Lift your head, o snail.	Unknown	http://www.tunecity.net/forum/viewtopic.php?t=3596 (Site visited on March 28 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.		AAA YYY B) S001 > AN063 : S058 A) S001 F000 S001* S058* AN063* .B-A.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
628	Boudjeghioulou ya bouzid dakhel rassek la q(s)bal ijik essid. (628b) Bouzid ya Bouzid dakhal rasek la q(s)bal ijik essid.	Arab of Tunisia. Tunisia, archipelago of Kerkennah.	Snail, o snail, be careful about what you do with your head, before "he" comes.	Unknown	http:// www.kerkenna h.karkny.net/ forum/ viewthread.ph p? thread_id=619 &rowstart=260 (Site visited on March 28 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.	"He" is the Ghul or another character who will kill the snail.	AAA YYY A) S001 B) S001 > AN134 WT: S058 AT004 H) W N : S 2 7 3 S??? : AN013 S??? = F001 S???* S001* S058* S273* AN013* AN134* AT004* .A-B-H.
629	Baybou ya Baybaou, Kharrej grounek, Yemmak w babak ayaklou pannek Ettiche.	Arab of Morocco (with some mixed Berber words). Morocco, area of Taounate, region of the Rif.	Snail, o snail, put out your horns, your mother and your father eat your eyes.	Unknown	http:// www.yabiladi.c om/forum/ taounate-6-14 12571- page=59.html (Site visited on April 3 rd , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S024 AT011 S023 AT011 : AN003 : S081 AT004 S024 AT011 S023 AT011 = F001 S001* S002* S023* S024* S081* AN001* AN003* AT004* AT011* AT011* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
630	<p>Oh, snails, snails, show us your horns, oh but...</p> <p>Snails, snails, come out and start to head butt...</p>	<p>Originally, Arab of Iraq. Present on the source only already translated into English.</p> <p>Zafraniya, near Baghdad, Iraq.</p>	(Not needed)	<p>Unknown, but present, because the Author of this novel uses the verb "to sing" referring to this rhyme.</p>	<p>From the novel "A Sky So Close" of the Iraqi writer Betool Khedairi (or Batul Khudayri), translated into English (<i>A Sky So Close</i>, Anchor Books, 2002, ISBN 9780385720786, also translated into Italian with the title "Un cielo così vicino", published by Baldini Castoldi Dalai)</p> <p>http:// www.powells.c om/biblio? show=TRADE %20PAPER:N FW: 97803857207 86:15.00&pag e=excerpt</p> <p>(Site visited on April 13th, 2012)</p> <p>The set of the novel is Zafraniya, near Baghdad, in Iraq, during the war between Iraq and Iran, between 1980 and 1988.</p> <p>The Author, a woman, is Iraqi on her father's side and her mother is Scottish. She lives in Jordan.</p> <p>Si ringrazia l'Utente NM Barbaxx per la segnalazione.</p>	<p>The translation does not convince us, for the presence of the unusual expression "head butt" (perhaps it would seem more normal to write "butt head"?), for the strange plural form of "snails" and for the fact that the first stanza ends with "but" (should it be "butt"?).</p> <p>We have tried to contact the Author directly, to have a direct report from her about the presence of this snail rhyme in Iraq (and perhaps also in Jordan) and to try to obtain some truly authentic original versions, but we have not managed yet to do so.</p> <p>It's also interesting to check in which places there are variants mentioning explicitly "horn blows" or "to gore" or "to give head butts". It seems to us that this happens (at least) in the documents 21 (Campania, Italy), 120 (French Pyrenees), 125 (Campania, Italy), 203 (Sardinia, Italy).</p>	<p>ABA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002 TO: S021</p> <p>A) S001</p> <p>B) S001 > AN004 AN026</p> <p>F000</p> <p>S001* S001* S002* S021*</p> <p>AN004* AN007* AN026*</p> <p>.A-B-A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
631	Cai cai vien fora, se no te rompo la casetta.	Mixed Venetian-Friulian dialect. Friuli, Italy.	Snail, snail, come out, otherwise I break your little house.	Unknown	http://momatwork2011.wordpress.com/2007/05/05/e-filastrucche-trucide-di-mia-nonna-n-7/ (Site visited on May 9 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	This version could come from the border between region Veneto and region Friuli (northeastern Italy), or it could be in the Friulian-Venetian dialect of the town of Udine (Friuli). Note on the source: "Repeat as long as you want, or until the <i>cai</i> (= snail) comes out." This version has been mapped as coming from Friuli (not from Venezia Giulia).	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN075 : S007 AT022 TO: S001 S006 = F001 S001* S007* AN004* AN075* AT022* .A-B-H.
632	Cai... cai... cai... tira fori i coj se no te copi	Atypical Friulian dialect (probably influenced by Venetian). Friuli, Italy.	Snail... snail... snail... put out your horns, otherwise I kill you.	Unknown	http://www.puntochat.it/profilo_post.php?uid=600237&idpost=276033 (Site visited on May 9 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	This version has been mapped as coming from Friuli (not from Venezia Giulia).	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
633	Bori bori. Fora quatro corni. Uno a ti, uno a mi Uno al vecio capori. Uno al Podestà Se nò el te picherà, Sot al ponte de la Piave....	Venetian dialect. Province of Belluno, Veneto, Italy.	Snail, snail. Out your four horns. One to you, one to me, one to the old <i>capori</i> . One to the Bailiff, otherwise he will hang you under the bridge on the Piave (river)...	Unknown	Angela Nardo Cibele, <i>Zoologia popolare Veneta: specialmente Bellunese</i> , 1887, p. 131-132. <a href="http://www.centrostudi
rpinia.it/uploads/
documents/libri/
CIBELE-
%20ZOOLOGIA
%20POPOLARE
%20VENETA.pdf">http:// www.centrostudi rpinia.it/uploads/ documents/libri/ CIBELE- %20ZOOLOGIA %20POPOLARE %20VENETA.pdf f (Site visited on May 9 th , 2012) Thanks to the NM User "Barbaxx" for reporting this version.	Note on the source: " <i>The children tease the poor animal with a twig, until they induce it to put out its little horns.</i> " This version includes many typical motifs: the distribution formula, the old person, the character summoned to punish the snail, the hanging. The word <i>capori</i> does not have a good translation yet. It could perhaps be an alteration of <i>caporale</i> ("corporal", military rank). Various versions have the words <i>che mori</i> ("who died") in that position (when <i>che mori</i> is present instead of <i>capori</i> , the translation of the fourth line becomes: "one to the old man who died"). The source had a different (and, in our opinion, surely erroneous) translation for the sixth verse.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S010 TO: S006 TO: S366 AT014 TO: S233 H) S233 : AN058 : S001 WR: S137 S079 WR: S030 S233 = F001 S366 AT014 S233 = F002 S001* S002* S010* S006* S030* S079* S137* S233* S366* AN001* AN058* AT005* AT014* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
634	Lòr lòr. Tira fora quatro còr, Un a ti, un a mi. Un al papa, Buta fora la bela càpa.	Venetian dialect from Feltre. Feltre (province of Belluno), Veneto, Italy.	Snail, snail, put out four horns. One to you, one to me. One to the Pope, push your fine head out.	Unknown	Angela Nardo Cibele, <i>Zoologia popolare Veneta: specialmente Bellunese</i> , 1887, p. 131-132. <a href="http://www.centrostudi
rpinia.it/uploads/
documents/libri/
CIBELE-
%20ZOOLOGIA
%20POPOLARE
%20VENETA.pdf">http:// www.centrostudi rpinia.it/uploads/ documents/libri/ CIBELE- %20ZOOLOGIA %20POPOLARE %20VENETA.pdf f (Site visited on May 9 th , 2012) Thanks to the NM User "Barbaxx" for reporting this version.	Related to 387 and 436.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S010 TO: S006 TO: S063 B) S001 > AN001 : S058 AT025 S063 = F002 S001* S002* S006* S010* S058* S063* AN001* AN001* AT005* AT025* .A-B-DIST-B. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
635	<p>Sccios, sccioss buligano, Tira fora quatro corni. Un a ti, un a mi, Un a quel on che vien a te mazzà Co la manèra da squarà. Un a la vecia che à da mori.</p>	<p>Venetian dialect from the area of Cadore. Area of Cadore (province of Belluno), Veneto, Italy.</p>	<p>Snailie, snailie, snail, stretch four horns out. One to you, one to me, one to the one who comes to kill you with the butchering cleaver. One to the old woman that has to die.</p>	<p>Unknown.</p>	<p>Angela Nardo Cibele, <i>Zoologia popolare Veneta: specialmente Bellunese</i>, 1887, p. 131-132. <a href="http://www.centrostudi
rpinia.it/uploads/
documents/libri/
CIBELE-
%20ZOOLOGIA
%20POPOLARE
%20VENETA.pdf">http:// www.centrostudi rpinia.it/uploads/ documents/libri/ CIBELE- %20ZOOLOGIA %20POPOLARE %20VENETA.pdf f (Site visited on May 9th, 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.</p>	<p>See 50, 451, 452 and the other versions from the area of the Dolomites. The explicit mention of a character coming to kill the animal is interesting. The motif of the old woman who is dying is interesting, too. Version mapped as coming from the Ladin area of the Dolomite mountains, because it has clear signs of cultural affinities with this area.</p>	<p>AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S010 TO: S006 TO: S124 H) S124 : AN013 S124 : AN006 : S001 WT: S352 DIST: TO: S011 C) AT098 S124 = F001 S124 S011 AT098 = F002 S011 AT098 = F005 S001* S002* S006* S010* S011* S124* S352* AN001* AN006* AN013* AT005* AT098* .A-B-DIST-H-DIST- C. (DST2, DST3, DST4)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
636	Bulibè, Bulibè, Buta fora quatro corni, Un a mi, un a ti, Un ala vecia de Cauri (<i>Caprile, località</i>), Uno ala vecia del Podestà, Se no el te mazzerà, E el te mettrà In 'na cambra scura scura...	Venetian dialect from the area of Agordo. Area of Agordo (province of Belluno), Veneto, Italy.	Snail, snail, stretch four horns out, one to me, one to you, one to the old woman from Caprile (<i>place</i>), one to the old wife of the Bailiff, otherwise he will kill you, and will put you into a dark, dark room...	Unknown	Angela Nardo Cibele, <i>Zoologia popolare Veneta: specialmente Bellunese</i> , 1887, p. 131-132. <a href="http://www.centrostudi
rpinia.it/uploads/
documents/libri/
CIBELE-
%20ZOOLOGIA
%20POPOLARE
%20VENETA.pdf">http:// www.centrostudi rpinia.it/uploads/ documents/libri/ CIBELE- %20ZOOLOGIA %20POPOLARE %20VENETA.pdf f (Site visited on May 9 th , 2012) Thanks to the NM User "Barbaxx" for reporting this version.	The "old woman from Caprile" is also present in No. 5. The other motifs reveal that this version is strictly related to 451 and 452 and also close to 50. After mentioning the "dark, dark room", the other similar versions go on: "whence you cannot see neither the Sun, nor the Moon", or in a similar way. Version mapped as coming from the Ladin area of the Dolomite mountains, because it has clear signs of cultural affinities with this area.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT006 TO: S128 AT014 AT048 H) S233 : AN006 : S001 S223 : AN023 : S001 HWR: S068 AT031 S233 = F001 S011 AT006 S128 AT014 = F002 S001* S002* S006* S010* S011* S068* S128* S233* AN001* AN006* AN023* AT005* AT006* AT014* AT031* AT031* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
637	Snail, snail, poke out you horn, Give me a peck of corn.	English (dialect). United States of America; this variant comes from the Afro- American tradition.	(Not needed)	Unknown	Eileen Southern, Josephine Wright, <i>African- American traditions in song, sermon, tale, and dance...</i> , 1990, p. 130. http:// books.google.it/ books? id=GQC7pBjAsC AC&pg=PA130& dq=snail%20out %20song&hl=it& sa=X&ei=2reqT5 3kD4iS- wawxoD0AQ&ve d=0CEUQ6AEw Aw#v=onepage &q=snail%20out %20song&f=false (Site visited on May 9 th , 2012). Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	The word <i>you</i> (and not <i>your</i>) is on the source. The fact that the snail is asked to provide food (planted and cultivated) is interesting.	AAA YYY A) S001 B) S001 > AN001 : S002 E) S001 : AN012 : S019 TO: S006 S006 = F002 S001 = F004 S001* S002* S006* S019* AN001* AN012* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
638	Snail, snail, poke out your horn, Ding a ding a darden dead and gone.	English. United States of America; this variant comes from the Afro-American tradition.	(Not needed)	Unknown, but most probably present.	Eileen Southern, Josephine Wright, <i>African-American traditions in song, sermon, tale, and dance...</i> , 1990, p. 130. http://books.google.it/books?id=GQC7pBjAsCAC&pg=PA130&dq=snail%20out%20song&hl=it&sa=X&ei=2reqT53kD4iS-wawxoD0AQ&ved=0CEUQ6AEwAw#v=onepage&q=snail%20out%20song&f=false (Site visited on May 9 th , 2012). Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	The second line is a <i>nonsense</i> that is almost certainly sung on a music and helps to keep its rhythm. Nonetheless, some of its words have traces of a meaning linked to motifs which are well documented in our research: <i>ding</i> could be linked to bell tolls, <i>darden</i> could be linked to <i>dart</i> and <i>dead and gone</i> could be a trace of the usual motif of the killing of the animal, or a trace of the other usual motif of the death of somebody.	AAA YYY A) S001 B) S001 > AN001 : S002 X T R : s ? ? ? , AN049?, AT007 F000 S001* S002* AN001* AT007* .A-B-XTR.
639	"Nelle illuminazioni che i contadini fanno in occasione di notturne processioni, massime in quella del Venerdì Santo, ne adoperano i gusci [delle chioccioline] e li riempiono d'olio con lucignolo, oppure vi adattano una candeluccia."	Italian. Veneto, Italy.	"For the lightings made by the peasants to be used during their nocturnal processions, and especially during those organized for the Good Friday, they use the snail shells and fill them with oil, putting a wick into them, or they adapt a little candle to be put into them."	The music used during these processions is not relevant for our research.	Angela Nardo Cibebe, <i>Zoologia popolare Veneta: specialmente Bellunese</i> , 1887, p. 131-132. http://www.centrostudiropinia.it/uploads/documents/libri/CIBELE-%20ZOOLOGIA%20POPOLARE%20VENETA.pdf (Site visited on May 9 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version.	It's extremely important to compare this document to the similar cases dealt with at No. 386 (Isola Comacina, Lake of Como) 527 (area of Nice, France) and 528 (Vittorio Veneto, province of Treviso, Veneto, Italy, but referring to a traditional gathering occurring on a different date from the one reported for this document 639). It seems that each one of these traditional gatherings is held in a different date. See the notes to those documents.	CAA YNN s001, s239, s268, s269, s331, s007, at069, s367

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
640	Maredè, maredè salta fóra co quatro corni, se nò te cópo.	Venetian dialect from the area of Vicenza. Area of Vicenza, Veneto, Italy.	Snail, snail, spring out with four horns, otherwise I kill you.	Unknown.	Luigi Meneghello, <i>Maredè, maredè.</i> <i>Sondaggi nel</i> <i>campo della</i> <i>volgare eloquenza</i> <i>vicentina</i> , Rizzoli 1991, p. 147-148 Thanks to the NM User "Barbaxx" for reporting this version.	From the notes on the source: <i>"The important thing was to induce it to come out, to show itself.</i> <i>The invitation-incantation was patiently</i> <i>repeated («for hours», as confirmed to me by a</i> <i>equally aged person I asked to) while waiting</i> <i>for this little miracle.</i> <i>(...)</i> <i>They used to call it maredè (a local feminine</i> <i>name of the snail) though its gender was</i> <i>ambiguous (...), since it also had a male</i> <i>identity, el corniòlo (a local masculine name of</i> <i>the snail), but it seems (...) that the primary</i> <i>school teacher, Delàide, used to teach that (...)</i> <i>the corniòlo is the "little house" carried by the</i> <i>animal (the shell), while its occupant (the</i> <i>snail) is called mare ("mother") or maredè</i> <i>("married"), the one to which this incantation</i> <i>is addressed.</i> <i>Of course, the expression co quatro còrni</i> <i>("with four horns") means 'don't tease me,</i> <i>don't play the trick of coming out with only two</i> <i>horns! (as we know that you could do so)'."</i> The possible meanings of the words <i>mare</i> <i>("mother")</i> and <i>maredè</i> <i>("married")</i> are interesting. A "mother" is mentioned in many versions of our rhyme and please see the notes to No. 440 for a possible meaning of "married", though from a completely different area; however, the word "married", more simply, might be a reference to fertility.	AAA YYY A) AT177 B) S001 > AN004 WT: S002 AT005 H) S006 : AN006 : S001 S006 = F001 S002* s024 AN004* AN006* AT005* AT177* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
641	Lumega, lumega tira fora quater coren du per me e du per to marè. Quel gh'avanza damel a mè.	Emilian (in a variant close to Bolognese). Cento (province of Ferrara), Emilia-Romagna, Italy	Snail, snail, put out four horns, two for me and two for your husband. The one that has been left, give it to me.	Unknown	Mario Borgatti, <i>Folklore emiliano raccolto a Cento</i> , L.S. Olschki, 1968, p. 38. http:// books.google.it/ books? ei=07fkT6v3CYu YOv7okQI&hl=it &id=R2_hAAAA MAAJ&dq=lume ga%20lumega %20borgatti&q=l umega#search_ anchor Thanks to the NM User "Barbaxx" for reporting this version.	Note on the source: "It is repeatedly recited by the children, while they take a snail into their hands, since they believe that this rhyme induces the animal to show its protuberances."	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: S002 AT050 TO: S006 S002 AT050 TO: S040 AT011 S002 AT133 TO: S006 S006 = F002 S001* S002* S006* S006* S040* AN001* AT005* AT011* AT050* AT050* AT133* .A-B-DIST. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
642	Sò, sò, ven foeura te darò ona parpeura ven da foeura allegrament te darò ona curonna d'argent.	Lombard. Lombardy, Italy.	Snail, snail, come out, I will give you a <i>parpaiola</i> , come out merrily, I will give you a silver crown.	Unknown	<i>Canzoniere italiano: antologia della poesia popolare</i> , edited by Pier Paolo Pasolini, Guanda, 1955, p. 376. http://books.google.it/books?ei=W7nKT8qgI8nqQavD0QM&hl=it&id=biZdAAAAMAAJ&dq=lumaca%20filastrocca&q=sò%20sò#search_anchor Thanks to the NM User "Barbaxx" for reporting this version.	The <i>parpaiola</i> is a coin amounting 10 cents. Of course, also the silver crown is another kind of coin. Pasolini translates <i>Sò, so</i> with the Italian <i>Sola, sola</i> ("Lonely, lonely"), but we have a different opinion. We think that it must be a derivation from the Venetian <i>S-ciò</i> , a typical Venetian local name of the snail.	AAA YYY A) S001 B) S001 > AN004 F) S006 : AN012 : S282 TO: S001 B) S001 > AN004 AT178 F) S006 : AN012 : S282 AT080 TO: S001 S006 = F003 S001* S282* S282* AN004* AN004* AN012* AN012* AT080* AT178* .A-B-F-B-F. (DST1, DST2)
643	Lumaca, lumaca, scappa fora le corna.	Italian dialect from the region Marche. Fabriano, Marche, Italy.	Snail, snail, let your horns come out.	Unknown, but probably present (since it is described as "chanted").	Oreste Marcoaldi, <i>Le usanze e i pregiudizi del popolo fabrianese</i> , Crocetti, 1875, p. 108 http://books.google.it/books?ei=Dj7LT4KEPc-eQ-wagqbxg&hl=it&id=JM5LAAAAYA_AJ&dq=filastrocca%20chiocciola&q=androgina#search_anchor Thanks to the NM User "Barbaxx" for reporting this version.	Note on the source: "Various children, sitting on the ground in a circle, recite a rhyme, keeping a snail in their hands, symbol of pleasure and lubricity, since it joins in itself both the sexes or is androgynous: Snail, snail, let your horns come out, and so on... which chanted rhyme is repeated until the mollusk of each child extracts its two highest horns (retractile tentacles), in which the Gastropoda have the capability of seeing." At last the existence of this rhyme in the territory of the region Marche is proved here, even if its presence seems to be strangely scarce here if compared with what happens in the surrounding territories. Nonetheless, at least it is not absent.	AAA YYY A) S001 B) S001 > AN001 : S002 F000 S001* S002* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
644	<p>Bovolo, bovolo canarin Dèghe da beve' a sto fantolin. Dèghene poco, dèghene assàe, Per l'amor de le schiopetàe. Schiopetàe che va a la guera: Tuti col culo per tera.</p> <p><i>E tutti i bambini si accovacciano.</i></p>	<p>Venetian dialect. Veneto, Italy.</p>	<p>Snail, snail of the canal, give something to drink to this child. Give him a few, give him a lot, for the love of the gunshots. Gunshots which go to the war: everybody with his ass on the ground.</p> <p><i>And all the children crouch.</i></p>	<p>Unknown, but almost certainly present.</p>	<p>Quoted in: Giuseppe Pitrè, <i>Giuochi fanciulleschi siciliani</i>, 1883.</p>	<p>This was certainly the song for a ring-around-the-rose game: the ending is very typical of this genre and describes the usual traditional gesture of the children at the end of the game. The request addressed to the snail to give something to drink to a child is interesting and the traces of the original structure of our rhyme might seem rather clear.</p>	<p>BAA YYY A) S001 AT054 B) S001 > AN012 > S031 AT083 AT022 AT171 TO: S012 H) S??? : AN123 : S001 XTR: an123, s320 S012 = F002 S001 = F004 S012 S031 AT083 = F005 S001* S012* S031* AN012* AN012* AN012* AN123* AT022* AT054* AT083* AT171* .A-B-H-XTR.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
645	Chiocciola chiocciola marinella, metti fuor le tue cornella, mettine una, mettine dua, mettine trene, mettine quattro, metti fuori il martinaccio.	Tuscan. Luco di Mugello, hamlet of Borgo San Lorenzo, Mugello (province of Florence), Tuscany, Italy.	Snail, "marinella" snail, put your little horns out, put out one of them, put out two of them, put out three of them, put out four of them, put out the whole snail.	Unknown	Quoted in: Maria Luisa Vallomy Bettarini, <i>Succiole al fuoco: la parlata del Mugello nell'uso degli anziani e nelle pagine degli scrittori</i> , Polistampa, 2002.	Note on the source: "A rhyme recited in order to induce the snails, collected by the children after a rainstorm, to come out of their shells." The word "martinaccio" indicates a big snail (it has also other meanings, but they are not relevant in this context). "Marinella" indicates a specific species, the edible <i>Eobania vermiculata</i> (see 199). The fact that the rhyme is specifically addressed to an edible snail could be quite relevant. The origin of the word "marinella" and of similar names of the snail has been discussed in the note to 173. The term is present in many Tuscan versions: 18, 104, 324.	AAA YYY A) S001 AT047 B) S001 > AN001 : S002 AT179 AT050 AT081 AT005 S001 > AN001 : S001 AT095 F000 S001* S001* S002* AN001* AN001* AN001* AN001* AN001* AN001* AT005* AT047* AT050* AT081* AT179* .A-B. (DST3)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
646	S'ciosa, s'ciosa salta fora che to mare xe in cariola, che to pare xe en preson per un gran de formenton.	Venetian. Veneto, Italy.	Snail, snail, come out, since your mother is on a wheelbarrow, since your father is in prison for a grain of maize.	Unknown	Quoted in: Aurelio Garobbio, <i>Alpi e Prealpi. Mito e realità</i> , Volume 5, 1967.	Very close to 29, 262, 299. The mother on the wheelbarrow could be ill or dead (the wheelbarrow could be a metaphor for a wheelchair or for a hearse). More simply, however, this can be a spontaneous variation of a popular traditional Italian metaphor indicating something impossible, absurd, meaningless or grotesque: "Your grandfather in a wheelbarrow" (Italian: "Tuo nonno in carriola"). This metaphor is widely known in Italy.	AAA YYY A) S001 B) S001 > AN004 (Hm) C) S024 AT011 : AN039 HWR: S368 (Hm) S 0 2 3 AT 0 1 1 : AN039 HWR: S048 S 0 2 3 AT 0 1 1 : AN015 : S049 (OR:) (An) H) S023 AT004 : AN039 HWR: S048 S 0 2 3 AT 0 0 4 : AN017 : S049 S024 AT011 S368 = F005 (Hm) S023 AT011 S048 = F005 (An) S??? = F001 S001* S023* S024* S048* S049* S368* AN004* AN015* AN017* AN039* AN039* AT011* AT011* (Hm) .A-B-C. (An) .A-B-C-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
647	<p>舞へ舞へ蝸牛、 舞はぬものならば、 馬の子や牛の子に蹴毬させてん、 踏破せてん、 真に美しく舞うたらば、 華の園まで遊ばせん。</p> <p>Mae mae katatsuburi Mawanu mono naraba muma no ko ya Ushi no ko ni kuesase ten humiharase ten makoto ni utsukushiku mou taraba hana no sono made asoba sen.</p>	<p>Japanese. Ancient Japan.</p>	<p>Dance, dance, Snail. If you do not dance we'll make a young horse or cow kick you, stamp and crush you. If you dance so beautifully, we'll let you go free to a flower garden.</p>	<p>Unknown, but a music certainly existed and this text was certainly sung.</p>	<p>From the collection of folk poetry and folk songs named <i>Ryōjin Hishō</i> ("Treasured Selections of Superb Songs"), personally compiled in the 12th century by the Emperor of Japan Go- Shirakawa (1127 – 1192).</p> <p>Quoted and translated on: http:// www.deepkyoto. com/?p=5031 in a paper by Keiji Minato.</p> <p>Quoted, translated and commented upon in this essay about the <i>Ryōjin Hishō</i>: Yung-Hee Kim, <i>Songs to Make the Dust Dance: The Ryōjin Hishō of Twelfth-century Japan</i>, University of California Press, 1994.</p> <p>See: http:// books.google.it/ books?id=SFJSLX- nCeFC&pg=PA1 15&dq=ryojin %20hisho %20snail&hl=it& sa=X&ei=gnToT 86dAs6c- wblo4GxAw&ved =0CDQQ6AEwA A#v=onepage&q =snail&f=false</p>	<p>One of the most ancient written versions of our rhyme, demonstrating that the snail rhyme arrived to Japan already around the year 1100, at least.</p> <p>However, the arrival may have happened at a more ancient time, since Yung-Hee Kim, in the text we used as our source, explains that, at the time of Go-Shirakawa, this rhyme had already undergone a process of transformation from a children's game to a banquet song and then to a court adult song:</p> <p><i>"The song may originally have been sung in conjunction with monomane mai (mimic dances), a dance form that imitated the movement or people at work, animals, and insects in a humorous or even lewd manner and was staged as entertainment during banquets. Once it became an imayō performed by female entertainers, however, the song may have taken on a meaning very different from that of children playing with insects. Uttered in a disguised children's voice and in children's language, the song can easily imply men's suggestive exhortations for an asobi to display her skills – both as a musical entertainer and as a prostitute."</i></p> <p>If we consider that the first phase of these transformations (children's game) is probably itself the infantilization of a former serious ritual, we may thus have a further idea about how ancient the "snail rhyme" must be.</p> <p>The formal structure of this example, if compared to other Japanese versions, is particularly intact, including both the threat and the reward.</p> <p>The motif of "letting you go free" is also present in a Georgian rhyme, No. 550. The motif of the flowering garden is also present in two Serbian versions with archaic features (Nos. 338 and 339) and in a Spanish spell to make rain, No. 449.</p>	<p>ABA YYY B) S001 > AN077 A) S001 H) S172 AT180 S055 > AN160 AN161 AN097 : S001 F) S021 : AN151 : S001 HWR: S242 AT181 S021 S172 AT180 S055 = F001 S021 = F003 S001* S021* S021* S055* S172* S242* AN077* AN097* AN151* AN160* AN161* AT180* AT181* .B-A-H-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
648	Tou vaka tena raukatea raukatea, Ukufaki ki raro Fakateretere ki tai Fakateretere ki uta Oia ku ravea.	Tikopian (a Polynesian language spoken on the island of Tikopia, which is part of the Melanesian Solomon Islands, but has a Polynesian culture). Tikopia, Solomon Islands.	That is your canoe, <i>raukatea</i> . <i>Raukatea</i> , dive down below. Speed seawards, Speed toward the shore. Oh, it has been caught.	Unknown	R a y m o n d FIRTH, <i>Tikopia Ritual and Belief</i> , Allen & Unwin, 1967, p. 201-205.	This formula is used to catch a small fish named <i>raukatea</i> , which can later be itself employed as a bait to catch a crab. Before chanting this formula, the fisherman makes a bait, consisting in a broken mollusk fastened to a small rope, and the rope is then tightened to a small floating piece of wood which is thrown into the water to attract the fish. The formula is chanted when the wood with the bait is floating in the water. The wood is therefore named "canoe" (<i>vaka</i>).	0AA YYY f) s369 : an118 : at011 a) s314 b) s314 > an162 hwr: s126 s314 > an061 hwr: s197 s314 > an061 hwr: s073 e) s021 : an038 : s314 .f-a-b-e.
649	Rukuruku e, rukuruku e, Pakio au o kai e Ngauroro ifea Ngatorotoro io rauakoe.	Tikopian (a Polynesian language spoken on the island of Tikopia, which is part of the Melanesian Solomon Islands, but has a Polynesian culture). Tikopia, Solomon Islands.	<i>Rukuruku, rukuruku</i> , Be struck come out and eat Whence are you crawling Crawl from the reef.	Note on the source: "sung after the fashion of a dance chant".	R a y m o n d FIRTH, <i>Tikopia Ritual and Belief</i> , Allen & Unwin, 1967, p. 201-205.	This formula is used to catch a crab named <i>rukuruku</i> , using the fish <i>raukatea</i> as a bait. The fish is fastened to a stick and this is set in front of one of the holes in the coral reef in which the crabs dwell. Then, the stick is moved to and fro to attract the crab, and this formula is sung. "If no crab emerges in response to these blandishments, it is said "it refuses". Here is the concept found generally in Tikopia fishing that the formula acts upon the fish through its sense of hearing. It is treated as a sentient thing, capable of acceding to or refusing the command." (Comment on the text used as our source).	0AA YYY a) s370 b) s370 > an011 an004 an003 an122 HWR: s371 .a-b.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
650	<p>Api na api uri ma na api tea Mi ki roto vae tau fakapoke Pe ruru, pe ruru, pe ruru Riaki ki runga tou sukusuku Kai ifo i te mata matau Mori ki raro.</p>	<p>Tikopian (a Polynesian language spoken on the island of Tikopia, which is part of the Melanesian Solomon Islands, but has a Polynesian culture). Tikopia, Solomon Islands.</p>	<p><i>Api</i>, its dark <i>api</i> and its pale <i>api</i> Gather together and divide your pudding Eat quickly, eat quickly, Turn up above your tail Bite down on to the head of the hook Bear it down below.</p>	Unknown	<p>R a y m o n d FIRTH, <i>Tikopia Ritual and Belief</i>, Allen & Unwin, 1967, p. 201-205.</p> <p>NOTES: <hr/> This formula is used to catch a fish named <i>api</i>. The fishing is described in this way: "The fisherman takes with him bait in the form of shell-fish or scraps of other fish. As he stands at the edge of the reef or channel, he scatters some morsels on the water and cries: "Climb hither, <i>api</i> of the channel, here" then he baits his hook and casts his line. As he does so, he calls (using this formula here on the left)... This is a very typical fishing formula. First of all, it calls upon the fish by name, specifying different varieties. It then commands the fish to assemble and tempts them by speaking of the bait figuratively as "pudding".</p>	<p><i>That food is very agreeable to the Tikopians; fish are credited with the same tastes. The expression pe ruru is said in a shrill falsetto tone, and is heard more as "prmm prmm prmm". It means that the fish are invited to bite quickly and the words convey an analogy with tying up (ruru) a leaf package of pudding when a person has eaten his fill. They are uttered when the fisherman sees that the <i>api</i> are attracted by the bait. He then goes on to adjure them to turn their heads towards it, bite and strain on the hook (so that they may be securely caught). The man who gave me this formula, Pa Nukutai, said, 'Men of Namo, men of Ravenga, men of Faea speak in the one formula. A father makes known to his son the one formula.' This suggests a rigidity, an invariability in the Tikopia ritual. But this is by no means the case. There is no belief in Tikopia that the form of the words is so exact that a slip in the recital will invalidate their effect or bring misfortune upon the reciter. The Tikopia use in all cases what I have termed free formulae, not fixed formulae. There is a great deal of individual variation in the words recited." In one variant, "the <i>api</i> is represented as having been prohibited from partaking of food by reason of a taboo, but is told that the time is come for this to be temporarily laid aside. (...) (The fisherman) concluded his formula, saying 'It goes and goes thus, but the point to which it is fixed is 'pe ruru pe ruru'. By this he meant that these words form a central phraseology of the formula and should not be omitted though the reciter can go on elaborating figurative expressions as he wishes. I obtained these two formulae in ordinary discussion on shore. In actual practice, as with the rukuruku [see 649], the fishermen did not use every one of the expressions which they gave when talking, but recited only a selection of them, and sometimes contented themselves with merely a brief phrase. Thus the words pe ruru are basic to the <i>api</i> formula in that the fisherman may frequently recite them alone.</i></p>	<p>0AA YYY 0AA YYY in the note</p> <p>a) s314 at031 at068 b) s314 > an163 f) s314 > an115 : s372 s314 > an003 s334 b) s314 > an025 at020 s314 > an164 : s373 at095 HWR: s126 s314 > an023 : s373 HWR: s126 .a-b-f-b. (in the note:) b) s314 > an025 a) s314 at054 b) s314 > an013 HWR: s190 .b-a-b. (DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
651	Tu fatu kanofi Takitu tarua, takitu tatoru Matou mataki i ei Ko ai te uku ka nai ukufia Ngaoro pe te sisi Fakasa fakataata tou fou i katea Tou vaerangi taurekareka Ariki tautai Furifurisia o fatu akau O raro no Ke tu ma fatu kanofi.	Tikopian (a Polynesian language spoken on the island of Tikopia, which is part of the Melanesian Solomon Islands, but has a Polynesian culture). Tikopia, Solomon Islands.	Stand, "fleshy shell". Standing each in twos, standing each in threes, may we look, Who will dive and bring it up? Crawl like a <i>sisi</i> ! Appear and make pale your whorls to starboard! Your beautiful sky, Sea-expert chief! Let there, be turned up, stones of the reef. Below there, to stand with "fleshy shells"!	Unknown	Raymond Firth, <i>Tikopia Ritual and Belief</i> , Allen & Unwin, 1967, p. 201-205. For the information about land snails and agriculture during the human colonization of Tikopia: Carl C. Christensen and Patrick V. Kirch, <i>Nonmarine Mollusks from Archaeological Sites on Tikopia, Southeastern Solomon Islands</i> , Pacific Science (1981), vol. 35, no. 1, The University Press of Hawaii. http://scholarspace.manoa.hawaii.edu/handle/10125/540 (Site visited on October, 16 th , 2014)	This formula is used to catch a sea snail called "greensnail", <i>alili</i> , or <i>kanofi</i> ("fleshy shell") (a mollusk that in our opinion might belong to the genus <i>Strombus</i> and/or <i>Turbo</i>). Notes on the source: "...this (pouring coconut oil on the sea surface) was a ritual practice, but it was explained as <i>fakamarino</i> , "sea smoothing". <i>The oil of the coconut does in fact give a more glassy surface through which one may look down to the sea bottom. As the canoe drifts, the crew looks keenly down.</i> " "One cries 'There is an <i>alili</i> (greensnail)' and jumps overboard. Competition is keen to secure the shell fish." "The expression 'fleshy shell' is a synonym for the 'greensnail'. It is adjured to be in groups on the sea floor, crawling like the <i>sisi</i> , which small mollusk is found in great numbers in the reef waters. The reference to the sky is supposed to be an aesthetic inducement to the snail to allow itself to be brought up (diving needs calm weather). Here again, though I was given a complete formula on the spot, when the members of the crew were actually looking over the side they at no time recited the full set of phrases. From time to time they called out "Alili O, light be whorls"; "Friend, <i>alili</i> O, crawl over", and similar expressions. I asked if the snail and fish listened to the words that were spoken. Pa Teva replied 'We do not know, it lives in the ocean. The speech is simply made. One fish hears, another not.' But here comes in an extra element. Introduced into this formula is a mention of the Sea-expert chief, the generic term for the tutelary spirit of the canoe. The spirit is being asked to turn the snails upwards so that the white under-surface may be more easily visible from the canoe. (Apparently snails are often seen to occur in such position.)" This document makes reference to a sea snail, but it's interesting to check information also about the land snails of Tikopia, owing to the similarities of this rhyme with the rhymes concerning land snails in the world. Tikopia was inhabited by humans (Polynesians, though this island is in Melanesia) for the first time not later than 900 BC and they brought also agriculture there. It hosts also a half dozen species of land snails, all of which were brought by humans before AD 1400 (some of them were brought with the first colonization), that is before the Europeans discovered the island.	BAA YYY B) S001 > AN165 A) S001 B) S001 > AN165 AT113 AT182 E) S021 : AN045 S021 : AN162 S021 : AN038 : S001 B) S001 > AN122 S001 > AN007 S001 > AN078 HWR: AT068 AT187 G) S374 S001 > AN045 : S243 AT025 AT011 A) S374 B) S374 > AN078 : S001 HWR: AT097 E) S021 : AN165 HWR: S126 WT: S001 S021 = F002 S374 S001 = F004 S243 AT025 = F007 S001* S001* S021* S126* S243* S374* AN007* AN038* AN045* AN078* AN078* AN122* AN162* AN165* AN165* AN165* AN165* AT011* AT025* AT068* AT097* AT113* AT182* AT187* .B-A-B-E-B-G-A-B-E. (DST3)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
652	<p>[Nella zona di Roma, nella notte di San Giovanni (24 giugno), un tempo] avveniva lo scambio rituale delle lumache, perché ogni famiglia aveva "er callaro con le ciumache ar sugo": un'enorme pentolone pieno di squisite lumache di vigna, le cosiddette rigatelle col guscio listato, oppure le monachelle più piccole e con il guscio bianco.</p> <p>I romani ne erano talmente ghiotti che adoperavano il nome dialettale, <i>ciumachelle</i>, addirittura per vezzeggiare le ragazze. Un proverbio assicurava infatti che "per ogni corna di lumaca mangiata la notte di San Giovanni una sventura era scongiurata". D'altronde in tante credenze e riti di tutto il mondo le lumache hanno una funzione beneaugurante, sono simbolo di fertilità e conciliano le amicizie, gli amori e i legami di comparatico.</p> <p>I romani perciò ne mangiavano tante distesi sul prato anche perché, essendo le loro corna simbolo della discordia, seppellendole nello stomaco si cancellavano rancori e litigi. I Romani dell'Impero le apprezzavano moltissimo e le allevavano in appositi recinti. Per ottenere un sapore più gustoso, le nutrivano di carne e vino bollito e in questo modo i buongustai le consideravano una vera ghiottoneria: come Trimalcione che le faceva servire sopra graticole d'argento. Erano anche consumate nel Medioevo perché si credeva costituissero un'efficace rimedio contro le malattie del fegato, la magrezza e in certi casi di deperimento: il medico personale di papa Innocenzo X consigliava le lumache per cure ricostituenti ai convalescenti "che hanno bisogno di riacquistare l'appetito perduto e rinfrancar il vigor delle membra", diceva.</p> <p>Insomma, mangiare le lumache per tutto il 24 giugno a partire dalla mezzanotte del 23, nel rispetto della tradizione, è anche un bene per il nostro organismo e per il nostro palato. Perciò, e con il permesso delle "signore della notte", le dame che cavalcano la luna, le nostre care streghe che da secoli custodiscono la più antica ricetta, ecco il vero e più genuino modo di preparare "le lumache di San Giovanni" con questa ricetta in versi romaneschi:</p> <p><i>Esci, esci corna fja d'na donna, esci, esci, che te torna; c'è la sora Menicuccia che cià pronta la mentuccia ajo, ojo e peperoncino, una presa di sale fino, quattro alici, un pummidoro, te prepara un sugo d'oro. Sarai magnata ar chiaro di luna perché le corna porteno fortuna!</i></p>	<p>Italian, with parts in the dialect of Rome.</p> <p>Rome, Italy.</p>	<p>[In the area of Rome, during St. John's night (June 24th),] there used to be the ritual exchange of the snails, since each family used to have a pot with snails cooked in their tomato sauce: a huge pot full of excellent tasty "vineyard snails", the so-called <i>rigatelle</i> ("small striped") with their shell striped, or the <i>monachelle</i> ("small nuns"), smaller and with a white shell.</p> <p>The inhabitants of Rome were so fond of them that the name of these animals in the local dialect, <i>ciumachelle</i>, was even used to cosher girls. A proverb said that "for each snail horn eaten during St. John's night a bad misfortune was avoided". Which is no wonder, because in so many beliefs an rites all over the world snails are considered to bring good luck, are a symbol of fertility and propitiate friendship, love and the relationships based on godfatherhood. The Romans, therefore, used to eat many of them, while lying on the meadow, also because, since their horns were a symbol of discord, to "bury" them into one's stomach meant to cancel grudges and quarrels. The Ancient Romans at the time of the Empire used to love them and to breed them into expressly built precincts. In order to obtain a better tasty flavour, these animals were fed by them with meat and boiled wine and, so treated, they were considered a real delicacy: Trimalchio used to serve them on silver grills. They were also eaten in the Middle Age because they were believed to cure an ill liver, the excessive thinness and emaciation: the personal physician of Pope Innocent X suggested to eat snails to cure those "who need to regain their lost appetite and hearten the vigour of limbs", he used to say. At the end, to eat snails throughout June 24th and starting from the midnight of June 23rd, obeying the traditions, is good for our body and our palate. Therefore, and with the permission of the "ladies of the night", the dames who ride the Moon, our dear witches who have been preserving the old recipe for centuries, here is the real and genuine way to prepare the "snails of St. John's night", with this recipe in verses, written in the dialect of Rome (<i>here translated</i>):</p> <p><i>Come out, come out, horns, daughter of a woman, come out, come out, since it is advantageous for you; here is sister Menicuccia who has prepared pennyroyal, garlic, oil and peppers, a pinch of salt, four anchovies, a tomato, she prepares for you a golden sauce. You will be eaten at the moonlight since the horns bring good luck!</i></p>	No music.	<p>From the page: http://www.marinacepedafuentes.com/2009/06/san-giovanni-le-streghe-e-le-lumache.html</p> <p>visited on May 6th, 2013. Author of the text: Marina Cepeda Fuentes.</p> <p>Thanks to the <i>NM User "D21"</i> for reporting this text.</p>	<p>It is not clear who is the author of the final rhymes in Roman dialect.</p> <p>We regard as interesting the remark about destroying the horns since they are a symbol of discord, and, therefore, the propitiating function of eating them (thus eliminating the symbol of discord), as well as the indication to eat them during the night, under the moonlight.</p> <p>On the source page, the Author links repeatedly the use of eating snails and the belief that they have special powers to the pan-european tradition regarding the extraordinary events occurring during the St. John's night (June 23rd), during which, among many other things, the people used to believe that it was possible to see the witches.</p> <p>According to what is reported also on the sources of the documents 653 and 654, the people of Rome used to gather in the place where the square of St. John now is, and where it was once the <i>Mons Cipollarius</i>, that is the hill where the market of garlic and onions was traditionally organized during the Summer solstice night, since these vegetables were believed to be powerful talismans against the witches and the evil forces.</p> <p>A sale of snails was also organized in the same place and they were eaten as food.</p> <p>It is also important to notice the idea that the good properties of the snails were enhanced if they were eaten on June 24th (the same was believed about the gathering of magical herbs).</p> <p>We regard as interesting also the mention of some relationship with a mother, in the second line of the rhyme: it seems to us a formal remnant of the usual structure of the children's rhyme we are studying in this research.</p>	<p>BBA YYY</p> <p>s270, an012, s001, an003, an047, s002, s309, an141, s096, s242, an073, an146, an166</p> <p>(Final rhyme:)</p> <p>B) S001 > AN001 : S002</p> <p>A) S012 AT060</p> <p>B) S001 > AN001 : S002</p> <p>F) S001 : AN027</p> <p>XTR</p> <p>AN047 AN003 = F003</p> <p>S002* S012*</p> <p>AN001* AN001* AN027*</p> <p>AT060*</p> <p>.B-A-B-F-XTR.</p> <p>(DST1)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
653	Per chiudere questa suggestiva raccolta di miti e leggende legati al solstizio d'estate si riporta anche l'usanza di fare scorpacciata di lumache; mangiare lumache, e soprattutto i loro cornetti, serve a scongiurare i malanni, uno per ogni lumaca mangiata, e così anche il rischio di "corni" in testa.	Italian. Italy.	To close this suggestive collection of myths and legends linked to the Summer solstice, we report here also the use to feast on snails; eating snails, and moreover their little horns, is believed to have the function of avoiding misfortune and unlucky events, one for each snail eaten, and also the risk to have "horns" on one's head (= to undergo marital infidelities).	No music.	http://www.mondodelgusto.it/2010/06/17/notte-giovanni-fuochi-streghe-lumache-noci/ Site visited on May 6 th , 2013. Thanks to the NM User "D21" for reporting this text.	What is reported in the former document is confirmed here. In addition, this text states that eating snail horns would decrease the risk of marital infidelities (the "horns on one's head").	CBA YNN s270, an003, s001, s002, an146, an141, s096
654	Le lumache, nella notte di San Giovanni, a Roma, "venivano offerte a vecchi amici infedeli o a vecchi soci sleali ai quali chi si era sentito ingannato dichiarava finiti i suoi rancori".	Italian. Italy.	The snails, during St. John's night, were offered in Rome "to the old disloyal friends or to old disloyal business partners, to whom the person who had been felt deceived by them was thus declaring that any grudge was now finished and put aside".	No music.	http://www.occhioche.it/news.php?nid=4098 Site visited on May 6 th , 2013. Thanks to the NM User "D21" for reporting this text.	The page used as our source here confirms again also all the other traditions reported by the two former documents.	CBA YNN s270, an012, s001, an166

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
655	Koûkrîy, bougrîy, tîr tâ kôn, si t la tîr pâ i y ira charchî î gran kouté sin'ny pô, i t tûrà turâ.	French dialect from the Franche-Comté (Doubs). Lantenne, Lantenne-Vertière, department of Doubs, Franche-Comté, France.	Snail, snail, put out your horns, if you don't put them out. I will go to look for a big knife, one of those used to slaughter pigs, I will kill you, kill you.	No music.	Jean Garneret, <i>Un village comtois: Lantenne, ses coutumes, son patois</i> , Société d'éditions "Les Belles lettres," 1959, p. 132. Available online on: http:// books.google.it/ books? id=RzzWAAAAAM AA&q= %22%20tires %20pas%20j %27irai %20chercher %20un %20grand %22&dq= %22%20tires %20pas%20j %27irai %20chercher %20un %20grand %22&hl=it&sa=X &ei=_jvsT9OhD aiP4gTYurSWB Q&ved=0CDgQ6 AEwAA Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN017 : S352 S006 : AN136 : S352 S006 : AN006 : S001 S006 = F001 S001* S002* S006* S006* S352* AN001* AN006* AN006* AN017* AN136* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
656	Koûkrîy, boudrîy, tîr tâ kôn, tâ pèr è mèr son su là sôï ke minjan di bon pin d'oj.	French dialect from the Franche-Comté (Doubs). Lantenne, Lantenne-Vertière, department of Doubs, Franche-Comté, France.	Snail, snail, put out your horns, your father and mother are on the willows eating some good barley bread.	No music.	Jean Garneret, <i>Un village comtois: Lantenne, ses coutumes, son patois</i> , Société d'éditions "Les Belles lettres," 1959, p. 132. Available online on: http:// books.google.it/ books? id=RzzWAAAAAM AAJ&q= %22%20tires %20pas%20j %27irai %20chercher %20un %20grand %22&dq= %22%20tires %20pas%20j %27irai %20chercher %20un %20grand %22&hl=it&sa=X &ei=jvsT9OhD aiP4gTYurSWB Q&ved=0CDgQ6 AEwAA		AAA YYY A) S001 B) S001 > AN001 : S002 (An) F) S023 AT004 S024 AT004 : AN039 HWR: S375 S023 AT004 S024 AT004 : AN003 : S016 AT013 AT078 S??? = F003 S001* S002* S016* S023* S024* S375* AN001* AN003* AN039* AT004* AT004* AT013* AT078* .A-B-F.

Thanks to the *NM*
User "Barbaxx"
for reporting this
version.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
657	Bonne, bonne, bonne Sors de ta cabonne, Si tu ne veux pas sortir, Je te ferai mourir.	French dialect. Caylus, Lot-et-Garonne (at present: Tarn-et-Garonne), France.	Good one, good one, good one, come out of your big cabin, if you don't want to come out, I will make you die.	Unknown.	Jean Château, <i>Le Réel et l'imaginaire dans le jeu de l'enfant: essai sur la genèse de l'imagination</i> , J. Vrin, 1967, p. 220. http:// books.google.it/ books? ei=fJisT6vKLpP V4QTwsvmXBO &hl=it&id=RBd- AAAAMAAJ&dq =%22doute %20sur%20sa %20croyance %20en%20la %20vertu %22&q=bonne %20bonne#sear ch_anchor	According to our source, this rhyme was used during the races with the snails, organized by the children.	AAA YYY A) AT078 B) S001 : AN004 HWR: S007 AT004 AT023 H) S006 : AN006 : S001 S006 = F001 S006* S007* AN004* AN006* AT004* AT023* AT078* .A-B-H.
658	Lùmàga, lùmaghìn mèta fora i to curnin.	Dialect of the town of Novara. Novara, Piedmont, Italy.	Snail, little snail, put out your little horns.	Music based on the traditional pattern "E-G-A-G", as in the well-known Italian children's song "Giro-girotondo".	Kind personal report from Mr. Franco Ferrario, from Novara, whom we thank very much.		AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 F000 S001* S002* AN001* AT022* AT022* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
659	Omini dottu sempir'a cappottu e morit cantendu. (Su sizzigorry)	Sardinian. Sardinia, Italy.	<i>(Riddle:)</i> Learned man, always wears an overcoat and dies singing. (The snail)	No music.	Salvatore Cambosu, <i>Miele amaro</i> , first edition 1954, Florence, Vallecchi. http:// www.sardegna.cultura.it/ documenti/ 7_49_20060420 163416.pdf	The overcoat is, of course, the animal's shell. The fact of "dying singing" seems to be a reference to the phase of cooking the snail or purging it, when it sizzles while emitting foam or little bubbles of mucus. See also the note to 266 about this. It's not easy to understand why the snail is compared to a "learned man": in our opinion, it's probably because of its "horned" head, resembling an academic mortarboard hat (see Nos. 14, 135, 511 and moreover the important notes to 415). This document is not one of the rhymes of the kind we are studying here, but it has been included because it contains some elements which are interesting for our study.	CBA YNN s001, s007, an006, an051, an111, at040, s321
660	Un'anima corru falat da-e Campidanu chena pedes ne manu chena oricras e mudu. (Su coccò)	Sardinian. Sardinia, Italy.	<i>(Riddle:)</i> A horned animal comes down from the Campidanu (a geographical area in Sardinia), with no feet nor hands without ears and dumb. (The big slug)	No music.	Salvatore Cambosu, <i>Miele amaro</i> , first edition 1954, Florence, Vallecchi. http:// www.sardegna.cultura.it/ documenti/ 7_49_20060420 163416.pdf	This document is not one of the rhymes of the kind we are studying here, but it has been included because it contains some elements which are interesting for our study, especially mentioning "to be without ears" (because, when the animal is requested to put out its horns, they are retracted and not visible, so the animal may seem "without ears", see Nos. 406b, 557, 600, 601, 611, 619, 624, 625) and "to be dumb" (probably referring to the impossibility of communication between man and animal, human nature and wild nature, see No. 135).	CBA YNN at096, s218, s099, s346, at132, an069
661	Zinzigorry, zinzigorry, 'oga su corru, si nono ti ch'intro aintra su forru!	Sardinian. Santulussurgiu, Sardinia, Italy.	Snail, snail, put out your horn, otherwise I put you into the oven!	Music based on the traditional pattern "G-A-G- E", as in the well- known Italian children's song "Giro-girotondo".	Kind personal report from Pinuccia Sechi, guide and cultural operator in Santulussurgiu, whom we thank very much.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN023 : S001 HWR: S221 S006 = F001 S001* S002* S221* AN001* AN023* AN104* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
662	<p>σαλιγκαρε, μαλιγκαρε, βγαλ' τα κερατα σου να μην πεθανει η μανα σου και κλαινε τα παιδια σου.</p> <p>Salinkare, malinkare, vgal' ta kerata sou na mjn pethanei i mana sou kai klaine ta paidia sou.</p>	<p>Greek. Greece.</p>	<p>Snail, -ail, put your horns out so that your mother doesn't die and your children don't cry.</p>	<p>Unknown.</p>	<p>Kind personal report from Hanneke Franke, whom we thank very much.</p>	<p>It's interesting to notice that the motif of the crying children is also present in the northern German versions 135 and 495. The motif of the dying mother is even more widely spread.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>(Hm)</p> <p>C) S001 > AN086 : S024 AT011 AT098 S001 > AN149 : S 0 1 2 A T 0 1 1 : AN067</p> <p>S024 AT011 AT098 S012 AT011 AN067 = F005</p> <p>S001* S002* S012* S024*</p> <p>AN001* AN067* AN086* AN149*</p> <p>AT011* AT011* AT098*</p> <p>.A-B-C.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
663	<p>(Tsuntsu) Tsuntsu uchuchiji jemish tuita? "Mina jegajun kaya auway. Tsawan jegagtatuk senchi butnwei yjuawaytuapi tusanu." (Original Spanish translation given:) (Caracol) Caracol chichita cual es tu casa? Esta es mi casa de nueva. Si llega tiempo de loro Lloro mucho por que me van comer.</p>	<p>Awajún (Aguaruna) Peru (Amazonia), campus NOPOKI, Atalaya. Sung by three boys. Reported in June 2013.</p>	<p>Snail, girl, which is your house? This is my house, again. If the time of weeping comes (= <i>the rainy weather</i>) I weep a lot, because they are going to eat me.</p>	<p>We have a recording of the music, which is pentatonic, with a descending global pattern, and does not resemble any of the other melodies found in this research.</p>	<p>Personal report from Roberto and Serena Pinna directly from Peruvian Amazonia, whom we thank very much.</p>	<p>The NOPOKI is a multilingual university project for the local indigenous people developed in Atalaya in the local section of Universidad Católica Sedes Sapientiae (UCSS) of Lima, Peru. This document is particularly interesting, since it uses a native American language of Peru. The Awajún are known for their long and strong resistance opposed to the efforts to incorporate them into the Inca empire and, later, into the Spanish empire. They even managed to keep some cultural traits and features independent from the Peruvian society until the late Fifties in the 20th century. However, they had already been contacted in ancient times (the first contact happened in 1549) and a Spanish colony in their territories was established in 1865. Bilingual schools in Awajún and Spanish are and have been well present for a considerable time. An original Native American version would be a great and significant discovery. However, this version is far from being proved to be such a document. First, the motifs are the same used in Europe and in Spain (the house, the weather, the practice of eating the snail under certain conditions, etc...). Second, they have been contacted in old times and bilingual schools exist. Therefore, we are authorized to suspect that this might be just a Spanish version (perhaps an ancient one?), later translated into the Awajún language. This version has therefore been mapped for Spain. The connection between the weather and the practice of eating the snail is significant. We are now sure that "the time of weeping" must be interpreted as "a period of rainy weather" thanks to a direct explicit information from our source. An answer of the snail is only present in versions 466, 663, 708 and 728. This fact, together with the fact that "eating the snail" is viewed here from the point of view of the animal itself, make us suspect that this version is probably rather modern. Please note that, despite the fact that the weather is mentioned, there is no connection at all with the agriculture here: it's just a matter of raining, which provides humans with food by inducing the snail to come out of its house.</p>	<p>AAA YYY A) S001 S237 B) S001 > AN007 : S007 S001 : AN059 : S007 : AN118 : S007 AT029 S279 G) S299 : AN131 H) S001 : AN052 AT171 S072 : AN003 : S001 S072 = F001 AN131 = F004 AN131 = F007 S001* S007* S007* S072* S237* S279* S299* AN003* AN007* AN052* AN131* AT029* AT171* .A-B-G-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
664	Coccoi, coccoi, 'oga sos corros, si no ti 'occo.	Sardinian Known in the villages of Luras and Berchidda, Sardinia.	Snail, snail, put out your horns, otherwise I kill you.	No music.	Reported to us by Pier Giacomo Pala for Luras and by Giovanni Puggioni for Berchidda. Many thanks to them.	The simple small standard version.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN006 : S001 S006 = F001 S001* S002* AN001* AN006* .A-B-H.
665	Chè lu piovè e chè lu solè sè marita li cucciòlè.	Central Italian dialect of the region Marche. Italy, region Marche, area of Ascoli Piceno.	With the sun and with the rain the snails mate.	There is no music.	Personal report from Francesco Tempera, whom we thank very much.	This is another variant of the same proverb present at Nos. 206 and 322. Its meaning is very important, as explained in the notes to No. 206.	CAA YNN s022, s008, an042, s096, s001
666	Ya bouzid kharrej rassek kenek sid.	Arab of Tunisia. Tunisia, archipelago of Kerkennah.	O snail, put out your horns and your head soon.	Unknown	http:// www.kerkenna h.karkny.net/ forum/ viewthread.ph p? thread_id=619 &rowstart=260 (Site visited on March 28 th , 2012) Thanks to the <i>NM User</i> "Barbaxx" for reporting this version. Many thanks to Mounir Souhi for the translation and thanks to Gianni Spano for his help.		AAA YYY A) S001 B) S001 > AN001 : S002 S058 S334 F000 S001* S002* S058* S334* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
667	Bulibè, bulibè, buta fora quatro corni, un a mi, un a ti, un a la vecia de Caori, e sinò 'l te metarà inte 'na càneva scura e no te vedarà pi nè sol nè luna.	Venetian dialect from the Dolomites. Falcade (Belluno), Veneto, Italy.	Snail, snail, put out four horns, one to me, one to you, one to the old woman from Caprile (<i>village</i>), otherwise he will put you into a dark cellar and you will not see any more neither the Sun, nor the Moon.	There is no music.	N.Zeper (2013): <i>Malghe e malgari agordini negli anni 1975-1975</i> , Istituto bellunese di ricerche sociali e culturali, serie "Quaderni" n. 42. Informer: Remo Scussel, shepherd from Voltago, 1975. Thanks to Adriano Vanin who reported this version.	Strictly related to Nos. 50, 451, 452, 636. A note sent to us from the person who reported this document says: "In Falcade they say that the winter will be long and cold if the snails bury themselves deeply into the ground".	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT006 H) S??? : AN023 : S001 HWR: S296 AT031 S001 : AN036 : S008 S069 S??? = F001 S011 AT006 = F002 S???* S001* S002* S006* S008* S010* S011* S069* S296* AN001* AN023* AN036* AT005* AT006* AT031* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
668	Hurn, Hurn aus! Reck deine vier Hörnelen aus! Und wenn du sie nit ausreckst, Werf i dein Vater und Mutter Ueber'n Kirchthurm aus.	German dialect from Tyrol. Tyrol, Austria.	Snail, snail, out! Stretch your four little horns out! And if you do not stretch them, I will throw your father and your mother above and beyond the church belfry.	Unknown.	Zingerle, Ignaz Vinzenz (1871): <i>Sitten, Bräuche und Meinungen des Tiroler Volkes.</i> Innsbruck: Wagner, S. 248, vers. 105. Many thanks to Angelika Pedron and to Stefano Barbacetto.		AAA YYY A) S001 B) S001 > AN004 S001 > AN001 : S002 AT005 AT022 (An) H) S006 : AN002 : S023 AT004 S024 AT004 HWR: S143 S117 S006 = F001 S001* S002* S006* S023* S024* S117* S143* AN001* AN002* AN004* AT004* AT004* AT005* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
669	<p>Schnegg, Schnegg, schlich üs, streck dini vier Hörner üs, oder i schlag der e Stei is Hüs; schlah di an en fü'rige Stei, aß d' zerschmetterist wie nes Ei.</p> <p>S' git keis stärkeres Thierli, as nes Schnegg-Schnegg-Schnegg, s' trait sis eige Hüsl uf em Buggel weg-weg-weg.</p>	<p>German Swiss dialect. German-speaking Switzerland.</p>	<p>Snail, snail, creep out, stretch your four horns out, or I hit your house with a stone; and if another stone hits you, you will be crushed like an egg.</p> <p>There is no other little animal that is stronger than a snail – snail – snail, its own little house on a slope it carries on – on – on.</p>	Unknown.	<p>Rochholz, Ernst Ludwig (1857): <i>Alemannisches Kinderlied und Kinderspiel aus der Schweiz.</i> Leipzig: Weber, S. 98, vers. 204.</p> <p>Many thanks to Angelika Pedron and to Stefano Barbacetto.</p>	<p>Children songs similar to the second part of this rhyme are also present in Austria. This second part does not belong to the ordinary structure of our rhyme, which is concluded at the end of the first stanza.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004 S001 > AN001 : S002 AT005</p> <p>H) S006 : AN011 : S007 WT: S266 S266 S279 : AN011 : S001 S 0 0 1 A T 1 8 4 : A N 0 7 8 H W R : AT102</p> <p>XTR: s001, at151, an143, s007</p> <p>S006 = F001</p> <p>S001* S002* S006* S007* S266* S266* S279*</p> <p>AN001* AN004* AN011* AN011*</p> <p>AT005* AT102* AT184*</p> <p>.A-B-H-XTR.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
670	Buta buta buniol Coi tù quatro corniù, Ugn per me e ugn per te, Ugn per la vecchia da Carisol, Che va a Riva A tor na soma e na piva.	Italian dialect from Trentino. Val Rendena, Trentino, Italy.	Put out, put out, snail, with your four horns, one for me and one for you, one for the old woman from Carisol (<i>place</i>), who goes to Riva (<i>town</i>), in order to take (= to buy) a backload and a bagpipe.	Unknown.	Christian Schneller, <i>Märchen und Sagen aus Wälschtirol</i> , Innsbruck 1867, S. 250 (7. Zu Schnecken). http:// www.sagen.at/ doku/ schneller_waels chtirol/ schnecken.html (Site visited on November 25 th , 2013)	"Soma" is the load (burden, pack) put on the back of a donkey.	AAA YYY B) S001 > AN001 A) S001 B) WT: S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT006 E) S011 AT006 : AN021 HWR: S113 S011 AT006 : AN037 : S376 S377 S011 AT006 = F002 S001 = F004 S001* S002* S006* S010* S011* S113* S376* S377* AN001* AN021* AT005* AT006* AN037* .B-A-B-DIST-E. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
671	'Ira, 'ira Cogne che te tira Vegnerà 'l Martin Coila zappa e col zappin El te batterà zò el tò brav casein.	Mixed Italian-Ladin dialect. Pergine Valsugana, Trentino, Italy.	Pull, pull (<i>your horns out</i>), you need to pull, Martin will come, with the hoe and the hoe-fork, He will smash down your fine little house.	Unknown.	Christian Schneller, <i>Märchen und Sagen aus Wälschtirol</i> , Innsbruck 1867, S. 250 (7. Zu Schnecken). http:// www.sagen.at/ doku/ schneller_waels chtirol/ schnecken.html (Site visited on November 25 th , 2013)	Strictly related to many other variants of northeastern Italy mentioning Martin.	AAA YYY B) S001 > AN109 H) S043 : AN013 WT: S044 S064 S043 : AN014 : S007 AT025 AT022 S043 = F001 S007* S043* S044* S064* AN013* AN014* AN017* AN109* AN109* AN109* AT022* AT025* .B-H.
672	Lumêga, lumagagna, ven iquà 'tla mi campagna. No' andà da che birbon Ch'ut met a s'i carbon. I carbon i scutarà, la lummêga gridarà.	Romagnolo. Area of Rimini, Romagna, region Emilia-Romagna, Italy.	Snail, snail, come here in my countryside fields. Don't go to that rascal who will put you on the coals. The coals will burn, the snail will cry.	Unknown.	Libero Ercolani, <i>Gli animali nella superstizione e nel folklore di Romagna</i> , 1964. Thanks to the <i>NM User</i> "Danisus" for reporting this version.	The author of the book tells us that the inhabitants of that area, probably including the children, used to gather a lot of snails to eat them and that this custom was very diffused.	AAA YYY A) S001 B) S001 > AN013 HWR: S190 S378 AT029 S001 > AN167 HWR: S379 H) S379 : AN023 : S001 HWR: S261 S261 : AN055 S001 : AN067 S379 = F001 S006 = F002 S001* S001* S190* S261* S261* S378* S379* AN013* AN023* AN055* AN067* AN167* AT029* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
673	<p>Schnecke, Schnecke, komm heraus, i gib dir Kas und Broat.</p> <p><i>Variant (673b)</i> Schneck, Schneck, komm heraus, i gib dir Butter un Brot.</p> <p><i>Variant (673c)</i> Schneck, Schneck, komm heraus, kriegst a Butterbroat.</p> <p><i>Variant (673d)</i> Schnecke, Schnecke, komm heraus, nor gib i dir Kas und Broat.</p> <p><i>Variant (673e)</i> Schnecke, Schnecke, komm heraus, nor kriagsch Kas und Broat.</p> <p><i>Variant (673f)</i> Schnecke, Schnecke, komm heraus, i schenk dir a bisl Butterbrot mit Kas.</p> <p><i>Variant (673g)</i> Hurna, Hurna, geah ausa, i gib dir Kas und Broat.</p>	<p>German dialect from Tyrol. Ried / Sterzing, South Tyrol, Italy.</p> <p><i>Variant (673b)</i> Sterzing / Vipiteno, South Tyrol, Italy.</p> <p><i>Variant (673c)</i> Bozen / Bolzano, South Tyrol, Italy.</p> <p><i>Variant (673d)</i> Gossensass / Colle Isarco, Brenner / Brennero, South Tyrol, Italy.</p> <p><i>Variant (673e)</i> Ratschings / Racines, South Tyrol, Italy.</p> <p><i>Variant (673f)</i> Bruneck / Brunico, South Tyrol, Italy.</p> <p><i>Variant (673g)</i> Mauls / Mules, Freienfeld / Campo di Trens, South Tyrol, Italy.</p>	<p>Snail, snail, come out, I give you cheese and bread.</p> <p><i>Variant (673b)</i> Snail, snail, come out, I give you butter and bread.</p> <p><i>Variant (673c)</i> Snail, snail, come out, you will obtain bread with butter.</p> <p><i>Variant (673d)</i> Snail, snail, come out, I give you now cheese and bread.</p> <p><i>Variant (673e)</i> Snail, snail, come out, you will obtain now cheese and butter.</p> <p><i>Variant (673f)</i> Snail, snail, come out, I give you a bit of butterbread with cheese.</p> <p><i>Variant (673g)</i> Horns, Horns, go out, I give you cheese and bread.</p>	Unknown.	<p>Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 1956.</p> <p><i>Variant (673b)</i> Ibidem, vers. 1954/2.</p> <p><i>Variant (673c)</i> Ibidem, vers. 1954/5.</p> <p><i>Variant (673d)</i> Ibidem, vers. 1956/2.</p> <p><i>Variant (673e)</i> Ibidem, vers. 1956/3.</p> <p><i>Variant (673f)</i> Ibidem, vers. 1956/6.</p> <p><i>Variant (673g)</i> Ibidem, vers. 1959.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p>Similar to many other versions in which cheese is offered, or bread with something else.</p>	<p>AAA YYY</p> <p>A) S001 (S002)</p> <p>B) S001 > AN004</p> <p>(An)</p> <p>F) S006 : AN012 : S116 (S332) S016 TO: S001</p> <p>(WN: S334)</p> <p>(S001 : AN027 : S016 S332)</p> <p>S006 = F003</p> <p>S001* S002* S006* S016* S116* S332* S334*</p> <p>AN004* AN012* AN027*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
674	Schnecke, Schnecke, steck deine Horn aus, nor schenk i dir Butterbroat und Honig drauf.	German dialect from Tyrol. Sand in Täufers / Campo Tures, South Tyrol, Italy.	Snail, snail, stretch you horns out, so I give you bread with butter and honey poured on it.	Unknown.	Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i> , Vol. 1: Reime 1986. Vers. 1962. Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.		AAA YYY A) S001 B) S001 > AN001 : S002 (An) F) S006 : AN012 : S016 AT090 S132 TO: S001 S006 = F003 S001* S002* S006* S016* S132* AN001* AN012* AT090* .A-B-F. (DST1, DST2)
675	Schneck, Schneck, reck die Horn, gib mir Waaz und Semlkoorn.	German dialect from Tyrol. Kartitsch, South Tyrol, Italy.	Snail, snail, stretch your horns, give me common wheat and durum wheat.	Unknown.	Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i> , Vol. 1: Reime 1986. Vers. 1965. Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.	We think that the most likely translation of "Semlkoorn" is "durum wheat", the word "Seml-" being a relative of the Italian word "semola" (flour of durum wheat, semolina). The (not surprising) fact that the snail is asked to give food is very meaningful for our research and seems to confirm our hypothesis about the origin of some of the versions of the snail rhyme.	AAA YYY A) S001 B) S001 > AN001 : S002 E) S001 : AN012 : S019 S019 AT149 TO: S006 S006 = F002 S001 = F004 S001* S002* S006* S019* S019* AN001* AN012* AT149* .A-B-E. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
676	<p>Schnecke, Schnecke, tua deine Horn aus, sischt reiß i dir deine Zottln aus.</p> <p><i>Variant (844b):</i> Schnecke, Schnecke, steck deine Horn aus, sonscht reiß i dir deine Zottln aus.</p>	<p>German dialect from Tyrol. Neustift / Novacella, South Tyrol, Italy.</p> <p><i>Variant (844b):</i> Percha, South Tyrol, Italy.</p>	<p>Snail, snail, show your horns, or I tear your hair.</p> <p><i>Alternative translation</i></p> <p>Snail, snail, stretch your horns out, otherwise I tear your little pom-poms away (= <i>the snail's eyes</i>).</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1971.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p>The "hair" could also be identified with the "horns", which are also the eyes and have a "pom-pom" shape.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 (AN001) : S002</p> <p>H) S006 : AN109 (AN125) : S380 (S426) AT004 (S002)</p> <p>S006 = F001</p> <p>S001* S002* S006* S380* S426*</p> <p>AN001* AN007* AN109* AN125*</p> <p>AT004*</p> <p>.A-B-H.</p>
677	<p>Schnecke, Schnecke, tua di Horn aus, suscht schlog i di o.</p> <p><i>Variant (677b):</i> Schneck, Schneck, tua die Hörn ausa, sischt schlog i se dir ausa.</p> <p><i>Variant (677c):</i> Schnecke, tu deine Horn aus, suscht schlog i di o.</p> <p><i>Variant (677d):</i> Schnecke, tu deine Horn aus, suscht derschlog i di.</p>	<p>German dialect from Tyrol. Elvas (hamlet of Brixen / Bressanone), South Tyrol, Italy.</p> <p><i>Variant (677b):</i> Kiens / Chienes, South Tyrol, Italy.</p> <p><i>Variants (677c and 677d):</i> Area of the Wielenbach stream, tributary of the River Rienz, South Tyrol, Italy.</p>	<p><i>Version 677 and variants 677c and 677d:</i> Snail, snail, show your horns, or I smash and kill you.</p> <p><i>Variant (677b):</i> Snail, snail, show your horns, or I make them come out by beating you.</p>	Unknown.	<p>Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 1973.</p> <p><i>Variant (677b):</i> Ibidem, No. 1974.</p> <p><i>Variants (677c and 677d):</i> Ibidem, No. 1975.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p><i>Schlog i di o</i> comes from the verb <i>öschlögen</i> ("to kill animals using hard tools or butchering tools"). (Joseph Tscholl, <i>Die Südtiroler Mundart in Wortschatz und Struktur</i>, Brixen: A. Weger, 2001). <i>Schlog i se ausa</i> comes from the verb <i>Ausaschlogn</i> ("to make something come out by beating").</p> <p>Thanks to Stefano Barbacetto for this note.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>H) S006 : AN011 AN006 : S001</p> <p>S006 = F001</p> <p>S001* S002* S006*</p> <p>AN006* AN007* AN011*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
678	<p>Schnecke, Schnecke, loß mi deine Horn schaugn, wenn sie mir nit schaugn losch, wirf i di in Boch.</p> <p><i>Variant (678b):</i> Schnecka, Schnecka, la(ß) mi deine gröißn Höia schaugn.</p>	<p>German dialect from Tyrol. Ahornach / Acereto, South Tyrol, Italy.</p> <p><i>Variant (678b):</i> Wattenberg, Tyrol, Austria.</p>	<p>Snail, snail, show your horns to me (let me see your horns), if you don't show them to me, I throw you in the stream.</p> <p><i>Variant (678b):</i> Snail, snail, let me see your big horns.</p>	Unknown.	<p>Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 1984.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p> <p><i>Variant (678b):</i> Ibidem, No. 1970.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002 (AT023) TO: S006</p> <p>H) S006 : AN002 : S001 HWR: S075</p> <p>S006 = F001</p> <p>S001* S002* S006* S006* S075*</p> <p>AN002* AN007*</p> <p>AT023*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
679	<p>Schneck, Schneck, streck die Hörner raus, sunscht schlog i dir dei Bauernhaus zomm.</p> <p><i>Variant (679b):</i> Schneck, Schneck, tua die Horn auser, suscht schlog i dir's dei Boanhäusl zomm.</p> <p><i>Variant (679c):</i> Schnecke, Schnecke, tua deine Horn aus, sischt derschlog i dir dei Bauernhäusl.</p> <p><i>Variant (679d):</i> Schnecke, Schnecke, tua deine Horn aus, sischt derschlog i dir dei Schneckenhaus.</p> <p><i>Variant (679e):</i> Schneck, Schneck, streck die Hörner aus, sonscht schlog i dir's Haus aus.</p> <p><i>Variant (679f):</i> Schneck, Schneck, steck die Hörner aus, oder i zerschlog da dein Haus.</p> <p><i>Variant (679g):</i> Schneck, Schneck, streck dein Horn aus, nor schlo(g) i dir's Häusl zomm.</p> <p><i>Variant (679h):</i> Schneck, Schneck, streck deine Horn aus, suscht (sunscht*) derschlog i dir dei Bauernhaus. (* in Klausen)</p> <p><i>Variant (679i):</i> Schneck, Schneck, streck die Hörner raus, sunscht schlog i dirs dein Bauernhaus zomm.</p> <p><i>Variant (679j):</i> Schneck, Schneck, streck die Hörner raus, sischt derschlog i dirs dein Bauernhaus.</p> <p><i>Variant (679k):</i> Schneck, Schneck, streck die Hörner raus, sischt derreiß i dirs das Bauernhaus.</p> <p><i>Variant (679l):</i> Schnecke, Schnecke, steck die Horn aus, sonscht schlog i dir's Haus zomm.</p> <p><i>Variant (679m):</i> Schnecke, Schnecke, steck deine Hörn aus, sonscht zerschlog i dir dein ganzes Haus.</p> <p><i>Variant (679n):</i> Schnecke, Schnecke, steck deine Hörn aus, suscht derschlog i dir dei Schneckenhaus zomm.</p> <p><i>Variant (679o):</i> Schneck, Schneck, steck deine vier Hörn, sonscht schlog i dir ols zomm.</p>	<p>German dialect from Tyrol. Bozen / Bolzano, South Tyrol, Italy.</p> <p><i>Variant (679b):</i> Afers / Eores, Brixen / Bressanone, South Tyrol, Italy.</p> <p><i>Variant (679c):</i> Natz / Naz, Natz-Schabs / Naz-Sciaves, South Tyrol, Italy.</p> <p><i>Variant (679d):</i> Vintl / Vandoies, South Tyrol, Italy.</p> <p><i>Variants (679e, 679f):</i> Bozen / Bolzano, South Tyrol, Italy.</p> <p><i>Variant (679g):</i> Gufidaun / Gudon, Klausen / Chiusa, South Tyrol, Italy.</p> <p><i>Variant (679h):</i> Lajen / Laion and also in Klausen / Chiusa, South Tyrol, Italy.</p> <p><i>Variant (679i):</i> Found in: Jenesian / San Genesio Atesino, Deutschnofen / Nova Ponente, Welschnofen / Nova Levante, Gummer / San Valentino in Campo, Eggental / Val d'Ega; South Tyrol, Italy.</p> <p><i>Variant (679j):</i> Found in: Jenesian / San Genesio Atesino, Seis / Siusi, Tiers / Tires, Kastelruth / Castelrotto, Pflersch / Fleres; South Tyrol, Italy.</p> <p><i>Variant (679k):</i> Found in: Tiers / Tires, Völs / Fiè; South Tyrol, Italy.</p> <p><i>Variant (679l):</i> Mauls / Mules, South Tyrol, Italy.</p> <p><i>Variant (679m):</i> Waidbruck / Ponte Gardena, Latzfons / Lazfons, Garn (hamlet of Feldthurns / Velturmo), South Tyrol, Italy.</p> <p><i>Variant (679n):</i> Albeins / Albes and Lajen / Laion, South Tyrol, Italy.</p> <p><i>Variant (679o):</i> Onach / Onies (hamlet of St. Lorenzen / San Lorenzo di Sebato), South Tyrol, Italy.</p>	<p>Snail, snail, stretch your horns out, otherwise I break (I kill) (= / destroy) (all*) your (peasant) house (in 679d, 679n: your snail's house).</p> <p><i>*in 679m</i></p>	Unknown.	<p>Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 1998.</p> <p><i>Variant (679b):</i> Ibidem, No. 1987.</p> <p><i>Variant (679c):</i> Ibidem, No. 1989.</p> <p><i>Variant (679d):</i> Ibidem, No. 1989/2.</p> <p><i>Variants (679e, 679f):</i> Ibidem, No. 1995.</p> <p><i>Variant (679g):</i> Ibidem, No. 1996.</p> <p><i>Variant (679h):</i> Ibidem, No. 1997.</p> <p><i>Variant (679i):</i> Ibidem, No. 1998/2.</p> <p><i>Variant (679j):</i> Ibidem, No. 1998/3.</p> <p><i>Variant (679k):</i> Ibidem, No. 1998/4.</p> <p><i>Variant (679l):</i> Ibidem, No. 2000.</p> <p><i>Variant (679m):</i> Ibidem, No. 2001.</p> <p><i>Variant (679n):</i> Ibidem, No. 2002.</p> <p><i>Variant (679o):</i> Ibidem, No. 2003.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p>The Bavarian verb <i>derschlagen</i> (Bavarian dialects are spoken also in Tyrol) means to kill, to slay. The expression "to kill the snail's house" is found also in other variants, even in other languages.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN075 (AN006) : S007 AT 1 8 5 AT 0 0 4 (AT095)</p> <p>S006 = F001</p> <p>S001* S002* S006* S007*</p> <p>AN001* AN006* AN075*</p> <p>AT004* AT095* AT185*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
680	<p>Schneck, Schneck, streck deine Hörn aus, sunscht wirf i dei Votar und Muater überm Turm aus. Für drau, Stoan drau, Ead drau, nimmer au.</p> <p><i>Variant (680b):</i> Schneck, Schneck, streck vier Horn aus, sonscht wirf i dein Muatr un dei Votr überm Turm aus.</p> <p><i>Variant (680c):</i> Schneck, Schneck, reck deine vier Hörn aus, sonst werf i dein Mutter un dein Vater überm Turm aus.</p> <p><i>Variant (680d):</i> Schnecke, Schnecke, steck deine Hörn aus, sonscht wirf i Vater und Muater überm Turm aus.</p> <p><i>Variant (680e):</i> Schnecke, Schnecke, tua die Horn aus, sunscht wirf i Vater und Muater überm Turm aus.</p> <p><i>Variant (680f):</i> Schneck, Schneck, Hörn aus, Votr, Muater, Turm aus, Stoan drau, Erd drau, allerhandigs drau.</p>	<p>German dialect from Tyrol. Tubre / Taufers im Münstertal, South Tyrol, Italy.</p> <p><i>Variant (680b):</i> Vilpian / Vilpiano, South Tyrol, Italy.</p> <p><i>Variant (680c):</i> South Tyrol, Italy (place not specified).</p> <p><i>Variant (680d):</i> Tscherms / Cermes, South Tyrol, Italy.</p> <p><i>Variant (680e):</i> Found in Graun / Curon Venosta and in Aldein / Aldino, South Tyrol, Italy.</p> <p><i>Variant (680f):</i> Glurns / Glorenza, South Tyrol, Italy.</p>	<p>Snail, snail, stretch your horns out, otherwise I throw your father and mother over the tower. Fire on it, stone on it, earth on it, never again to it.</p> <p><i>Variant (680b):</i> Snail, snail, stretch four horns out, otherwise I throw your mother and your father over the tower.</p> <p><i>Variant (680c):</i> Snail, snail, stretch your four horns out, otherwise I throw your mother and your father over the tower.</p> <p><i>Variant (680d):</i> Snail, snail, stretch your horns out, otherwise I throw mother and father over the tower.</p> <p><i>Variant (680e):</i> Snail, snail, put your horns out, otherwise I throw father and mother over the tower.</p> <p><i>Variant (680f):</i> Snail, snail, horns out, father, mother, out of the tower, stone on it, earth on it, every sort of things on it.</p>	Unknown.	<p>Horak, Grete / Horak Karl: <i>Tiroler Kinderleben in Reim und Spiel</i>, Vol. 1: Reime 1986. Vers. 2034.</p> <p><i>Variant (680b):</i> Ibidem, No. 2020.</p> <p><i>Variant (680c):</i> Ibidem, No. 2022.</p> <p><i>Variant (680d):</i> Ibidem, No. 2025/3.</p> <p><i>Variant (680e):</i> Ibidem, No. 2027/2.</p> <p><i>Variant (680f):</i> Ibidem, No. 2035.</p> <p>Many thanks to Angelika Pedron and Stefano Barbacetto for reporting this version.</p>	<p>Strictly related to 668 and 875.</p> <p>The final formula, present in the same way also in version 875, sounds like an ancient magic spell and an oath. Fire, stone and earth are primal elements that play a significant role in many other variants. "Earth" is to be understood as "soil, the common substance found on the ground".</p> <p>The meaning of this formula is double: on one side it means "I swear that the question is settled, the decision is definitive and I will never return to change it". It is very likely that people, pronouncing this oath, used to actually throw on the ground handfuls of earth, stones and perhaps used to light a little fire. On the other hand, the other meaning is "in order to make my gesture definitive, I kill you (the snail) by burning you with fire, hitting you with stones and burying you under handfuls of earth that I throw on you". Therefore, it is likely that those materials were also thrown on the snail itself to kill it.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 (AT005)</p> <p>(An)</p> <p>H) S006 : AN002 : S023 AT004 S024 AT004 HWR: S143 S180</p> <p>S269 S143 S266 S143 S154 S143 S381 S143</p> <p>S006 = F001</p> <p>S001* S002* S006* S023* S024* S143* S143* S143* S143* S154* S180* S266* S269* S381*</p> <p>AN001* AN001*</p> <p>AT004* AT005*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
681	Cagaròl, Ventre mòl Sortís la testeta Sortís las banetas, Te donarai un grun de sal Te menarai a l'espital.	Occitan (Languedocien). Languedoc area, southern France.	Snail, soft belly, put your head out, put your horns out, I will give you a grain of salt, I will bring you to the hospital.	Unknown.	http://www.ieo-oc.org/Comptines Site visited on October 22 nd , 2014.		AAA YYY A) S001 S382 AT157 B) S001 > AN001 : S058 S001 > AN001 : S002 F) S006 : AN012 : S195 TO: S001 H) S006 : AN023 : S001 HWR: S202 S006 = F001 S006 = F003 S001* S002* S058* S195* S202* S382* AN001* AN011* AN012* AN023* AT157* .A-B-F-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
682	Lumaga, lumaghitt, cascià foeura l to curnit, che duman lè san Martin. Ta darò un bicier de vin, ta darò un bicier de grapa, ta darò na bela sgiafa.	Lombard dialect. Milan, Lombardy, northern Italy.	Snail, little snail, put your little horns out, since tomorrow will be St. Martin's Day. I will give you a glass of wine, I will give you a glass of grappa, I will give you a big slap.	Unknown.	Direct report from Daniele Consoletti, whom we thank very much. Many thanks also to Gianluca Mei.	We have kept the original orthography of this version, exactly as it has been reported to us, even if the standard way of writing the dialect of Milan would be different.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 G) S193 : AN118 : S043 F) S006 : AN012 : S050 TO: S001 S006 : AN012 : S051 TO: S001 H) S006 : AN012 : S383 AT023 S001 = F001 S001 = F003 S001* S002* S043* S050* S051* S193* S383* AN001* AN012* AN012* AN012* AN118* AT022* AT022* AT023* .A-B-G-F-H. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
683	Lümaga, lümaga, cascià foeu i corn, se no ciapi la maza e te mazi.	Lombard dialect. San Martino, Val Mäsino (Sondrio), Lombardy, Italy.	Snail, snail, Put your horns out, otherwise I take the mallet and I kill you.	There is no music.	Collected directly by the author of this research (Giovanni Grosskopf) in San Martino, Val Mäsino, (Sondrio), Lombardy, Italy, in the grocery store at the center of the village, on August 11 th , 2014. Many thanks to the owners and to the keepers of the grocery.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN136 : S333 S006 : AN006 : S001 S006 = F001 S001* S002* S333* AN001* AN006* AN136* .A-B-H.
684	Edenoi, adenoi, ozuta sarved, anda maidod.	Vepsian. The Vepsians are a Finno- Ugric linguistic minority, mainly present on the northwestern part of the Russian Federation (approximately between Karelia and Ingria, near the lakes Onega and Ladoga).	Snail, snail, show your horns, I will give you milk.	Unknown.	Marija Ivanovna Zaiceva / Marija Ivanovna Millonen, <i>СЛОВАРЬ ВЕПСКОГО ЯЗЫКА</i> (<i>Dictionary of the Vepsian Language</i>), Leningrad (now St. Petersburg), 1972.	A Vepsian document is also present at No. 596 but this one is really a traditional snail rhyme. That one was a literary creation. The present document confirms that the rhyme is present also among the Vepsians.	AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN012 : S056 TO: S001 S006 = F003 S001* S002* S056* AN007* AN012* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
685	<p>嘿 嘿 蝸牛 嘿 嘿 蝸牛 你有沒有眼睛 你有沒有頭 我有眼睛也有頭 還有手和腳</p> <p>Hēi hēi guāniú, hēi hēi guāniú, nǐ yǒu méi yǒu yǎnjīng nǐ yǒu méi yǒu tóu wǒ yǒu yǎnjīng yě yǒu tóu hái yǒu shǒu hé jiǎo.</p> <p><i>Variant: (685b)</i></p> <p>喂喂蝸牛 喂喂蝸牛 你有沒有眼睛 你有沒有頭 我有眼睛 我有眼睛 還有觸角</p> <p>Wèi wèi guāniú, wèi wèi guāniú, nǐ yǒu méi yǒu yǎnjīng? nǐ yǒu méi yǒu tóu? Wǒ yǒu yǎnjīng, wǒ yǒu yǎnjīng, hái yǒu chùjiǎo.</p> <p><i>Variant: (685c)</i></p> <p>喂喂蝸牛、喂喂蝸牛 你有沒有眼睛、你有沒有口 我有眼睛、我有口，還有頭和腳</p> <p>Wèi wèi guāniú, wèi wèi guāniú, nǐ yǒu méi yǒu yǎnjīng, nǐ yǒu méi yǒu kǒu? Wǒ yǒu yǎnjīng, wǒ yǒu kǒu, hái yǒu tóu hé jiǎo.</p> <p><i>Variant: (685d)</i></p> <p>喂喂蝸牛、喂喂蝸牛， 你有沒有眼睛，你有沒有頭， 我有眼睛，我有嘴巴，還有頭和腳。</p> <p>Wèi wèi guāniú, wèi wèi guāniú, nǐ yǒu méi yǒu yǎnjīng, nǐ yǒu méi yǒu tóu, wǒ yǒu yǎnjīng, wǒ yǒu zuǐbā, hái yǒu tóu hé jiǎo.</p>	Mandarin Chinese of Taiwan. Taiwan.	<p>Hey, hey, snail, hey, hey, snail, do you have eye or not? Do you have head or not? I have eye, too, I also have head; furthermore I have hand and foot.</p> <p><i>Variant: (685b)</i></p> <p>Hey, hey, snail, hey, hey, snail, do you have eye or not? Do you have head or not? I have eye, I have eye, I have also feelers.</p> <p><i>Variant: (685c)</i></p> <p>Hey, hey, snail, hey, hey, snail, do you have eye or not? Do you have mouth or not? I have eyes, I have mouth, and I have also head and foot (feet?)</p> <p><i>Variant: (685d)</i></p> <p>Hey, hey, snail, hey, hey, snail, do you have eyes? Do you have head? I have eyes, I have mouth, and I have also head and feet (foot?)</p>	<p>There is a video at the address: http://www.lyc.tw/2013/08/blog-post_28.html</p> <p><i>Variant: (685b)</i></p> <p>but the performance quality is bad; however, a melody can be guessed at 10:03 up to 10:20 in that video.</p> <p>685b: Music as in 409. Video: http://www.youtube.com/watch?v=5s_Wi7_iNCA</p> <p>685c: Music as in 409. Video: https://www.youtube.com/watch?v=qlnhbxaKCoc</p> <p>685d: Unknown (probably as in 409).</p>	<p>http://www.lyc.tw/2013/08/blog-post_28.html</p> <p>Site visited on October 22nd, 2014.</p> <p>685b: http://www.youtube.com/watch?v=5s_Wi7_iNCA</p> <p>685c: https://www.youtube.com/watch?v=qlnhbxaKCoc</p> <p>685d: http://www.pandaschool.com.tw/upload/userData/pandaschool/Pg_016/SY20120809095554-007.doc</p> <p>Thanks to the <i>NM User "Barbax"</i> for reporting this version.</p> <p>References for the notes: http://ja.wikipedia.org/wiki/%E5%B0%8B%E5%B8%B8%E5%B0%8F%E5%AD%A6%E5%94%B1%E6%AD%8C</p> <p>http://www.geocities.jp/saitohmoto/hobby/music/jinjo1/jinjo1.html#106</p> <p>http://www.en.wikipedia.org/wiki/Isawa_Sh%C5%ABji</p> <p>http://deepblue.lib.umich.edu/handle/2027.42/63711</p> <p>http://www.koryu.or.jp/08_03_03_01_mid_dle.nsf/2c11a7a88aa171b44925679800a580594d11897406ce80c49256aca0008a4c5/\$FILE/ATTU1XU/laimelling1.pdf</p>	<p>The way the presence of the eye and of the head is asked about is very similar to what happens (about the head) in the Japanese version, No. 409. The music is also the same as in 409. All this has a simple explanation: Taiwan has been a Japanese colony from 1895 to 1945. During this period the school, including singing, had a major role in the Japanese colonies, in order to try to assimilate the Taiwanese people by educating them according to the Japanese traditional values and customs and by teaching the Japanese language. Therefore, this song about the snail, which is almost certainly a rhythmical very free translation in Taiwanese Mandarin Chinese of the Japanese version nr. 409 in this database, derives from a song that was part of the standard program of the elementary school, first grade, in occupied Taiwan. The snail song was included at the 6th place in the 1911 school textbook <i>Jinjō shōgaku shōka</i>, published by the Japanese Ministry for the Education. Books of this sort were usually edited by the well-known Japanese pedagogue Izawa Shūji, who had studied music in the United States, and the songs were often based on European or American-style melodies. Izawa Shūji spent also a period in Taiwan in order to work in the field of pedagogy there, on behalf of the Japanese colonial government. Again, in 1934 another school textbook published by the colonial Japanese government of Taiwan, entitled <i>Songs for teaching in the elementary school</i>, contained the same kind of song, at the sixth place, to be used with the first grade pupils. We can surely conclude that this song is of modern Japanese origin. The presence of different variants is very easily explained: after the end of the Japanese colonial period, the song has most probably been passed on through oral tradition (and then fixed again in written texts in many different circumstances) and this fact produced the variants, as it always happens in such cases normally. The time period from 1945 to our days is largely enough to allow such phenomena. The presence of this song on continental China is explained by the close practical relationships maintain by the people of Taiwan with their Chinese neighbours (despite the strong political differences between the two governments) and is also explained by the fact that some areas of the continental China have also been occupied by Japan for a period.</p> <p>The syllable <i>miu</i> included in the local Taiwanese name of the snail (<i>guāniú</i>) means "bovine". The same happens in the name given to the snail in Beijing (<i>shuiniú</i>) (see the other Chinese versions in this database).</p> <p>The request to come out is implicit, here, by contrasting two moments in which the snail is first hidden, then visible.</p>	<p>BBA YYY A) S001 AT015 (An) B) S001 : AN034 : S058 (S390) S081 HWR: S???</p> <p>S001 : AN034 : S058 (S390) HWR: S???</p> <p>XTR: S006 : AN034 : S081 (S081) (S390) S006 : AN0034 : S058</p> <p>S006 : AN034 : S099 S218 (S002)</p> <p>F000</p> <p>S001* S002* S006* S081* S081* S081* S081* S058* S058* S099* S218* S390* S390*</p> <p>AN034* AN034* AN034* AN034*</p> <p>AT015*</p> <p>A-B-XTR.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
686	<p>嘿 嘿 蜗牛、嘿 蜗牛、 我没有眼睛也没有头、 我有眼睛也有头</p> <p>Hēi hēi guāniú hēi guāniú wǒ méi yǎnjīng wǒ méi yǒu tóu wǒ yǒu yǎnjīng wǒ yǒu tóu.</p> <p><i>Variant:</i> (686b)</p> <p>喂喂蜗牛喂喂蜗牛 你也没有眼睛 你也没有头 我有眼睛我有眼睛 还有头和脚</p> <p>Wèi wèi wōniú, wèi wèi wōniú, nǐ yě méi yǎnjīng, nǐ yě méi yǒu tóu Wǒ yǒu yǎnjīng, wǒ yǒu yǎnjīng, hái yǒu tóu hé jiǎo.</p>	<p>Mandarin Chinese. South China (and perhaps Taiwan).</p>	<p>Hey, hey, snail, hey, hey, snail, Don't I have eyes, don't I have head? I have eyes, I have head.</p> <p><i>Variant:</i> (686b)</p> <p>Hey, hey, snail, hey, hey, snail, You, too, don't have eyes, you, too, don't have head I have eyes, I have eyes, and I have also head and feet (foot?)</p>	<p>Present (not easy to understand) at the end of the video:</p> <p>http:// www.youtube.co m/watch? v=L9qnZmAa04 A</p> <p>Site visited on October 23rd, 2014.</p> <p>686b: Music as in 409. Video:</p> <p>https:// www.youtube.co m/watch? v=bngsxVg4urU</p> <p>Thanks to the <i>NM User Barbaxx</i> for reporting this version.</p> <p>References for the notes:</p> <p>http:// ja.wikipedia.org/ wiki/ %E5%B0%B8 %E5%B0%8F %E5%AD %A6%E5%94% B1%E6%AD %8C</p> <p>http:// www.geocities.jp /saitohmoto/ hobby/music/ jinjo1/ jinjo1.html#106</p> <p>http:// www.en.wikipedi a.org/wiki/ Isawa_Sh %C5%ABji</p> <p>http:// deepblue.lib.umi ch.edu/handle/ 2027.42/63711</p> <p>http:// www.koryu.or.jp/ 08_03_03_01_m iddle.nsf/ 2c11a7a88aa17 1b44925679800 0a5805/94d1189 7406ce80c4925 6aca0008a4c5/\$ FILE/ATTU1X1/ laimailing1.pdf</p>	<p>http:// www.youtube.co m/watch? v=L9qnZmAa04 A</p> <p>Site visited on October 23rd, 2014.</p> <p>686b: Music as in 409. Video:</p> <p>https:// www.youtube.co m/watch? v=bngsxVg4urU</p> <p>Thanks to the <i>NM User Barbaxx</i> for reporting this version.</p> <p>References for the notes:</p> <p>http:// ja.wikipedia.org/ wiki/ %E5%B0%B8 %E5%B0%8F %E5%AD %A6%E5%94% B1%E6%AD %8C</p> <p>http:// www.geocities.jp /saitohmoto/ hobby/music/ jinjo1/ jinjo1.html#106</p> <p>http:// www.en.wikipedi a.org/wiki/ Isawa_Sh %C5%ABji</p> <p>http:// deepblue.lib.umi ch.edu/handle/ 2027.42/63711</p> <p>http:// www.koryu.or.jp/ 08_03_03_01_m iddle.nsf/ 2c11a7a88aa17 1b44925679800 0a5805/94d1189 7406ce80c4925 6aca0008a4c5/\$ FILE/ATTU1X1/ laimailing1.pdf</p>	<p>Strictly related to the former document 685.</p> <p>The way the presence of the eye and of the head is asked about is very similar to what happens (about the head) in the Japanese version, No. 409. The music is also the same as in 409. All this has a simple explanation: Taiwan has been a Japanese colony from 1895 to 1945. During this period the school, including singing, had a major role in the Japanese colonies, in order to try to assimilate the Taiwanese people by educating them according to the Japanese traditional values and customs and by teaching the Japanese language. Therefore, this song about the snail, which is almost certainly a rhythmical very free translation in Taiwanese Mandarin Chinese of the Japanese version nr. 409 in this database, derives from a song that was part of the standard program of the elementary school, first grade, in occupied Taiwan. The snail song was included at the 6th place in the 1911 school textbook <i>Jinjō shōgaku shōka</i>, published by the Japanese Ministry for the Education. Books of this sort were usually edited by the well-known Japanese pedagogue Izawa Shūji, who had studied music in the United States, and the songs were often based on European or American-style melodies. Izawa Shūji spent also a period in Taiwan in order to work in the field of pedagogy there, on behalf of the Japanese colonial government. Again, in 1934 another school textbook published by the colonial Japanese government of Taiwan, entitled <i>Songs for teaching in the elementary school</i>, contained the same kind of song, at the sixth place, to be used with the first grade pupils. We can surely conclude that this song is of modern Japanese origin. The presence of different variants is very easily explained: after the end of the Japanese colonial period, the song has most probably been passed on through oral tradition (and then fixed again in written texts in many different circumstances) and this fact produced the variants, as it always happens in such cases normally. The time period from 1945 to our days is largely enough to allow such phenomena.</p> <p>The presence of this song on continental China is explained by the close practical relationships maintain by the people of Taiwan with their Chinese neighbours (despite the strong political differences between the two governments) and is also explained by the fact that some areas of the continental China have also been occupied by Japan for a period.</p> <p>The syllable <i>miú</i> included in the local Taiwanese name of the snail (<i>guāniú</i>) and in its continental name (<i>wōniú</i>) means "bovine". The same happens in the name given to the snail in Beijing (<i>shuāniú</i>) (see the other Chinese versions in this database).</p> <p>The request to come out is implicit, here, by contrasting two moments in which the snail is first hidden, then visible.</p>	<p>AAA YYY</p> <p>A) S001 AT015</p> <p>(An) B) S001 (S010) : AN034 : S081 HWR: S???</p> <p>S001 (S010) : AN034 : S058 HWR: S???</p> <p>S001 : AN034 : S081</p> <p>S001 : AN034 : S058 (S081)</p> <p>(S001 : AN034 : S058 S218)</p> <p>F000</p> <p>S001* S010* S081* S081* S058* S058* S081* S218*</p> <p>AN034* AN034* AN034* AN034* AN034*</p> <p>AT015*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
687	<p>喂喂蝸牛可愛的蝸牛 跟著媽媽爬呀爬呀要到哪裡去 要去散步要去散步還要玩遊戲 Wèi wèi guāniú kèàide guāniú gēnzhe māma pá ya pá ya yāo dào nǎlǐ qù yāo qù sànbù yāo qù sànbù hái yāo wán yóuxì.</p>	<p>Mandarin Chinese of Taiwan. Taiwan.</p>	<p>Hello, hello, snail, adorable snail! You follow mommy, You crawl. You crawl. Where are you going? You are going to take a walk, you are going to take a walk. You are going to play. <i>OR:</i> Hello, hello, snail, adorable snail! Follow mommy! Crawl! Crawl! Where are you going? Go to take a walk, go to take a walk. Go to play.</p>	<p>Present on the video: http://www.youtube.com/watch?v=FVRRXDFOWLU and identical to the music of the Japanese version at No. 409.</p>	<p>http://www.youtube.com/watch?v=FVRRXDFOWLU Site visited on October 23rd, 2014. Thanks to the <i>NM User Barbaxx</i> for reporting this version.</p>	<p>The music is the same used in the Japanese version, No. 409. Probably related in part to that document, like the former two versions 685 and 686. Please see the notes to them. The syllable <i>niú</i> included in the local Taiwanese name of the snail (<i>guāniú</i>) means “bovine”. The same happens in the name given to the snail in Beijing (<i>shuiniú</i>) (see the other Chinese versions in this database). It seems that there are close connections between the Taiwanese versions and the Japanese versions. This version is sung by performing a sort of dance-game, during which the people form many small tight groups of four people, two in the front and two in the rear behind them, all looking in the same direction. The two people on the front imitate the “horns” of the snail, the one on the front right by lifting his right arm, and the one on the front left by lifting his left arm. During the dance-game these groups are formed, dissolved and formed again many times, as seen on the video quoted as our source.</p>	<p>AAA YYY A) S001 AT025 D) <i>OR</i> B) S001 > AN168 : S024 B) S001 > AN122 S 0 0 1 : A N 0 2 1 HWR: S??? S001 > AN142 S001 > AN009 S024 = F006 S001* S024* AN009* AN021* AN122* AN122* AN142* AN142* AN168* AT025* .A-D-B. <i>OR:</i> .A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
688	<p>A spiral dance is traditionally performed in Cornwall, called the "Snail Creep". Like many other spiral dances in the world, it is performed by a row of people walking in couples in a spiral, then inverting their direction once the spiral center has been reached. Despite the fact that it has been an object of revival, sometimes connected with Cornish nationalism or even with neo-pagan rites, it is really an authentic old tradition and it was really performed as a folk tradition since old times. This is largely documented.</p> <p>A report in the Old Cornwall Society Magazine describes this dance as having been enjoyed by young people until recent times and gives a contemporary description from 1881 (probably from a Local History of Roche).</p> <p>Courtney (1886) describes the dance as follows: "The young people all being assembled in a large meadow, the village band strikes up a simple but lively air and marches forward followed by the whole assemblage, leading hand in hand (or more closely linked in the case of engaged couples) the whole keeping time to the tune with a lively step. The band or head of the serpent keeps marching in an ever narrowing circle, while its train of dancing followers becomes coiled around it in circle after circle, still followed as before, and a number of young men with long leafy branches in their hands as standards, direct this counter movement with almost military precision. A game similar to the above dance is often played by Sunday-school children in West Cornwall, at their out-of-door summer- treats, called by them "roll-tobacco." They join hands in one long line, the taller children at the head. The first child stands still, whilst the others in ever-narrowing circles dance around singing, until they are coiled into a tight mass. The outer coil then wheels sharply in a contrary direction, followed by the remainder, retracing their steps."</p> <p>Other informants such as Mr. Reg Salmon of Goonhavern also mentioned the Snail Creep when talking about dances and emphasised the sheer number of people that could be involved, as many as two or three hundred excluding the band.</p> <p>The site we mention as source describes the dance in this way: "The dance is led by two people traditionally with leafy boughs standards representing the 'horns' of a snail, however in more modern times the boughs are not generally used. The band might also lead the dancers. The dancers process in a spiral and turn about at the centre and back on themselves in a counter movement, the dancers appearing to move in opposite directions. Couples hand in hand, two by two in a line. Hands held at lady's comfortable shoulder height."</p>	<p>All the information was found in English.</p> <p>Cornwall. Known throughout all the Country, for example in the Goonhavern area (near Perranporth) and in the Rescorla area (near Penwithick), where the Rescorla traditional folk festival is held.</p>	(Not needed)	A music (always the same) is present on both the sites mentioned here as our sources.	<p>M. A. Courtney, <i>Cornish Feasts and Folk-Lore</i>, Beare and Son, Penzance 1886 – 1890.</p> <p>Also present on a video: https://www.youtube.com/watch?v=CQWVWaVh_oQ4</p> <p>Explained also on: http://www.andaras.com/cornish-dance/The_Snail_Creep.html</p> <p>Site visited on October 23rd, 2014.</p> <p>Mentioned in the Old Cornwall Society Magazine, Winter 1933.</p> <p>Many thanks to Robert Cameron, who reported this very interesting tradition.</p>	<p>For other dances linked to our rhyme see Nos. 52 (Spain, spiral dance), 193 (Belgium), 308 (Italy, documented as a circle dance in recent times), 434 (Corsica, spiral movement, very important in their tradition and identity and very well known), 470 (spiral dance, now used in Canada by the boy scouts, but surely of Chinese origin, at least in the text), perhaps 473 (China, not sure whether it was danced, but we could suppose so from the music), 485 (spiral dance, Mexico, but almost certainly imported from Spain), 606 (spiral dance from Moldavia and Romania; in this case the dance is described with great precision and its description includes interesting details, written in the comment). About the "horns" of the snails decorated with flowers (like the poles carried by those who lead the Snail Creep in Cornwall) see also No. 441 from Spain (and its comment).</p>	<p>CAA YNN</p> <p>at181, s070, s001, an001, s013, an004, an009, an098, an107, at082, at134, at135, s331</p> <p>an077 at170</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
689	<p>Enkrat so bli žnidarji trije o joj! So polza na korajžo klical.</p> <p>Preden se žnidari na vojsko spuste, Si žnidari grevengo obude.</p> <p>Žnidari polžu nasproti stoje, Sivanko za orožje v rokah drže.</p> <p>Polž pokaže svoje roge, Vsi žnidari orožje dol polože.</p> <p>Polž oa začne pene tišat, Vsem znidarjem začnejo hlače disat.</p> <p>Junger pravi: Jest ne grem, Kselj pa pravi: Ne upam se.</p> <p>Mojster je tako zaupil, Da se je v hlače vsral.</p> <p>Poberi se proč, peklenska pošast, Saj nijmaš do nas nobene oblast.</p> <p>Pomagaj nam, ti turški bog, Se iz teh rev ino nadlog.</p>	<p>Slovenian. Village of Obloke, Slovenia.</p>	<p>Once there were three tailors, They called a snail to show his courage.</p> <p>Before the tailors go to war, They get their weapons ready.</p> <p>The tailors stand against the snail, They hold a needle in their hands as a weapon.</p> <p>The snail shows his horns, The tailors lay down their weapons.</p> <p>The snail starts to foam, The trousers of all the tailors start to smell.</p> <p>The apprentice says: I don't go, The assistant says: I don't dare.</p> <p>The master shouted so, That he made it in his trousers.</p> <p>Go away you monster from hell, you have no power over us.</p> <p>Help us, oh you Turkish God, Out of this misery and trouble.</p>	No music.	<p>Report from Adrian Norris (Leeds City Museums) in:</p> <p><i>Conchologists' Newsletter</i>, 103: 51-54 (December 1987).</p> <p>Translation into English provided on our source and made by Janez Fajfar, ethnologist, National Bee-keeping Museum (Muzeji Radovljiske občine), Radovljica, Slovenia.</p> <p>Poem number 8619 in the collection of poems published by Dr. Karel Strekelj, <i>Slovenske Narodne Pesmi</i>, 4 zvezek, Ljubljana, 1923.</p> <p>Mr. Norris tells that this poem was given to him when he purchased the copy of a bee-hive landing-board preserved at that Museum in Slovenia. He tells us that "the painted beehive-boards are part of a long-standing tradition in Slovenia, the earliest boards were simply painted in different colours in an attempt to "guide" the bees to their own hive. In the early part of the 19th century religious figures and events began to be painted in order to give divine protection to the bees. Subsequently, the scenes broadened in scope to illustrate contemporary scenes and sayings, often in a humorous way."</p> <p>The bee-hive landing-board the copy of which was purchased by Mr. Norris represents a tailor seeking refuge on a tree and fighting a huge menacing snail with an iron and a pair of scissors, while two other tailors are on the ground: one is also trying pathetically to fight by holding an iron, keeping a remarkable distance from the snail because he is afraid of it, while the other has fallen down and lift his arms in despair.</p> <p>Many thanks to Robert Cameron for reporting this document.</p>	<p>To understand correctly the meaning and origins of the tales about the tailors and the snail please read in this database the documents No. 15, 509, 510, 512, 513 and all their important notes. We find this tradition in many European Countries, as our documents demonstrate: it is a late byproduct of the later (that is, medieval) developments of our rhyme.</p> <p>The village of Obloke was under the rule of the Ottoman Empire at the time of the composition of this poem, hence the reference to a "Turkish God".</p> <p>A very complete survey of the possible origin and meanings of the theme of snails confronting humans is in: Lilian M. C. Randall, <i>The Snail in Gothic Marginal Warfare</i>, <i>Speculum</i>, Vol. 37, No. 3 (Jul., 1962), pp. 358-367, Medieval Academy of America. http://www.jstor.org/stable/2852357</p> <p>We want to thank Robert Cameron for pointing out for us this paper.</p>	<p>CAA YNN s001, s002, s318, at152, at151, s320, s384, an001, an007, at081, an124, an101, an086, at006, s159, an028</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
690	Limac, limac buta for i to quàter cornioi se da no vegnarà San Martin co la zapa e col zapin a coparte ti e i to fioi e pò a butarte gio'l to casetin.	Italian dialect from Trentino. Valli Giudicarie, Trentino, Italy.	Snail, snail, put your four horns out, otherwise St. Martin will come with the hoe and the hoe-fork to kill you and your children and to smash down your little house.	No music	From the text ' <i>Na volta gh'era - Ninne nanne, cantilene e filastrocche</i> - by U m b e r t o R a f f a e l l i . Reported by the N M U s e r "Danus" from Trento. Many thanks to him.		AAA YYY A) S001 B) S001 > AN001 : S002 AT005 H) S043 : AN013 WT: S044 S064 S043 : AN006 : S001 S012 AT004 S043 : AN014 : S007 AT022 AT004 S043 = F001 S001* S002* S007* S010* S012* S043* S044* S064* AN001* AN006* AN013* AN014* AT004* AT004* AT005* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
691	Ira, ira corni corni che te tira vegnerà'l Martin co la zapa e col zapin a baterte zo el to bel casotin.	Italian dialect from Trentino. Levico, Trentino, Italy.	Pull out, pull out horns, horns that you pull, Martin will come, with the hoe and the hoe-fork, to smash down your fine little house.	No music.	From the text <i>'Na volta gh'era - Ninne nanne - cantilene e filastrocche</i> - by U m b e r t o R a f f a e l l i . Reported by the <i>NM User</i> <i>"Danius"</i> from Trento. Many thanks to him.	In the second line, "corni" is very likely a substitute for the Ladin word "cogne" ("you need", "it is needed"), as in 671 (probably an older version than this one), in a place where Ladin is not well known.	AAA YYY B) S001 > AN001 : S002 H) S043 : AN013 WT: S044 S064 S043 : AN014 : S007 AT022 AT004 AT025 S043 = F001 S002* S002* S007* S043* S044* S064* AN001* AN001* AN001* AN013* AN014* AT004* AT022* AT025* .B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
692	Corni corni bei bota for da quei oucei mezi a ti mezi a mi mezi a ca' poera vecia che mori.	Italian dialect from Trentino. Val di Sole, Trentino, Italy.	Horns, nice horns, pull out of those eyes half to you half to me half to that poor old woman who died.	No music.	From the text ' <i>Na volta gh'era - Ninne nanne, cantilene e filastrocche</i> - by U m b e r t o R a f f a e l l i . Reported by the N M U s e r "Danus" from Trento. Many thanks to him.		AAA YYY A) S002 AT025 B) S001 > AN001 : S002 WR: S081 DIST: AT188 TO: S010 AT188 TO: S006 AT188 TO: S011 AT150 C) AT007 S011 AT150 AT007 = F002 S011 AT150 AT007 = F005 S002* S010* S006* S011* S081* AN001* AT007* AT025* AT150* AT188* AT188* AT188* .A-B-DIST-C. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
693	Corni, corniöi buta för i to fiöi buta för la to fascinela per scaldar la poverela la poverela l'è 'n tel prä che la speta la carità carità no vöi vegnir la poverela la cön morir.	Italian dialect from Trentino with Ladin elements. Valsugana, Trentino, Italy.	Horns, little horns, put your children out, put out your fagot in order to heat the poor woman; the poor woman is in the meadow waiting for charitable help; the charitable help doesn't want to come, the poor woman has to die.	No music.	From the text <i>'Na volta gh'era - Ninne nanne, cantilene e filastrocche</i> - by U m b e r t o R a f f a e l l i . Reported by the N M U s e r "Danus" from Trento. Many thanks to him.		AAA YYY A) S002 AT022 B) S001 > AN001 : S012 AT004 E) S001 > AN001 : S385 AT004 S385 : AN156 : S061 AT150 C) S061 AT150 : AN039 WR: S242 S061 AT150 : AN019 S386 : AN133 S061 AT150 : AN024 S061 AT150 = F002 S001 S385 = F004 S061 AT150 AN156 AN019 AN024 = F005 S002* S012* S061* S061* S061* S242* S385* S386* S386* AN001* AN001* AN019* AN024* AN039* AN133* AN156* AT004* AT004* AT022* AT150* AT150* AT150* .A-B-E-C.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
694	Buta, buta càter corgn Se no te daghe la manào da bosch.	Ladin. Val di Fassa (Fassa Valley), Trentino, Italy.	Pull out, pull out four horns, otherwise I will hit you with the cleaver (<i>manera</i>) used by the woodmen.	No music.	From the text <i>'Na volta gh'era - Ninne nanne, cantilene e filastrocche</i> - by U m b e r t o R a f f a e l l i . Reported by the N M U s e r <i>"Danus"</i> from Trento. Many thanks to him.	The <i>manera</i> is the typical tool of the lumbermen from Switzerland, Friuli and Northeastern Alps, generally speaking. It's a sort of large knife, similar to a machete or to a cleaver, but with a curved tip.	AAA YYY B) S001 > AN001 : S002 AT005 H) S006 : AN011 : S001 WT: S352 : AT189 S006 = F001 S002* S352* AN001* AN001* AN011* AT005* AT189* .B-H.
695	Lumachina vien da me, ti darò il pan del re, pan del re e della regina, vieni vieni lumachina.	Italian. Casole d'Elsa (Siena), Tuscany, Italy.	Little snail, come to me, I will give you the bread of a king, the bread of a king and of a queen, come, come, snail.	No music, only with a generic chanting voice, but speaking, not singing.	R e p o r t e d d i r e c t l y b y Candida Lippi, learned from her father-in-law Giovanni Lippi, who came from Casole d'Elsa (S i e n a) , Tuscany, Italy. Many thanks to her.	Strictly close to No. 585 and to a well- known rhyme usually chanted to fireflies or glow worms in Northern and Central Italy.	AAA YYY A) S001 AT022 B) S001 > AN013 HWR: S006 (An) F) S006 : AN012 : S016 AT126 AT190 B) S001 > AN013 A) S001 AT022 S006 = F003 S001* S001* S006* S016* S016* AN012* AN013* AN013* AN013* AT022* AT022* AT126* AT126* AT190* .A-B-F-B-A.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
696	Lille snegel med hus på ryg pas nu på, pas nu på. Lille snegel å pas nu på ellers tar ja dej.	Danish. Denmark.	Little snail with the house on its back, be careful, be careful. Little snail, oh, be careful otherwise I seize you.	The music is the same as in version 467.	Present on the video http://www.youtube.com/watch?v=MmrgDdqrG7A Visited on January 14 th , 2015. Thanks to the <i>NM User</i> "Barbaxx" for reporting this document.	Strictly related to the Swedish version 467.	BBB YNN A) S001 AT022* WT: S007 AT020 B) S001 > AN134 A) S001 AT022* B) S001 > AN134 H) S006 : AN038 : S001 S006 = F001 S001* S001* S006* S007* AN038* AN134* AN134* AN134* AT020* AT022* AT022* .A-B-A-B-H.
697	Snail, snail, shoot out your horns, You walk so slow, you must have corns And you'd walk slow and your joints would crack If you had to carry your house on the back.	English. Australia.	(Not needed)	Unknown	Robert Holden, <i>Twinkle, Twinkle, Southern Cross. The Forgotten Folklore Of Australian Nursery Rhymes</i> , Canberra: National Library of Australia, 1992, p. 47, which, in its turn, takes it from <i>Angus & Robertson Anthology</i> , 1920 (Author of this rhyme: Leslie H. Allen).	The source book deals with the creation and adaptation of new nursery rhymes in Australia, obtained by modifying British materials and adding also materials of new invention. This document, therefore, is not completely traditional, and is in any case derived from British traditions, modified by a literary creation.	BCB NNN (Only for the first verse.) A) S001 B) S001 > AN001 : S002 F000 S001* S002* AN001* an142, at100, an143, s007, at020

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
698	Boli, boli biel lacai fami cuatri cuarnassai doi a mi, doi a ti no ti coparai mai pi.	Friulian. Friuli, Italy.	Ox, ox, pretty snail, show four horns to me. Two to me, two to you, I will kill you no more.	Unknown	Magazine "Friuli nel mondo", year XXX, nr. 318 (April 1981), p. 9. http:// www.friulinelmondo.com/assets/ files/ anni_80/318-04- 1981.pdf (Visited on January 14 th , 2015)		AAA YYY A) S054 S001 AT022 B) S001> AN007 : S002 AT005 TO: S006 DIST: AT050 TO: S006 AT050 TO: S010 F) H) S006 : AN086 : S001 S006 = F001 S006 S010 = F002 S006 = F003 S001* S002* S006* S006* S010* S054* AN007* AN086* AT005* AT022* AT050* AT050* .A-B-DIST-F. OR .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
699	Cai, cai, macarai salte-für il mês di mai torne-dentri il mês di jugn senò jo ti moli un pugn.	Friulian. Friuli, Italy.	Snail, snail, idiot, jump out in the month of May, return inside in the month of June, otherwise I hit you with a fist.	Unknown	Magazine "Friuli nel mondo", year XXX, nr. 318 (April 1981), p. 9. http:// www.friulinelmon do.com/assets/ files/ anni_80/318-04- 1981.pdf (Visited on January 14 th , 2015)	Interesting and nice version. The snail is requested to come out when it is Spring in that area, in order to mark the right season for the crop to germinate, but it is requested to go back in its shell when the Summer comes.	AAA YYY A) S001 AT041 B) S001 > AN004 AT135 G) WN: S387 B) S001 > AN079 AT134 G) WN: S388 H) S006 : AN011 : S001 S006 = F001 S001 = F004 S388 = F005 S387 = F007 S001* S006* S387* S388* AN004* AN011* AN079* AT041* AT134* AT135* .A-B-G-B-G-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
700	Kiloi-kaloi, sarvuded pästa!	Vepsian. Vepsian area, not furtherly specified.	Snail, snail, put out your horns!	Unknown	Лексический атлас русских народных говоров: материалы и исследования, "Наука", 2001, 363. <i>Leksičeskij atlas ruskich narodnyh govorov: materialy i issledovanija</i> (Lexical Atlas of Russian folk dialects: materials and research), "Nauka", 2001, p. 363. http://books.google.it/books?id=t7PIAAAAMA A (Visited on January 16 th , 2015)	Another Vepsian version, though a simple one.	AAA YYY A) S001 B) S001 > AN001 : S002 F000 S001* S002* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
701	<p>Siitä toas kun etonaißen (näimme niin sanoimme):</p> <p>Etona matona näytä sarves, tulouko huomena pouta! Kun et näyttäne sarvies niin tapamma! — Niin se kun tuikkaši kaksi sarvie, puikahutti tulomah.</p>	<p>Karelian.</p> <p>White Karelia (the northeastern part of Karelia having a coastal line on the White Sea).</p>	<p>"That, again, was used with the snail (we used to see it and so we used to say):</p> <p>Snail, worm, show horns, if tomorrow there will be dry weather!</p> <p>If you do not show horns, then I kill you! Then if it refused the two horns, I pierced and hit it."</p> <p><i>This translation might be approximative. If you can help us to improve it, please contact us.</i></p>	Unknown	<p>Pertti Virtaranta, <i>Vienan kansa muistellee</i> (Reminiscences of the White people), Porvoo: WSOY [Werner Söderström], 1958</p> <p>Informer: Okahvie Mäkelä</p> <p>http://books.google.it/books?id=NrrjAAAAAAAJ</p> <p>(visited on January 17th, 2015)</p> <p>Many thanks to the Province Library "Claudia Augusta" in Bolzano / Bozen and to the Institutum Romanum Finlandiae of the Gianicolo, Rome, for sending the complete text to us.</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>	The killing was real.	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>C) S001 > AN016</p> <p>H) S006 : AN006 : S001 S 0 0 6 : A N 0 0 5 AN011</p> <p>S006 = F001 AN016 = F005</p> <p>S001* S002* S006*</p> <p>AN005* AN006* AN007* AN011* AN016*</p> <p>.A-B-C-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
702	Etonaišem matonaišēn, näytä sarves kun tullou huomēna pouta. Muiten tapan, ta suoles lapan, kun et näyttäne	Karelian. White Karelia (the northeastern part of Karelia having a coastal line on the White Sea).	"Mrs. Snail, Mrs. Worm, show horns, if tomorrow there will be dry weather. Otherwise I kill you, I slap you in the marsh, if you don't show them." <i>This translation might be approximative. If you can help us to improve it, please contact us.</i>	Unknown	Pertti Virtaranta, <i>Vienan kansa muistellee</i> (Reminiscences of the White people), Porvoo: WSOY [Werner Söderström], 1958 Informer: Mari Kyyrönen http://books.google.it/books?id=NrrjAAAAAAAJ (visited on January 17 th , 2015) Many thanks to the Province Library "Claudia Augusta" in Bolzano / Bozen and to the Institutum Romanum Finlandiae of the Gianicolo, Rome, for sending the complete text to us. Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.		AAA YYY A) S001 B) S001 > AN007 : S002 C) S001 > AN016 H) S006 : AN006 : S001 S006 : AN002 : S001 HWR: S156 S006 = F001 AN016 = F005 S001* S002* S006* S156* AN002* AN006* AN007* AN016* .A-B-C-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
703	Meilä sanottih : Etonaiſen, vetonaiſen, näytä nährniſ, näytä sarves, tulouko huomena pouta!	Karelian. White Karelia (the northeastern part of Karelia having a coastal line on the White Sea).	"At our house we used to say: Mrs. Snail, Mrs. Worm, show nipples, show horns, if tomorrow there will be dry weather!" <i>This translation might be approximative. If you can help us to improve it, please contact us.</i>		Pertti Virtaranta, <i>Vienan kansa muistellee</i> (Reminiscences of the White people), Porvoo: WSOY [Werner Söderström], 1958 Informer: Ulla Muistama http://books.google.it/books?id=NrrjAAAAMA_AJ (visited on January 17 th , 2015) Many thanks to the Province Library "Claudia Augusta" in Bolzano / Bozen and to the Institutum Romanum Finlandiae of the Gianicolo, Rome, for sending the complete text to us. Thanks to the <i>N M User "Barbaxx"</i> for reporting this version.		AAA YYY A) S001 B) S001 > AN007 : S389 S002 C) S001 > AN016 AN016 = F005 S001* S002* S389* AN007* AN007* AN016* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
704	Jos etana ei halunnut näyttää sarviaan, niin puupalalla painettiin. Siih luvettiin jotta: etona matona, jos et näyttäne sarvijas nim paikalla tapan. Ta sillä puulla paineltih. Se siitä ojenti ne sarveh!»	Karelian. White Karelia (the northeastern part of Karelia having a coastal line on the White Sea).	<p>"If the snail did not want to show horns, then it was smashed with a piece of wood.</p> <p>So were the wishes: snail, worm, if you do not show horns, then I kill you on the spot.</p> <p>Because we used to smash it with a wood. And that was it, with that horned creature!"</p> <p><i>This translation might be approximative. If you can help us to improve it, please contact us.</i></p>	Unknown	<p>Pertti Virtaranta, <i>Vienan kansa muistellee</i> (Reminiscences of the White people), Porvoo: WSOY [Werner Söderström], 1958</p> <p>Informer: Iro Remsu</p> <p>http://books.google.it/books?id=NrrjAAAAMA A↓</p> <p>(visited on January 17th, 2015)</p> <p>Many thanks to the Province Library "Claudia Augusta" in Bolzano / Bozen and to the Institutum Romanum Finlandiae of the Gianicolo, Rome, for sending the complete text to us.</p> <p>Thanks to the <i>NM User "Barbaxx"</i> for reporting this version.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>H) S006 : AN006 : S001 HWR: S190 WN: S334</p> <p>S006 = F001</p> <p>S001* S002* S006* S190* S334*</p> <p>AN006* AN007*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
705	Riifu, riifu, daga mu miessái stuora čorvviid.	Northern Sami Kautokeino area, Norway.	Snail, snail, make my reindeer calf grow big horns.	Unknown.	https://victorio.uit.no/speech/trunk/sme/TISF_alle/ttsf18.docx (Visited on January 18 th , 2015) Thanks to the NM User "Barbaxx" for reporting this version.	The magical thinking, based on the so-called sympathetic magic, is evident in this interesting Sami version.	AAA YYY A) S001 B) S001 > AN169 AN168 : E) S002 AT023 TO: S107 AT180 AT029 S107 AT180 AT029 = F002 S001 = F004 S001* S002* S107* AN168* AN169* AT023* AT029* AT180* .A-B-E.
706	Riifu, riifu daga mu unna miesažii nai čorvviid	Northern Sami Troms, Norway	Snail, snail make my little reindeer calf grow horns, too.	Unknown.	Paulus Utsi, Inger Utsi, <i>Gieła gielain. Divttat. Dikter</i> , 1980, p. 63. Many thanks to the Province Library "Claudia Augusta" in Bolzano / Bozen for sending the text to us. Thanks to the NM User "Barbaxx" for reporting this version.	Paulus Utsi (1918 – 1975) was a Sami poet, born in Norway and grown within a family of reindeer shepherds. He wrote poems in the Northern Sami language, with some influences of the Lule Sami language. The magical thinking, based on the so-called "sympathetic magic", is evident in this interesting Sami version.	AAA YYY A) S001 B) S001 > AN169 AN168 : E) S002 TO: S107 AT180 AT022 AT029 S107 AT180 AT022 AT029 = F002 S001 = F004 S001* S002* S107* AN168* AN169* AT022* AT029* AT180* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
707	Dingding dingding udra-udral Dingding dingding kedri-kedri Dingding dingding udra-udral Dingding dingding kedri-kedri	Paiwan language. Taiwan. Paiwan is an Austronesian aboriginal language used on the island of Taiwan.	Snail, snail, big snail Snail, snail, little snail Snail, snail, big snail Snail, snail, little snail	Present on the video: http:// www.youtube.co m/watch? v=q4PU842- WB8 Very different from the Japanese and Chinese versions.	Present on the videos: h t t p : / / www.youtube.co m / w a t c h ? v = q 4 P U 8 4 2 - W B 8 and h t t p : / / www.youtube.co m / w a t c h ? v = 7 C Q N q X g e 9 0 Q	Notes on the first source video: "Snail song: (music: song for fishing). The teacher is singing. Paiwanese language. Adapted folk song." Notes on the second source video: "A child is singing. Paiwanese language. Adapted folk song." The source videos were produced in a Taiwanese school which tries to pass on to the young generations the Paiwan aboriginal language and culture. See here about this school: http://www.faceb ook.com/ YouRXueZuYupaiWanYuituluTaPanaiwana AKay These videos are so far the only trace of the presence of a snail rhyme among the aboriginal Taiwanese. The possible relationship with other snail rhymes studied in this research is not clear and it is not clear yet what the notes mean by "adapted". It would be interesting to demonstrate such a relationship, since the Taiwanese aboriginal languages were probably the origin of all the Austronesian languages.	BBA YYY A) S001 AT023 AT022 F000 S001* AT022* AT023* .A.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
708	<p>,நத்தை யம்மா ,நத்தை யம்மா ?எங்கே போகிராய் அத்தை குளிக்கத் தண்ணீர்க் குடம் கொண்டு போகிறேன்</p> <p>எத்த நைநாள் ஆகும் அத்தை ?வீடு செல்லவே வேணு மானால் ;பத்தே நாள்தான் பார்த்துக் கொண்டிரு.</p> <p>Nattai yam'mā, nattai yam'mā, eṅkē pōkirāy? Attai kuḷikkat taṇṇīrk kuṭam koṇṭu pōkirēṇ</p> <p>etta ṅaināḷ ākum attai vītu cellavē? Pattē nāḷtāṅ; vēṇu māṅḷai pārttuk koṇṭiru.</p>	Tamil. Tamil Nadu, southeastern India.	<p>Snail, madam, snail, madam, where are you going? I am taking a pot for water for the aunt to bathe.</p> <p>How long will it take to reach the aunt's home? It will take only ten days. Just wait and watch!</p> <p><i>Many thanks to the people who helped us with the translation: Alberto Maruzzelli and family, Francesca Orsini, A.R. Venkatachalapathy.</i></p>	<p>Present on this video: http:// www.youtube.co m/watch? v=ZZ3TGrc3PrA</p>	<p>Present on this link: h t t p : / / ta.wikipedia.org/ wiki/%E0%AE %8%F0%AE %8D%F0%AE %84%F0%AE %88#F0.AE.AA .F0.AE.BE.F0.A E.AA.F0.AE. 8D.F0.AE.AA.F0 .AE.BE.F0.AE. AA.F0.AE.BE.F 0.AE.9F.F0.AE. 8D.F0.AE.9F. 9F.F0.AE.81</p> <p>Present on these videos in different variants: h t t p : / / www.youtube.co m / w a t c h ? v=ZZ3TGrc3PrA</p> <p>h t t p : / / www.youtube.co m / w a t c h ? v=we9xMdXSDs 4</p> <p>h t t p s : / / www.youtube.co m / w a t c h ? feature=player_e mbedded&v=we 9xMdXSDs4</p> <p><i>The last variant goes on with the text of a game about the verses of various animals.</i></p>	<p>The word for “aunt”, <i>attai</i> or <i>aththai</i>, indicates the father's sister. One of the few versions in which the snail answers. An answer of the snail is only present in versions 466, 663, 708, 728. It seems that the first stanza has still retained the structure of our rhyme (though modified) and a likely connection between snails and the request of rain, but the second stanza, which might have been superficially modeled after the first one when the ancient meaning of the rhyme was already lost, seems extraneous to that structure.</p> <p>The last two lines are, of course, a joke about the fact that the snail is slow.</p>	<p>AAA YYY</p> <p>A) S001 S287</p> <p>B) S001 : AN021 S001 > AN059 : S211 TO: S006</p> <p>E) S001 : AN023 : S031 TO: S302</p> <p>XTR: (Not analysed)</p> <p>S001 = F004 S031 = F005</p> <p>S001* S031* S211* S287* S302*</p> <p>AN021* AN023* AN059*</p> <p>A-B-E-XTR.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
709	<p>गोगलगाय गोगलगाय हळुहळु चालली बाय</p> <p>गोगलगाय गोगलगाय दोन शिंगे पोटात पाय</p> <p>शंख काय तुझे घर फिरतेस घेऊन पाठीवर</p> <p>हात लावताच थोडा जरी लाजून शंखात शिरते स्वारी</p> <p>खाऊ तुझा छान छान हिरवेगार पान न पान</p> <p>एवढा कसला नट्टापट्टा चमचमता माग ठेवता</p> <p>Gōgalagāya gōgalagāya ha uha u cālalī bāya</p> <p>gōgalagāya gōgalagāya dōna śingē pōṭāta pāya</p> <p>śankha kāya tujhē ghara phiratēsa ghē'ūna pāihīvara</p> <p>hāta lāvatāca thōḍā jarī lājūna śankhāta śiratē svārī</p> <p>khā'ū tujhā chāna chāna hiravēgāra pāna na pāna</p> <p>ēvadhā kasalā natṭāpaṭṭā camacamatā māga thēvatā.</p>	<p>Marathi. India.</p>	<p>Snail, o snail, proceeding slowly,</p> <p>snail, o snail, with two horns on your stomach,</p> <p>an appendage is your house which you carry on your back;</p> <p>when you are touched a little, you enter inside shyly, moving around;</p> <p>your food is always green, you eat leaves, leaves,</p> <p>good and adorned, leaving a shining trace behind you.</p> <p><i>Many thanks to Simon Cutinha and to a friend of his who helped us very much in the translation of this text and to Andrea Tritto for his assistance.</i></p>	Unknown.	<p>http://marathikavita.co.in/index.php?topic=7480.0</p> <p>http://www.maayboli.com/taxonomy/term/299?page=5</p> <p>https://www.facebook.com/marathikavita/posts/321253867909915</p> <p>https://plus.google.com/113945483327487721277/posts/KbV4Kjn4gnG</p>	<p>This text does not have the typical structure of the snail rhyme that we are studying in this research. However, there are some faint traces that might connect it to that tradition: mentioning the snail twice in a row in the first verse, mentioning the horns immediately after that, mentioning food, mentioning vegetation and the green color, mentioning the shell of the snail. From this point of view, this might be viewed as a pedagogical children's song, created after many deep transformations that, possibly, started perhaps from the possible presence of the snail rhyme in that area long time ago. Of course, this cannot be demonstrated, but it might just be a possibility.</p>	<p>CAA YNN s001, s002, an003, s336, at116, s007</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
710	Colimaçon borgne Montre-moi tes cornes Ton père et ta mère sont sur le bord de l'eau M'en vais te jeter à l'eau!	French. Québec, Canada.	Shortsighted snail, (<i>or</i> : ill-famed snail) show your horns to me. Your father and your mother are on the edge of the water I am going to throw you into the water.	Present on a CD advertised on the source link, but we don't have it.	Present on: <i>Trésors des mères du monde. Comptines et berceuses</i> , Publié par l'arrondissement de Villeray-Saint-Michel-Parc-Extension, Ville de Montréal. Coordination du projet: Louise-Françoise Beaulieu. http://ville.montreal.qc.ca/pls/portal/docs/page/arrond_vsp_fr/media/documents/livret_tresors_web.pdf on page 15 (No. 23). Informer: Danièle, maman de Geneviève et Frédéric, originaire du Québec.	Though collected in Canada, we think that this is a rhyme of genuine French tradition. It will be mapped for France.	AAA YYY A) S001 AT044 B) S001 > AN007 : S002 TO: S006 G) S023 AT011 S024 AT011 : AN039 HWR: S073 H) S006 : AN002 : S001 HWR: S031 S006 = F001 S023 AT011 S024 AT011 S073 = F007 S001* S002* S006* S006* S023* S024* S031* S073* AN002* AN007* AN039* AT011* AT011* AT044* .A-B-G-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
711	Escargot de Bourgogne Montre-moi tes cornes La sorcière arrive qui va te faire cuire Sors, sors, escargot Sors la tête de ta maison.	French. Québec, Canada.	Snail of Bourgogne, show your horns to me. The sorceress is coming to cook you. Come out, come out, snail, Put out your head from your house.	Present on a CD advertised on the source link, but we don't have it.	Present on: <i>Trésors des mères du monde. Comptines et berceuses</i> , Publié par l'arrondissement de Villeray- Saint-Michel- Parc-Extension, Ville de Montréal. Coordination du projet: Louise- France Beaulieu. http://ville.montreal.qc.ca/pls/portal/docs/page/arrond_vsp_fr/media/documents/livret_tresors_web.pdf on page 15 (No. 24). Informers: Danièle, maman de Geneviève et Frédéric, originaire du Québec.	Though collected in Canada, we think that this is a rhyme of genuine French tradition. It will be mapped for France.	AAA YYY A) S001 AT006 B) S001 > AN007 : S002 TO: S006 H) S391 : AN013 S391 : AN047 : S001 B) S001 > AN004 A) S001 B) S001 > AN001 : S058 HWR: S007 AT004 S391 = F001 S001* S001* S002* S006* S007* S058* S391* AN001* AN004* AN007* AN013* AN047* AT004* AT006* .A-B-H-B-A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
712	<p>蜗牛，蜗牛， 房子背着走。 没有什么， 身子伸在外头。 碰着什么， 赶紧躲到屋里头。</p> <p>Wōniú, wōniú, fángzi bèizhe zǒu. Méi yǒu shénme, shēnzi shēn zài wàitou. Pèngzhe shénme, gǎnjīn duǒ dào wū lītóu.</p>	<p>Mandarin Chinese. China.</p>	<p>Snail, snail, you carry a house on your back. If there is nothing around, you put your body out. If something hits you, you conceal yourself quickly into your house.</p>	Unknown	<p>http://www.fumuhui.com/news/66921.shtml</p> <p>Visited on January, 25th, 2015.</p>	<p>Two synonyms are used here for the word “house” (fángzi and wū). The character for “head” (tóu) is present, but only as a component of the words “out” and “into”.</p> <p>We are not sure whether this document has really to do directly with the tradition we are studying.</p>	<p>BAA YYY</p> <p>A) S001 S001 : AN143 : S007 HWR: AT020</p> <p>XTR: S381 : AN039 S001 : AN001 S087 : AN011 : S001 S001 : AN083 HWR: S007 AT004</p> <p>F000</p> <p>S001* S007* S007* S087* S381*</p> <p>AN001* AN011* AN039* AN083* AN143*</p> <p>AT004* AT020*</p> <p>.A-XTR.</p>
713	Seatigu, lambanägu, näita mulle sarvi!	<p>Estonian. Estonia.</p>	<p>Slug, sheep's face, show me your horns!</p>	Unknown	<p>Arvo Krikmann, <i>Sissevaateid folkloori lühivormidesse I: Põhimõisteid. Zanrisuhteid. Üldprobleeme.</i> Tartu, 1997</p> <p>http://www.folklore.ee/~kriku/PARINTRO/Parintro.pdf</p> <p>Visited on January, 26th, 2015.</p>	<p>The expression meaning “sheep's face” is used quite commonly in Estonia to indicate an unpleasant face, or a bad chap.</p>	<p>AAA YYY</p> <p>A) S001 AT062</p> <p>B) S001 > AN007 : S002 TO: S006</p> <p>F000</p> <p>S001* S002* S006*</p> <p>AN007*</p> <p>AT062*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
714	<p>Экэм-текэм, Сыгар мегезец Тэтэй -кашыгк Ыицэ кэнфит бирермен.</p> <p>Ekem-tekem, chygar megezets, Tetey -kash'gk 'itse kenfit birermen.</p>	<p>Kazan Tatar. Tatarstan, Russian Federation.</p>	<p>Snail, put out your horns, if the sister comes to the spoon, I'll give a sweet.</p>	Unknown	<p>Saria Muhamedyanov na Kagarmanova, <i>Bashkirskiy detskiy fol'klor: zhanrovyy sostav i poetika</i>, Kazan, 2011.</p> <p>http:// cheloveknauka.c om/bashkirskiy- detskiy-folklor- zhanrovyy- sostav-i-poetika</p> <p>(Site visited on March 9th, 2015)</p> <p>Many thanks to Akhtem Dzhellilov for his help to translate the text.</p>	<p>Despite the title of the work, this document is Tatar (it is quoted in the work in order to compare similar Bashkir, Russian and Tatar texts). The "spoon" must be intended as an offer consisting in some food placed in a spoon. The rhyme is probably chanted while offering to the snail a spoon with some food in it. The "sister" is a nickname indicating the snail itself.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 S025 (= S001) > AN013 HWR: S167</p> <p>F) S006 : AN012 : S178</p> <p>S006 = F003</p> <p>S001* S002* S006* S025* S167* S178*</p> <p>AN001* AN012* AN013*</p> <p>.A-B-F.</p>
715	<p>Кус-кар, -кус-кар, Куш мегезецде тин сыгар. А тс яулытгка торормон.</p> <p>Kus-car, -kus-car, Kush megezetsde ting sygar. A ton yaulytgka torormon.</p>	<p>Bashkir. Bashkortostan, Russian Federation.</p>	<p>Snail, put out your horns, I will give you sweets.</p>	Unknown.	<p>Saria Muhamedyanov na Kagarmanova, <i>Bashkirskiy detskiy fol'klor: zhanrovyy sostav i poetika</i>, Kazan, 2011.</p> <p>http:// cheloveknauka.c om/bashkirskiy- detskiy-folklor- zhanrovyy- sostav-i-poetika</p> <p>(Site visited on March 9th, 2015)</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S178 TO: S010 (= S001)</p> <p>S006 = F003</p> <p>S001* S002* S006* S178* S010*</p> <p>AN001* AN012*</p> <p>.A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
716	<p>Слизень-близень, Выкажи рога! Дам творога, Масла тuesday, Овсяный колосок!</p> <p>Slizen'-blizen', Vykazhi roga! Dam tvoroga, Masla tuesday, Ovsjanyj kolosok!</p>	<p>Russian. Russia</p>	<p>Slimy snail, extract your horns! I will give you sour cream, oil made from the seeds of herbs, oats spikes!</p>	Unknown	<p>http://www.det-stihi.ru/prigovorki5163.php</p> <p>(Site visited on February 11th, 2015)</p>	<p>The word тuesday / tuesday is difficult to translate. It should indicate some wild grass belonging to the family Gramineae and therefore distantly related to the common cereals.</p>	<p>AAA YYY</p> <p>A) S001 AT165</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S392 S393 S394</p> <p>S006 = F003</p> <p>S001* S002* S006* S392* S393* S394*</p> <p>AN001* AN012*</p> <p>AT165*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>
717	<p>Слимак, слимак, Высунь рожки! Дам картошки, Блин да пирог, Толоконца комок!</p> <p>Slimak, slimak, Vysun' rozhki! Dam kartoshki, Blin da pirog, Tolokonca komok!</p>	<p>Russian. Russia.</p>	<p>Snail, snail, extend your horns! I will give you potatoes, <i>blin</i> pancake and a cookie, a little piece of oatmeal!</p>	Unknown	<p>http://www.det-stihi.ru/prigovorki5163.php</p> <p>(Site visited on February 11th, 2015)</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S344 S395 S178 S394</p> <p>S006 = F003</p> <p>S001* S002* S006* S178* S344* S394* S395*</p> <p>AN001* AN012*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
718	<p>Равлик-Павлик, высуни рожки, дам тебе горошка, если будет мало - дам кусочек сала</p> <p>Ravlik-pavlik, vysuni rozhki, dam tebe goroshka, esli budet malo - dam kusochek sala.</p>	<p>Russian. Russia.</p>	<p>Snail, little Paul, show your horns, I will give you peas, and, if it is not enough, I will give you bacon.</p>	Unknown	<p>http://forum.lingvo.ru/actualthread.aspx?tid=92146 (Site visited on March 9th, 2015).</p>	<p>The term "ravlik" is of Ukrainian origin, but it is used also in Russia in these versions of the rhyme.</p> <p>The source states that this version was recited while bringing the snail near one's mouth, in order to heat it and make it come out of its shell more easily. This gesture is documented exactly in the same way in Italy, in the region Marche, area of Urbino.</p>	<p>AAA YYY</p> <p>A) S001 S283</p> <p>B) S001 > AN007 : S002</p> <p>F) S006 : AN012 : S140 S396</p> <p>S006 = F003</p> <p>S001* S002* S006* S140* S283* S396*</p> <p>AN007* AN012*</p> <p>.A-B-F.</p> <p><i>In note:</i> an156, s390</p> <p>(DST1, DST2)</p>
719	<p>Равлик-павлик, высунь рожки, ползи по дорожке</p> <p>Ravlik-pavlik, vysun' rozhki, polzi po dorozhke.</p>	<p>Russian. Russia</p>	<p>Snail, little Paul, show (put out) your horns, Crawl along the path.</p>	Unknown	<p>http://forum.lingvo.ru/actualthread.aspx?tid=92146 (Site visited on March 9th, 2015).</p>	<p>The term "ravlik" is of Ukrainian origin, but it is used also in Russia in these versions of the rhyme.</p> <p>Similar to 590 and 223. It would be interesting to understand whether the expression <i>crawl along the path</i>, found also in version 590 and similar to the Ukrainian expression <i>put yourself on the road</i> found in version 223, means just "begin to come out of your shell", or means "move on", "hurry up", "don't be lazy", or, on the contrary, should be interpreted as an invitation to follow a specific precise path, like a duct traced by purpose by humans for the animal (this would be possible: according to various scholars, the ducts present in many prehistoric cup marks carved on stone might have been made also to perform some rituals with small animals).</p>	<p>AAA YYY</p> <p>A) S001 S283</p> <p>B) S001 > AN001 : S002 S001 > AN061 HWR: S151</p> <p>F000</p> <p>S001* S002* S151*</p> <p>AN001* AN061*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
720	<p>Равлик-павлик, высунь рожки, Дам тебе сырой картошки.</p> <p>Ravlik-pavlik, vysun' rozhki, Dam tebe syroj kartoshki.</p>	<p>Russian. Russia.</p>	<p>Snail, little Paul, show your horns, I will give you raw potatoes.</p>	Unknown	<p>http:// forum.lingvo.ru/ actualthread.aspx?tid=92146 (Site visited on March 9th, 2015).</p>		<p>AAA YYY</p> <p>A) S001 S283</p> <p>B) S001 > AN007 : S002</p> <p>F) S006 : AN012 : S344 AT191 TO: S010</p> <p>S006 = F003</p> <p>S001* S002* S006* S010* S283* S344*</p> <p>AN007* AN012*</p> <p>AT191*</p> <p>.A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
721	<p>Çıq-çiq balaban! Boynuzçıqlarını çıkar. Köbete ve paqlava Berecegim bedava. Yumruçığını eteyim, Tizime de qoyayım. Avuçnı men açayım, Tizime de urayım.</p>	<p>Crimean Tatar. Crimea.</p>	<p>Snail! (= "Come out, come out, o mighty one!") Put out your horns. <i>Köbete and paqlava</i> I'll give you for free. I'll make a small handful, and I put it on my knee. I open my handful, I slap my knee.</p> <p><i>Note:</i> <i>Köbete and paqlava</i> are two traditional Crimean Tatar dishes; the first is a meat pie with rice and potatoes; the second is a sweet pastry with syrup and honey.</p> <p>Many thanks to Akhtem Dzhelilov who translated this text for us.</p>	Unknown	<p>http://metodkabinet.ho.les/files/metodpodskazki/uchitelyu_predm.etniku/kr_tat/igra_kr_tat.doc</p> <p>(Site visited on February 11th, 2015).</p>	<p>This is a version of the snail rhyme used as a children's game among the Crimean Tatars, especially in some schools. The last four verses are a game and are not part of the usual structure of the snail rhyme. The source site reports also some comments (made by a local school teacher and here written in italics) regarding the gestures to be performed by the children while playing with this rhyme:</p> <p>Çıq-çiq balaban! (<i>Yumruğunu diğer qolu quçaqlay.</i>) Boynuzçıqlarını çıkar. (<i>Başında "boynuzçıqlarını" köstermek.</i>) Köbete ve paqlava (<i>Eki avuçnı qoşmaq.</i>) Berecegim bedava. (<i>Qollarını uzatıp, boş avuçlarını köstermek.</i>) Yumruçığını eteyim, (<i>Balalar yumruq etmek.</i>) Tizime de qoyayım. (<i>Yumruğunu tizlerine qoymaq.</i>) Avuçnı men açayım, (<i>Avuçlarını açmaq.</i>) Tizime de urayım. (<i>Tizlerine urmaq.</i>)</p> <p>Snail! (Comment: <i>One fist hugs another.</i>) Put out your horns. (Comment: <i>Show "horns" on your head.</i>) <i>Köbete and paqlava</i> (Comment: <i>put two handfuls together.</i>) I'll give you for free. (Comment: <i>Stretch your hands, show your empty handfuls.</i>) I'll make a small handful, (Comment: <i>Children make handful.</i>) and I put it on my knee. (Comment: <i>Put handfuls on the knees.</i>) I open my handful, (Comment: <i>Open your handfuls.</i>) I slap my knee. (Comment: <i>Slap your knees.</i>)</p> <p>Please see the important notes to 723 about the name of the snail used here and its translation.</p>	<p>AAA YYY</p> <p>A) S001 (> AN004)</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S397 S398 TO: S001</p> <p>XTR: (<i>Not analysed</i>)</p> <p>S006 = F003</p> <p>S001* S002* S006* S397* S398*</p> <p>AN001* AN004* AN012*</p> <p>.A-B-F-XTR.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
722	<p>Çıq çıq balaban uyasından çıqqan, uyasına tukurgen qaçqan.</p> <p><i>Variant (722b):</i> ХъэмлашкӀуэ кызырыклам лупщӀэ хуещӀыжь.</p> <p><i>Scientific transliteration:</i> x̄ämlašk.°ä q'zär'č°am °pš.'ä xueš.'ž.</p> <p><i>Common Russian transliteration:</i> Hemlashklue kyzeryk'lam lupschle hueschlyzh.</p>	<p>(722) Crimean Karaim. Crimea.</p> <p><i>Variant (722b):</i> Adyghe Circassian. Adygea, Russian Federation.</p>	<p>(722) The snail came out from the shell, spit on the shell and went away. (Many thanks to Akhtem Dzhelilov who translated this text for us.)</p> <p><i>Variant (722b):</i> The snail makes a grimace in disgust towards the shell which it has just come out from.</p>	<p>Unknown, probably absent.</p>	<p>(722) Juriy Aleksander Polkanov, <i>Qırımqarajların' atalar-sozi. Poslovicy i pogovorki krymskih karaimov,</i> Baħčisaraj 1995, p. 14.</p> <p>http:// books.google.it/ books? id=YBFIAAAAM AAJ</p> <p>(Site visited on February 11th, 2015).</p> <p><i>Variant (722b)</i> Ibrah'im Shore, <i>Adygskaya (cherkesskaya) narodnaya pedagogika, Adygeyskoye respublikanskoy e knizhnoye izd- vo,</i> 1999, p. 98.</p> <p>https:// books.google.it/ books? id=LnrAQAAIA AJ</p> <p>(Site visited on March 11th, 2015).</p>	<p>This is not a snail rhyme, but rather a proverb distantly related to it. It expresses the sad awareness that people may become ungrateful too quickly and too readily. It is or was present in two similar variants among the Crimean Karaim (now extinct) and among the Adyghe Circassians.</p>	<p>CAB YNN s001, an004</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
723	Balaban çix çix anan baban öldü malı sana Galdı Balaban çik çik.	One of the old Turkish dialects of the area of Trabzon. Trabzon, Turkey.	<p><i>Translation of the rhyme as it is understood if the reader is a speaker of the traditional dialects of Trabzon, or if the reader is a Tatar:</i></p> <p>Snail (= "O mighty one, come out, come out"), your mother and father passed away, their all property is inherited by you, snail, come out, come out.</p> <p><i>Alternative possible translation of the rhyme as it is understood if the reader is Turkish and does not know those dialects (see notes):</i></p> <p>Chirp, chirp, little hawk, your mother and father passed away, their all property is inherited by you, chirp, chirp, little hawk.</p> <p>(Many thanks to Hicran Karatas who helped us to translate this text.)</p>	Unknown	Bernt Brendemoen, <i>The Turkish Dialects of Trabzon – Their Phonology and Historical Development, Vol. II Texts</i> , Harrassowitz Verlag.	<p>This interesting document required a complex work because of its origin and because of the many different meanings that some words in this text may have.</p> <p>This rhyme, included within a longer text, was seen by the author of our source book written on a <i>cönk</i>, that is a traditional old notebook used to write folk poetry on in Turkey, according to an old custom used to preserve it and pass it on to the younger generations. This kind of poetry is often anonymous, can be passed on within a family for many, many years, and is not written in a correct language, but rather using dialects, so that it can contain orthographic variants or mistakes.</p> <p>See here about Turkish folk poetry on <i>cönk</i> notebooks (the link is in Turkish): http://tr.wikipedia.org/wiki/C%C3%B6nk</p> <p>Trabzon, a Turkish town on the coast of the Black Sea, has always been a very important commercial and cultural center, one of the starting points of the Silk Road and a very important harbour. For this reason, the dialects spoken in its area are particularly interesting and show influences from various ethnic groups, including Crimean Tatars. The word <i>Galdı</i> stands for the standard Turkish <i>kaldı</i> ("to be inherited"). In the Turkic languages the word <i>balaban</i> is linked to the concepts of "great, the greatest, powerful, mighty"; it may indicate a bird, the "bittern" (<i>Botaurus stellaris</i>), because it has a powerful call; it may also indicate another bird, the "hawk", because it is the most powerful bird; however, it can also indicate "the eldest brother" (the "greatest") among the Crimean Tatars, and it indicates also a musical instrument in Azerbaijan, a double-reed wind instrument with a powerful sound. The expression <i>çik çik</i> (but also written as <i>çix çix</i> in our source, which is normal in the <i>cönk</i> texts, and also written <i>çiq çiq</i> when using the Crimean Tatar language or in Karaim) may also have different meanings. It may mean "come out, come out" (from the Turkish verb <i>çikmak</i>); it may indicate the call of a bird in Turkish ("chirp, chirp"); in Azeri, it can also indicate the sound of a clock ("tick, tick"). However, we know for sure that, among the Crimean Tatars and among the Crimean Karaim people, the combination of these two words (<i>çiq çiq balaban</i>) means "snail". It indicates the snail by using a periphrasis meaning "come out, come out, o mighty one", a fact which is really very meaningful and important in the context of our research. This document proves that the same periphrasis (<i>balaban çik çik</i>) indicates the snail also in one of the dialects of the Turkish town of Trabzon. This is attested by two facts. First, the same text states that this rhyme is used referring to a <i>ko:lex</i>, a term that Brendemoen explains as a local word akin to the words <i>konlidi</i>, <i>koklangoz</i>, <i>ko:lis</i>, meaning "snail". Second, concerning the word <i>balaban</i> used in this rhyme, Brendemoen writes that "the girl accompanying the informant tells that this name refers to the <i>irilik</i> ("stoutness") of the snail". Therefore, we are now sure that this rhyme refers to a snail. A Turkish speaker who does not know the dialects of Trabzon and does not know the existence of the periphrasis indicating the snail understands the first and last verses as <i>chirp, chirp, hawk</i>.</p> <p>The sequence C and the sequence F are here linked in an interesting and original way through the expedient of inheriting. We want to thank Hicran Karatas who helped us a lot with this text.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004</p> <p>C) S024 S023 : AN024</p> <p>F) S001 : AN027 : S399</p> <p>A) S001</p> <p>B) S001 > AN004</p> <p>S??? = F003 S024 S023 = F005</p> <p>S001* S001* S023* S024* S399*</p> <p>AN004* AN004* AN024* AN027*</p> <p>A-B-C-F-A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
724	Çık dışarı, salyangoz, aç gözlerini çık dışarı oynayalım. Çık dışarı, salyangoz, aç gözlerini annen baban selam eder.	Turkish. Turkey.	Come out, snail, open your eyes and let's play together. Come out, snail, open your eyes, your mom and dad say hello. (Many thanks to Hicran Karatas who translated this text for us.)	Present on our source video: https:// www.youtube.co m/watch? feature=player_e mbedded&v=hn4 XckjO1ZE	https:// www.youtube.co m/watch? feature=player_e mbedded&v=hn4 XckjO1ZE (Visited on March 13 th , 2015)		AAA YYY B) S001 > AN004 A) S001 B) S001 > AN085 S001 > AN009 B) S001 > AN004 A) S001 B) S001 > AN085 G) S024 S023 : AN010 S006 = F003 S024 S023 = F007 S001* S001* S023* S024* AN004* AN004* AN009* AN010* AN085* AN085* .B-A-B-A-B-G.
725	Улитка, улитка, высунь рога, дам тебе хлеба и кусок пирога. Ulitka, ulitka, vysun' roga, dam tebe khleba i kusok piroga.	Russian. Russia, unspecified area.	Snail, snail, show your horns, I will give you bread and a piece of cake.	Unknown.	Personal communication from Dr. Izaly Zemtsovsky, whom we thank very much.	Very similar to many other Russian versions, but not the same as any other, so we classified this one as a new version.	AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN012 : S016 S177 S006 = F003 S001* S002* S006* S016* S177* AN007* AN012* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
726	Lěł'ö-bobö, sjurtö-pel'tö lěpty, šomjöv pan'tyr seta; on kö lěpty, čerön-purtön kerala.	Komi. Komi Republic, Russian Federation.	Dear snail, lift your ears – lift your horns, I will give you a spoon full of yoghurt; if you don't lift them, I will cut you into pieces with the axe – with the knife.	Unknown	I.I.Tarabukin, <i>Komi-russkij Frazeologičeski y slovar'</i> , 1959, at the entry "Čerön-purtön keravny". http:// foto11.com/komi/ vocabular/ idioms27.shtml (Visited on Februrary 13 th , 2015)	Similar to 611, but not the same.	AAA YYY A) S001 AT057 B) S001 > AN063 : S346 S002 F) S006 : AN012 : S167 WT: S392 H) S006 : AN115 : S001 WT: S241 S034 S006 = F001 S006 = F003 S001* S002* S006* S034* S167* S241* S346* S392* AN012* AN063* AN115* AT057* .A-B-F-H.
727	Охлю-бохлю, покажи си рогата, да ги видя черни ли са, бели ли са. Ohlju-bohlju, pokaži si rogata, da gi vidja černi li sa, beli li sa.	Bulgarian. Bulgaria.	Snail, show your horns in order to let me see whether they are black or white. <i>(Many thanks to Boris Iliev and to Delfina Boero who checked the translation of this text for us.)</i>	Unknown, perhaps absent.	http:// snu.photosynthe sis.bg/gallery/ shoot_dont_kill/ 48.html (Visited on March 16 th , 2015)	There are many names for the snail in Bulgaria. The name <i>ohljuv</i> is the commonest one, while <i>ohlju-bohlju</i> is one of the typical doublings that we have already detected many times in this research. We do not have further information on this text yet. We think that the need to check whether the snail's horns are black or white should be linked to a sort of divination practice; in other words, in our opinion there was likely the use of making predictions about something in the future (weather? Marriage?) according to the color of the horns. A hint pointing to such interpretation seems to come also from the Macedonian version 829.	AAA YYY A) S001 B) S001 > AN007 : S002 C) S006 : AN017 : AN085 AN171 AT142 AT001 AT068 AN171 AT142 AT001 AT068 = F005 S001* S002* S006* S415* ? AN007* AN085* AN171* AT001* AT068* AT142* .A-B-C.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
728	Csiga-biga Gyere ki! Megszülettem, Vontass ki!	Hungarian. Hungary.	Little snail-bull, come out! I was born, drag me out! <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Tóth József, <i>Játék-kiválasztó versek, mondókák, állatcsalogatók, gúnyolódók és riasztók</i> , "Folia Anthropologica", 7 (2008); 79-86, p. 84 http:// tk.nyme.hu/blgi/ Knyvek %20kiadvanyok/ FOLIA %20ANTHROP OLOGICA/ folia7.pdf (Visited on February 13 th , 2015)	The second part is most probably to be viewed as the answer of the snail. An answer of the snail is only present in versions 466, 663, 708 and 728. The form is also unusual: the only other document with the same sequence order is found in Japan (No. 563). The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kígyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 G) S001 : AN173 B) S006 > AN109 : S001 S001 : AN173 = F007 S001* S054* AN004* AN109* AN173* .A-B-G-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
729	<p>Csiga-biga Gyere ki! Ig a házod ide ki! Kapsz tejet, vajjat, Hólnapra is marad!</p> <p><i>Variant: (729b)</i></p> <p>Csiga-biga gyere ki, Ég a házad ide ki, Kapsz tejet, vajjat, Hólnapra is marad.</p>	<p>Hungarian. Hungary.</p> <p>Reported by our last source site as known also among the Csángó Hungarian minority in Romania.</p>	<p>Little snail-bull, come out! Your house is burning, out here! You will have milk, butter, it will remain also for tomorrow!</p> <p><i>Many thanks to Flora Fontanelli, who translated this text.</i></p>	<p>Present on the source video of 729b:</p> <p>http://www.youtube.com/watch?v=pna53fl_Ps0k</p> <p>(Visited on February 13th, 2015)</p>	<p>Tóth József, <i>Játék-kiolvasó versek, mondókák, állatcsalogatók, gúnyolódók és riasztók</i>, "Folia Anthropologica", 7 (2008); 79-86, p. 84</p> <p>http://tk.nyme.hu/blgi/Knyvek/%20kiadvnyok/FOLIA%20ANTHROPLOGICA/fofia7.pdf</p> <p>(Visited on February 13th, 2015)</p> <p><i>Variant: (729b)</i></p> <p>http://www.youtube.com/watch?v=pna53fl_Ps0k</p> <p>(Visited on February 13th, 2015)</p> <p>Reported as known also among the Csángó Hungarian minority in Romania by the site:</p> <p>http://www.csango.ro/psz.ro/index.php/oktatas/modszertan/167-ovodasok-es-i-osztalyosok-feladatai</p> <p>(Visited on February 13th, 2015)</p>	<p>This version is important for our research because of the presence and use of the verb "to remain". The verb "to remain", referred to the food (used as a reward for the snail), is actually present also in some Chinese versions (142, 402, 407), precisely with a similar role and meaning (here it is used to assure that a reward for the snail will remain; there it is used to say that it will not remain if the snail doesn't eat it immediately, a statement linked to the possible threat of giving the food to somebody else, which, in turn, is an idea related to the distribution formula).</p> <p>The motif of the burning house is also typical; however, it is more often found in northeastern Germany and the Netherlands.</p> <p>It is clearly connected to the documented widespread use of kindling a fire near the snail's shell to make the animal come out of it.</p> <p>Up to this point, of the versions containing both the reward (sequence F) and the punishment (H), those mentioning the punishment in the last position are more common.</p> <p>On the contrary, this document mentions the reward in the last position. This happens only in a few documents, among which all the others, but this one, have H and F sharing the same content and words.</p> <p>The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i>, meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world).</p> <p>The word <i>csiga</i> is probably related to <i>kígyó</i>, meaning "snake", therefore the name of the snail sounds like "snake – bull".</p>	<p>AAA YYY</p> <p>A) S001 S054</p> <p>B) S001 > AN004</p> <p>H) S007 AT004 : AN055 HWR: S190 AT135</p> <p>F) S001 : AN027 : S056 S332 S056 S332 : AN121 WN: S193</p> <p>S??? = F001 S006 = F003</p> <p>S001* S007* S054* S056* S190* S193* S332*</p> <p>AN004* AN027* AN055* AN121*</p> <p>AT004* AT135*</p> <p>.A-B-H-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
730	Csiga-biga Gyere ki! Ig a házod ide ki! Kik tóba vetlek, Onnaj is kiveszlek. A kányák e' vüsznek, A tikok megesznek!	Hungarian. Hungary.	Little snail-bull, come out! Your house is burning, out here! I throw you into the blue lake, I drag you out of it, too, the kites will take you away, the chickens will eat you! <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Tóth József, <i>Játék-kiolvasó versek, mondókák, állatcsalogatók, gúnyolódók és riasztók</i> , "Folia Anthropologica", 7 (2008); 79-86, p. 84 http:// ftk.nyme.hu/blgi/ Knyvek %20kiadvnyok/ FOLIA %20ANTHROP OLOGICA/ fozia7.pdf (Visited on Februrary 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull". The gesture consisting in throwing the snail into the water is present in many distant parts of the world.	AAA YYY A) S001 S054 B) S001 > AN004 H) S007 AT004 : AN055 HWR: S190 AT135 S006 : AN002 : S001 HWR: S272 AT118 S006 : AN109 : S001 S402 : AN038 : S001 S194 : AN003 : S001 S ??? S006 S402 S194 = F001 S001* S006* S006* S007* S054* S190* S194* S272* S402* AN002* AN003* AN004* AN038* AN055* AN109* AT004* AT118* AT135* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
731	<p>Csiga-biga Gyere ki! Ig a házod ide ki, Ha nem hiszed, Tekincs ki, Ig a házad ide ki!</p> <p><i>Variant: (731b):</i></p> <p>Csiga buga, gyere ki. Ég a házad ideki; Ha nem hiszed, tekints ki, Majd meglátod ideki.</p>	<p>Hungarian. Hungary.</p>	<p>Little snail-bull, come out! Your house is burning, out here! If you don't believe it, look outside, your house is burning, out here!</p> <p><i>Variant: (731b):</i></p> <p>Little snail-bull, come out! Your house is burning, out here! If you don't believe it, look outside, and then, thus, you will see it!</p> <p><i>Many thanks to Flora Fontanelli, who translated this text.</i></p>	Unknown	<p>Tóth József, <i>Játék-kivlasó versek, mondókák, állatcsalogatók, gúnyolódók és riasztók</i>, "Folia Anthropologica", 7 (2008); 79-86, p. 84</p> <p>http:// tk.nyme.hu/blgi/ Knyvek %20kiadvnyok/ FOLIA %20ANTHRO POLOGICA/ fofia7.pdf</p> <p>(Visited on February 13th, 2015)</p> <p><i>Variant: (731b)</i></p> <p>Kiss Áron, <i>Magyar gyermekjáték- gyűjtemény</i>, Budapest: Holnap Kiadó, 2000, p. 13-15.</p> <p>(Czepléd. M. Nyelvőr I. k. 183.1.)</p> <p>h t t p : / / mek.oszk.hu/ 10800/10818/10 818.pdf</p> <p>(Visited on February 13th, 2015)</p>	<p>The theme of the burning house, most probably associated to the gesture of kindling a fire near the snail, is present in many other versions. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i>, meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i>, meaning "snake", therefore the name of the snail sounds like "snake – bull".</p>	<p>AAA YYY</p> <p>A) S001 S054</p> <p>B) S001 > AN004</p> <p>H) S007 AT004 : AN055 HWR: S190 AT135</p> <p>B) S001 > AN045 HWR: AT135</p> <p>H) S007 AT004 : AN055 HWR: S190 AT135</p> <p><i>Variant: (731b):</i></p> <p>A) S001 S054</p> <p>B) S001 > AN004</p> <p>H) S007 AT004 : AN055 HWR: S190 AT135</p> <p>B) S001 > AN045 HWR: AT135 S001 : AN085</p> <p>S??? = F001 AN085 = F003</p> <p>S001* S007* S007* S054* S190* S190*</p> <p>AN004* AN045* AN055* AN055* AN085*</p> <p>AT004* AT004* AT135* AT135* AT135*</p> <p>.A-B-H-B-H.</p> <p><i>Variant 731b:</i></p> <p>.A-B-H-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
732	<p>Csiga-biga túd ki szarvadat, Én is tolom talicskámot. Maj megmondom, hun apád, Kertek alatt kutat ás!</p> <p><i>Variant: (732b)</i></p> <p>Csiga biga, told ki szarvadat. Én is tolom talicskámot, Majd megmondom, hol apád, Kertek alatt kutat ás.</p>	<p>Hungarian. Hungary.</p>	<p>Little snail-bull, put out your antennae, I, too, put out the wheelbarrow. Then I will tell you where your father is, he is digging a pit down there in the gardens!</p> <p><i>Variant: (732b)</i></p> <p>Little snail-bull, push out your antennae, I, too, push the wheelbarrow. Then I will tell you where your father is, he is digging a pit down there in the gardens!</p> <p><i>Many thanks to Flora Fontanelli, who translated this text.</i></p>	Unknown	<p>Tóth József, <i>Játék-kivolvasó versek, mondókák, állatcsalogatók, gúnyolódók és riasztók</i>, "Folia Anthropologica", 7 (2008); 79-86, p. 84</p> <p>http://ftk.nyme.hu/blgi/Knyvek/%20kiadvnyok/FOLIA%20ANTHROPLOGICA/fozia7.pdf</p> <p>(Visited on February 13th, 2015)</p> <p><i>Variant: (732b)</i></p> <p>Kiss Áron, <i>Magyar gyermekjáték-gyűjtemény</i>, Budapest: Holnap Kiadó, 2000, p. 13-15.</p> <p>(Veszprém. P. Thewrewk E. Gyűjt.)</p> <p>http://mek.oszk.hu/10800/10818/10818.pdf</p> <p>(Visited on February 13th, 2015)</p>	<p>There is an exchange between the asker and the snail (the asker offers to make the same gesture that he is asking the snail to make). This sort of exchange is found also in many other versions from different places. The action of digging a pit is most likely a metaphor to indicate that the father is dead, found also in other European versions. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i>, meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i>, meaning "snake", therefore the name of the snail sounds like "snake – bull".</p>	<p>AAA YYY</p> <p>A) S001 S054</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN001 : S368</p> <p>C) S006 : AN059 TO: S001 S023 : AN074 : S003 HWR: S126 S242</p> <p>S006 = F003</p> <p>S023 : AN074 : S003 = F005</p> <p>S001* S002* S003* S006* S023* S054* S126* S242* S368*</p> <p>AN001* AN001* AN059* AN074*</p> <p>.A-B-F-C.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
733	Csiga-biga túd ki szarvadat, szarvadat, Mer ha nem tulod ki, Vaskapuho váglak!	Hungarian. Hungary.	Little snail-bull, put out your antennae, your antennae, because, if you don't put them out, I throw you onto an iron door. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Tóth József, <i>Játék-kiolvasó versek, mondókák, állatcsalogatók, gúnyolódók és riasztók</i> , "Folia Anthropologica", 7 (2008); 79-86, p. 84 http://tk.nyme.hu/blgi/Knyvek/%20kiadvnyok/FOLIA%20ANTHROPLOGICA/foia7.pdf (Visited on February 13 th , 2015)	The widespread gesture of throwing is present also here. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kígyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN001 : S002 H) S006 : AN002 : AN001 HWR: S027 AT197 S006 = F001 S001* S002* S006* S027* S054* AN001* AN002* AT197* .A-B-H.
734	Csiga, csiga, nyújtsd ki nyelved, Tejbe, vajba fürösztelek, Czinkanállal étetek.	Hungarian. Hungary.	Snail, snail, put out your tongue, I will bathe you in the milk, in the butter, I will feed you with the zinc spoon. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>Magyar gyermekjátékgyűjtemény</i> , Budapest: Holnap Kiadó, 2000, p. 13-15. (Szeged. Ipolyi Gyűj. Aigner.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	A spoon is present, as in the versions from Tatarstan and in one version from the Komi Republic.	AAA YYY A) S001 B) S001 > AN001 : S249 F) S006 : AN041 : S001 HWR: S056 S332 S006 : AN012 : S214 TO: S001 WT: S167 AT198 S006 = F003 S001* S006* S056* S167* S214* S249* S332* AN001* AN012* AN041* AT198* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
735	Csiga, csiga, nyújtssd ki, szarvad, Itt jönnek a nászok, Inget, gatyát hoznak.	Hungarian. Hungary.	Snail, snail, put out your antennae, the in-laws are coming here, they are bringing shirts, trousers. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Raád.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The English expression "the in-laws" has been put here, to indicate one's daughter's or son's mother-in-law and father-in-law, or one's daughter-in-law's or son-in-law's parents. The gift of new garments is also found in other versions, for example in Spain and in Turkey.	AAA YYY A) S001 B) S001 > AN001 : S002 G) S403 : AN013 HWR: S190 E) S403 : AN012 : S083 S129 S??? = F002 S403 = F004 S403 : AN013 = F007 S001* S002* S083* S129* S190* S403* AN001* AN012* AN013* .A-B-G-E. (DST1, DST2)
736	Csiga, csiga, nyújtssd ki szarvad! Tejet, vaját adok. Máskorra is hagyok.	Hungarian. Hungary.	Snail, snail, put out your antennae! I will give you milk, butter. And I will preserve some of it also for the other times. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Pestm. P. Thewrewk E. Gyűjt.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	This version is important for our research because of the presence and use of a verb meaning "to preserve". Verbs of this kind ("to remain", "to preserve", "to be preserved") referred to the food (used as a reward for the snail), are actually present also in some Chinese versions (142, 402, 407), precisely with a similar role and meaning (here it is used to assure that a reward for the snail will remain; there it is used to say that it will not remain if the snail doesn't eat it immediately, a statement linked to the possible threat of giving the food to somebody else, which, in turn, is an idea related to the distribution formula).	AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S056 S332 TO: S001 S006 : AN121 : S056 S332 S006 = F003 S001* S002* S006* S056* S332* AN001* AN012* AN121* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
737	Csiga, csiga, nyújtssd ki szarvad! Ihol jönnek a tatárok. A sós kútba vetnek, Malomkövel lenyomattnak, Húsokörrel kivontattnak, Hujj ki, biga, hujj!	Hungarian. Hungary.	Snail, snail, put out your antennae! Here come the Tartars. They throw you into a pit of salt, They crush you with a millstone, They pull you out with twenty oxen, Hush, little bull, hush! <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r g y e r m e k j á t é k - g y ű j t e m é n y .</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Arany-Gyulai: M. Népk. Gy. I. k. 357. 1.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world).	AAA YYY A) S001 B) S001 > AN001 : S002 H) S404 : AN013 S404 : AN002 HWR: S003 AT186 S404 : AN097 : S001 WT: S317 S404 : AN109 : S001 WT: S054 AT199 B) S001 > AN061 A) S001 B) S001 S054 > AN061 S404 = F001 S001* S002* S003* S054* S054* S317* S404* AN001* AN002* AN013* AN061* AN097* AN109* AT186* AT199* .A-B-H-B-A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
738	Csiga biga gyere ki, Jönnék a tatárok. Sós kútba tesznek, Onnan is kivesznek! Malom alá tesznek, Ott meg összetörnek. Csiga biga gyere ki, Jönnék a tatárok.	Hungarian. Hungary.	Little snail bull, come out, the Tartars are coming. They put you in a pit of salt, they pull you out of it, too! They put you under a mill, they crush you, there. Little snail bull, come out, the Tartars are coming. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Present on the source text: http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Kőrös-Ladány.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyo</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 H) S404 : AN013 S404 : AN023 : S001 HWR: S003 AT186 S404 : AN109 : S001 S404 : AN023 : S001 HWR: S137 S204 (S317) S404 : AN097 A) S001 B) S001 > AN004 H) S404 : AN013 S404 = F001 S001* S001* S003* S054* S137* S204* S317* S404* S404* AN004* AN004* AN013* AN013* AN023* AN023* AN097* AN109* AT186* A-B-H-A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
739	Csiga biga bácsi Nyújtsd ki a szarvadat! Majd eljönnek a törökök És felszántják házad elejét.	Hungarian. Hungary.	Little Mister Snail bull, put out your antennae! Then the Turks will come and they will plow the front of your house. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény</i> , B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (P. Thewrewk E. Gyűjt.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 AT022 B) S001 > AN001 : S002 H) S405 : AN013 S405 : AN113 : S007 AT093 S405 = F001 S001* S002* S007* S054* S405* AN001* AN013* AN113* AT022* AT093* .A-B-H.
740	Csiga biga nyújtsd ki szarvad! Jőnek a tatárok, Sós kútba vetnek, Hat ökörrel kihúzatnak, Malomkövel megnyomtatnak.	Hungarian. Hungary.	Little snail bull, put out your antennae! The Tartars are coming, they throw you into a salt pit, they make you be pulled out with six oxen and they crush you with a millstone. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény</i> , B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Nagybánya. P. Thewrewk E. Gyűjt.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN001 : S002 H) S404 : AN013 S404 : AN002 : S001 HWR: S003 AT186 S404 : AN109 : S001 WT: S054 AT200 S404 : AN097 : S001 WT: S317 S404 = F001 S001* S002* S003* S054* S054* S317* S404* AN001* AN002* AN013* AN097* AN109* AT186* AT200* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
741	Csiga biga, öltsd ki szarvad, Kerék alá doblak, Onnan is kihúzlak.	Hungarian. Hungary.	Little snail bull, put out your antennae, I throw you under a wheel, I even pull you out of that place. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Veszprém, M. Nyelvőr I. k. 185.1.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyo</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN001 : S002 H) S006 : AN023 : S137 S406 S006 : AN109 : S001 S006 = F001 S001* S002* S006* S054* S137* S406* AN001* AN023* AN109* .A-B-H.
742	Csiga biga gyere ki, Mert szarvadnál húzlak ki, Kerékvágásba teszek, Onnét is kiveszlek, Nagyobb kínba teszek.	Hungarian. Hungary.	Little snail bull, come out, since I pull you out (by seizing you) from the antennae, I put you in the furrows traced by the wheels on the ground, then I pull you out even from there, I put you under a greater torture. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Sárbogárd, M. Nyelvőr I. k. 185.1.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyo</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 H) S006 : AN109 : S001 HWR: S002 S006 : AN023 : S001 HWR: S407 AT009 WT: S406 S006 : AN109 S006 : AN023 : S001 HWR: S408 AT201 S006 = F001 S001* S002* S006* S054* S406* S407* S408* AN004* AN023* AN023* AN109* AN109* AT009* AT201* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
743	Csiga biga, öltsd ki szarvad, Majd megmondom, hol apád? Kerék alatt kutatás, Abba temeti magát.	Hungarian. Hungary.	Little snail bull, put out your antennae, then I will tell you, where is your father? Under the wheel he is digging a pit, and there he buries himself. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r g y e r m e k j á t é k - g y ű j t e m é n y .</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Bodmér. Fehérm.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	Very similar to some French versions. It appears as evident, here, the fact that "to dig a pit" can be a metaphor indicating that the father is dead. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054* B) S001 > AN001 : S002 F) S006 : AN059 TO: S001 (Hm) C) S023 AT011 : AN039 HWR: S137 S406 S 0 2 3 A T 0 1 1 : AN074 : S003 S023 AT011 : AN073 HWR: S003 (An) H) S023 AT004 : AN039 HWR: S137 S406 S 0 2 3 A T 0 0 4 : AN074 : S003 S023 AT004 : AN073 HWR: S003 S??? = F001 S006 = F003 S023 AT011 : AN039 HWR: S137 S406 S003 = F005 S001* S002* S003* S006* S023* S054* S137* S406* AN001* AN039* AN059* AN073* AN074* AT004* AT011* (Hm) .A-B-F-C. (An) .A-B-F-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
744	Csiga biga, told, told szarvadat. Én is tolom talicskádat.	Hungarian. Hungary.	Little snail bull, push, push your antennae out. I, too, am pushing the wheelbarrow. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény,</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Tapolczafő. Veszprém.) h t t p : / / mek.oszk.hu/ 10800/10818/10 818.pdf (Visited on Februrary 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyo</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN001 : S002 F) S006 : AN001 : S368 S006 = F003 S001* S002* S006* S054* S368* AN001* AN001* AN001* .A-B-F.
745	Csiga biga, gyere ki, Ég a házad ideki.	Hungarian. Hungary.	Little snail bull, come out, your house is burning, out here. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény,</i> B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (N.-Körös.) h t t p : / / mek.oszk.hu/ 10800/10818/10 818.pdf (Visited on Februrary 13 th , 2015)	These two verses are used in the beginning of the rhyme in many other versions. Here they are alone. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyo</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 H) S007 AT004 : AN055 HWR: S190 AT135 S??? = F001 S001* S007* S054* S190* AN004* AN055* AT004* AT135* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
746	Csiga biga, gyere ki, Itt a házad ide ki.	Hungarian. Hungary.	Little snail bull, come out, your house is out here. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény, B u d a p e s t :</i> Holnap Kiadó, 2000, p. 13-15. (Komárom.) h t t p : / / mek.oszk.hu/ 10800/10818/10 818.pdf (Visited on Februrary 13 th , 2015)	Very similar to the former version 745, but the meaning is different. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kígyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 S007 AT004 : AN039 HWR: S190 AT135 F000 S001* S007* S054* S190* AN004* AN039* AT004* AT135* .A-B.
747	Csiga biga, bujj ki, Szántunk, vessünk, boronáljunk.	Hungarian. Hungary.	Little snail bull, go out, let's plow, let's sow, let's harrow. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény, B u d a p e s t :</i> Holnap Kiadó, 2000, p. 13-15. (Hunyadm. P. Thewrewk E. Gyűjt.) h t t p : / / mek.oszk.hu/ 10800/10818/10 818.pdf (Visited on Februrary 13 th , 2015)	A very interesting version, in which the connection between the request made to the snail (compared to a bull) and agriculture is evident. It reminds us of some Serbian versions (like 339 or similar ones). The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kígyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 E) S021 : AN113 AN174 AN175 S021 = F002 S001 = F004 S001* S021* S054* AN004* AN113* AN174* AN175* .A-B-E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
748	Csiga biga, nyújtsd ki szarvad, Szántunk, vetünk, boronálunk, Neked is, nekem is.	Hungarian. Hungary.	Little snail bull, put out your antennae, let's plow, let's sow, let's harrow, also to you, also to me. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjátékgyűjtemény</i> , B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Vadrózsák. I. 130. 1.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	A very interesting and important version, in which the connection between the request made to the snail (compared to a bull) and agriculture is evident. It reminds us of some Serbian versions (like 339 or similar ones). Even more interesting than the former version, because a typical distribution formula is also included here. The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN001 : S002 E) S021 : AN113 AN174 AN175 DIST: TO: S010 TO: S006 S021 S010 S006 = F002 S001 = F004 S001* S002* S006* S010* S021* S054* AN001* AN113* AN174* AN175* .A-B-E-DIST. (DST2, DST4)
749	Csiga-biga gyere ki, Ég a házad ideki; Ha ki nemjössz házadból Összetörlek házastól.	Hungarian. Hungary.	Little snail-bull, come out, your house is burning, here out; if you don't go out of your house I smash you together with your house. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Present on the source text: http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	Kiss Áron, <i>M a g y a r gyermekjátékgyűjtemény</i> , B u d a p e s t : Holnap Kiadó, 2000, p. 13-15. (Sztankó Béla Gyűjtem.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i> , meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyó</i> , meaning "snake", therefore the name of the snail sounds like "snake – bull".	AAA YYY A) S001 S054 B) S001 > AN004 H) S007 AT004 : AN055 HWR: S190 AT135 S006 : AN014 : S001 S007 S006 = F001 S001* S006* S007* S007* S054* S190* AN004* AN014* AN055* AT004* AT135* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
750	<p>Csiga biga, told ki szarvadat; Ha nem tolod, összetö-röm házadat!</p> <p><i>Variant: (750b)</i></p> <p>Csiga-biga told ki szarvadat, Ha nem tolod, összetöröm házadat.</p>	<p>Hungarian. Hungary.</p>	<p>Little snail bull, push your antennae out; if you don't push them out, I smash down your house!</p> <p><i>Many thanks to Flora Fontanelli, who translated this text.</i></p>	<p>Present on the source text: http://mek.oszk.hu/10800/10818/10818.pdf</p> <p>(Visited on Februrary 13th, 2015)</p> <p>Also present (identical) on the source video of 750b: http://www.youtube.com/watch?v=pna53fl_Ps0k</p> <p>(Visited on Februrary 13th, 2015)</p>	<p>Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény, B u d a p e s t</i> : Holnap Kiadó, 2000, p. 13-15.</p> <p>(Sztankó Béla Gyűjt.)</p> <p>http://mek.oszk.hu/10800/10818/10818.pdf</p> <p>(Visited on Februrary 13th, 2015)</p> <p><i>Variant: (750b)</i></p> <p>http://www.youtube.com/watch?v=pna53fl_Ps0k</p> <p>(Visited on Februrary 13th, 2015)</p>	<p>The word <i>biga</i> is most probably to be considered in this case a variant of <i>bika</i>, meaning "bull" (following the usual comparison between the snail and a bull, which is very well documented in really many parts of the world). The word <i>csiga</i> is probably related to <i>kigyo</i>, meaning "snake", therefore the name of the snail sounds like "snake – bull".</p>	<p>AAA YYY</p> <p>A) S001 S054</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN014 : S007</p> <p>S006 = F001</p> <p>S001* S002* S006* S007* S054*</p> <p>AN001* AN014*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
751	Csiga biga, bujj ki fülemből, Póczon ülök, sajtot nyomok, Tetűt, bolhát ropogtatok, Ujj bódi bika, bujj ki a fülemből.	Hungarian. Hungary.	Little snail bull, go out of my ear, I am sitting on a shelf, I am pressing cheese, I am crunching lice and fleas, Hush, bull, go out of my ear. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Present on the source text: http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	Kiss Áron, <i>M a g y a r g y e r m e k j á t é k - g y ű j t e m é n y .</i> B u d a p e s t : Holnap Kiadó, 2000, p. 18. (Erdővidék. M. Nyelvőr. IV. k. 285.1.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	Rhymes of this kind are chanted or recited in order to prevent undesired little animals to enter one's ear while bathing in a lake or river. The comment on our source book says: "If one goes into the water and a child's ear has been bathed, he says, while tugging the tip of his ear and hopping on one foot:" (<i>and here the text of our document follows</i>). The word <i>bika</i> ("bull") is most probably the one from which the usual word <i>biga</i> (indicating the snail in the expression <i>csiga biga</i>) is derived. Áron lists this rhyme under the paragraph dedicated to the rhymes about a snake (<i>kígyó</i>), but it contains the word <i>csiga</i> ("snail"); this is easy to explain, since the traditions about snakes and those about snails seem to overlap in that area and the two words <i>kígyó</i> and <i>csiga</i> are related and seem to be partly interchangeable to some extent. Is the narrator comparing himself to a stone, that will smash the snail, in order to threaten it?	AAA YYY A) S001 S054 B) S001 > AN004 HWR: S346 AT029 H) S006 : AN159 HWR: S409 S006 : AN176 : S116 S006 : AN177 : S410 S411 B) S001 > AN061 S001 > AN004 HWR: S346 AT029 S006 = F001 S001* S006* S054* S054* S116* S346* S346* S409* S410* S411* AN004* AN004* AN061* AN159* AN176* AN177* AT029* AT029* .A-B-H-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
752	Csigabiga, nyújtsd ki nyelved! Aratunk, kaszálunk, Neked is adunk.	Hungarian. Hungary.	Little snail bull, put your tongue out! Let's harvest, let's mow, it will be given also to you. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 505. http:// mek.oszk.hu/ 10800/10818/10 818.pdf (Visited on Februrary 13 th , 2015)	Similar to versions 734 and 748, but different.	AAA YYY A) S001 S054 B) S001 > AN001 : S249 E) S021 : AN057 AN057 DIST: TO: S010 S010 = F002 S001 = F004 S001* S010* S021* S054* S249* AN001* AN057* AN057* .A-B-E-DIST. (DST2, DST4)
753	Csiga-biga gyere ki, Ég a házad ide ki, Szántunk, vessünk, Hogy jobban élhessünk.	Hungarian. Hungary.	Little snail bull, come out, your house is burning, out here, let's plow, let's sow, in order to live better. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Present on the source video: http:// www.youtube.co m/watch? v=pna53flPs0k (Visited on Februrary 13 th , 2015)	http:// www.youtube.co m/watch? v=pna53flPs0k (Visited on Februrary 13 th , 2015)	Partially similar to 747.	AAA YYY A) S001 S054 B) S001 > AN004 H) S007 AT004 : AN055 HWR: S190 AT135 E) S021 : AN113 AN174 S021 : AN144 S??? = F001 S021 = F002 S001 = F004 S001* S007* S021* S054* S190* AN004* AN055* AN113* AN144* AN174* AT004* AT135* .A-B-H-E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
754	<p>Csigabuga, nyújtsd ki szarvacskádat Barna kislány hajtsd föl a szoknyádat Én is elódom a ráncos gatyámat Neked adom a csigabugámat.</p> <p><i>Variant: (754b)</i></p> <p>Csigabiga gyugd ki szarvacskádat, Barna kislány, tedd le a szoknyádat. Én is letolom az én gatyámat, Belédverem a csigabugámat.</p>	<p>Hungarian. Hungary.</p>	<p>Little snail-bull, put out your little antennae; oh, brunette girl, raise your skirt up; I, too, unlace my crumpled trousers, I give you my little snail-bull.</p> <p><i>Variant: (754b)</i></p> <p>Little snail-bull, put out your little antennae; oh, brunette girl, pull your skirt down; I, too, pull down my trousers, I put my little snail-bull into you.</p> <p><i>Many thanks to Flora Fontanelli, who translated this text.</i></p>	Unknown	<p>(For both variants):</p> <p>Borsi Ferenc, <i>Mi vagyunk a rózsák. Az érzékiség képi ábrázolása a magyar népdalokban</i>, Dunaszerdahely 2003, 85.</p> <p>754: (MNT: X./ 795. j)</p> <p>754b: (CSORBA)</p> <p>http://csemadok.sk/files/2013/07/gyia-27_Borsi-Ferenc_Mi-va-nyunk-a-rozsak.pdf</p> <p>(Visited on February 13th, 2015)</p>	<p>A very explicit text. We have already met a strong connection between the snail and fertility, marriage or sex, especially among the Gypsies and in Spain, but sometimes also in Germany, Italy, England and other Countries. For some of the possible examples, see 57, 274, 275, 463, 525, 578, 652.</p>	<p>AAA YYY</p> <p>A) S001 S054</p> <p>B) S001 > AN001 : S002 AT022</p> <p>E) S237 AT034 > AN063 : S265 S006 : AN178 : S129 S006 : AN012 : S001 S054 AT029 S096 TO: S237 AT034</p> <p><i>Variant: (754b)</i></p> <p>A) S001 S054</p> <p>B) S001 > AN001 : S002 AT022</p> <p>E) S237 AT034 > AN179 : S265 S006 : AN179 : S129 S006 : AN023 : S001 S054 AT029 HWR: S237 S096</p> <p>S006 S237 = F002 S001 = F004</p> <p>S001* S001* S002* S006* S006* S054* S054* S096* S129* S237* S265*</p> <p>AN001* AN012* AN023* AN063* AN178* AN179* AN179*</p> <p>AT022* AT029* AT034*</p> <p>.A-B-E.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
755	Csiga-biga, gyere ki! Ég a házad ideki. Ha nem jössz ki, megbánod, Nem leszek a barátod!	Hungarian, dialect of the Csángó ethnic group. Romania (Csángó minority).	Little snail-bull, come out! Your house is burning, here out. If you don't come out, you will repent that, I will not be your friend anymore. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Unknown	http://www.csango.rm.pszro/index.php/oktatas/modszeran/167-ovodasok-es-i-osztalyosok-feladatai (Visited on February 13 th , 2015)		AAA YYY A) S001 S054 B) S001 > AN004 H) S007 AT004 : AN055 HWR: S190 AT135 S001 : AN052 S006 : AN149 : AN039 : S123 AT004 S006 = F001 S001* S006* S007* S054* S123* S190* AN004* AN039* AN052* AN055* AN149* AT004* AT135* .A-B-H.
756	Csiga biga gyere ki, ég a házad ide ki, Ha nem fogadsz szót nekünk, A föld alá temetünk. Csiga biga búgattyú, őcsd ki a szarvadat, Mert ha ki nem öltöd, elgyönnék a törökök, Betörük a házad.	Hungarian. Hungary.	Little snail bull, come out, your house is burning, here out. If you don't listen to us, we will bury you underground. Little snail bull top, put out your antennae, because, if you don't put them out, the Turks come, they break your house. <i>Many thanks to Flora Fontanelli, who translated this text.</i>	Present on the source: http://csemadok.sk/folkmusicdb/csigabiga-gyere-ki-eg-a-hazad-ide-ki/?eo_month=2014-12 (Visited on February 13 th , 2015)	http://csemadok.sk/folkmusicdb/csigabiga-gyere-ki-eg-a-hazad-ide-ki/?eo_month=2014-12 (Visited on February 14 th , 2015) Informer: Vigh Júlia, born in 1914. Collected in 1995 by Nagy Iván.	Partially similar to 739. The word translated as <i>top</i> indicates a spinning top (the toy) to which the snail is compared because of the shape of its shell. The formal structure is perfectly double, with completely different subjects in each of the two parts. This document seems the juxtaposition of two different and originally separated versions.	AAA YYY A) S001 S054 B) S001 > AN004 H) S007 AT004 : AN055 HWR: S190 AT135 S021 : AN073 : S001 HWR: S137 S154 (S003) A) S001 S054 S412 B) S001 > AN001 : S002 H) S405 : AN013 S405 : AN075 : S007 AT004 S021 S405 = F001 .A-B-H-A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
757	<p>Lumaca, lumaca, caccia fora i corn e aga. Le aga e le spille, lumaca dall'inguille.</p> <p><i>Orthographic variant: (757b)</i></p> <p>Lumaca, lumaca caccia fora i corn'e iaca le iaca dalle spille lumaca dalle inguille.</p> <p><i>Variant for the last verse: (757c)</i></p> <p>Lumaca, lumaca, caccia fora i corn e aga. Le aga e le spille, lumaca dalle mille.</p>	<p>Italian dialect from the area of Urbino.</p> <p>Urbino, northern part of the region Marche, Italy.</p>	<p>(757 and 757b)</p> <p>Snail, snail, put out your horns and the needles. The needles and the pins, snail of the eels.</p> <p>(757c)</p> <p>Snail, snail, put out your horns and the needles. The needles and the pins, snail of the thousands.</p>	Unknown	<p>First variant and variant for the last verse:</p> <p>Personal communication from Mr. Michele Gianotti, with www.prourbino.it (the alternative last verse was recited by his mother).</p> <p>Second variant:</p> <p>http://www.prourbino.it/Dialetto/Storie/Storie-brevi.htm</p> <p>http://www.prourbino.it/Dialetto/Storie/Storielle_fm3.htm</p> <p>(Sites visited on February 17th, 2015)</p> <p>Many thanks to Pro Urbino, to Michele Gianotti and to Giovanni Volponi for their important help on this text.</p>	<p>The reference to "needles" should not be regarded as unusual. We found in this research that, throughout the world, the snail's horns are very often compared to pointed, elongated and sharp objects: spears, rods and so on. The "needles" are no exception.</p> <p>It is also possible that the "needles" indicate in this case the two minor appendages located on the head of the snail below the two longer ones (which, in turn, are the "horns"). In this case, the first two verses would be an invitation to extract both the pairs of appendages (such an invitation is also found in other versions of the rhyme in the world).</p> <p>The snail is probably named "of the eels" because snails are often used as a bait to fish eels, in that area (sometimes, snails and eels are even cooked and eaten together, during dedicated fairs organized in that area).</p> <p>The alternative ending does not have a clear meaning.</p> <p>Michele Gianotti told us an interesting detail: "When we were children, we used to sing it while keeping our mouth very close to the gastropod, in order to speed up the coming-out of the snail". This is exactly the same gesture described for the Russian version 718 in this database (see notes to 718).</p> <p>This rhyme comes from the old oral tradition present among the rural people.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 S384 S196</p> <p>A) S001 AT192 (AT193)</p> <p>F000</p> <p>S001* S001* S002* S196* S384* S384*</p> <p>AN001*</p> <p>AT192* AT193*</p> <p>.A-B-A.</p> <p><i>In the note:</i> at005, at095, an003, an156, s390</p>
758	<p>Lumeca, lumeca, Caccia fora i corn e i èca, lumeca, lumeca!!</p>	<p>Italian dialect from the area of Fossombrone.</p> <p>Fossombrone, northern part of the region Marche, Italy.</p>	<p>Snail, snail, put out your horns and the needles, snail, snail!!</p>	Unknown	<p>http://www.lavalledelmetauro.it/contenuti/carnevale-feste-tradizioni-lavoro/scheda/7455.html</p> <p>Site visited on February 19th, 2015)</p>	<p>Closely related to the former version 757 (see notes to 757 about the "needles").</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 S384</p> <p>A) S001</p> <p>F000</p> <p>S001* S001* S002*</p> <p>AN001*</p> <p>.A-B-A.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
759	Ciammarica ciammarica, Caccia li corna, ccica a ccica.	Italian dialect from Ancarano (Teramo) northern part of region Abruzzo. The area comprising the town of Ascoli Piceno (region Marche) and the northernmost towns of Abruzzo (such as Ancarano) share a similar dialect and common cultural traits, different both from those of southern Abruzzo and from those of central and northern Marche.	Snail, snail, put out your horns, quickly, quickly.	Unknown	Personal communication from Francesco Tempera, whom we thank very much.	A variant of the rhyme exists also without the last words (<i>ccica a ccica</i>). It was already known by our informer's grandmother. This rhyme is used with the snails. Though this is not directly linked to this rhyme, it is interesting to notice that our informer reports that in the same area, the slugs (without a shell), and especially the reddish ones, are called <i>mamò</i> , <i>diavoli</i> , or <i>pércarié</i> (all names traditionally associated to evil spirits).	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: S334 F000 S001* S002* S334* AN001* .A-B.
760	<i>In the original Griko language, only the first line of the text is present on the source:</i> Epírta 'sto coràfimu na scazzo... <i>In Italian, the complete text:</i> Sono andato in campagna a zappare ho trovato una grande lumaca con cinque lumachini le ho tirato un piccone per ucciderla e ho preso il coltello per scuoiarla con la pelle ho fatto un piccolo sacco per mettere dentro i tornesi e con questi fare un monticello e poi fare bau bau bau e divertire i bambini.	<i>Griko</i> , translated into Italian. This text is originally in <i>griko</i> , recorded on an audio document, not transcribed on text in the original language. The text on the source site contains only the first line in <i>griko</i> and then the complete text in the Italian translation, so the complete document we present here is in Italian. <i>Griko</i> is the language of the area named <i>Grecia salentina</i> , in the region Puglia, southern Italy, also spoken in some parts of the region Calabria and (by very few people) in parts of the town of Messina, in Sicily. It is not an Italian dialect. It is a language derived from the Greek dialects spoken in Southern Italy at the time of the ancient Greek colonies in that area. Calimera, Grecia Salentina, region Puglia, Italy.	I have been in the countryside to hoe, I found a great snail with five little snails I threw a pickaxe to it to kill it and I took the knife to flay it; I made a small bag with its skin to put the coins in it and to make a little mound with them and then to make <i>woof woof</i> <i>woof</i> and amuse the children.	There is no music (spoken text).	http://www.archiviosonoro.org/puglia/archivio-sonoro-della-puglia-fondo-montinaro/invocazioni-filastrocche-brindisi/12-epirta-sto-corafimu-na-scazzo.html Visited on February 19 th , 2015. Collected by Brizio Montinaro on February 1974. Informer: Cosimino Surdo.	This interesting and unusual document is not a rhyme of the kind studied in our research, but has really many points in common with the tradition we are studying: the snail, its little "sons", agriculture, the pointed or elongated objects implied (hoe, pickaxe, knife), the gesture of throwing, the killing of the snail, the connection with money and richness, the presence of a "mound", the presence of children. It seems therefore that, even if the snail rhyme itself has not been found in the Italian region Puglia yet (so far), the tradition and the way of thinking connected to it left evident traces also in that area. "To make <i>woof</i> " means to imitate the barking of a dog with one's voice. The "tornesi" are a currency coined by the Kingdom of Naples until 1861.	CAA YNN s001, s012, s044, s034, an002, an006, s282, s170

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
761	Quannu essi la cuzzedda mara la puviredda.	Italian dialect from Puglia. Alto Salento, region Puglia, Italy.	When the snail comes out, wretched is the poor woman.	There is no music.	http:// www.altadaunia altosalento.it/ showthread.php ?516-Quannu- essi-la-cuzzedda Visited on February 19 th , 2015.	This is not a rhyme of the kind studied in our research, but a proverb related to the tradition that we are studying. The meaning of this proverb can be understood by realizing that the snails come out and can be seen in great number when the air is very humid. But, under this condition, fungi, molds and parasites are also abundant and attack the vegetables and plants in general, so the crop will be scarce. So, when there are many snails, there are also many poor people. This explanation of the meaning of this proverb was already present on the source web page. It's interesting to notice that it gives a link between the inverse of sequence B of our rhymes (there is the hope that the snail will <i>not</i> come out) and sequence C (humans in need).	CAA YNN s001, an004, at150
762	Сьлімак, сьлімак, Высунь рожкі, Дам табе я Тры гарошкі. Ślimak, ślimak, vysuń rožki, dam tabie ja try haroški.	Belarusian. Belarus.	Snail, snail, show your horns, I will give you three peas.	Unknown	http:// www.svaboda.m obi/a/ 784214.html Visited on February 18 th , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.		AAA YYY A) S001 B) S001 > AN007 : S002 F) S006 : AN012 : S140 AT081 TO: S001 S006 = F003 S001* S002* S006* S140* AN007* AN012* AT081* .A-B-F. (DST3)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
763	<p>Сьлімак, сьлімак, выпусць рогі, дам тры грошы на пірогі.</p> <p>Ślimak, ślimak, vynuść rohi, dam try hrošy na pirohi.</p>	<p>Belarusian. Belarus.</p> <p>Found also in Poland, areas of Tarnobrzeg and Nisko.</p> <p>Alexander V. Gura, in <i>Simvolika zhyvotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398, says that a very similar rhyme (of which he does not quote the text) was found in Poland, in the areas of Tarnobrzeg and Nisko, but, for the offer, he says "coins on candies".</p>	<p>Snail. snail, extend your horns, I will give you three coins for the candies.</p>	Unknown	<p>http://www.kamenec.by/?p=6633</p> <p>Visited on February 20th, 2015.</p> <p>Many thanks to the <i>NM User "Barbaxx"</i> who reported this version.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S282 AT081 TO: S001 S001 > AN037 : S178</p> <p>S006 = F003</p> <p>S001* S002* S006* S178* S282*</p> <p>AN001* AN012*</p> <p>AT081*</p> <p>.A-B-F. (DST2, DST3)</p>
764	<p>Слімак, слімак, Дастань рожкі, Дам грошык на дарожку.</p> <p>Slimak, slimak, Dastań rožki, Dam hrošyk na darožku.</p>	<p>Belarusian. Belarus.</p>	<p>Snail, snail, put out your horns, I will put an offer of some coins on your horns.</p>	Unknown	<p>http://www.dzietki.by/article/cms_view_article.php?aid=163</p> <p>Visited on February 20th, 2015.</p> <p>Many thanks to the <i>NM User "Barbaxx"</i> who reported this version.</p>	<p>The offering of coins is not frequent. It appears in versions 424, 642, 763.</p> <p>Version 424 from eastern Austria, in particular, has exactly the same modality of offering (putting coins on the horns).</p> <p>See also 442.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S282 HWR: S002</p> <p>S006 = F003</p> <p>S001* S002* S002* S006* S282*</p> <p>AN001* AN012*</p> <p>.A-B-F. (DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
765	<p>Смоўжык, смоўжык, Выстаў рожкі – Я табе дам Два пирожкі.</p> <p>Smoŭžyk, smoŭžyk, Vystaŭ rožki – Ja tabje dam Dva pirožki.</p>	<p>Belarusian. Belarus.</p>	<p>Snail, snail, show your horns – I will give you two candies.</p>	<p>Unknown</p>	<p>http:// www.dzietki.by/ article/ cms_view_articl e.php?aid=163</p> <p>Visited on February 20th, 2015.</p> <p>Many thanks to the <i>NM User</i> “<i>Barbaxx</i>” who reported this version.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>F) S006 : AN012 : S178 AT050</p> <p>S006 = F003</p> <p>S001* S002* S006* S178*</p> <p>AN007* AN012*</p> <p>AT050*</p> <p>.A-B-F.</p> <p>(DST2, DST3)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
766	<p>Слімак, слімак, Выпусці рожкі, Паўзі ка мне – Дам пірожкі. Слімак, слімак, Выпусці рожкі, Дам мукі табе На пірожкі.</p> <p>Slimak, slimak, Vypusci rožki, Paŭzi ka mnje – Dam pirožki. Slimak, slimak, Vypusci rožki, Dam muki tabje Na pirožki.</p>	<p>Belarusian. Village of Mamai, raён of Hlybocky, Belarus.</p>	<p>Snail, snail, extend your horns, crawl to me – I will give you candies. Snail, snail, extend your horns, I will offer to you a meal of candies.</p>	Unknown	<p>A.S. Jemialjanaŭ , H.P. Charoška, <i>Dziejačy folklor Vicjebsčyny ū sučasnych zapisach</i> [Children's Folklore Of The Region Of Vitebsk In Modern Recordings], Vicjebsk: Vydavjectva UA "VDU imja P.M. Mašerava", 2007, p. 136, No. 381.</p> <p>Collected by V.A. Liaškievič.</p> <p>Informer: L.I. Kuchto, 76 year old.</p> <p>http://lib.vsu.by/xmlui/bitstream/handle/123456789/1969/%D0%94%D0%B7%D1%96%D1%86%D0%A4%D0%B0%D0%BB%D1%8C%D0%BA%D0%BB%D0%92%D1%96%D1%86%D0%B5%D0%B1%D1%88%D1%87_2007.pdf</p> <p>Visited on February 20th, 2015.</p> <p>Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.</p>	<p>This seems a double structure (almost two different rhymes together in a row).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 S001 > AN122 HWR: S006</p> <p>F) S006 : AN012 : S178</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S214 WT: S178 TO: S001</p> <p>S006 = F003</p> <p>S001* S001* S002* S002* S006* S178* S178* S214*</p> <p>AN001* AN001* AN012* AN012*</p> <p>.A-B-F-A-B-F.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
767	<p>Слимак, слимак, слимачок! Скоро з хатки виходи! І роги нам покажи!</p> <p>Slymak, slymak, slymachok! Skoro z khatky vykhody! I rohy nam pokazhy!</p>	<p>Ukrainian. Ukraine.</p>	<p>Snail, snail, little snail! Come out soon of your little house! And show us your horns!</p>	<p>Unknown</p>	<p>Olena Cehel's'ka, <i>Khatka na kolesakh</i>, "Nashe Zhittya (Our Life)", 8 - September 1967, 23 (Women's magazine of the Ukrainian exiles in America):</p> <p>http://www.unwla.org/ourlife/pdf/Our_Life_1967-08.pdf</p> <p>Visited on February 20th, 2015.</p> <p>Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.</p>	<p>The source paper tells us about the rhyme being used within the context of the usual children's game and about the joy of the children when the snail was coming out.</p>	<p>AAA YYY</p> <p>A) S001 AT022</p> <p>B) S001 > AN004 HWR: S007 AT022 WN: S334 S001 > AN007 : S002 TO: S021</p> <p>F000</p> <p>S001* S002* S007* S021* S334*</p> <p>AN004* AN007*</p> <p>AT022* AT022*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
768	Gliemezīti, gliemezīti - gribam tevi apskatīt... Radziņus nu rādīt sāc un no mājas laukā nāc!	Latvian. Latvia.	Little snail, little snail – we want to watch you well... show us your little horns now and go out of your house! <i>(Many thanks to Ilze Circene who translated this text for us.)</i>	Unknown	http:// www.fotoblog.lv/ img/60196/? cid=28 Visited on February 20 th , 2015. Many thanks to the NM User "Barbaxx" who reported this version.		AAA YYY A) S001 AT022 C) S021 : AN017 : AN045 : S001 B) S001 > AN007 : S002 AT022 TO: S021 WN: S334 S001 > AN004 HWR: S007 AN017 : AN045 : S001 = F005 S001* S002* S007* S021* S021* S334* AN004* AN007* AN017* AN045* AT022* AT022* .A-C-B.
769	Gliemezīti, laukā nāc, savus ragus rādīt sāc.	Latvian. Latvia.	Little snail, come out and begin to show your horns. <i>(Many thanks to Ilze Circene who translated this text for us.)</i>	Unknown	http://visc.gov.lv/ vispizglitiba/ saturs/ dokumenti/ metma/ valattveic_5_8.p df http:// studijabambino. blogspot.it/ 2011_05_01_arc hive.html Visited on February 20 th , 2015. Many thanks to the NM User "Barbaxx" who reported this version.	The text was written on the two source sites with some small orthographic alteration that we have normalized here.	AAA YYY A) S001 AT022 B) S001 > AN004 S 0 0 1 > A N 0 6 1 AN007 : S002 F000 S001* S002* AN004* AN007* AN061* AT022* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
770	Sraige, sraige iškišk raga, duosiu samanų pyragą.	Lithuanian. Lithuania.	Snail, snail, lift your horn, I will give you a cake of moss.	Unknown	http:// www.penki.lt/ Sraige-sraige-iskisk- raga-media? id=52942	Visited on February 20 th , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.	AAA YYY A) S001 B) S001 > AN063 : S002 F) S006 : AN012 : S177 AT194 S006 = F003 S001* S002* S006* S177* AN012* AN063* AT194* .A-B-F.
771	Sraige sraige kišk ragus, duosiu skanius pyragus.	Lithuanian. Lithuania.	Snail, snail, put up your horns, I will give you delicious cakes.	Unknown	http:// www.efoto.lt/ node/101559	Visited on February 20 th , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.	AAA YYY A) S001 B) S001 > AN063 : S002 F) S006 : AN012 : S177 AT078 S006 = F003 S001* S002* S006* S177* AN012* AN063* AT078* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
772	Sraige, sraige, iškišk ragą, duosiu riešuto pyragą.	Lithuanian. Lithuania.	Snail, snail, lift your horn, I wil give you a walnuts cake.	Unknown	http://zaliazole.lt/kuriniai/perziureti/76727	Visited on February 20 th , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.	AAA YYY A) S001 B) S001 > AN063 : S002 F) S006 : AN012 : S177 AT195 S006 = F003 S001* S002* S006* S177* AN012* AN063* AT195* .A-B-F.
773	Sraige sraige, kišk ragus, gausi penkis pyragus.	Lithuanian. Lithuania.	Snail, snail, put up your horns, you will receive five cakes.	Unknown	http://www.santaka.info/?sidx=14566	Visited on February 20 th , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.	AAA YYY A) S001 B) S001 > AN063 : S002 F) S001 : AN027 : S177 AT092 S??? = F003 S001* S002* S177* AN027* AN063* AT092* .A-B-F. (DST2, DST3)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
774	Sraige, sraige, kisks ragus, gausi aukso pyragus.	Lithuanian. Lithuania.	Snail, snail, put up your horns, you will receive golden cakes.	Unknown	http:// www.brigin.lt/ forumas/ viewtopic.php? f=9&t=1435&st= 0&sk=1&sd=a&st art=104	Visited on February 20 th , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.	AAA YYY A) S001 B) S001 > AN063 : S002 F) S001 : AN027 : S177 AT109 S??? = F003 S001* S002* S177* AN027* AN063* AT109* .A-B-F.
775	Ҡускар, ҡускар, Ҡуш мөгөҙөңдө сығар, Ҡаймаҡ бирәм, һөт бирәм, Бейәләй бәйләп бирәм... 'Kuskar, kuskar, 'kuş mögözöñdö syğar, Kaıymak biräm, höt biräm, Beyäläy bäyläp biräm...	Bashkir. Bashkortostan, Russian Federation.	Snail, snail, put out your horns, I will give you some yoghurt, I will give you some milk, I will give you gloves tied up.	Unknown	http://bashkort- tele.livejournal.c om/27608.html	Visited on February 21 st , 2015. Many thanks to the <i>NM User</i> "Barbaxx" who reported this version.	The source site specifies that this Bashkir word for "snail" (<i>kuskar</i>) is the same that is also used to indicate a ram (the male of a sheep). The last expression could probably mean that the sewing made at the hem of the gloves is very well made, so that the gloves adhere to the skin and the cold air cannot enter the gloves. AAA YYY A) S001 (S107) B) S001 > AN001 : S002 F) S006 : AN012 : S392 S056 S400 AT196 TO: S001 S006 = F003 S001* S002* S006* S056* S392* S400* AN001* AN012* AT196* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
776	Bulibè, bulibè buta fora quatro corn un a mi, un a ti un al vecio da Ciauri un al podestà che venirà co la maza a te mazà.	Venetian dialect from the Dolomites. Falcade (Belluno), Veneto, Italy.	Snail, snail, put out four horns, one to me, one to you, one to the old man from Caprile (<i>village</i>), one to the bailiff who will come with the mallet and will kill you.	Unknown	Direct report from Mayra De Marco, with the Gruppo Folk Union Ladina di Falcade, whom we want to thank together with Adriano Vanin who told her about our research.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects. The versions from Falcade share some features with the Ladin versions from the other Alpine valleys in Trentino and some other traits with the Venetian versions from more southern places in Veneto. <i>Bulibè</i> is probably derived from <i>bubale</i> , vocative of <i>bubalus</i> ("buffalo"), or from a hypothetical late Latin <i>*bubalett(us)</i> , meaning "small buffalo", a usual metaphor to indicate the snail. The horns are four in this version, which is the real number, counting both the eyes and the other two minor appendages of the animal.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S067 AT006 TO: S233 H) S233 : AN013 WT: S333 S233 : AN006 : S001 S233 = F001 S067 AT006 S233 = F002 S001* S002* S006* S010* S067* S233* S333* AN001* AN006* AN013* AT005* AT006* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
777	S-ciois, s-ciois buta fora i quatro corn un a mi, un a ti un a la vecia che a da mori, la te metarà en te na caneva scura, e no te vedarà mai pì ne sol ne luna.	Venetian dialect from the Dolomites. Falcade (Belluno), Veneto, Italy.	Snail, snail, put out your four horns one to me, one to you one to the old woman who must die, she will put you into a dark cellar, and you will never see anymore neither the Sun, nor the Moon.	Unknown	Direct report from Mayra De Marco, with the Gruppo Folk Union Ladina di Falcade, whom we want to thank together with Adriano Vanin who told her about our research.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects. The versions from Falcade share some features with the Ladin versions from the other Alpine valleys in Trentino and some other traits with the Venetian versions from more southern places in Veneto. The horns are four in this version, which is the real number, counting both the eyes and the other two minor appendages of the animal.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 C) AT098 H) S011 AT098 : AN023 : S001 HWR: S296 AT031 S001 : AN036 : S008 S069 S011 AT098 = F001 S011 AT098 = F002 S011 AT098 = F005 S001* S002* S006* S008* S010* S011* S069* S296* AN001* AN023* AN036* AT005* AT031* AT098* .A-B-DIST-C-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
778	Buli – buli – bè buta fora i quatro corn un a mi un a ti un al preve de Caori un al podestà che nol viene a te copà.	Venetian dialect from the Dolomites. Alto Agordino (Belluno), Veneto, Italy.	Snail, snail, put out your four horns one to me one to you one to the priest of Caprile (<i>village</i>) one to the bailiff so he will not come to kill you.	Unknown	Direct report from Mayra De Marco, with the Gruppo Folk Union Ladina di Falcade, whom we want to thank together with Adriano Vanin who told her about our research.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects. The versions from Falcade share some features with the Ladin versions from the other Alpine valleys in Trentino and some other traits with the Venetian versions from more southern places in Veneto. <i>Bulibè</i> is probably derived from <i>bubale</i> , vocative of <i>bubalus</i> ("buffalo"), or from a hypothetical late Latin <i>*bubalett(us)</i> , meaning "small buffalo", a usual metaphor to indicate the snail. The horns are four in this version, which is the real number, counting both the eyes and the other two minor appendages of the animal.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S122 AT006 TO: S233 F) H) S233 : AN086 : S001 S233 = F001 S122 AT006 S233 = F002 S233 = F003 S001* S002* S006* S010* S122* S233* AN001* AN086* AT005* AT006* .A-B-DIST-F. <i>or</i> .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
779	Buli – buli – bè buta fora i quatro corn un a mi un a ti una a la vecia de Caori una al podestà de Val che el te lighe en ten gran pal.	Venetian dialect from the Dolomites. Taibon Agordino (Belluno), Veneto, Italy.	Snail, snail, put out your four horns one to me one to you one to the old woman of Caprile (<i>village</i>) one to the bailiff of Val (<i>another village</i>) who will tie you to a big pole.	Unknown	Direct report from Mayra De Marco, with the Gruppo Folk Union Ladina di Falcade, whom we want to thank together with Adriano Vanin who told her about our research.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects. The versions from Falcade share some features with the Ladin versions from the other Alpine valleys in Trentino and some other traits with the Venetian versions from more southern places in Veneto. <i>Bulibè</i> is probably derived from <i>bubale</i> , vocative of <i>bubalus</i> ("buffalo"), or from a hypothetical late Latin <i>*bubalett(us)</i> , meaning "small buffalo", a usual metaphor to indicate the snail. The horns are four in this version, which is the real number, counting both the eyes and the other two minor appendages of the animal.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT006 TO: S233 AT006 H) S233 AT006 : AN172 : S001 HWR: S401 AT023 S233 AT006 = F001 S011 AT006 S233 AT006 = F002 S001* S002* S006* S010* S011* S233* S401* AN001* AN172* AT005* AT006* AT006* AT023* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
780	Buli – buli – bè buta fora i quatro corn un a mi un a ti un a la vecia da Cauri un al podestà se no el te ligarà el te metarà en te na camera scura no te vedarà pi' ne pare, ne mare, ne sol, ne luna.	Venetian dialect from the Dolomites. Taibon Agordino (Belluno), Veneto, Italy.	Snail, snail, put out your four horns one to me one to you one to the old woman of Caprile (<i>village</i>) one to the bailiff otherwise he will tie you he will put you into a dark room you will never see anymore neither your father, nor your mother, neither the Sun, nor the Moon.	Unknown	Direct report from Mayra De Marco, with the Gruppo Folk Union Ladina di Falcade, whom we want to thank together with Adriano Vanin who told her about our research.	Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects. The versions from Falcade share some features with the Ladin versions from the other Alpine valleys in Trentino and some other traits with the Venetian versions from more southern places in Veneto. <i>Bulibè</i> is probably derived from <i>bubale</i> , vocative of <i>bubalus</i> ("buffalo"), or from a hypothetical late Latin <i>*bubalett(us)</i> , meaning "small buffalo", a usual metaphor to indicate the snail. The horns are four in this version, which is the real number, counting both the eyes and the other two minor appendages of the animal.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S011 AT006 TO: S233 H) S233 : AN172 : S001 S233 : AN023 : S001 HWR: S068 AT031 S001 : AN036 : S023 S024 S008 S069 S233 = F001 S011 AT006 S233 = F002 S001* S002* S006* S008* S010* S011* S023* S024* S068* S069* S233* AN001* AN023* AN036* AN172* AT005* AT006* AT031* .A-B-DIST-H. (DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
781	Ó! ó! ó! kerek tó! Bujj ki csiga a fülemből; Szántunk, vessünk, arassunk, Neked is, Nekem is, Még az egyiptomnak is. Annak adom a fejem fájását, A ki hajon fejt van.	Hungarian. Hungary.	Oh! Oh! Oh! Round lake! O snail, go out of my ear; let's plow, let's sow, let's harvest, also to you, also to me, even to Egypt. What gives me a pain in my head, carry it out onto my hair. <i>(Alternative translation of the last two verses:)</i> I give my headache to whom is on my hair.	Unknown	Kiss Áron, <i>M a g y a r gyermekjáték- gyűjtemény.</i> B u d a p e s t : Holnap Kiadó, 2000, p. 18. (Arany-Gyulai: M. Népk.Gy. III. 258.1.) http://mek.oszk.hu/10800/10818/10818.pdf (Visited on February 13 th , 2015)	Rhymes of this kind are chanted or recited in order to prevent undesired little animals to enter one's ear while bathing in a lake or river. The comment on our source book says: "If one goes into the water and a child's ear has been bathed, he says, while tugging the tip of his ear and hopping on one foot:" <i>(and here the text of our document follows)</i> . The word <i>bika</i> ("bull") is most probably the one from which the usual word <i>biga</i> (indicating the snail in the expression <i>csiga biga</i>) is derived. Áron lists this rhyme under the paragraph dedicated to the rhymes about a snake (<i>kigyó</i>), but it contains the word <i>csiga</i> ("snail"); this is easy to explain, since the traditions about snakes and those about snails seem to overlap in that area and the two words <i>kigyó</i> and <i>csiga</i> are related and seem to be partly interchangeable to some extent. The expression <i>even to Egypt</i> means "we will have such a large crop that we will be able to give some of it even to those who live in distant places".	AAA YYY A) S272 AT131 S001 B) S001 > AN004 HWR: S346 DIST: TO: S010 TO: S006 TO: S113 AT029 E) S021 : AN113 AN174 AN057 AT171 S001 > AN143 : S413 AT135 HWR: S058 S380 S010 S006 S113 = F002 S001 = F004 S413 S058 = F005 S001* S006* S010* S021* S058* S113* S272* S346* S380* S413* AN004* AN057* AN113* AN143* AN174* AT029* AT131* AT135* AT171* .A-B-DIST-E. (DST2, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
782	<p>Петре, Павле, выстав роги, на чотири пороги.</p> <p>Petre, Pavle, vystav rogi, na chotiri porogi.</p>	<p>Ukrainian. Region of Pokuttya, Ukraine.</p>	<p>Peter, Paul, show horns on four doorsteps (<i>or</i>: on four doorsills).</p>	<p>Unknown</p>	<p>Alexander V. Gura. <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 - 398.</p>	<p>Similar to 428. As in that document, here, too, the number four is probably indicating the four directions and has a ritual meaning.</p>	<p>AAA YYY</p> <p>A) S157 S283</p> <p>B) S001 > AN007 : S002 HWR: S262 AT005</p> <p>S001 = F004</p> <p>S002* S157* S262* S283*</p> <p>AN007*</p> <p>AT005*</p> <p>.A-B.</p> <p>(DST5?)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
783	<p>В Сербии при виде весной первой улитки трижды прикасаются к ней средним пальцем, приговаривая: "Устук, биче!" (Чур, бык!).</p> <p>И если летом что-нибудь заболит, нужно коснуться больного места этим пальцем, сказав три раза: "Устук! Устук! Овај прст крста нема и боли ту места нема! (Чур! Чур! Этот палец креста не имеет и для боли здесь места нет!) - и боль пройдет (там же). Маленьким детям сербы зашивают улитку в шапку от сглаза, аналогичным образом сербы и хорваты используют и ракушки морских моллюсков (там же).</p> <p>V Srbii pri vide vesnoy pervoy ulitki trizhdy prikasayutsya k ney srednim pal'tsem, prigovarivaya: "<i>Ustuk, biche!</i>" (Chur, byk!).</p> <p>I yesli letom chto-nibud' zabolit, nuzhno kosnutsya bol'nogo mesta etim pal'tsem, skazav tri raza: "<i>Ustuk! Ustuk! Ovaj prst krsta nema i bol'i tu mesta nema!</i>" (Chur! Chur! Etot palets kresta ne imeyet i dlya boli zdes' mesta net!) - i bol' proynet (tam zhe). Malen'kim detyam serby zashivayut ulitku v shapku ot sglaza, analogichnym obrazom serby i khorvaty ispol'zuyut i rakushki morskikh mollyuskov.</p>	<p>The text is in Russian, describing a Serbian tradition.</p> <p>The parts in Italics are in a Serbian dialect.</p> <p>Serbia.</p>	<p>In Serbia, at the sight of the first spring, they use to touch three times a snail with their middle finger, saying: "<i>Ustuk, biche!</i>" (= "Support, bull!").</p> <p>And, if during the following summer some body part is aching, you need to touch the affected part with that same finger, saying three times: "<i>Ustuk! Ustuk! Ovaj prst krsta nema i bol'i tu mesta nema!</i>" ("Support! Support! This is the finger of the cross and there is no place for pain there!") - and the pain will pass (ibid.). Young Serb children wear a snail sewn in a hat against the evil eye, and in the same way Serbs and Croats used also shells of marine mollusks.</p>	No music involved.	Alexander V. Gura. <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 - 398.	<p>The "finger of the cross" means "the finger used to touch oneself when making the sign of the Cross". Please note, however, that in this case the finger has been blessed by touching the snail thrice at the beginning of the Spring. The structure of this rhyme seems to be split into two parts, but it remains the usual one.</p> <p>The custom described in the last part recalls the other document No. 455.</p>	<p>BAA YYY</p> <p><i>Beginning:</i></p> <p>B) S001 > AN064 : S006</p> <p>A) S054</p> <p>WN: S239 HWR: AT081</p> <p><i>Continuation:</i></p> <p>B) S001 > AN064 : S006</p> <p>G) S259 : AN118 : S259 AT074 (WN: S239 HWR: AT081)</p> <p>E) S413 : AN101</p> <p><i>For the last information:</i></p> <p>s001 : an086 (s309)</p> <p>S001 = F004</p> <p>S006* S006* S054* S239* S259* S309* S413*</p> <p>AN064* AN064* AN086* AN101* AN118*</p> <p>AT074* AT081*</p> <p><i>Beginning:</i></p> <p>.B-A.</p> <p><i>Continuation:</i></p> <p>.B-G-E.</p> <p><i>Considered as a whole:</i></p> <p>.B-A-B-G-E.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
784	<p>Snegle, snegle kom ut av ditt hus så skal du få både boller og brus.</p> <p>Late snegle, lukk opp ditt øye du skal ut på jordet for å pløye.</p> <p>Late snegle, kom ut av huset ellers får du ingenting i kruset.</p>	<p>Norwegian. Norway.</p>	<p>Snail, snail, come out of your house, so you shall have both muffins and a sweet drink.</p> <p>Lazy snail, open your eye, you shall go out in the field to plow it.</p> <p>Lazy snail, come out of the house, or else you will not have anything in the mug.</p>	Unknown	<p>http://barnesanger.wiki.spaces.com/Snegle+snegle</p> <p>Visited on June 19th, 2015.</p> <p>This text is well known in Norway. We want to thank Samuele Mascetti, who told us about this version.</p>	<p>An interesting version, actually including different structural elements for each of the three stanzas.</p> <p>The word <i>boller</i> indicates a particular kind of small cake, rather similar to the American <i>muffin</i>, but not the same as that. They are like sweet little breads, flavored with cardamom and cinnamon, and sometimes containing blueberries, chocolate or raisins.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004 HWR: S007 AT004</p> <p>F) S001 : AN027 : S178 S414 AT018</p> <p>A) S001 AT202</p> <p>B) S001 > AN054 : S081 (AN085)</p> <p>C) S001 > AN004 HWR: S378 S001 > AN113 : S378</p> <p>A) S001 AT202</p> <p>B) S001 > AN004 HWR: S007</p> <p>H) S001 : AN076 : S191 HWR: S357</p> <p>S006 = F001 S006 = F003 S001 = F004 AN113 : S378 = F005</p> <p>S001* S001* S001* S007* S007* S081* S178* S191* S357* S378* S414*</p> <p>AN004* AN004* AN004* AN027* AN054* AN076* AN085* AN113*</p> <p>AT004* AT018* AT202* AT202*</p> <p><i>Separately:</i> A-B-F. A-B-C. A-B-H.</p> <p><i>Together:</i> A-B-F-A-B-C-A-B-H. (DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
785	Alexander V. Gura, in <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398, says that a rhyme certainly belonging to the category of the “snail rhymes” studied in this research (of which he does not quote the text) was found in Poland, in the modern voivodate of Krakow, district of Wieliczka, in which the offer to the snail consisted in “money to buy itself legs”.	Originally, Polish (for the rhyme). Gura's work is in Russian. District of Wieliczka, modern voivodate of Krakow, Poland.	(Not needed)	Unknown	Alexander V. Gura, <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398.	The offer had probably the character of a joke.	AAA YYY F) S001 : AN027 : S282 S001 : AN037 : S288 S006 = F003 S001* S282* S288* AN027* AN037* <i>The form was likely:</i> .A-B-F.
786	According to the Kosovo Serb representation, the snail comes from a spit of the Virgin or of Christ.	Gura's work is in Russian. This tradition, however, comes from the Serbian community of Kosovo. Kosovo.	(Not needed)	No music	Alexander V. Gura, <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398.	This is not a rhyme of the kind studied in this research, but it's an interesting folk belief that we report here to complete our information about the folk traditions on the snail.	CAA YNN s001, s161, s130, s078, at155, at002
787	A Serbian legend, too, indicates the Christian origin of the snail: the holy hosts, scattered on the floor of the church during the assault of the Turks during the night, turned into snails and spread around the world.	Gura's work is in Russian. This tradition, however, comes from Serbia. Serbia.	(Not needed)	No music	Alexander V. Gura, <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398.	This is not a rhyme of the kind studied in this research, but it's an interesting folk belief that we report here to complete our information about the folk traditions on the snail. Please note that the holy hosts, in Christianity, are the subject of a sacrifice and are conceived as an offer (of Christ) to God. A possible interpretation is that the act of violence of the “Turks” brings the world back to a sort of pre-Christian status, in which the ritual sacrifice was made with snails, not with the Christian hosts, so the hosts become snails.	CAA YNN s001, at074, at079, an012, an093, an078, s405

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
788	In some parts of Serbia (Bolevatsky env., Lužnice and Nishava), Kosovo (Pec), Montenegro (Plav), and Bosnia and Herzegovina, snails are eaten as Lenten food, in particular, they eat them during the vigil of Easter.	Gura's work is in Russian. This tradition, however, comes from the Countries mentioned in the text. Serbia, Kosovo, Montenegro, Bosnia and Herzegovina.	(Not needed)	No music	Alexander V. Gura, <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398.	See documents 119 (Southern France), 505 and 508 (German-speaking Switzerland) about the use of eating snails during Lent.	CAA YNN s001, an003, at153
789	(a) Among the Hutsuls, eating snails is known for therapeutic purposes: provide a hernia patient to eat a live snail, or nine finely chopped snails fried with eggs, and give them the morning to the patient, so that he does not know that he is eating them (district of Mykulychyn, Tatariv). (b) Among the southern Slavs, and elsewhere, the snails are used in folk medicine. In Kosovo, it is believed that snail shells treat eyesore (Uroševac / Ferizaj).	Gura's work is in Russian. This tradition, however, comes from the Countries mentioned in the text. (a) Ukraine, Mykulychyn and Tatariv, Hutsul minority. (b) Kosovo. Hutsuls are a minority living in Western Ukraine, very close to the Rusyn (Ruthenian) people and usually considered a part of it.	(Not needed)	No music	Alexander V. Gura, <i>Simvolika zhivotnykh v slavianskoi narodnoi traditsii</i> (The Symbolism Of Animals In The Slavic Folk Tradition) (Moscow, Indrik, 1997), p. 396 – 398.	See 382 and 609 (including the note to 609) for other collections of various European beliefs in which snails are considered therapeutical.	CAA YNN an003 : s001 s328, an146

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
790	Limasse, limasson, beutta fooura teu cògnòn, lou restàn (<i>var.</i> : se no) d'etchappou tè é ta mèzòn!	Francoprovençal (Arpitan), Valdôtain patois, dialect of Cogne. Cogne, Valle d'Aosta, Italy.	Snail, little snail, put out your horns, otherwise I break you and your house!	No precise information about music; it might sometimes be sung on a simple pattern of the kind GAGE, commonly used in northern Italy in the children's song.	Collected by the Author of this research during July, 2015 in Cogne, region Valle d'Aosta, northwestern Italy, where a Francoprovençal dialect is spoken, after a direct information provided by Lina Cavagnet from Cogne, whom we thank very much. We want to thank also Luciana Perret and Giampiero Glarey who gave confirmations about the texts and provided an invaluable help. Confirmed (with the Italian words "se no" instead of "lou restàn", with the same meaning) by Luigi Truc, 81 years, former shepherd, in his version collected by the Author of this research in Valnontey (Cogne) on July 9th, 2016. Thanks to him and to Massimo Zambon.	In all the versions collected in Cogne during July, 2015, the informers have often expressed their perplexity about the violence contained in the last verse, regarding the punishment with which the snail is threatened, commenting that it has no reason to exist and, in one case, even considering this violence to be a good reason to change the last verse into a new, non-traditional, invented one, with a softer meaning. This clearly indicates a complete defunctionalization of the punishment phase (H, in our analysis symbols), very differently from what used to happen, for instance, in Karelia in the documents 701 and 704, or also in Liguria in document 281. Very close to 791 (from the same place). Remarkably close also to 278 (from Italian- speaking Switzerland).	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN075 : S001 S007 S006 = F001 S001* S002* S006* S007* AN001* AN075* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
791	<p>Limasse, limasonna (<i>variant</i>: limasoula), beutta fooura teu cògnòn, lou restàn te tchouéyou tè é ta mézòn!</p> <p><i>Variant (791b)</i>: Limasse, limason, beutta fooura teu cògnòn, lou restàn te tchouéyou tè, tè, tè é ta mézòn!</p> <p><i>Variant (791c)</i>: Limase limasòn Beutta fooura te cògnòn Que la resta tchouéyou tè É ta mézòn.</p>	<p>Francoprovençal (Arpitan), Valdôtain patois, dialect of Cogne.</p> <p>Cogne, Valle d'Aosta, Italy.</p>	<p><i>(791 and 791c)</i>: Snail, little snail, put out your horns, otherwise I kill you and your house!</p> <p><i>Variant (791b)</i>: Snail, little snail, put out your horns, otherwise I kill you, you, you and your house!</p>	<p>No precise information about music; it might sometimes be sung on a simple pattern of the kind GAGE, commonly used in northern Italy in the children's song.</p>	<p>Collected by the Author of this research during July, 2015 in Cogne, region Valle d'Aosta, northwestern Italy, where a Francoprovençal dialect is spoken, after a direct information provided by Teresina Ouvrier and Lina Cavagnet from Cogne, whom we thank very much. We want to thank also Luciana Perret and Giampiero Glarey who gave confirmations about the texts and provided an invaluable help.</p> <p>The variant 791b has been collected by the Author of this research on July, 30th, 2017 in Cogne, Valle d'Aosta, Italy; informer Anna Abram, whom we thank very much.</p> <p>791c: Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.</p>	<p>In all the versions collected in Cogne during July, 2015, the informers have often expressed their perplexity about the violence contained in the last verse, regarding the punishment with which the snail is threatened, commenting that it has no reason to exist and, in one case, even considering this violence to be a good reason to change the last verse into a new, non-traditional, invented one, with a softer meaning. This clearly indicates a complete defunctionalization of the punishment phase (H, in our analysis symbols), very differently from what used to happen, for instance, in Karelia in the documents 701 and 704, or also in Liguria in document 281.</p> <p>Very close to 790 (from the same place). Remarkably close also to 278 (from Italian- speaking Switzerland).</p> <p>It might sound strange to actually "kill a house", but that's the literal translation of the original, of course meaning: "I will kill you and destroy your house".</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN006 : S001 S007</p> <p>S006 = F001</p> <p>S001* S002* S006* S007*</p> <p>AN001* AN006*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
792	Lemasse, lemassoula, beutta foua le corne, se no te tappo ein Djouie.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Aymavilles. Aymavilles, Valle d'Aosta, Italy.	Snail, little snail, put out your horns, otherwise I throw you into the Dora (<i>river</i>).	Certainly sung on a simple pattern of the kind GAGE, commonly used in northern Italy in the children's song.	Collected by the Author of this research during July, 2015 in Cogne, region Valle d'Aosta, northwestern Italy, where a Francoprovençal dialect is spoken, after a direct information provided by Annamaria Borney from Aymavilles, whom we thank very much, together with all her family, the Cavagnet family, who helped us very much and very kindly. We want to thank also Luciana Perret and Giampiero Glarey who gave confirmations about the texts and provided an invaluable help.	In all the versions collected in Cogne during July, 2015, the informers have often expressed their perplexity about the violence contained in the last verse, regarding the punishment with which the snail is threatened, commenting that it has no reason to exist and, in one case (that is, precisely in this version from Aymavilles), even considering this violence to be a good reason to change the last verse into a new, non-traditional, invented one, with a softer meaning. This clearly indicates a complete defunctionalization of the punishment phase (H, in our analysis symbols), very differently from what used to happen, for instance, in Karelia in the documents 701 and 704, or also in Liguria in document 281. <i>Djouie</i> (in Francoprovençal) or <i>Dora</i> (in Italian) is the name of the largest river in the region Valle d'Aosta, in northwestern Italy, from which this document comes. Its complete name is Dora Baltea (to distinguish it from another river in northwestern Italy called Dora, the complete name of which is Dora Riparia). The name comes from a pre-Indoeuropean word <i>doura</i> , <i>dura</i> , present in various places throughout Europe, which simply meant "water". The gesture of throwing the snail into the water of a river or a lake, or in another body of water, is widely present in many places in the world in this kind of rhyme, from Lombardy (388, 393) to Siberia (603), and from Wales (253, 254), to Karelia (702) and most probably in other places (see also 793 and the notes to it). The more generic gesture of throwing the snail somewhere (not only into the water) is even more widely common. We think that its presence in this kind of rhymes must have ancient origins.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S030 S006 = F001 S001* S002* S006* S030* AN001* AN002* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
793	<p><i>In Turkey, another category of children's songs dealing with snails exists, which is not formed by the same kind of rhyme that we are studying in this research, but seems to be distantly related to it. We want to quote here some examples:</i></p> <p>(a) Süümüklü böcek suya düşecek Adam olcakta beni dövecek Annesi hasta ııııııı Babası dişçi ih ih Ağbisi boksör güm güm Ablası manken diditti dı dı Süümüklü Böcek Süümüklü böcek suya düşecek Adam olacak beni dövecek Oy mavis mavis Gıdıklarım seni.</p> <p>(b) Süümüklü böcek Suya düşecek akşam olacak, eve gidecek dayak yiyecek</p> <p>(c) Süümüklü böcek [sic] suya da düşecek annesi onu sopayla dövecek annesi aşçı fokur da fokur babası dişçi tık tık tık ablası dansöz şıkır da şıkır abisi boksör bum bum bum küçük kardeşi yaramaz ceeeeeee!</p> <p>(d) Süümüklü böcek duvarda gezecek Annesi onun yanağından öpecek Babası dişçi tıkr tıkr tıkr Annesi aşçı fokur fokur fokur Ablası manken şıkır şıkır şıkır Abisi boksör güm güm güm.</p> <p>(e) Süümüklü böcek suya düşecek Annesi ona çok kuzacak Annesi aşçı ııııııııı Babası dişçi tuk tuk tuk Ablası manken tık tık tık Abisi boksör güm güm güm Küçüğünde yaramaz.</p> <p>(f) Süümüklü böcek suya düşecek adam olmuş beni dövecek [sic: recte dövecek] annesi hasta ih ih ih babası da dişçi ah ah ah abisi polis tak tak tak ablası dansö şıkır şıkır şıkır kardeşi deli eeeeeeee</p>	<p>Turkish. Turkey.</p>	<p>(a) The snail will fall into a puddle, a man will beat me in the future. Its mom is sick, ohhh, its daddy is a dentist, uh, uh, its big brother is a boxer, boom, boom, its big sister is a model, doo, doo;</p> <p>oh, snail, the snail will fall into a puddle it will beat me after it is grown up. Oh, blond and blue eyed! I will tickle you, oh!</p> <p>(b) The snail will fall into a puddle, it goes home in the evening and, at home, it is beaten.</p> <p>(c) The snail will fall into a puddle, mommy will beat it with a rod mommy is a cook, scorch, scorch, daddy is a dentist, tick, tick, tick, sister is a dancer, smart, oh, smart, brother is a boxer, boom, boom, boom, a nasty brother, gosh!</p> <p>(d) The snail will travel on the wall, Its mother kisses its cheek, Its father is a dentist, tick, tick tick, Its mother is a cook, scorch, scorch, scorch, Its sister is a model, smart, smart, smart, Its brother is a boxer, boom, boom, boom.</p> <p>(e) The snail will fall into a puddle, its mother to its cousin (?) mother is a cook, uhhh, father is a dentist, tack, tack, tack, sister is a model, tick, tick, tick, brother is a boxer, boom, boom, boom, on the naughty little one!</p> <p>(f) The snail will fall into a puddle, a man was going to beat me, mother is sick, ih, ih, ih, father is a dentist, ah, ah, ah, brother is a policeman, tack, tack, tack, sister is a dancer, smart, smart, smart, brother is crazy, eeeeeehhhhh!</p>	<p>There is no music, but it is recited rhythmically.</p>	<p>(a) Personally reported by Hırcan Karatas, whom we thank very much.</p> <p>(b) Asalet Erten, <i>The Translation Of The Concept Of "The Otherness" In Migrant Literature</i>, Translation Review, 69 (2005), (27-32) 30.</p> <p>http://translation.utdallas.edu/translation_reviews/TR69.pdf</p> <p>from: Özdamar, Emine Sevgi (1992), <i>Das Leben ist eine Karawanserai hat zwei Türen aus einer kam ich rein aus der andren ging ich raus</i>. Köln & Witsch: Verlag Kiepenheuer, 1992. Tr. Ayça Sabuncuoğlu - <i>Hayat Bir Kervansaray İki Kapısı Var Birinden Girdim Birinden Çıktım</i>. İstanbul: Varlık Yayınları, 1992, 2003.</p> <p>(c) http://www.okuloncesi.net/cocuk-sarkilari-sozleri/sumuklu-bocek-sarkilari-15422.html</p> <p>(d) http://www.youtube.com/watch?v=5Xx1Z3zGHWY</p> <p>(e) http://www.anaokulu.net/index.php/okul-oncesi-yeni-programi/128-etkinlik-planlari/sosyal-ve-duygusal-gelisim/1738-sumuklu-bocek-sarkisi</p> <p>(f) http://www.okuloncesihersey.net/parmak-oyunlari-sumuklu-bocek.html</p> <p>(Sites visited in February, 2015.)</p>	<p>This is not the same kind of rhyme that we are studying in this research: the structure and the content are too different.</p> <p>However, we can recognize some elements that are clearly related with our typology of rhymes: – The snail, placed at the beginning of the text; – The fact that the snail falls into the water (in our kind of rhyme, it is often thrown into the water as a punishment); – The fact that the snail is beaten (another form of punishment often present in the kind of rhyme studied in this research); – The mention of father and mother (very common in our kind of rhyme); – The mention of other relatives of the snail (uncommon, though present, in our kind of rhyme, but very likely derived here from an obvious extension of the family, after father and mother); – The fact that the mother is a cook and can "scorch" (possibly derived from the action of cooking the snail, sometimes present in our rhyme, and from the idea of being burned by fire, well present in the rhyme studied by us); – The fact that the mother is sick (which can be a residual remnant of what we usually call "sequence C", that is the phase of our rhyme in which some serious problems experienced by human beings in need are mentioned); – The presence of a "man" that beats the snail (possibly a faint residual trace of a character or an imaginary being called to punish the snail, as in many versions of our rhyme).</p> <p>Our idea is that this can surely be an infantilization of a much more ancient tradition that was strictly related to the one that we are studying in this research and now is lost. This tradition, however, was apparently dealing only with the phase of punishment of the snail (sequence H, in our analytical terminology), with the possible sporadic mention of the sequence C (the phase in which humans in need are mentioned); it could perhaps be a sort of formula to be used when ritually "punishing" the snail. As an alternative hypothesis, the other sequences were present and have been lost.</p>	<p>BBA YYY</p> <p><i>Content:</i></p> <p>s001, an089, an002, s029, s031, an011, s057, s060, s023, s024, s025, s026, an047, an055, at100</p> <p>S001* S023* S024* S025* S026* S029* S031* S057* S060*</p> <p>AN002* AN011* AN047* AN055* AN089*</p> <p>AT100*</p> <p>S??? = F001 S024 AT100 = F005</p> <p><i>Form:</i> The sequence H, and, much less, the sequences C and XTR seem to be present in random order. Common orders:</p> <p>.H-XTR. OR: .H-C-H-XTR. OR: .H-C-XTR-H. OR: .H-XTR-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
794	<p>Before a village enters its bull in a bullfight, the village elders may wish to consult a diviner regarding the prospects of victory. The diviner recruits two young unmarried men, placing them back to back. They walk away from each other in east / west directions as though taking part in a duel, and after they each reach a paddy field they bend down and look for snails. It is prearranged that one of them will pick up his snail with his left hand and the other with his right hand. Having picked up one snail each, the two young men make their way back to the diviner, who will have prepared a wooden basin with water in it and separated it into two by placing a knife (or a piece of grass) in the water. One snail is put on one side of the knife and the other snail on the other. The diviner recites incantations urging the snails to meet each other on the knife and struggle with one another. By prearrangement, one of the snails represents the village in question and if that snail prevails and pushes the other away from the knife, this means that the village it represents will be victorious. If not, the villagers might choose to refrain from entering their bull into the fight.</p>	<p>English.</p> <p>Tradition collected among the Dong / Kam people, China (living mainly in the province of Guizhou, in the southern part of the Country).</p> <p>China.</p>	(Not needed)	No music	<p>D. Norman Geary, <i>The Kam People of China: Turning Nineteen</i>. Psychology Press, 2003.</p> <p>http://books.google.it/books?id=oNlcSIAae6YC&pg=PA167&lpg=PA167&q=divination+with+snails&source=bl&ots=H.M.S.O.d.W.k.J.-H&sig=Uta2MSXpo5gPcObTXyhID8UE8M&hl=it&sa=X&ei=_9gGVZK4E4P6Uq6pgrAF&ved=0CCAQ6AEwADgK#v=onepage&q=divination%20with%20snails&f=false</p>	<p>The Kam people, called "Dong" by the Chinese, live in the southern part of China, mainly in the Guizhou region. They speak a Tai – Kadai language. Bullfighting (where a bull fights against another bull) is common among them. This document is meaningful as it demonstrates that the comparison between a snail and a bull is probably present since ancient times also in that area, and that the snail is used as a substitute for the bull. It is also remarkable that the snail is put into water also in this tradition.</p>	<p>CAA YNN</p> <p>s001, s054, at015, at050, s031, s034, s320, s415</p>
795	<p>"And there is a very ancient species of divination, which consisted in putting snails near sticks and in judging from the one which they ascended how an affair would result. For <i>quas esse androgynas putat</i> Herodotus, they are hermaphrodites – therefore capable of determining double or doubtful events. This old divination by snails still exists in Tuscany. It is as follows:</p> <p>To determine if a lover be faithful take a <i>chiocciola</i> or <i>lumaca</i> (snail or slug), such as are in gardens, and which leave a streak as of silver behind them. Take one of these and a vase, and much ivy and vine leaves and calamint, and arrange the vase on a tree like an umbrella, and within it put two portraits – that of the lover and of the lady – that is, of the one whom he is supposed to woo – on one side of the vase, one on the other, and cover it with a white cloth, and put within the snail, and leave it there for three days, having first said:</p> <p style="text-align: center;"><i>In nome del Padre, E del Figlio, E dello spirito maligno, Che mi possa dire la verità, Se il mio marito (o amante) À una altra donna?</i></p> <p style="text-align: center;">In the name of the Father, And of the Son, And of the Evil Spirit, May this declare to me the truth If my husband (or lover) Has another woman?</p> <p>Then after three days examine whether the snail has gone to the picture of the man or the woman. And if it be on the former, he is true; but if on the woman, it is a sign that he is unfaithful."</p>	<p>The book was in English, but the original narration about this tradition was in Italian. The words reported from Herodotus are in Latin. The words about the divination from Tuscany reported in italics are in Italian.</p> <p>Tuscany, Italy.</p>	<p>Not needed. We have corrected some minor errors that were present in the original translation from Italian to English.</p>	No music.	<p>Charles Godfrey Leland, <i>Etruscan Roman Remains</i>, Cosimo, Inc., 2007.</p> <p>https://books.google.it/books?id=dkXnOPDSV5cC&q=divination+with+snails&hl=it&source=gb_s_navlinks_s</p>	<p>It appears that the divination is organized and performed by the woman directly involved in the case.</p> <p>This document confirms the traditional relationship between snails and love affairs in a pair, already present in other documents in this research.</p> <p>Calamint is an aromatic herb, similar to mint.</p> <p>It is not clear (not even to Leland, who wonders it) what is the meaning of "like an umbrella". He supposes that the vase could be arranged upside down, but we think that this is impossible, since it must contain so many things.</p> <p>The word <i>à</i>, in ancient Italian, was the same as the modern Italian word <i>ha</i> ("he has").</p>	<p>CAA YNN</p> <p>s001, s415, s096</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
796	<p>The desirable things in this world are represented by five categories, ranked in order of importance: long life or "not death" (<i>aiku</i>), money (<i>aje</i>, <i>owo</i>), marriage or wives (<i>aya</i>, <i>iyawo</i>), children (<i>omọ</i>), and victory (<i>işegun</i>). (...) To represent the five kinds of "good", the diviners use a small stone (<i>okuta</i>), two large cowries (<i>owo</i>) tied together, the tip of the shell of a snail (<i>igbin</i>), a small bone (<i>egun</i>, <i>egungun</i>), which is often a vertebra, and a potsherd (<i>apadi</i>) from a china plate or bowl. The stone represents long life because it does not die. The cowries represent money, having been used as such before the introduction of European currency. The snail shell represents marriage because snails are a part of the gifts which precede marriage, so that a man must have snails before he can get a wife; or, according to one diviner, because a wife brings snails to sacrifice to <i>ifa</i>. The bone represents children because they are of one's own "bone", as the Yoruba say, whereas we speak of them as of our own flesh and blood. The potsherd represents defeat of one's enemies because, while a china plate or bowl is something fine, it is utterly useless after it has been broken, the implication being that one's enemies will be defeated as completely as the plate is broken.</p>	<p>English. The words in italics are in Yoruba.</p> <p>West Africa, areas inhabited by the Yoruba people (Nigeria, Benin, Togo, Ghana, Ivory Coast).</p>	(Not needed)	No music	<p>William Russel Bascom, <i>Ifa Divination: Communication Between Gods and Men in West Africa</i>, Indiana University Press, 1969.</p> <p>https://books.google.it/books?id=CS0h4Ye9puUC&dq=divination+with+snails&hl=it&source=gs_navlinks_s</p>	<p>Again, this document demonstrates the strong traditional link between snails and love in a pair. The explicit mention of sacrificing snails to the deities is also very interesting. Offering them to the deities and offering them to the future husband seem to have a similar function.</p> <p>To complete the information, we add that the "cowrie" is the seashell <i>Cypraea moneta</i>. It does not resemble a snail and its name derives from a Hindi word (and not from the English word "cow").</p>	<p>CAA YNN s001, s096, s415, an012</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
797	<p>A regular method of love divination which relied on the random movements of a snail to reveal the letters of the future spouse's name:</p> <p><i>To know the name of the person you are destined to marry, put a snail on a plate of flour – cover it over and leave it all night; in the morning the initial letter of the name will be found traced on the flour by the snail. (Ireland, Wilde, 1888)</i></p> <p>Variations include throwing the snail over your shoulder, and even baking the poor thing:</p> <p><i>I myself know of a comparatively recent case in Co. Cork, where the little slug was hunted for and found early on may morning placed on a plate sprinkled with flour, and baked alive in the oven that its writhings might trace in the flour the initials of the future lucky man. (Ireland, Folk-Lore, 1916)</i></p> <p>The procedure is reported most often from Ireland, where May Day was a favourite time for its operation, but the earliest reference is from John Gay's evocation of English milkmaids and shepherds:</p> <p><i>Last May-day fair I searched for to find a snail That might my secret lover's name reveal I seiz'd the vermin, home I quickly sped And on the hearth the milk-white embers spread Slow crawled the snail, and if I right can spell In the soft ashes mark'd a curious L. (Gay, The Shepherd's Week, 1714)</i></p> <p>The belief was still being reported in the 1950s.</p> <p>(Sources for various geographical areas: area, year, authors of the report, page or paragraph of their work in which the tradition is reported)</p> <p>Somerset, [1923] Opie & Tatem, 361 Shropshire, Burne (1883) 179 Glamorganshire, [1957] Opie & Tatem, 362 Breconshire, [1954] Opie & Tatem, 361 Stirlingshire, Hone, <i>Every-Day Book</i> (1827) 343 Ireland, <i>Folk-Lore Record</i> 5 (1882) 82; Wilde (1888) 104-5, 206; <i>Folk-lore</i> 27 (1916) 262 Literary, John Gay, <i>The Shepherd's Week</i> (1714) Thursday, lines 49-54.</p>	<p>English. England and Ireland.</p>	(Not needed)	No music	<p>Steve Roud, <i>The Penguin Guide to the Superstitions of Britain and Ireland</i>, Penguin UK, 2006.</p> <p>http://books.google.it/books?id=1Mc4gPILCvcC&dq=divination+with+snails&hl=it&source=gs_navlinks_s</p> <p>Also confirmed on:</p> <p>http://www.mamalisa.com/blog/superstitions-about-the-month-of-may/</p> <p>(visited on August 5th, 2015)</p>	<p>This is exactly the same tradition described (among many other things) in document 609.</p> <p>In this case, however, it is even clearer and remarkable the fact that many of the same elements usually appearing in connection with the "snail rhyme" studied in our research are important as well in this kind of divinations: Spring, flour, baking in an oven, embers (and, therefore, fire), marriage.</p>	<p>CAA YNN</p> <p>s415, s001, s096, s206, s349, an104, s387</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
798	<p>"<i>Ngam ngofogo</i>: lit. divination of snail, a divination type in which a snail shell is threaded on a length of string held by the diviner. The ease with which the snail shell moves on the string is taken to give answers to the questions posed." (Zeitlyn)</p> <p>In Holdsworth's thesis, regarding the interpretation of the meaning of an African Ritual Gourd preserved in a museum, which has also some snail shells attached to it, the Author writes: "The snail shells and animal horns on the VMFA gourd (Figs.12, 13, 15) have protective significations as well; for their hardness recalls the scales of the pangolin. Not only does the snail retract completely into the shell upon sensing danger, the shell's spiral signifies cosmic motions manifested in the vortex of water and wind caused by cosmic/meta-empirical forces, which humanity desires to bring under its control through divination and other means. As a matter of fact, the Mambila use the snail shell in a special divination system called <i>Ngam ngofogo</i>." (Holdsworth)</p>	<p>English.</p> <p>Mambila people, Nigeria (and small areas of Cameroon bordering with Nigeria).</p>	(Not needed)	No music	<p>David, Zeitlyn, <i>Spiders In and Out of Court, or, The Long Legs of the Law: Styles of Spider Divination in their Sociological Contexts</i>, footnote 8.</p> <p>http://www.era.anthropology.ac.uk/Era_Resources/Era/Divination/Court/index.html</p> <p>The information is confirmed by:</p> <p>Ashley Holdsworth, <i>Liaising Between Visible and Invisible Realities: A Ritual Gourd in the African Collection of the Virginia Museum of Fine Arts</i>, Virginia Commonwealth University, 2014.</p> <p>http://scholarscompass.vcu.edu/cgi/viewcontent.cgi?article=4431&context=etd</p> <p>http://www.abstract.xlibx.com/a-history/66403-8-a-thesis-submitted-partial-fulfillment-the-requirements-for-th.php</p> <p>which, in turn, makes reference to:</p> <p>David Zeitlyn, <i>Sua in Somié: Mambila Traditional Religion</i> (PhD thesis, Cambridge University, 1990), 101.</p> <p>(Sites visited on August 5th, 2015.)</p>	<p>Attaching snails on a string (in that case, live animals) is also present in document 456.</p> <p>The use of snails by shamans in their ritual objects is spread throughout the world and very ancient. Marius Schneider was already dealing with it in his writings. We think that, while Holdsworth's remarks seem correct, the meaning of this practice goes also much further, as the present research of ours shows also in this database.</p>	<p>CAA YNN</p> <p>s001, s415, s309, an172, an077</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
799	<p>Throughout Africa, religious and political leaders are distinguished by having others who speak for them. Among the Ashanti of Ghana such spokesmen, okeyame, carry elaborate staffs decorated with symbols signifying famous proverbs. "We speak to a wise man in proverbs, not in plain language." These "linguist staffs" carry creatures presented as emblems of wise and effective speech, including snails, tortoises, and spiders. Although these are not exactly the creatures which first come to mind when we think of oral communication (one cannot be much quieter than a spider), for the Ashanti, all these creatures are associated with wisdom. In fact, the spider is the supreme tale-teller of all animals and, as Anansi, is also a wondrous trickster. Snails are often used in medicinal preparations and are thought to "cool" heated individuals and conditions. The Isoko provide a wonderful example of how a "speechless" creature aids human speech: they use snails to cure stuttering. Although the silence and slow speed of snails does not seem to recommend them as divinatory agents, they are encountered in divinatory paraphernalia throughout Africa, as with diviners in Mozambique.</p>	<p>English. Ghana, Ashanti people. Nigeria, Isoko people. Mozambique.</p>	(Not needed)	No music	<p>Philip M. Peek, <i>The Silent Voices of African Divination</i>, Harvard Divinity Bulletin, SUMMER/AUTUMN 2013 (VOL. 41, NOS. 3 & 4).</p> <p>http://bulletin.hds.harvard.edu/articles/summerautumn2013/silent-voices-african-divination</p> <p>(Site visited on August 5th, 2015.)</p>	This document is rather generic and vague, but after all we decided to include it since it retains some interest.	CAA YNN s415, an146, s328
800	<p>Snails have been used in cures for numerous ailments, including whooping cough, consumption, ague, jaundice, gout, sprains, earache, and general "weakness". Methods of application are similarly various: they can be eaten raw, boiled in milk, made into a broth, roasted and powdered, rubbed on the skin, or encased in a bag and worn round the neck.</p> <p>Snails were used extensively in cures and they also featured in minor divination procedures (<i>see many other documents in this research about this</i>). They were also commonly eaten, sometimes for medicinal purposes – snail broth was reputedly good for consumption – but also simply as food (...). Occasional references indicate that snails were useful in the cream-making process (...) "infallible for converting milk into cream (...)".</p> <p>One of the two most common traditional wart cures involves the application of a snail, or sometimes a slug, directly to the wart, followed by a set method of disposal:</p> <p><i>Wart – for these the snail is also in request. Proceed in this wise. Pierce the mollusc with a pin as many times as you have warts in number, then stick the snail on a blackthorn on the hedgerow; as the creature dies, so will the warts wane and disappear. (Gloucestershire N&Q, 1873)</i></p> <p>(...) Unusually for the snail cures, Flora Thompson describes a throwing motif commoner with non-perishables:</p> <p>(...) <i>Warts were still charmed away by binding a large black slug upon the wart for a night and a day. Then the sufferer would go by night to the nearest crossroads and, by flinging the slug over the left shoulder, hope to get rid of the wart. (Oxfordshire, 1890s, Thompson).</i></p>	<p>English. England.</p>	(Not needed)	No music	<p>Steve Roud, <i>The Penguin Guide to the Superstitions of Britain and Ireland</i>, Penguin UK, 2006.</p> <p>http://books.google.it/books?id=1Mc4qPiiCvcC&dq=divination+with+snails&hl=it&source=gb_s_navlinks_s</p>	These are the same beliefs described in Nos. 382, 524, 609.	CAA YNN s001, at100, s108, an006, an146, an002, an141, at165, an003, an117, s125, s309, at099, an097, s161, s056, an035, s328 s001 = f004

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
801	<p>"Tra gli insetti [e altri esseri] augurali, e dotati di natura divinatoria troviamo anche il grillo, la lumaca, lo scarabeo e – più raramente – la mosca, ai quali vengono rivolte numerosissime filastrocche ... Nella zoonimia popolare, sia lo scarabeo che la chiocciola vengono spesso associati al diavolo, a causa di alcune evidenti caratteristiche fisiche, come il colore nero e le corna. Entrambi [gli animali], inoltre, sono connessi a una simbologia funeraria, a sua volta collegata però all'idea di rigenerazione: le chioccioline che si chiudono nella loro membrana calcarea e tornano fuori dopo il freddo invernale o la siccità, divennero il simbolo della resurrezione di Cristo (Biedermann, 115)..." (Lavaroni, 105).</p>	<p>Italian. Northern Italy.</p>	<p>Among the insects [and other beings] that are animals of good or bad omen and are used in divination practices we can also find the cricket, the snail, the scarab and – more rarely – the fly, animals to which many rhymes are addressed ... In the folk names of the animals, both the scarab and the snail are often associated with the devil, because of some evident physical features, such as the black colour and the horns. Both [the animals], besides, are connected to a funerary symbology, which, however, is in its turn connected to the idea of rebirth: the snails that close themselves into their calcareous membrane and come out again after the winter cold or after drought became the symbol of the resurrection of Christ (Biedermann, 115)..." (Lavaroni, 105).</p>	<p>No music</p>	<p>Remo Bracchi, <i>Nomi e volti della paura nelle valli dell'Adda e della Mera</i>, Beihefte zur Zeitschrift für romanische Philologie, Band 351, Max Niemeyer Verlag, Tübingen, 2009 (quoting a work by Lavaroni, in its turn quoting Biedermann).</p>	<p>Various concepts already studied in our research are confirmed here.</p>	<p>CAA YNN s001, s415, s036, an024, an098</p>
802	<p>Puž muž digni babe rogove.</p>	<p>Serbian. Priština, Kosovo.</p>	<p>Snail, old woman, raise your horns.</p>	<p>Unknown</p>	<p>Direct report from Biljana Sikimic, whom we thank very much. Collected by her at the end of the 20th century in Priština, Kosovo.</p>	<p>Here the snail itself is called "old woman", thus mentioning a character who appears in many versions from Serbia (and other Countries).</p>	<p>AAA YYY A) S001 S011 B) S001 > AN063 : S002 F000 S001* S002* S011* AN063* .A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
803	Pusti puže robove na babine stogove. Ako nećeš pustiti majka će ti umreti po zelenoj travi sekirom po glavi.	Serbian. Lešak near Leposavića, Kosovo.	Snail, stretch your horns out, on the haystacks of the old woman. if you don't stretch them out, mother will die with an axe onto her head on the green grass.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, also used in the other very similar Serbian versions sharing the same rhythm.	Direct report from Biljana Sikimic, whom we thank very much. Collected by her at the end of the 20 th century in Lešak near Leposavića, Kosovo.	It seems here that the "mother" is identified with the snail itself. In this case, this fact makes the sequence C ("humans in need") to be coincident with sequence H ("punishment of the snail"). Very close to Nos. 338 and 339, but the motif of the haystacks makes an important connection to No. 428 from the Rusyn people in Western Ukraine. The haystacks are "of the old woman", the usual ancient character linked to agricultural rites and to the new year.	AAA YYY A) S001 B) S001 > AN001 : S002 HWR: S284 AT115 (C) H) S024 : AN024 WT: S241 HWR: S242 AT116 S??? (S006) = F001 S001 = F004 S024 : AN024 = F005 S001* S002* S024* S241* S242* S284* AN001* AN024* AT115* AT116* .A-B-C. OR: .A-B-H. (DST5?)
804	Puže puže, pusti roga pa do Boga! <i>Variant: (804b)</i> Puž i muž, pušti roga do Boga!	Serbian. Pčinja, southern Serbia. Variant 804b is from Leskovačka Morava, southern Serbia.	Snail, snail, stretch out horns in the name of God!	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, also used in the other very similar Serbian versions sharing the same rhythm.	Direct report from Biljana Sikimic, whom we thank very much. Collected by her in 1998 in Pčinja, southern Serbia. (804b): reported to us by Biljana Sikimic, from Đorđević 1958: 681.		AAA YYY A) S001 B) S001 > AN001 : S002 HWR: AT119 F000 S001* S002* AN001* AT119* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
805	Puželje puštaj babi rogove, dvoji, troji da oremo dolove.	Serbian. Kalna, eastern Serbia.	Little snail, stretch out the horns of the old woman, two, three, in order to plow the valleys.	Unknown.	From a vocabulary of the Serbian Academy of Sciences and Arts (SANU). Direct report from Biljana Sikimic, whom we thank very much.	The distribution formula (DIST, in our analytical symbology) is reduced here to a bare remnant.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT115 (DIST:) AT050 AT081 C) S021 : AN017 : AN113 : S240 S001 = F004 AN113 : S240 = F005 S001* S002* S021* S240* AN001* AN017* AN113* AT022* AT050* AT081* AT115* .A-B-C. OR: .A-B-(DIST?)-C. (Traces of DST3?)
806	Pušti, pužu, rogove na babine brodove.	Serbian. Region of Pirot (Pirotski kraj), Serbia.	Snail, stretch your horns out, on the ships of the old woman.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, also used in the other very similar Serbian versions sharing the same rhythm.	Zlatković 1999: 148. Document reported to us by Biljana Sikimic, whom we thank very much.	The meaning of these "ships" is not clear yet.	AAA YYY B) S001 > AN001 : S002 A) S001 HWR: S369 AT115 F000 S001* S002* S369* AN001* AT115* .B-A.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
807	Pusti puže rogove da hvatamo volove da orema dolove ako nećeš pustiti ja ću tebe ubiti na zelenoj travi kamenom po glavi.	Serbian. Found both in Senje and in Ratari, central Serbia.	Stretch, snail, your horns to catch the oxen to plow the valleys and if you don't stretch them I will kill you on the green grass with a stone onto your head.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, also used in the other very similar Serbian versions sharing the same rhythm.	Reported to us by Biljana Sikimic, whom we thank very much, from Mihajlović 1994: 178, and Dimitrijević 1997: 287.	Very close to 339, but with some differences. The very interesting need to "plow the valleys", already commented in No. 339 and present also in 805, is preceded here by the desire to "catch the oxen" needed to plow. In 339, on the contrary, it was the snail itself that was called to plow the valleys, following the usual comparison between a snail and a bull (or ox, or buffalo). With respect to this, version 339 was more normal, while the second verse in this version 807 might seem a sort of unnecessary addition made by somebody who was not aware of that ancient traditional comparison. Another difference with 339 is that here a stone is used instead of an axe.	AAA YYY B) S001 > AN001 : S002 A) S001 C) S021 : AN017 : AN038 : S054 S021 : AN017 : AN113 : S240 H) S006 : AN006 : S001 WT: S266 HWR: S242 AT116 S006 = F001 S001 = F004 AN038 : S054 AN113 : S240 = F005 S001* S002* S006* S054* S240* S242* S266* AN001* AN006* AN038* AN113* AT116* .B-A-C-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
808	Pusti, puže, rogove, da orema dolove; ako nećeš pustiti, mi ćemo te ubiti.	Serbian. Levač, central Serbia. Also collected in Srem, Vojvodina, Serbia.	Stretch, snail, your horns, in order to plow the valleys; and if you don't stretch them, we will kill you.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, like the other very similar Serbian versions sharing the same rhythm.	Reported to us by Biljana Sikimic, whom we thank very much, from Mijatović 1907: 210 (central Serbia) and, with a minor orthographic variant, from B. M. 1875: 56–57 (Srem, Vojvodina).	Collected in 1875 and 1907. Very close to 309, 805, 807.	AAA YYY B) S001 > AN001 : S002 A) S001 C) S021 : AN017 : AN113 : S240 H) S021 : AN006 : S001 S021 = F001 S001 = F004 AN113 : S240 = F005 S001* S002* S021* S240* AN001* AN006* AN113* .B-A-C-H.
809	Puži, puži, rogove, na babine dolove, ako nećeš pužit', ja ću tebe tužit', sikericom u čelo pa da ne ideš u selo. <i>Variant: (809b)</i> Puž, puž, rogove na babine dolove, ako nećeš pužit, ja ću tebe tužit.	Serbian. Bingula, Srem, Vojvodina, Serbia. <i>Variant 809b:</i> Croatian, Slavonian dialect. Otok, Slavonija, Croatia, collected in 1902.	Crawl out, crawl out, horns, at the Old Woman's valleys, in Spring, and if you don't crawl, I will strike you, with an axe on your forehead, so you will not go to the village anymore. <i>Variant 809b lacks the last two verses.</i>	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, like the other very similar Serbian versions sharing the same rhythm.	Reported to us by Biljana Sikimic, whom we thank very much, from Fracile 1987: 454 (809) and from Lovretić 1902: 80 (809b).	Collected in 1902.	AAA YYY B) S001 > AN004 A) S002 G) WN: S239 HWR: S240.AT115 H) S006 : AN011 : S001 WT: S241 HWR: S416 S001 : AN038 HWR: S263 S006 = F001 S239 S240 AT115 = F007 S002* S006* S239* S240* S241* S263* S416* AN004* AN011* AN038* AT115* .B-A-G-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
810	Pusti, pužu, rogove, da oremo dolove. Ako nećeš pustiti, ja ću tebe ubiti i sudove razbiti.	Serbian. Fruška Gora, Srem, Vojvodina, Serbia.	Snail, stretch your horns out, in order to plow the valleys; if you don't want to plow them, I will kill you and I will smash down your crockery.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, like the other very similar Serbian versions sharing the same rhythm.	Reported to us by Biljana Sikimic, whom we thank very much, from Škarić 1939: 255.		AAA YYY B) S001 > AN001 : S002 A) S001 C) S021 : AN017 : AN113 : S240 H) S006 : AN006 : S001 S006 : AN014 : S422 S006 = F001 AN113 : S240 = F005 S001* S002* S006* S240* S422* AN001* AN006* AN014* AN113* .B-A-C-H.
811	Pusti, pužo, rogove, da oremo dolove, da sejemo lanove da udamo Milicu za svinjara Grujicu.	Serbian. Srem, Vojvodina, Serbia.	Snail, stretch your horns out, in order to plow the valleys, in order to sow the flax, in order to marry the swineherd Milica Grujic.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, like the other very similar Serbian versions sharing the same rhythm.	Reported to us by Biljana Sikimic, whom we thank very much, from B. M. 1875: 56–57, therefore from a source collected in 1875.		AAA YYY B) S001 > AN001 : S002 A) S001 C) S021 : AN017 : AN113 : S240 S021 : AN017 : AN174 : S417 S006 : AN017 : AN042 : S418 AT203 (S096) S006 = F002 S001 = F004 S001* S002* S096* S240* S417* S418* AN001* AN042* AN113* AN174* AT203* .B-A-C.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
812	Pusti, pužo, rogove, da vatamo volove, da orema dolove. Ako nećeš pustiti, ja ću tebe ubiti, na zelenoj travi, sikirom po glavi! Pusti, pužo, rogove, na babine stogove.	Serbian. Diniaș, Romanian Banat, Romania, in the Serb ethnic group.	Snail, stretch your horns out, in order to arrange for the oxen, in order to plow the valleys; if you don't want to stretch them, I will kill you with an axe onto your head on the green grass. Stretch, o snail, your horns out, on the haystacks of the old woman.	Most probably sung on the usual GAGE pattern, typical of the children's song in southern and central Europe, like the other very similar Serbian versions sharing the same rhythm.	Reported to us by Biljana Sikimic, whom we thank very much, collected by another researcher in 1984.	A combination of 339 and 803. See the notes to them.	AAA YYY B) S001 > AN001 : S002 A) S001 C) S021 : AN017 : AN027 : S054 S021 : AN017 : AN113 : S240 H) S006 : AN006 : S001 WT: S241 HWR: S242 AT116 B) S001 > AN001 : S002 A) S001 HWR: S284 AT115 S006 = F001 S001 = F004 AN027 : S054 AN113 : S240 = F005 S001* S001* S002* S002* S006* S054* S240* S241* S242* S284* AN001* AN001* AN006* AN027* AN113* AT115* AT116* .B-A-C-H-B-A. (DST5?)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
813	Pužo, pužo, ispuži mi dva vola ja ću tebi tri konja.	Serbian. Srpski Sveti Petar, Romanian Banat, Romania, in the Serb ethnic group.	Snail, snail, make two oxen crawl out for me; I'll give you three horses.	Unknown.	Reported to us by Biljana Sikimic, whom we thank very much, from Batanjac 1997: 540.	The exchange is also present in other versions, like 192, 619 and 732. In this case, the horns are compared to oxen, in the same way as, in other cases, they are compared to children. The fact that the snail shows them is taken as a sign that one will soon obtain something that he is strongly looking for. Considering that, in other Serbian versions, the snail is asked to "plow the valleys", another more free and imaginative interpretation would suggest to compare the snail itself to a plough (also the way it leaves a furrow in the leaves, eaten by it, might suggest this); in this case, the two horns would be in front of it and at the two sides, in the same position occupied by the oxen while pulling a plough, and the shell would be in the position of a man who is using the plough (perhaps, this could also be an imaginative explanation of the fact that the snail is also called <i>muž</i> , "man, husband", in many Serbian versions).	AAA YYY A) S001 B) S001 > AN004 : S054 AT050 TO: S006 F) S006 : AN012 : S172 AT081 TO: S001 S006 = F002 S006 = F003 S001 = F004 S001* S006* S006* S054* S172* AN004* AN012* AT050* AT081* .A-B-F. (DST3)
814	Puž muž, kaži roge van, da ti ižu ne potkopam, su družinu restiram, tebe v oganj hitim.	Croatian. Prigorje, Croatia.	Snail man, show your horns out, so I will not destroy your house, I will chase away your company, and, with regard to you, I will strike you with fire. <i>Thanks to Mijana Pavlovic for the translation.</i>	Unknown.	Reported to us by Biljana Sikimic, whom we thank very much, from Rožić 1907: 73.	Version collected in 1907.	AAA YYY A) S001 S060 B) S001 > AN007 : S002 H) S006 : AN014 : S007 S006 : AN116 : S123 AT004 S006 : AN011 : S001 WT: S269 S006 = F001 S001* S002* S007* S060* S123* S269* AN007* AN011* AN014* AN116* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
815	Puž, muž, hodi van, da ti kuće ne prodam! Puž, muž, hodi van stare babe na divan! Puž, muž, hodi van – Da ti baba na duvan.	Croatian. Trebarjevo, Croatia.	Snail, man, walk out, so I will not sell your house! Snail, man, walk out, to an adorable old woman! Snail, man, walk out – To you, old woman, exchanging it for some tobacco.	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Jajničerova 1898: 97.	Collected in 1898. It seems that the threefold invocation to the snail interrupts each time a text that would otherwise be unbroken.	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN081 : S007 AT004 A) S001 B) S001 > AN004 H) TO: S011 AT025 A) S001 B) S001 > AN004 E) TO: S011 S006 : AN027 : S181 S006 = F001 S006 = F002 S006 = F003 S001 S011 = F004 S001* S001* S001* S007* S011* S011* S181* AN004* AN004* AN004* AN027* AN081* AT004* AT025* .A-B-H-A-B-H-A-B- E.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
816	<p>Puž, puž, pusti roge van za četiri i jedan, ako je nečeš pustiti hižu ću ti prodati.</p> <p><i>Variant for the last verse: (816b)</i> hižu ću ti razbiti.</p>	<p>Croatian. Gradišće, Croatia.</p>	<p>Snail, snail, put out your horns by four and one, if you don't put them out I will sell your house.</p> <p><i>Variant for the last verse:</i> I will break your house.</p>	Unknown	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Ivanović 1982: 83.</p>	<p>The meaning of the second verse is unclear; it probably means that the horns are extracted first one at a time, then, when they are all out, they are four. It might also mean that it would be enough to extract even one horn only. Another possibility is that the text alludes to the body (an invitation to extract first the four horns, then also the body).</p>	<p>AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN081 : S007 AT004 (816b) H) S006 : AN075 : S007 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN081* AT004* .A-B-H. (DST3)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
817	<p>Puž, muž! Pusti roge van, da ti kuće ne prodam starom dedi za duhan. Pusti pužu rogove, da hvatamo volove, da oreimo dolove.</p> <p><i>Variant with a different dialect, orthography and pronunciation:</i></p> <p>Puž, muž! Pušći roge van, da ti kuće ne prodam straom dedi za duvan. Pušći, mužu, rogove, da fačamo volove, da oreimo dolove.</p>	<p>Bosnian. Livno, Bosnia and Herzegovina.</p> <p>The variant is from Kralje, Bosnia and Herzegovina.</p>	<p>Snail, man! Put your horns out, so that I will not sell your house to the old man, exchanging it for some tobacco. Put out your horns, snail, in order to catch the oxen, in order to plow the valleys.</p>	Unknown	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Klarić 1896: 75 and Klarić 1912: 184.</p>	<p>Collected in 1896 (variant collected in 1912). This really seems a combination of two rhymes.</p> <p>This time, the character of the "old man" (much rarer) takes the place of the usual "old woman" (much commoner), present in the other Serbo-Croatian documents. On this subject, please see the notes to 451 and 452 about the comparison between those two versions.</p>	<p>AAA YYY</p> <p>A) S001 S060</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN081 : S007 AT004</p> <p>TO: S067</p> <p>E) S006 : AN027 : S181</p> <p>B) S001 > AN001 : S002</p> <p>A) S001</p> <p>C) S021 : AN017 : AN038 : S054</p> <p>S021 : AN017 : AN113 : S240</p> <p>S006 = F001 S006 = F002 S001 S067 = F004 AN038 : S054 AN113 : S240 = F005</p> <p>S001* S001* S002* S002* S006* S006* S007* S054* S060* S067* S181* S240*</p> <p>AN001* AN001* AN027* AN038* AN081* AN113*</p> <p>AT004*</p> <p>.A-B-H-E-B-A-C.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
818	Pusti pužu rogove; da ti mati ne umre; da ti djeca ne plaču; da ti kruha ne ištu; da ti vode ne piju.	Bosnian. Livno, Bosnia and Herzegovina.	Put out, snail, your horns; so that your mother does not die; so that your children do not cry; so they will not cry for bread; so they will not drink water. <i>Thanks to Mijana Pavlovic for the translation.</i>	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Klarić 1896: 75.	Collected in 1896. The meaning of the last verse is that the situation will be better, so the children will not insist on asking for water again and again. We find the "crying children" (or a similar motif about "children in need") also in 135 (northern Germany), 220 (Sweden), 378 (northeastern Germany), 495 (northern Germany), 662 (Greece). Version 662 contains also the motif of the dying mother.	AAA YYY B) S001 > AN001 : S002 A) S001 (Hm) C) S024 AT011 : AN024 S012 AT011 : AN067 S012 : AN067 S012 : AN017 : S016 S012 : AN017 : AN022 : S031 S001 = F004 S024 : AN024 S012 : AN067 S012 : AN017 : S016 S012 : AN017 : AN022 : S031 = F005 S001* S002* S012* S016* S024* S031* AN001* AN022* AN024* AN067* AN067* AT011* AT011* .B-A-C.
819	Polž, polž, roge pokaži, če ne ti bodem hišo potrl.	Slovenian. Slovenia.	Snail, snail, show your horns, if you don't, I will devastate your house.	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Pajek 1884: 161.	Collected in 1884. Very close to 216.	AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN014 : S007 S006 = F001 S001* S002* S006* S007* AN007* AN014* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
820	<p>Kažej, kažej, kaži roje, bil s čijan te vbijan v zilo potisnan, kamenje na te zmetan!</p> <p><i>Variant: (820b)</i></p> <p>Povž, povž, pokaži roje, ščijem te, vbijem te, v zilo potisnem te, kamenje na te zmečem!</p>	<p>Slovenian (local dialects). Zilje, Slovenia.</p>	<p>Snail, snail, show your horns, I piss on you, I kill you, I push you with force, I throw rocks to you!</p>	<p>Unknown</p>	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Štrekelj 1914: 440 (both the variants).</p>	<p>Collected in 1914.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>H) S006 : AN100 HWR: S001</p> <p>S006 : AN006 : S001</p> <p>S006 AT151 : AN176 (AN097) : S001</p> <p>S006 : AN002 : S266 TO: S001</p> <p>S006 = F001</p> <p>S001* S002* S006* S266*</p> <p>AN002* AN006* AN007* AN097* AN100* AN176*</p> <p>AT151*</p> <p>.A-B-H.</p>
821	<p>Povž, povž, pokaži roje, kar hišo ti ubijam in kamn na te!</p>	<p>Slovenian (dialect). Bezjak, Slovenia.</p>	<p>Snail, snail, show your horns, since I kill your house and... stones on you!</p>	<p>Unknown</p>	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Štrekelj 1914: 440.</p>	<p>Collected in 1914. The usual motifs in another combination. To "kill a house" means that the snail is killed by destroying its shell ("house"). The same expression is used in the documents 278 (Switzerland, Italian- speaking area) and 791 (Italy, Francoprovençal-speaking area).</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN007 : S002</p> <p>H) S006 : AN006 : S007</p> <p>S006 : AN002 : S266 TO: S001</p> <p>S006 = F001</p> <p>S002* S006* S007* S266*</p> <p>AN002* AN006* AN007*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
822	Povž, povž, pokaži roje, kar bom tvojo kajžo vbov!	Slovenian (dialect). Borovlje, Slovenia.	Snail, snail, show your horns, since I will kill your house!	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Štrekelj 1914: 440.	Collected in 1914. To "kill a house" means that the snail is killed by destroying its shell ("house"). The same expression is used in the documents 278 (Switzerland, Italian- speaking area) and 791 (Italy, Francoprovençal-speaking area).	AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN006 : S007 S006 = F001 S001* S002* S006* S007* AN006* AN007* .A-B-H.
823	Puž-muž! Pokaži mi štiri roge, da ti kuče ne razbijem.	Slovenian (dialect, heavily influenced by Croatian). Dragatuš, Slovenia.	Snail-man! Show to me your four horns, so I will not break your house.	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Štrekelj 1914: 441.	Collected in 1914.	AAA YYY A) S001 B) S001 > AN007 : S002 AT005 H) S006 : AN075 : S007 AT004 S006 = F001 S001* S002* S006* S007* AN007* AN075* AT004* AT005* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
824	<p>Жужелье пужелье! Пушти баби рогове, рогове! На четири бродове, бродове.</p> <p>Žuželje, puželje! Pušti babi rogove, rogove! Na četiri brodove, brodove.</p>	<p>Bulgarian. Sofia, Bulgaria.</p>	<p>Snail, snail! Put out, old woman, your horns, horns! On the four crossings, crossings.</p>	<p>Unknown, but the text repetitions make us think that a music probably exists.</p>	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Stojkov 1891: 262.</p>	<p>Collected in 1891. The word "brodove" is also present in the Serbian version 806, where, from the Serbian language, we translated it as "ships", "boats", while, here, the translation from the Bulgarian language as "crossings" or "fords" would seem correct. Further clarifications about this would be useful. Similar to the Ukrainian-Ruthenian versions 428 and 782. As in those documents, here, too, the number four is probably indicating the four directions and has a ritual meaning. It's interesting to find the same formula also in Bulgaria, in this text which names also an "old woman" (a character present in many other versions, e.g. in Serbia).</p>	<p>AAA YYY A) S001 S011 B) S001 > AN001 : S002 HWR: S419 AT005 F000 S001* S002* S011* S419* AN001* AT005* .A-B.</p>
825	<p>Изкарай, Тодоре, рогите.</p>	<p>Bulgarian. Mihajlovgradsko, Bulgaria.</p>	<p>Bring out, Todor, your little horns.</p>	<p>Unknown.</p>	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Kamenova-Borin 1991: 139.</p>	<p>Todor is a common personal male name in Bulgaria, Serbia and Macedonia. It is the same as the English name Theodore, and means "gift of God". It is commonly used in Bulgaria to name a snail.</p>	<p>AAA YYY B) S001 > AN001 : S002 AT022 A) S420 F000 S002* S420* AN001* AT022* .B-A.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
826	<p>Пусни ми пачу рогувеа четеари пачи петеари.</p> <p>Pusni mi paču roguvea, četeari pači peteari.</p>	<p>Bulgarian (dialect from the Rhodope Mountains).</p> <p>Rhodope Mountains, Bulgaria.</p>	<p>Bring out for me, o snail, your horns, Four, o snail, five.</p>	Unknown	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Šiškov 1889: 151.</p>	<p>Collected in 1889. The enumeration of the horns could be considered a sort of rudimentary version of a distribution formula. This could apply also to other documents in this research. The snail is called here пачи, a word that can also mean "duck", so it is compared to a duck.</p>	<p>AAA YYY</p> <p>B) S001 > AN001 : TO: S006</p> <p>A) S001</p> <p>B) : S002</p> <p>AT005</p> <p>A) S001</p> <p>B) AT092</p> <p>F000</p> <p>S001* S001* S002* S006*</p> <p>AN001*</p> <p>AT005* AT092*</p> <p>.B-A-B-A-B.</p> <p>(OR:)</p> <p>.B-A-DIST.</p> <p>(Traces of DST3?)</p>
827	<p>Кукарешка, решка, извади си ругчетата.</p> <p>Kukareška, reška, izvadi si rugčetata.</p>	<p>Bulgarian (dialect of the Banat Bulgarians).</p> <p>Banat Region, Romania, Bulgarian ethnic group.</p>	<p>Snail, -ail, pull your little horns.</p>	Unknown	<p>Reported to us by Biljana Sikimic, whom we thank very much, from Telbizov/ Velkova- Telbizova 1963: 185.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 AT022 AT004</p> <p>F000</p> <p>S001* S002*</p> <p>AN001*</p> <p>AT004* AT022*</p> <p>.A-B.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
828	Кодомелчи, мелчи, вади руга вѣн. Kodomelči, melči, vadi ruga vѣn.	Bulgarian (dialect of the Banat Bulgarians, influenced by Romanian). Banat Region, Romania, Bulgarian ethnic group.	Snail, -ail, pull the horns out.	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Telbizov/ Velkova- Telbizova 1963: 185.	The name of the snail in this version is adapted from the Romanian language.	AAA YYY A) S001 B) S001 > AN001 : S002 F000 S001* S002* AN001* .A-B.
829	Пушчи, Петре, рогои, со шарени столои. Pušči, Petre, rogoi, do šareni stoloi.	Macedonian. Ohrid, Macedonia. (Modern Macedonian is a Slavic language very close to Bulgarian.)	Put out, Peter, your horns, with colorful tips.	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Sprostranov 1892: 223.	Collected in 1892. Similar to the Bulgarian version 727 in that the color of the "horns" seems to be important.	AAA YYY B) S001 > AN001 : S002 WT: S421 AT204 (AN171) A) S157 F000 S002* S157* S421* AN001* AN171* AT204* .B-A.
830	Пушти бојчо рогове, на зелена трева, на студена вода. Pušti bojčo rogove, na zelena trava, na studena voda.	Macedonian. Vinica, Macedonia.	Put out, snail, your horns, on the green grass, on the cool water.	Unknown	Reported to us by Biljana Sikimic, whom we thank very much, from Micov 1987.	The green grass is also named in many Serbian versions. The water and the grass could be symbols of spring and fertility.	AAA YYY B) S001 > AN001 : S002 E) HWR: S242 AT116 S031 AT175 S001 = F004 S001* S002* S031* S242* AN001* AT116* AT175* .B-E. (DST5)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
831	<p>Riifu riifu riifu atte munnje nieme čorvviid Riifu riifu riifu atte munnje suoldnegatnjäl</p>	<p>Northern Sami. Area of Masi, Finnmark, Norway.</p>	<p>Snail, snail, snail, please, give me feelers. Snail, snail, snail, please, give me tears of dew.</p>	<p>The music is included in the CD "Ábifruvvá" of the Sami singer Karen Anne Buljo, (ICD 062, 2007). Information and audio samples can be found online.</p>	<p>Direct report from Karen Anne Buljo, whom we thank very much.</p>	<p>The informer tells us: "I learnt early on to ask for help when I wanted something. It was said that the snails could help you. You could wish for whatever you wanted. If you couldn't cry, for instance, a snail could give you tears made of dew. But you could never tell anyone else about the wishes you made. They have to be a secret between the snail and you."</p> <p>The last line is therefore variable in this tradition, according to the secret wish that is asked for to the snail, and does not have a fixed text.</p> <p>The feelers are the so-called "horns" of the animal.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN012 : S002 TO: S006</p> <p>A) S001</p> <p>C) S006 : AN019 S001 : AN012*</p> <p>S001 = F004 S??? = F005</p> <p>S???* S001* S001* S002* S006* S006*</p> <p>AN012* AN012* AN019*</p> <p>.A-B-A-C. (DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
832	<p>Baa baa Black Sheep Have you any wool? Yes sir, yes sir, three bags full One for the master, one for the dame one for the little boy who lives down the lane.</p> <p><i>Variant: (832b)</i></p> <p><i>This rhyme was first printed in Tommy Thumb's Pretty Song Book, the oldest surviving collection of English language nursery rhymes, published c. 1744 with the lyrics very similar to those still used today.</i></p> <p>Bah, Bah, a black Sheep, Have you any Wool? Yes merry have I, Three Bags full, One for my Master, One for my Dame, One for the Little Boy That lives in the lane.</p> <p><i>Other variant: (832c)</i></p> <p><i>In the next surviving printing, in Mother Goose's Melody (c. 1765), the rhyme remained the same, except the last lines, which were given as</i></p> <p>But none for the little boy who cries in the lane.</p>	<p>English.</p> <p>England, well known throughout the Country.</p>	(Not needed)	<p>Sung to a variant of the 1761 French melody <i>Ah! vous dirai-je, maman</i>. Well known, with minor variants.</p> <p>See, for instance: http://www.youtube.com/watch?v=x6_gQ1sINdw</p> <p>(Visited on October 14th, 2015)</p>	<p>Very well known and present on really many sources.</p> <p>The earliest surviving version dates from 1731.</p>	<p>This is not, of course, a rhyme about a snail, but it belongs to the same kind of rhymes that we are studying in this research; only, it is about a different animal, like many others.</p> <p>We have included it here mainly to notice the interesting presence of the distribution formula at the end.</p> <p>We have included it here mainly to notice the interesting and evident presence of the distribution formula at the end.</p> <p>However, it has other interesting features: the invocation of the name of the animal in the first line, the gift (here, wool), the presence of a male and a female character (not father and mother, but clearly recalling a similar idea), and, in the last variant, the presence of a crying child. All these features are in common with our snail rhyme examples collected here. Even the sheep is present in a Greek snail rhyme (310), together with a "mistress" (similar to the "dame" mentioned here).</p>	<p>0AA YYY</p> <p>a) s230 at001</p> <p>e) s230 > an012 : s423</p> <p>dist: s230 : an012 : s424 s423 at081 to: S097 to: s229 to: s012 at006</p> <p><i>Variant: (832c)</i></p> <p>a) s230 at001</p> <p>e) s230 > an012 : s423</p> <p>dist: s230 : an012 : s424 s423 at081 to: S097 to: s229 to: s012 at006</p> <p>c) s012 at006 : an067</p> <p>s012 at006 = f002 s230 = f004</p> <p>.a-e-dist.</p> <p><i>Variant: (832c)</i></p> <p>.a-e-dist-c.</p> <p>(D S T 2 , D S T 3 , DST4)</p>
833	<p>Schnecke, Schnecke, geh heraus, i gib dir Butter und Kas.</p>	<p>German, dialect from Tyrol.</p> <p>Trens, near Bozen, South Tyrol, Italy.</p>	<p>Snail, snail, go out, I give you butter and cheese.</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1957.</p>	<p>Close to 530 and 673f.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN004</p> <p>F) S006 : AN012 : S332 S116</p> <p>S006 = F003</p> <p>S001* S006* S116* S332*</p> <p>AN004* AN012*</p> <p>.A-B-F.</p> <p>(DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
834	Schnecke, Schnecke aus dem Loch, Mueter hat a Süeple kocht.	German, dialect from Tyrol. Pustertal, SouthTyrol, Italy.	Snail, snail, out of the hole, Mother has cooked a soup.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1958.		AAA YYY A) S001 B) S001 > AN004 HWR: S014 F) S024 : AN047 : S059 S024 = F003 S001* S014* S024* S059* AN004* AN047* .A-B-F.
835	Schnecke, Schnecke, steck die Hörn aus, kriegst Kas und Butter. <i>Variant (835b):</i> Schnecke, Schnecke, steck die Hörn aus, kriegsch a Butterbroat.	German, dialect from Tyrol. Algund, South Tyrol, Italy. <i>Variant (835b)</i> Gries / Bozen, South Tyrol, Italy.	Snail, snail, put your horns out, you will obtain cheese and butter. <i>Variant (835b)</i> Snail, Snail, put your horns out, you will obtain bread with butter.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1960.	Very similar to 673b, 673c, 674.	AAA YYY A) S001 B) S001 > AN001 : S002 F) S001 : AN027 : S116 S332 (S016) S??? = F003 S001* S002* S016* S116* S332* AN001* AN027* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
836	Schnecke, Schnecke, steck die Hörn aus, i gib dir Milch und Butterbroat.	German, dialect from Tyrol. Aldein, South Tyrol, Italy.	Snail, snail, put your horns out, I give you milk und butterbread.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1961.	Very close to 530e and 674.	AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S056 S332 S016 S006 = F003 S001* S002* S006* S016* S056* S332* AN001* AN012* .A-B-F. (DST1, DST2)
837	Schnecke, Schnecke, steck deine Horn aus, sonsch gib i dir Butter und Broat.	German, dialect from Tyrol. St. Lorenzen, South Tyrol, Italy.	Snail, snail, put your horns out, otherwise I give butter and bread.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1962/2.	Close to 673d. The punishment sequence (H) is here intermingled with the reward sequence (F), so that what is usually a reward (offering food) is formally regarded as a punishment. This could seem strange, but it's normal in a context in which hundreds of variants of the same tradition exist: any possible combination and permutation of the elements that form that tradition tends to be produced, even those variants that are almost meaningless.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN012 : S332 S016 S006 = F001 S001* S002* S006* S016* S332* AN001* AN012* .A-B-H. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
838	Schneck, Schneck, streck deine Horn aus, kriagsch Milch, Butter, un Rahm.	German, dialect from Tyrol. St. Leonhard, South Tyrol, Italy.	Snail, snail, put your horns out, you will obtain milk, butter and cream.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1963.	Very close to many other versions from the same area, namely 530e, 835 and 837.	AAA YYY A) S001 B) S001 > AN001 : S002 F) S001 : AN027 : S056 S332 S425 S??? = F003 S001* S002* S056* S332* S425* AN001* AN027* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
839	Schnecke, Schnecke, stell die Hörn aus, sonst gib i dir Kas und Broat.	German, dialect from Tyrol. Meran, South Tyrol, Italy.	Snail, snail, put your horns out, otherwise I give you cheese and bread.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1964.	Very close to many other versions of the same area. The punishment sequence (H) is here intermingled with the reward sequence (F), so that what is usually a reward (offering food) is formally regarded as a punishment. This could seem strange, but it's normal in a context in which hundreds of variants of the same tradition exist: any possible combination and permutation of the elements that form that tradition tends to be produced, even those variants that are almost meaningless.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN012 : S116 S016 S006 = F001 S001* S002* S006* S016* S116* AN001* AN012* .A-B-H. (DST1, DST2)
840	Schnecke, Schnecke, stell die Hörn aus, na gib i dir Wein und Broat.	German, dialect from Tyrol. Jenesien, South Tyrol, Italy.	Snail, snail, put your horns out, now I give you wine and bread.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1964/2.		AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S050 S016 S006 = F003 S001* S002* S006* S016* S050* AN001* AN012* .A-B-F. (DST1, DST2)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
841	Schneck, Schneck, tua deine Horn aus, nor gib i dir Butter und Honig.	German, dialect from Tyrol. Schenna, South Tyrol, Italy.	Snail, snail, put your horns out, I give you butter and honey.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1966.	Very close to many other versions of the same area.	AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S332 S132 S006 = F003 S001* S002* S006* S132* S332* AN001* AN012* .A-B-F. (DST1, DST2)
842	Schnecke, Schnecke, ora, steck aus deine Horn.	German, dialect from Tyrol. St. Christina, South Tyrol, Italy.	Snail, snail, now, put out your horns.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1967.	<i>Ora</i> is an Italian word, meaning "now".	AAA YYY A) S001 B) S001 > AN001 : S002 WN: S334 F000 S001* S002* S334* AN001* .A-B.
843	Schneck, Schneck, werf die Hörner aus.	German, dialect from Tyrol. Penon, Kurtatsch an der Weinstraße, South Tyrol, Italy.	Snail, snail, stretch your horns out.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1969.		AAA YYY A) S001 B) S001 > AN001 : S002 F000 S001* S002* AN001* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
844	<p>Schneck, Schneck, spitz die Hörn, sonscht stich i di.</p> <p><i>Variant (844b):</i> Schneck, Schneck, tuasch deine Hörnlein aus, sinscht stiach i di o.</p>	<p>German, dialect from Tyrol. Ellen, St. Lorenzen, South Tyrol, Italy. <i>Variant (844b):</i> Terenten / Terento, South Tyrol, Italy.</p>	<p>Snail, snail, point and lift your horns, otherwise I pierce you.</p> <p><i>Variant (844b):</i> Snail, snail, put your little horns out, otherwise I pierce you.</p>	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1976 and 1977.		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN180 AN063 (AN001) : S002 (AT022)</p> <p>H) S006 : AN005 : S001</p> <p>S006 = F001</p> <p>S001* S002* S006*</p> <p>AN001* AN005* AN063* AN180*</p> <p>AT022*</p> <p>.A-B-H.</p>
845	<p>Schneck, Schneck, tua die Horn ausa, tua sie ausa, kriegsch Broat und Milch; wenn sie net ausa tuasch, noar schlog i di o.</p>	<p>German, dialect from Tyrol. St. Andrä / S. Andrea, Brixen / Bressanone, South Tyrol, Italy.</p>	<p>Snail, snail, put your horns out, you will obtain bread and milk; but if you don't put them out, I smash and kill you.</p>	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1978.		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S001 : AN027 : S016 S056</p> <p>H) S006 : AN011 AN006 : S001</p> <p>S006 = F003 S006 = F001</p> <p>S001* S002* S006* S016* S056*</p> <p>AN001* AN006* AN011* AN027*</p> <p>.A-B-F-H. (DST1, DST2)</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
846	<p>Schneck, Schneck, tua die Hörn aus, na gib i dir Kas und Broat, sischt schlog i di toad.</p> <p><i>Variant (846b):</i> Schneck, Schneck, tua die Hörn aus, na gib i dir Schmalz und Broat, sischt schlog i di toad.</p>	<p>German, dialect from Tyrol. Gais, South Tyrol, Italy.</p> <p><i>Variant (846b):</i> Mühlbach, South Tyrol, Italy.</p>	<p>Snail, snail, put your horns out, I give you cheese and bread, otherwise I beat you to death.</p> <p><i>Variant (846b):</i> Snail, snail, put your horns out, I give you lard and bread, otherwise I beat you to death.</p>	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1979.		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>F) S006 : AN012 : S116 (S428) S016</p> <p>H) S006 : AN011 AN006 : S001</p> <p>S006 = F003 S006 = F001</p> <p>S001* S002* S006* S016* S116*</p> <p>AN001* AN006* AN011* AN012*</p> <p>.A-B-F-H. (DST1, DST2)</p>
847	<p>Schnegg, Schnegg, hebt die Hörner, sonsch kimt der Baur, sonsch schlägt er di.</p>	<p>German, dialect from Tyrol. Eggental, South Tyrol, Italy.</p>	<p>Snail, snail, lift your horns, otherwise the farmer comes, otherwise he beats you.</p>	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1980.		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN063 : S002</p> <p>H) S179 : AN013 S179 : AN011 : S001</p> <p>S179 = F001</p> <p>S001* S002* S179*</p> <p>AN011* AN013* AN063*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
848	Schnecke, Schnecke, putz die Horn, suscht kim i mit a Tease.	German, dialect from Tyrol. Oberolang (Überolang) / Valdaora di sopra, South Tyrol, Italy.	Snail, snail, arrange your horns, otherwise I come with a pine branch (<i>to beat you</i>).	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1981.		AAA YYY A) S001 B) S001 > AN090 : S002 H) S006 : AN013 WT: S070 S179 = F001 S001* S002* S179* AN011* AN013* AN063* .A-B-H.
849	Schneck, zoag deine Horn aus, suscht schmeiß i di mittelt in Bach. <i>Variant (849b):</i> Schneck, stell du deine Horn aus, suscht wirf i di in Bach.	German, dialect from Tyrol. St. Jakob im Ahrntal, South Tyrol, Italy. <i>Variant (849b):</i> Völlen / Foiana, Lana, South Tyrol, Italy.	Snail, stretch (put) your horns out, otherwise I throw you in (the middle of) the stream.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1982 and 1983.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S075 S006 = F001 S001* S002* S006* S075* AN001* AN002* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
850	Schneck, Schneck, komm heraus, sonst derschlag i dir dein guldenes Haus.	German, dialect from Tyrol. Lienz, Tyrol, Austria. Also in Kals am Großglockner, Tyrol, Austria.	Snail, snail, come out, otherwise i kill (= i destroy) your golden house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1985.	The Bavarian verb <i>derschlagen</i> (Bavarian dialects are spoken also in Tyrol) means <i>to kill, to slay</i> . The expression "to kill the snail's house" is found also in other variants, even in other languages. This version has a reference to gold.	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN006 (AN014) : S007 AT004 AT109 S006 = F001 S001* S006* S007* AN004* AN006* AN014* AT004* AT109* .A-B-H.
851	Schnecke, Schnecke, tuische net deine viar Horn aus, sonst schlog i dir dei Boanerhaus.	German, dialect from Tyrol. Bruneck / Brunico, South Tyrol, Italy.	Snail, snail, if you don't put out your four horns, I break your peasant house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1990.	Very close to 679.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 H) S006 : AN075 : S007 AT185 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN075* AT004* AT185* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
852	Schnecke, Schnecke, wenne net olle deine viar Horn austausch, nor schlog i dir's Häusl zomm.	German, dialect from Tyrol. Gais, South Tyrol, Italy.	Snail, snail, if you don't put all of your four horns out, I'll destroy your little house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1991.	Very close to 679 and 851.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 AT095 H) S006 : AN075 (AN006) : S007 AT022 AT004 S006 = F001 S001* S002* S006* S007* AN001* AN006* AN075* AT004* AT005* AT022* AT095* .A-B-H.
853	Schnecke, Schnecke, tua deine Horn aus, eins für mich, eins für dich, eins für die Kuh, sonsch schlog i di im Haus zomm.	German, dialect from Tyrol. Pufels / Bulla, South Tyrol, Italy.	Snail, snail, put your horns out, one for me, one for you, one for the cow, otherwise I'll destroy you in your house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1992.	The distribution formula is present also in South Tyrol.	AAA YYY A) S001 B) S001 > AN001 : S002 DIST: TO: S006 TO: S010 TO: S055 H) S006 : AN075 (AN006) : S001 HWR: S007 AT004 S006 = F001 S055 = F002 S001* S002* S006* S007* S010* S055* AN001* AN006* AN075* AT004* .A-B-DIST-H. (DST1, DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
854	Schnecke, Schnecke, tua deine Hörn aus, sischt schlog i di samt dein Herrnhaus zomm.	German, dialect from Tyrol. Mühlen in Taufers / Molini di Tures, South Tyrol, Italy.	Snail, snail, put your horns out, otherwise I kill and destroy you together with your manor house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1993.	Very close, but not identical, to 679. The ending is close to the Hungarian version 749.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN075 (AN006) : S001 S007 AT004 AT205 S006 = F001 S001* S002* S006* S007* AN001* AN006* AN075* AT004* AT205* .A-B-H.
855	Schnecke, Schnecke, geahsch net auser, nor schlog i dir dei Herrenhaus zomm.	German, dialect from Tyrol. St.Sigmund / San Sigismondo, hamlet of Kiens / Chienes, South Tyrol, Italy.	Snail, snail, if you don't go out, I simply kill and destroy your manor house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1994.	Close to 850.	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN075 (AN006) : S007 AT004 AT205 S006 = F001 S001* S006* S007* AN004* AN006* AN075* AT004* AT205* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
856	Schneck, Schneck, steck die Hörn aus, sonsch kimt der Baur und Schlogt dir's Haus zomm.	German, dialect from Tyrol. Salurn / Salorno, and also in Neumarkt / Egna, South Tyrol, Italy.	Snail, snail, stretch your horns out, otherwise the peasant comes and destroys your house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 1999.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S179 : AN013 S179 : AN014 : S007 AT004 S179 = F001 S001* S002* S007* S179* AN001* AN013* AN014* AT004* .A-B-H.
857	Schneck, Schneck, kroicha long aus, odr i zerschlog dir dei Haus.	German, dialect from Tyrol. Virgen, Tyrol, Austria.	Snail, snail, crawl out for all your length, or I destroy your house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2004.		AAA YYY A) S001 B) S001 > AN004 AT012 H) S006 : AN075 (AN006) : S007 AT004 S006 = F001 S001* S006* S007* AN004* AN006* AN075* AT004* AT012* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
858	Schneck, Schneck, komm heraus, sonst schmeiß i di übern Kirchturm aus. <i>Variant (858b):</i> Schneck, Schneck, geahsch net aus, suscht wirf i di übern Kirchturm aus.	German, dialect from Tyrol. Buch in Tirol, Tyrol, Austria. <i>Variant (858b):</i> Stilfes / Stilves, South Tyrol, Italy.	Snail, snail, come out, otherwise I throw you out over the church tower. <i>Variant (858b):</i> Snail, snail, if you don't go out, I throw you out over the church tower.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2005. <i>Variant (858b):</i> Ibidem, No. 2017.		AAA YYY A) S001 B) S001 > AN004 H) S006 : AN002 : S001 HWR: S143 S117 S006 = F001 S001* S006* S117* S143* AN002* AN004* .A-B-H.
859	Schneck, Schneck, komm heraus, sonst werf i di über das Bauernhaus.	German, dialect from Tyrol. Brixlegg, Tyrol, Austria.	Snail, snail, come out, otherwise I throw you out over the peasant's house.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2005/2.		AAA YYY A) S001 B) S001 > AN004 H) S006 : AN002 : S001 HWR: S007 AT185 S006 = F001 S001* S006* S007* AN002* AN004* AT185* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
860	<p>Schneck, Schneck, streck deine Hörn aus, sonscht wirf i di übern Turm aus.</p> <p><i>Variant (860b):</i> Schneck, Schneck, steck die Hörn aus, sonscht heb i di übern Turm aus.</p> <p><i>Variant (860c)</i> Schnecke, Schnecke, reck die Hörn aus, sischt schmeiß i di übern Turm aus.</p>	<p>German, dialect from Tyrol.</p> <p>Found in: Obertall (Schenna / Scena), Marling / Marlengo, Neumarkt / Egna, Kardaun / Cardano, South Tyrol, Italy.</p> <p><i>Variant (860b):</i> Montan / Montagna, South Tyrol, Italy.</p> <p><i>Variant (860c):</i> St. Martin in Passeier / San Martino in Passiria and St. Leonhard in Passeier / San Leonardo in Passiria, South Tyrol, Italy.</p>	<p>Snail, snail, stretch your horns out, otherwise I throw you out over the tower.</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2006.</p> <p><i>Variant (860b):</i> Ibidem, No. 2008.</p> <p><i>Variant (860c):</i> Ibidem, No. 2011.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN002 : S001 HWR: S143 S180</p> <p>S006 = F001</p> <p>S001* S002* S006* S143* S180*</p> <p>AN001* AN002*</p> <p>.A-B-H.</p>
861	<p>Schneck, Schneck, streck die Hörner aus sonscht wirf i di in an hoachn, hoachn Turm aus.</p>	<p>German, dialect from Tyrol.</p> <p>Tirol, South Tyrol, Italy.</p>	<p>Snail, snail, stretch your horns out, otherwise I throw you in a high, high tower.</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2007.</p>		<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN002 : S001 HWR: S180 AT206</p> <p>S006 = F001</p> <p>S001* S002* S006* S180*</p> <p>AN001* AN002*</p> <p>AT206*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
862	<p>Schneck, Schneck, steck die Hörn aus, sunscht wirf i di übern Kirchturm aus.</p> <p><i>Variant (862b):</i> Schnecke, Schnecke, steck die Hörn aus, sischt schmeiß i di übern Kirchturm aus.</p> <p><i>Variant (862c):</i> Schneck, Schneck, tua deine Hörn aus, suscht wirf i di übern olt'n Glocknturm aus.</p> <p><i>Variant (862d)</i> Schneck, Schneck, stell deine Hörn aus, sischt wirf i di übern Kirchturm au.</p>	<p>German, dialect from Tyrol. Schenna / Scena, South Tyrol, Italy.</p> <p><i>Variant (862b):</i> Stuls in Passeier / Stulles, South Tyrol, Italy.</p> <p><i>Variant (862c):</i> St. Valentin auf der Haide / San Valentino alla Muta, South Tyrol, Italy.</p> <p><i>Variant (862c):</i> Widely known throughout the Unterinntal (Austrian Lower Inn Valley), Tyrol, Austria.</p>	<p>Snail, snail, stretch (put) your horns out, otherwise I throw you out over the (old) church tower (bell tower).</p> <p><i>Variant (863b):</i> Snail, snail, stretch your horns out, otherwise I throw you out over the tower of Tramin (<i>town</i>)!</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2008/2.</p> <p><i>Variant (862b):</i> Ibidem, No. 2010.</p> <p><i>Variant (862c):</i> Ibidem, No. 2013.</p> <p><i>Variant (862c):</i> Ibidem, No. 2014.</p>	<p>It forms a triplet of closely related versions with 860b and 858.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN002 : S001 HWR: S143 S117 (AT014)</p> <p>S006 = F001</p> <p>S001* S002* S006* S117* S143*</p> <p>AN001* AN002*</p> <p>AT014*</p> <p>.A-B-H.</p>
863	<p>Schneck, Schneck, steck die Hörn aus, sischt wirf i di übern Laaser Turn aus.</p> <p><i>Variant (863b):</i> Schnegg, Schnegg, streck die Heirn aus, schusch wirf i di ibrn Traminer Turn aus!</p>	<p>German, dialect from Tyrol. Laas / Lasa, South Tyrol, Italy.</p> <p><i>Variant (863b):</i> Tramin / Termeno, South Tyrol, Italy.</p>	<p>Snail, snail, stretch your horns out, otherwise I throw you out over the tower of Laas (<i>town</i>).</p> <p><i>Variant (863b):</i> Snail, snail, stretch your horns out, otherwise I throw you out over the tower of Tramin (<i>town</i>)!</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2008/3.</p> <p><i>Variant (863b):</i> Elisabeth Kaneppele Oberhofer: <i>Af Traminerisch</i>, Verein für Kultur und Heimatpflege Tramin, 1997, p. 20.</p> <p>Thanks to Angelika Pedron and Gabriele Muscolino.</p>	<p>Related to 860, 864 and 680. A specific tower is mentioned here; the snail is thrown, and it is thrown over a tower.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN002 : S001 HWR: S143 S180 AT006</p> <p>S006 = F001</p> <p>S001* S002* S006* S143* S180*</p> <p>AN001* AN002*</p> <p>AT006*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
864	Schneck, Schneck, steck die Hörner aus, sonst schmeiß i di beim Bozner Turm hinaus.	German, dialect from Tyrol. Andrian / Andriano, South Tyrol, Italy.	Snail, snail, stretch your horns out, otherwise I throw you out at the tower of Bozen (<i>town</i>).	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2009.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S180 AT006 S006 = F001 S001* S002* S006* S180* AN001* AN002* AT006* .A-B-H.
865	Schnecke, Schnecke, steck die Hörn aus, sischt schmeiß i di auf die weiße Stoanplatte.	German, dialect from Tyrol. Stuls in Passeier / Stulles, South Tyrol, Italy.	Snail, snail, stretch your horns out, otherwise I throw you upon the white stone slab.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2010/2.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S429 AT117 AT068 S006 = F001 S001* S002* S006* S429* AN001* AN002* AT068* AT117* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
866	Schneck, Schneck, reck die Horn aus, sonscht schmeiß i di über 99 Zäun aus.	German, dialect from Tyrol. Algund / Lagundo and Riffian / Rifiano, South Tyrol, Italy.	Snail, snail, put your horns out, otherwise I throw you over ninety- nine fences.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2012.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S315 AT207 S006 = F001 S001* S002* S006* S315* AN001* AN002* AT207* .A-B-H.
867	Hirn, Hirn, Schneck, stell die Hörn aus, sonscht wirf i di überm Turn aus.	German, dialect from Tyrol. Found in: Platzers (Tisens Prissian) / Piazzoles (Tesimo Prissiano), Völlan / Foiana, Villanders / Villandro, South Tyrol, Italy.	Have brain, have brain, snail, put your horns out, otherwise I throw you out over the tower.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2015.	Likely, the word <i>Hirn</i> ("brain") is a later substitute for a former word like <i>Hörner</i> ("horns") used as a nickname of the snail, as in many other cases.	AAA YYY A) S430 (S002 ?) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S143 S180 S006 = F001 S001* S002* S006* S143* S180* S430* AN001* AN002* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
868	Hirn, Hirn, Schneck, stell die Hörn aus, sonscht wirf i di über 9 Zäun aus.	German, dialect from Tyrol. St. Leonhard (Brixen) / San Leonardo (presso Bressanone), South Tyrol, Italy.	Have brain, have brain, snail, put your horns out, otherwise I throw you over nine fences.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2015/2.	Likely, the word <i>Hirn</i> ("brain") is a later substitute for a former word like <i>Hörner</i> ("horns") used as a nickname of the snail, as in many other cases.	AAA YYY A) S430 (S002 ?) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S315 AT156 S006 = F001 S001* S002* S006* S315* S430* AN001* AN002* AT156* .A-B-H.
869	Schnecke, Schnecke, steck deine Horn aus, suscht wirf i di übern Zaun aus. <i>Variant (869b):</i> Schnecke, Schnecke, steck deine Horn aus, suscht wirf i di ban Zaun aus. <i>Variant (869c):</i> Schnecke, Schnecke, steck deine Horn aus, suscht Schmeiß i di weit übern Zaun aus.	German, dialect from Tyrol. Klerant / Cleran, South Tyrol, Italy <i>Variant (869b):</i> Teis (Villnöss) / Tiso (Val di Funes), South Tyrol, Italy <i>Variant (869c):</i> Sams (Brixen) / Sarnes (Bressanone), South Tyrol, Italy	Snail, snail, stretch your horns out, otherwise I throw you over the fence. <i>Variant (869b):</i> Snail, snail, stretch your horns out, otherwise I throw you out near the fence. <i>Variant (869c):</i> Snail, snail, stretch your horns out, otherwise I throw you out far away over the fence.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2016. <i>Variant (869b):</i> Ibidem, No. 2016/2. <i>Variant (869c):</i> Ibidem, No. 2016/3.	Very close to 868 and 866.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 AT159 HWR: S315 S006 = F001 S001* S002* S006* S315* AN001* AN002* AT159* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
870	Schnegg, Schnegg, streck die Heirn aus, sischt wirf i dia unt die Muater ibern Turn aus.	German, dialect from Tyrol. Stilfs / Stelvio, South Tyrol, Italy	Snail, snail, stretch your horns out, otherwise I throw you and mother out over the tower.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2018.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 S024 HWR: S143 S180 S006 = F001 S001* S002* S006* S024* S143* S180* AN001* AN002* .A-B-H.
871	Schnegg, Schnegg, streck die Heirn aus, sischt wirf di der Vater übern Turn naus.	German, dialect from Tyrol. Tschermers / Cermes, South Tyrol, Italy	Snail, snail, stretch your horns out, otherwise the father throws you over the tower.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2018/2.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S023 : AN002 : S001 HWR: S143 S180 S023 = F001 S001* S002* S023* S143* S180* AN001* AN002* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
872	Schneck, Schneck, streck die Hörner raus, sonschtschlag i dein Voter und Muater üban Schlanderschen Pfarrturm naus.	German, dialect from Tyrol. Kortsch / Corces / Corzes, South Tyrol, Italy	Snail, snail, stretch your horns out, otherwise I throw your father and mother over the parish church tower of Schlanders (<i>town</i>).	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2019.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S023 S024 AT004 HWR: S143 S117 AT006 S006 = F001 S001* S002* S006* S023* S024* S117* S143* AN001* AN002* AT004* AT006* .A-B-H.
873	Schneck, Schneck, streck die Hörner raus, Muater und Voter follt über den Zaun aus.	German, dialect from Tyrol. Tirol, South Tyrol, Italy	Snail, snail, stretch your horns out, mother and father fell outside over the fence.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2019/2.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S024 S023 : AN089 AT135 HWR: S315 S??? = F001 S001* S002* S023* S024* S315* AN001* AN089* AT135* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
874	Schneck, Schneck, streck vier Horn aus, sunscht schlog i dei Muatr und dei Votr übere Glurnser Turn aus.	German, dialect from Tyrol. Prad / Prato allo Stelvio, South Tyrol, Italy	Snail, snail, stretch four horns out, otherwise I throw your mother and your father out, over the tower of Glurns (<i>town</i>).	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2020/2.	Very close to 872.	AAA YYY A) S001 B) S001 > AN001 : S002 AT005 H) S006 : AN002 : S024 S023 AT004 HWR: S143 S180 AT006 S006 = F001 S001* S002* S006* S023* S024* S143* S180* AN001* AN002* AT004* AT005* AT006* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
875	<p>Schnecke, Schnecke, reck die Hörn au, sunscht wirf i dei Voter und dei Muater übern Kirchturm aus.</p> <p><i>Variant (875b):</i> Schnecke, Schnecke, reck die Hörn au, sunscht wirf i dei Voter und Muater übern Kirchturm aus.</p> <p><i>Variant (875c):</i> Schnecke, Schnecke, steck die Horn aus, sinscht wirf i Voter un Muater übern Glocketurn aus.</p> <p><i>Variant (875d):</i> Schnecke, Schnecke, steck die Horn aus, suscht wirf i dei Voter und Muater übern Glocketurn aus.</p> <p><i>Variant (875e):</i> Schneck, Schneck, streck deine vier Hörn aus, wirf den Voter und die Muater übern Glocketurn aus, Erd drau, Stoan drau.</p> <p><i>Variant (875f):</i> Schneck, Schneck, steck dein Hörn aus, sunscht schlog i dei Vota, dei Muata übern Glocketurn aus. Erd drauf, Stoan drauf, nimmermehr auf.</p> <p><i>Variant (875g):</i> Schneck, Schneck, streck deine Horn aus, sischt wirf i dei Voter un Muater übern Glocketurn aus. Stoan drau, Erd drau, nimmer au.</p> <p><i>Variant (875h):</i> Schneck, Schneck, steck deine Horn aus, sonscht wirf i Muata und Vota übern Glocketurn aus. Stoan drau, Erd drau, Sand drau, nimmer au.</p> <p><i>Variant (875i):</i> Schnecke, Schnecke, steck deine Horn aus, suscht wirf i dei Voter un Muater üban Kirchurn aus. Ead drau, Käfl drau, nimmer au.</p>	<p>German, dialect from Tyrol. Schweinsteg / Passo, South Tyrol, Italy</p> <p><i>Variant (875b):</i> Verdins (Schenna) / Verdines (Scena), South Tyrol, Italy</p> <p><i>Variant (875c):</i> Reschen / Resia, South Tyrol, Italy</p> <p><i>Variant (875d):</i> Stilfs / Stelvio, South Tyrol, Italy</p> <p><i>Variant (875e):</i> Schleis / Clusio, South Tyrol, Italy</p> <p><i>Variant (875f):</i> Burgeis / Burgusio, South Tyrol, Italy</p> <p><i>Variant (875g):</i> Tschengels / Tschengls / Cengles, South Tyrol, Italy</p> <p><i>Variant (875h):</i> Schlinig / Slingia, South Tyrol, Italy</p> <p><i>Variant (875i):</i> Laatsch / Laudes, South Tyrol, Italy</p>	<p><i>(875) (875d):</i> Snail, snail, put your horns out, otherwise I throw your father and your mother out over the belfry.</p> <p><i>Variant (875b) (875c):</i> Snail, snail, put your horns out, otherwise I throw father and mother out over the belfry.</p> <p><i>Variant (875e):</i> Snail, snail, stretch your four horns out, I throw father and mother out over the belfry. Earth on it, stone on it.</p> <p><i>Variant (875f):</i> Snail, snail, stretch your horns out, otherwise I throw your father, your mother out over the belfry. Earth on it, stone on it, nevermore to it.</p> <p><i>Variant (875g):</i> Snail, snail, stretch your horns out, otherwise I throw your father and mother out over the belfry. Stone on it, earth on it, never again to it.</p> <p><i>Variant (875h):</i> Snail, snail, stretch your horns out, otherwise I throw mother and father out over the belfry. Stone on it, earth on it, sand on it, never again to it.</p> <p><i>Variant (875i):</i> Snail, snail, stretch your horns out, otherwise I throw your father and mother out over the belfry. Earth on it, a mound on it, never again to it.</p>	Unknown.	<p>Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i>, Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2021.</p> <p><i>Variant (875b):</i> Ibidem, No. 2021/2.</p> <p><i>Variant (875c):</i> Ibidem, No. 2024.</p> <p><i>Variant (875d):</i> Ibidem, No. 2024/2.</p> <p><i>Variant (875e):</i> Ibidem, No. 2029.</p> <p><i>Variant (875f):</i> Ibidem, No. 2030.</p> <p><i>Variant (875g):</i> Ibidem, No. 2031.</p> <p><i>Variant (875h):</i> Ibidem, No. 2032.</p> <p><i>Variant (875i):</i> Ibidem, No. 2033.</p>	<p>Please see the note to 680 about the meaning of the final formula ("Stone on it, earth on it..." and similar words).</p> <p>We have translated the word <i>Käfl</i> as an alteration of <i>Kofel</i> ("mount, hill", but also "mound"), but its translation is not completely sure.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN001 : S002 (AT005)</p> <p>H) S006 : AN002 : S023 S024 (AT004) HWR: S143 S117</p> <p>S006 = F001</p> <p>S001* S002* S006* S023* S024* S117* S143*</p> <p>AN001* AN002*</p> <p>AT004* AT005*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
876	Reck deine vier Hörnelen aus! Un wenn du sie nit ausreckst, werf i dein Vater un Mutter übern Kirchturm aus.	German, dialect from Tyrol. Tyrol (generic: Italian South Tyrol and / or Austrian Tyrol; place not specified on the source).	Put your four little horns out! And if you don't put them out, I throw your father and mother out over the belfry.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2023.		AAA YYY B) S001 > AN001 : S002 AT005 AT022 H) S006 : AN002 : S023 S024 AT004 HWR: S143 S117 S006 = F001 S001* S002* S006* S023* S024* S117* S143* AN001* AN002* AT004* AT005* AT022* .B-H.
877	Schnecke, Schnecke, steck die Horn aus, sunscht wirft di Voter und Muater übern Glockenturm aus.	German, dialect from Tyrol. Mals / Malles Venosta, South Tyrol, Italy	Snail, snail, put your horns out, otherwise father and mother throw you out over the belfry.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2024/3.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S023 S024 : AN002 : S001 HWR: S143 S117 S023 S024 = F001 S001* S002* S023* S024* S117* S143* AN001* AN002* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
878	Schnecke, Schnecke, steck deine Hörn aus, suscht wirf i dei Votr un Muatr in Boch.	German, dialect from Tyrol. Langtaufers (Graun im Vinschgau) / Vallelunga (Curon Venosta), South Tyrol, Italy	Snail, snail, stretch your horns out, otherwise I throw your father and mother in the stream.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2025.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S023 S024 AT004 HWR: S075 S006 = F001 S001* S002* S006* S023* S024* S075* AN001* AN002* AT004* .A-B-H.
879	Schnecke, Schnecke, steck deine Hörn aus, sunscht wirf i dei Voter un Muater übern Zaun aus.	German, dialect from Tyrol. Pfelders / Plan, South Tyrol, Italy	Snail, snail, stretch your horns out, otherwise I throw your father and mother out over the fence.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2025/2.	Close to 869, but different.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S023 S024 AT004 HWR: S143 S315 S006 = F001 S001* S002* S006* S023* S024* S143* S315* AN001* AN002* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
880	Schneck, Schneck, stell die Hörn aus, sonsch wirf i dein Voter und deine Muater und di über 99 Beteln aus.	German, dialect from Tyrol. Tirol / Tirolo, South Tyrol, Italy	Snail, snail, show your horns, otherwise I throw your father and your mother and you over ninety- nine Rosaries.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2026.	The meaning of this text may be explained in two ways. First, the Catholic prayer called "Rosary" is usually said by a group of people when praying for the soul of a dead person. Thus, this text might imply that the snail shall die ninety-nine times. Anyway, an alternative possible explanation is that an ancient pre- Christian belief and ritual (praying a snail for help), and perhaps its connected deity (the snail) are symbolically "killed" and demonized by turning to Christianity and Christian prayers.	AAA YYY A) S001 B) S001 > AN007 : S002 H) S006 : AN002 S023 S024 AT004 HWR: S143 S431 AT207 S006 = F001 S001* S002* S006* S023* S024* S143* S431* AN002* AN007* AT004* AT207* .A-B-H.
881	Schnecke, Schnecke, tua die Horn aus, suscht wirf i dein Vater über die Knoten aus.	German, dialect from Tyrol. Tiers / Tires, South Tyrol, Italy	Snail, snail, put your horns out, otherwise I throw your father over the tangled weeds.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2027.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 S023 AT004 HWR: S143 S212 S006 = F001 S001* S002* S006* S023* S143* S212* AN001* AN002* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
882	Hure, Hure (Horn), Schnegge, zoag mar deine Grögge, wenn ma se nit zoagst, wirf e deg über 99 Kirchtüre (-türme) naus!	German, dialect from Tyrol. Nassereith, Tyrol, Austria.	Whore, whore (horn), snail, show your horns to me, if you don't show them to me, I throw you away over ninety-nine belfries!	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2026.	<i>Hure</i> is probably an alteration of a former word meaning <i>horn</i> , used as a nickname of the snail, as in other versions. The alternative variants are on the source.	AAA YYY A) S432 S001 B) S001 > AN007 : S002 TO: S006 H) S006 : AN002 : S001 HWR: S143 S117 AT207 S006 = F001 S001* S002* S006* S117* S143* S432* AN002* AN007* AT207* .A-B-H.
883	Schneck, Schneck, komm heraus, sonst schlog i dein Voter und Muater o.	German, dialect from Tyrol. Kardaun / Cardano, South Tyrol, Italy	Snail, snail, come out, otherwise I smash and kill your father and mother.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2036.	See No. 677 for the meaning of the expression <i>schlog i o</i> .	AAA YYY A) S001 B) S001 > AN004 H) S006 : AN011 AN006 : S023 S024 AT004 S006 = F001 S001* S006* S023* S024* AN004* AN006* AN011* AT004* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
884	Schneckerl, Schneckerl, hör auf, häng andre Leut an, net mi.	German, dialect from Tyrol. Found in Kufstein and Zell am Ziller, Tyrol, Austria.	Little snail, little snail, listen to me, please attack another person, not me.	Unknown.	Grete und Karl Horak, <i>Tiroler Kinderleben in Reim und Spiel</i> , Teil I - Reime. Eigenverlag des Instituts für Tiroler Musikforschung, Innsbruck 1986. No. 2042.	Please see notes to 15, 120, 417, 498, 509, 545 about the meaning of "fighting with snails" or being afraid of them.	AAA YYY A) S001 B) S001 : AN182 : S006 C) S001 > AN086 : S006 S006 = F002 S001* S006* AN086* .A-B-C.
885	Buón buón mæt fora quatro corne un a mi, un a ti un al fi dal podestà che te farà carpà.	Italian dialect from region Veneto. San Pietro di Cadore, province of Belluno, region Veneto, Italy.	Snail (= big ox), snail, put four horns out one to me, one to you one to the son of the bailiff, who will make you die.	Unknown.	Gabriele Muscolino, <i>Contributi alla conoscenza del repertorio etnomusicale del Comelico</i> , Università degli Studi di Padova, tesi di laurea, a.a. 1998/99, p. 358. Thanks to Gabriele Muscolino for this version.	As usual in region Veneto (northeastern Italy), the name of the snail is derived from the word meaning "ox" (see Italian <i>bue</i>). In many regions throughout the world the name of the snail is derived from a large horned animal (usually a buffalo or an ox). This is well demonstrated by this database. Documents No. 5, 6, 34, 35, 45, 46, 47, 48, 49, 105, 314, 435, 451, 452, 633, 635, 636, 667, 776, 777, 778, 779, 780, 885 form a rather homogeneous group of variants from the Dolomites (Trentino and Veneto) and from neighbouring parts of Veneto, partly in Dolomitic Ladin languages, partly in Venetian dialects, and partly in intermediate hybrid dialects. Note on the source: "Children used to take the snail in their hand and said the rhyme to make it come out of its shell."	AAA YYY A) S001 (S054) B) S001 > AN001 : S002 AT005 DIST: TO: S006 TO: S010 TO: S012 AT048 H) S233 : AN006 : S001 S233 = F001 S012 AT048 = F002 S001* S002* S006* S010* S012* S054* S233* AN001* AN006* AT005* AT048* .A-B-DIST-H. (DST1, DST2, DST3, DST4)

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
886	Ciammarica caccia corna ca te dènghe pà e fògghja, se li cacce nu 'ccò de più te dènghe pure li maccarù.	Italian dialect from Ascoli Piceno. Ascoli Piceno and surroundings, region Marche, Italy.	Snail, put out your horns and I'll give you bread and leaves (= <i>salad</i>), if you put out them a little more I'll give you also macaroni.	Unknown.	Personal report from Francesco Tempera, whom we thank, on March 24th, 2017.	Some people in the area know only the first verse (<i>Ciammarica caccia-corna</i>).	AAA YYY A) S001 B) S001 > AN001 : S002 F) S006 : AN012 : S336 (S134) TO: S001 B) S001 > AN001 : S002 F) S006 : AN012 : S231 TO: S001 S006 = F003 S001* S002* S006* S134* S231* S336* AN001* AN001* AN012* AN012* .A-B-F-B-F. (DST1)
887	Sghneka, sghneka reick dar hoara i gii da(r) a bazza ckoara.	Timavese (Tischlbongarisch). Timavese is a Germanic dialect spoken in Timau / Tischlbong / Tamau / Tischelwang, a hamlet of Paluzza, province of Udine, region Friuli, northeastern Italy. It has archaic South Bavarian and Carinthian features, with loanwords from Friulian. In this village three languages are spoken (Italian, Timavese, Friulian) and standard German is also known (hence the four names of the village written hereabove).	Snail, snail, lift your horn I give you a grain of corn.	Unknown.	Anna Gasser, Ingeborg Geyer, <i>Wörterbuch der deutschen Mundart von Tischelwang / Timau (It.). Glossario Timavese (It.). Bartarpuach va Tischlbong (It.), Wien / Vienna: Praesens, 2002, p. 345, at the entry "sghneka, sghnecka". Thanks to Stefano Barbacetto for this version.</i>		AAA YYY A) S001 B) S001 > AN063 : S002 F) S006 : AN012 : S019 TO: S001 S006 = F003 S001* S002* S006* S019* AN012* AN063* .A-B-F.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
888	Үлүл, үлүл, кош мүйүзүңү чыгар! Ülül, ülül, koş müyüzüñü çıgar!	Kyrgyz (Kirghiz). Kyrgyzstan (place not specified).	Snail, snail, show your horns!	Unknown.	Present on: http://oshakir.hostenko.com/2017/01/18/zharatlysh-zhan-dosum/ (Site visited on September 23, 2017).	We do not know if this text is authentically Kyrgyz or a translation into that language of a Russian text. Any attempt to contact the author of that site for information has not received any answer yet. Anyway, this may be an indication that at least some people in Kyrgyzstan know this rhyme.	AAA YYY (?) A) S001 B) S001 > AN007 : S002 F000 S001* S002* AN007* .A-B.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
889	Bebbuxu zghir, Fittex stahba qalb il-blat, Ghaliex dalwaqt gejja l-mama, Bieħ taghmlek stuffat!	Maltese. Malta.	Small little snail, hide yourself among the rocks, since in a short time mother will come, to bake you!	There is a music present on the source, both in written form (on a score) and recorded on a video, but the site states that it's composed by a modern author and is not traditional.	http:// primarysocialstu dies.skola.edu.m t/schoolnet/ taqbillet.htm (Site visited on September 26th, 2017).	In these versions from Malta the snail is always cooked and associated with the idea of food, not killed in other ways, as is often the case in other parts of the world. In these Maltese versions, besides, the snail is asked to come back in, not to go out. This is not common, but we have already found it in a French version, 355 of our database. We have not understood completely why this happens; in the note to version 355 we tried to explain it with a desire to control the behavior of the animal (and therefore, projecting one's desires, to control rain, fortune, etc.), which could be rather plausible. Afterwards, we also wondered if it had nothing to do with the fact that, at least in the case of Malta, in very hot climates, snails undergo aestivation in Spring (a period in which they stay sealed into their shell to escape the dry climate) rather than going out. Against this second hypothesis, however, is the fact that we did not find any similar versions that ask the snail to come back in (instead of coming out) from other rather hot regions, such as Sicily, North Africa, Calabria, Sardinia, southern Spain, Greece and so on. Later on, a third hypothesis came to our mind: that these could be late versions, dating back to a time when the belief in the "power" of the good omen given by the coming out of the snail had become faint, the transformation of the ritual in a childish play was beginning, and, building upon the memory of previous versions no longer in use there (but, for our research, more "normal" and common) in which the snail was threatened of being killed, a sort of new moralizing "pedagogical sense of mercy" was then forming, and therefore the snail was recommended to protect itself from the figures who wanted to kill it, probably changing the sense of old versions, now considered "rude" and "violent" (we have also written about this in the notes to some of the versions from Valle d'Aosta, in which we have observed the same phenomenon live, directly, from the voice of the same informants who were telling them to us; these are versions 790, 791 and 792). This last hypothesis seems more likely to us.	AAA YYY A) S001 AT022 B) S001 > AN083 HWR: S266 H) S024 : AN013 WN: S334 S024 : AN104 : S001 S024 = F001 S001* S024* S266* S334* AN013* AN083* AN104* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
890	<p>Il-bebbuxu jħobb jixxarrab, Inċirata ma jużax. Lanqas joħroġ, b'xi umbrella, Għax mix-xita ma jibżax. (<i>second stanza:</i>) Bebbuxu ċkejken, tal-ġnien tagħna, Fittex itlaq lejn id-dar. Għax dalwaqt tiġi l-mamā, Biex issajrek fnofsinhar.</p>	<p>Maltese. Malta.</p>	<p>The snail likes to get wet it doesn't use a waterproof cloth neither does it go out with an umbrella since it is not afraid of rain. (<i>second stanza:</i>) Tiny little snail, of our garden, please manage to go home. Since in a short time mother will arrive, to cook you at noon.</p>	<p>There is a music present on the source, both in written form (on a score) and recorded on a video, but the site states that it's composed by a modern author and is not traditional.</p>	<p>http:// primarysocialstudies.skola.edu.m t/schoolnet/ taqbiliet.htm (Site visited on September 26th, 2017).</p>	<p>The second stanza is the kind of rhyme we are studying in this research, but the first stanza is just an added text that doesn't have directly to do with it, like in 457 and 485. We don't think that the indication "at noon" is particularly important here, since it simply means "for lunch", so we have not formed with it an independent sequence "G". In these versions from Malta the snail is always cooked and associated with the idea of food, not killed in other ways, as is often the case in other parts of the world. In these Maltese versions, besides, the snail is asked to come back in, not to go out. This is not common, but we have already found it in a French version, 355 of our database. We have not understood completely why this happens; in the note to version 355 we tried to explain it with a desire to control the behavior of the animal (and therefore, projecting one's desires, to control rain, fortune, etc.), which could be rather plausible. Afterwards, we also wondered if it had nothing to do with the fact that, at least in the case of Malta, in very hot climates, snails undergo aestivation in Spring (a period in which they stay sealed into their shell to escape the dry climate) rather than going out. Against this second hypothesis, however, is the fact that we did not find any similar versions that ask the snail to come back in (instead of coming out) from other rather hot regions, such as Sicily, North Africa, Calabria, Sardinia, southern Spain, Greece and so on. Later on, a third hypothesis came to our mind: that these could be late versions, dating back to a time when the belief in the "power" of the good omen given by the coming out of the snail had become faint, the transformation of the ritual in a childish play was beginning, and, building upon the memory of previous versions no longer in use there (but, for our research, more "normal" and common) in which the snail was threatened of being killed, a sort of new moralizing "pedagogical sense of mercy" was then forming, and therefore the snail was recommended to protect itself from the figures who wanted to kill it, probably changing the sense of old versions, now considered "rude" and "violent" (we have also written about this in the notes to some of the versions from Valle d'Aosta, in which we have observed the same phenomenon live, directly, from the voice of the same informants who were telling them to us; these are versions 790, 791 and 792). This last hypothesis seems more likely to us.</p>	<p>AAA YYY (<i>second stanza only</i>) (XTR) A) S001 AT022 HWR: S242 B) S001 > AN079 HWR: S007 H) S024 : AN013 WN: S334 S024 : AN047 : S001 (G) ?) WN: S101 S024 = F001 S001* S007* S024* S101* S242* S334* AN013* AN047* AN079* AT022* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
891	<p>פוילע-רוילע , קום ארוימ , ביי דיין טאטן ברענט דאם הויז .</p> <p>Foyle-royle, kum aroyim, bey deyn tatn brent dam hoyz.</p>	<p>Yiddish. Borszczow, Galicia, Ukraine (formerly Austro - Hungarian Empire).</p>	<p>Silly lazy one, come out, at your father's place the house is burning.</p> <p><i>(Less literal, but clearer:)</i></p> <p>Silly lazy one, come out, see, where your father lives, his house is burning.</p>	Unknown.	<p>Nachman Blumenthal, <i>Sefer Borsh'tshiv</i> = <i>Borszczów</i>, Tel Aviv : Irgun yots' e Borshts'ov be-Yisrael [Hoyft- farkoyf Y. L. Perets Bibliotek, Tel Aviv], Yiddish Book Center, The New York Public Library - National Yiddish Book Center Yizkor Book Project.</p> <p>https:// archive.org/ details/ nyc313709</p>	<p>A correct translation implies that it's the father's house that is burning, so the snail is invited to come out to help him and also to avoid to undergo the same destiny.</p> <p>Nachman Blumenthal (1905 - 1983) was a Jew historian and writer.</p> <p>It seems that all the versions of Hebrew origin do not have an independent Jew character, but keep the local features that are typical of the places from which they come. This one has a clear Germanic influence (the motif of the burning house, linked to the use of keeping a flame near the snail's shell to make it come out, is well known in Germany and Austria).</p> <p>Here is a summary of the versions coming from a Jew environment: 52, of Spanish Sephardic Jew origin, known also among the Greek Sephardic Jews. It has typical Spanish features. 405, in modern Hebrew, probably of Yiddish origin and almost certainly coming from the Slavic Ashkenazic Jews, it has Slavic features. 564, from the Jewish community of Odessa, Ukraine, it shows Slavic influences. 565, also from the Jewish community of Odessa, with likely Armenian influences. 891 (this one), in Yiddish, from Ukrainian Galicia, showing Germanic influences.</p>	<p>AAA YYY A) AT041 AT202 (= S001) B) S001 > AN004 H) S007 : AN055 HWR: S023 S??? = F001 S007* S023* AN004* AN055* AT041* AT202* .A-B-H.</p>
892	<p>Snagle, snagle come out of your hole, if you don't I'll make your father and mother black as any crow.</p>	<p>English. Newfoundland, Canada.</p>	(Not needed)	Unknown.	<p>G. M. Story, W. J. Kirwin, J. D. A. Widdowson, <i>Dictionary of Newfoundland English</i>, Second edition with supplement, University of Toronto Press 1990.</p>	<p>This version combines in a completely new manner many motifs that, on the contrary, are common and usual: the hole, father and mother, threatening, the black color, the crow (black color and crows are usually present in versions coming from Germanic peoples – but English is a Germanic language, after all). It is not a modern version and it has likely an English origin from old times, since Newfoundland tends to be a conservative area. The source reports: <i>This rhyme is chanted by the boys and girls as they go to the sea-shore to pick the snagle (snail).</i> The fact that it is chanted to a sea snail is very interesting.</p>	<p>AAA YYY A) S001 B) S001 > AN004 HWR: S014 H) S006 : AN078 : S023 S024 HWR: S004 AT001 S006 = F001 S001* S004* S006* S014* S023* S024* AN004* AN078* AT001* .A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
893	<p><i>Acabau de proi, su sitzigorru bessit. Imoi no m'aschifant prus ca mi praxint. E candu ndi biu calincuna, dda pigu e mi dda pongu in sa manu. Intzandus ddi tocu su corru e mi pongu a cantai:</i></p> <p>Tzitzigorru, tzitzigorru boga tapu e boga corru boga corru e boga tapu chi no bessit ti nci papu!</p>	<p>Sardinian. Sardinia, Italy.</p>	<p><i>After the rain, the snail comes out. Now I don't feel disgusted anymore by them, 'cause I like them. And when I see one of them, I take it and I put it in my hand. Meanwhile, I touch its horn and I begin to sing:</i></p> <p>Snail, snail, open the lid and put out your horn, put out your horn and open the lid, because if you don't come out I will eat you!</p>	<p>Unknown, but the source reports "singing".</p>	<p>http://pipius.com/babajola-filastrocche-in-sardo/</p> <p>(Site visited on March 17th, 2017)</p> <p>Thanks to Caterina Azara.</p>	<p>The "lid" is the operculum, a structure that many snails have, used to close the aperture of the shell when the soft parts of the animal are retracted inside it and resist drying out.</p> <p>The verb <i>bogae</i> has a large spectrum of possible meanings, including "to open", "to set free", "to put out", "to bring out", "to extract" and so on.</p>	<p>AAA YYY</p> <p>A) S001</p> <p>B) S001 > AN054 : S434 S001 > AN001 : S002 (S001 > AN004)</p> <p>H) S006 : AN003 : S001</p> <p>S006 = F001</p> <p>S001* S002* S002* S006* S434* S434*</p> <p>AN001* AN001* AN003* AN004* AN054* AN054*</p> <p>.A-B-H.</p>
894	<p>Lumatsa lumatsin Tura fora le què cornin Sé te ié ture fora Té dono dé pan é dé quilin Sé te ié ture pa fora Té campo ou méntén di brotin!</p> <p><i>Variant (894b):</i> Lemasse Lemasseuina Tèria foua le teuigne corne Se te lé tèrie foua Te baillo de pan é de lasi Se te lé tèrie pa foua Te tappo pe le brotte!</p> <p><i>Other dialect variants are present in various places of the Aosta region: Aosta, Saint-Nicolas, Verrès.</i></p>	<p>Francoprovençal (Arpitan), Valdôtain patois, dialect of Val d'Ayas.</p> <p>Challand-Saint-Anselme, Val d'Ayas, Valle d'Aosta, Italy.</p> <p><i>Variant (894b):</i> Jovençan, Valle d'Aosta, Italy.</p> <p><i>Other dialect variants are present in various places of the Aosta region: Aosta, Saint-Nicolas, Verrès.</i></p>	<p>Snail, little snail, put out your little horns; if you put them out I give you bread and milk; if you don't put them out I throw you amidst the bushes!</p>	<p>Unknown.</p>	<p>Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.</p> <p>For other dialect variants see also: http://patoisvda.org/it/index.cfm/pe-lo-prou-ver.html</p> <p>(Site visited on October 28th, 2017)</p>	<p>AAA YYY</p> <p>A) S001 AT022</p> <p>B) S001 > AN001 : S002 AT022</p> <p>F) S006 : AN012 : S016 S056</p> <p>H) S006 : AN002 : S001 HWR: S212</p> <p>S006 = F001 S006 = F003</p> <p>S001* S002* S006* S016* S056* S212*</p> <p>AN001* AN002* AN012*</p> <p>AT022* AT022*</p> <p>.A-B-F-H.</p>	

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
895	Lemahe lemahoula Beutta foua te corne Se te le beutte foua Te baillo an potchà de crama Se te le beutte po foua Te cayo eun Djouí.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Saint-Nicolas. Saint-Nicolas, Valle d'Aosta, Italy.	Snail, little snail, put out your horns. If you put them out I give you a spoonful of cream, if you don't put them out I throw you into the Dora (<i>river</i>).	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.		AAA YYY A) S001 AT022 B) S001 > AN001 : S002 F) S006 : AN012 : S342 S425 TO: S001 H) S006 : AN002 : S001 HWR: S030 S006 = F001 S006 = F003 S001* S002* S006* S030* S342* S425* AN001* AN002* AN012* AT022* .A-B-F-H.
896	Lemase Lemasoûla Beutta foua te corne Se te le beutte pa foua Te cllappo lo piillo é mèizón.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Charvensod. Charvensod, Valle d'Aosta, Italy.	Snail, little snail, put our your horns. If you don't put them out I will break your heated living room and your house.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.	The <i>piillo</i> is a particular room in a traditional mountain house in the region Valle d'Aosta, a heated living room, somehow similar to the <i>Stube</i> in Tyrol and to the <i>stua</i> in the Dolomites. The word <i>mèizón</i> can also mean "kitchen", but, in the context of this research and comparing this version to a huge number of similar ones, we really think that, in this case, the best translation is certainly "house", which is also a common meaning of the word. The threat, actually, is to break the snail's shell, commonly called "its house", as usual.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S006 : AN014 : S435 S007 S006 = F001 S001* S002* S006* S007* S435* AN001* AN014* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
897	<p>Lemase lemasoula Beutta foua le corne Sé no mé te tchouèyo.</p> <p><i>Variant (897b):</i> Limatsin limatsola Tura foura le corne Pératro t'amatso.</p> <p><i>Variant (897c):</i> Lemahi lemahi Beutta foua lé corne Sé no t'amahou.</p> <p><i>Variant (897d):</i> Lemahe lemahoula Beutta foua le corne U dze te tchouèyo.</p> <p><i>Variant (897e):</i> Lemase lemaseula Sor lé come Sé no tè tcho.</p> <p><i>Variant (897f):</i> Lemase lemasón Betta foura lé come Sé no mè té quiouèyo.</p> <p><i>Variant (897g):</i> Lemase, lemase Tia féra li tén corna Se no mé te tcho.</p>	<p>Francoprovençal (Arpitan), Valdôtain patois, dialect of Jovençan.</p> <p>Jovençan, Valle d'Aosta, Italy.</p> <p><i>Variant (897b):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Val d'Ayas.</p> <p>Brusson, Val d'Ayas, Valle d'Aosta, Italy.</p> <p><i>Variant (897c):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Hône.</p> <p>Hône, Valle d'Aosta, Italy.</p> <p><i>Variant (897d):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Morgex.</p> <p>Morgex, Valle d'Aosta, Italy.</p> <p><i>Variant (897e):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Verrayes.</p> <p>Verrayes, Valle d'Aosta, Italy.</p> <p><i>Variant (897f):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Champdepraz.</p> <p>Champdepraz, Valle d'Aosta, Italy.</p> <p><i>Variant (897g):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Chambave.</p> <p>Chambave, Valle d'Aosta, Italy.</p>	<p>Snail, little snail, put out your horns, otherwise I kill you.</p>	Unknown.	<p>Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.</p>	<p>The same minimal version as No. 7, very well known in many places.</p>	<p>AAA YYY</p> <p>A) S001 AT022</p> <p>B) S001 > AN001 : S002</p> <p>H) S006 : AN006 : S001</p> <p>S006 = F001</p> <p>S001* S002* S006*</p> <p>AN001* AN006*</p> <p>AT022*</p> <p>.A-B-H.</p>

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
898	Lemasse lemasse Moutra-mè té corne Sè no té tcho.	Francoprovençal (Arpitan), Valdôtain patois, dialect of the Valtourmenche. Torgnon, Valle d'Aosta, Italy.	Snail snail, show your horns to me otherwise I kill you.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.		AAA YYY A) S001 B) S001 > AN007 : S002 TO: S006 H) S006 : AN006 : S001 S006 = F001 S001* S002* S006* AN007* AN006* .A-B-H.
899	Lemase lemasoula Beutta foura te corne Che no te brijo. <i>Variant (899b):</i> Lemahe lemahola Tia foua lé corne Sé no té brizo.	Francoprovençal (Arpitan), Valdôtain patois, dialect of La Thuile. La Thuile, Valle d'Aosta, Italy. <i>Variant (899b):</i> Francoprovençal (Arpitan), Valdôtain patois, dialect of Arnad. Arnad, Valle d'Aosta, Italy.	Snail, little snail, put out your horns, otherwise I burn you.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.	We think that it is surely connected to the use of kindling a flame near the snail's shell, in order to induce the animal to come out.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S006 : AN055 : S001 S006 = F001 S001* S002* S006* AN001* AN055* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
900	Lemase lemase Beutta foua le corne Sè no tè cayò deun Djouiye Se te te beutte foua Mè te lèicho vivre.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Pollein. Pollein, Valle d'Aosta, Italy.	Snail, snail put out your horns otherwise I throw you into the Dora (<i>river</i>); if you put them out I will let you live.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.		AAA YYY A) S001 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S030 F) S006 : AN086 : S001 S006 = F001 S001* S002* S006* S030* AN001* AN001* AN002* AN086* .A-B-H-F.
901	Lematsi lematsén Beutta féra li tacounén Sè no tè portou i mazelé Tè fai tailléi <i>la festa e i pé.</i>	Francoprovençal (Arpitan), Valdôtain patois, dialect of Champorcher. The words in italics are in Piedmontese. Champorcher, Valle d'Aosta, Italy.	Snail, little snail, put out your horns otherwise I bring you to the butcher, I make him cut off your head and your feet.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.	Very close to the French version 185 and to the Piedmontese version 383.	A) S001 AT022 B) S001 > AN001 : S002 H) S006 : AN023 : S001 HWR: S124 S124 : AN020 : S058 S218 AT004 S124 = F001 S001* S002* S006* S058* S124* S218* AN001* AN020* AN023* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
902	Lemahe lemahoula Beutta foua le corne Se no mè te cayo a l'eue.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Avisé. Avisé, Valle d'Aosta, Italy.	Snail, little snail, put out your horns otherwise I throw you into the water.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.		AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S006 : AN002 : S001 HWR: S031 S006 = F001 S001* S002* S006* S031* AN001* AN002* AT022* .A-B-H.
903	Lemahe lemahoula Beutta foua le corne Se no te cayo ià.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Avisé. Avisé, Valle d'Aosta, Italy.	Snail, little snail, put out your horns otherwise I throw you away.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.		AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S006 : AN002 : S001 S006 = F001 S001* S002* S006* AN001* AN002* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
904	Lémahe lémahota beutta foura lé corne Sé no lo barba Djaco té amahe.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Issogne. Issogne, Valle d'Aosta, Italy.	Snail, little snail, put out your horns otherwise uncle James kills you.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.	See No. 38 for the use of the word <i>barba</i> ("uncle").	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 H) S436 S437 : AN006 : S001 S006 = F001 S001* S002* S436* S437* AN001* AN006* AT022* .A-B-H.
905	Lemase lemasetta Betta foura lé comette Sé té lé bette pa foura Mè té maso.	Francoprovençal (Arpitan), Valdôtain patois, dialect of Champdepraz. Champdepraz, Valle d'Aosta, Italy.	Snail, little snail, put out your little horns; if you don't put them out I will kill you.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.	Strictly connected to 897, ma the metrics are different.	AAA YYY A) S001 AT022 B) S001 > AN001 : S002 AT022 H) S006 : AN006 : S001 S006 = F001 S001* S002* S006* AN001* AN006* AT022* .A-B-H.

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
906	Lumassin lumassin Beutta foura li cornin Qué demàn l'et Sèn Martin É té doun-o un véro dé vin.	Francoprovençal (Arpitan), Valdôtain patois, dialect of the Val d'Ayas. Challand-Saint-Victor, Valle d'Aosta, Italy.	Little snail, little snail, put out your little horns, since tomorrow is St. Martin's Day and I will give you a glass of wine.	Unknown.	Personal report from Raffaella Lucianaz, Bureau pour l'ethnologie et la linguistique – BREL, Guichet Linguistique, Région autonome Vallée d'Aoste, Aoste / Aosta. We want to thank her and all the team.	This is the local version of 123 and it's also very close to 30 and 682.	AAA YYY A) S001 B) S001 > AN001 : S002 G) S193 : AN118 : S043 F) S006 : AN012 : S050 TO: S001 S006 = F003 S043 = F007 S001* S002* S043* S050* AN001* AN012* .A-B-G-F.
907	Trinco, trinco, de puntetes, no us mulleu les sabatetes, trinco, trinco de talons no us mulleu els sabatons. Plou i fa sol, les bruixes es pentinen plou i fa sol, le bruixe porten dol.	Catalan. Catalonia, Spain.	Clink, clink, with the tips, don't wet the little clogs, clink, clink with the heels, don't wet the big clogs. It rains and yet there is the sun, the witches are combing their hair, it rains and yet there is the sun, the witches are bringing grief.	Unknown.	https:// issuu.com/ victorblascoblasc o/docs/ cansonerp3_201 1 (site visited on August 7th, 2016)	The exact meaning of the first part is partly unclear. It might have to do with a dance. With regard to the second part, however, the meaning is very well known and quite remarkable: please read the important note to 206 about it. This text documents the same ancient and widespread belief reported in No. 206 and 322 and is also connected to 449. Please see the notes to those texts. To comb one's hair is a magic action, according to a very ancient belief, and to believe that rain and sun present at the same time create the right condition for supernatural beings to act is also an ancient and very widespread belief.	CAA YNN s022, s008, s001, s391, s304, s071, an183, an052

Nr.	Original text	Language and place	Translation	Music	Source	Notes	Analysis
908	Lömaga lömaga böta i coregn, al vegnarà Marti de Boregn co la sapa o col sapi al te taiarà i quater cornagi.	Lombard dialect from the area of the mountains in the province of Brescia. Zone, province of Brescia, Lombardy, Italy.	Snail snail put out your horns, Martin of Borno (<i>village</i>) will come with the hoe or the little hoe he will cut your four horns off.	Unknown.	Stefano Zatti, <i>Dizionario zonese-italiano e repertorio italiano-zonese con espressioni idiomatiche, toponimi e cenni di grammatica e storia</i> , a cura di Marcello Ricardi, Edizioni Toroselle, Pian Camuno (Brescia), 2003.	Strictly connected to the similar 129, 331, 332, 516, 553, 554, 555 and 556.	AAA YYY A) S001 B) S001 > AN001 : S002 H) S043 AT006 : AN013 WT: S044 S064 S043 : AN020 : S002 AT005 AT004 S043 = F001 S001* S002* S002* S043* S044* S064* AN001* AN013* AN020* AT005* AT006* .A-B-H.
909	Хорханцг, хорханцг, Өврэн үзүл, Би чамд бөрг өгнөв. Хорхансг, хорхансг, Өврэн үзүл, Би чамд бөрг өгнөв.	Kalmyk. Kalmykia, Russian Federation.	Snail, snail, come out, I give you a sweet. <i>(The translation might be very approximative)</i>	Unknown.	Vera Sangadzievna Harchaeva, <i>Metodičeskaja razrabotka po korrekcionnoj pedagogike na temu: Plan raboty kružka palčikovoj gimnastiki.</i> https:// nsportal.ru/ detskii-sad/ korrektsionnaya- pedagogika/ 2015/10/19/plan- raboty-kružka- palchikovoy- gimnastiki (Site visited on November 8th, 2017)	Kalmyk is a Mongolic language, but this versions seems a translation of a well- known Russian version. Anyway, the snail rhyme is known also in Kalmykia, at least in this version.	AAA YYY A) S001 B) S001 > AN004 F) S006 : AN012 : S178 (S141) TO: S001 S006 = F003 S001* S006* S178* AN004* AN012* .A-B-F.