

**ENGLISH AND  
SCOTTISH BALLADS.  
VOLUME I**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649573998

English and Scottish Ballads. Volume I by Francis James Child

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**FRANCIS JAMES CHILD**

**ENGLISH AND  
SCOTTISH BALLADS.  
VOLUME I**



ENGLISH AND SCOTTISH

**BALLADS.**

EDITED BY  
FRANCIS JAMES CHILD.

Sum bethe of wer, and sum of wo,  
Sum of jole and mirthe also;  
And sum of trecherie and of gie,  
Of old aventours that tel white;  
And sum of bouries and ribandy;  
And many ther beth of fairy;  
Of all thinges that men seth; —  
Maist o love forsothe thal beth.  
*Lay le Freine.*

VOLUME I.

BOSTON:  
LITTLE, BROWN AND COMPANY.  
M.DCCC.LX.

## CONTENTS OF VOLUME FIRST.

	Page
PREFACE.....	vii
List of Collections of Ballads and Songs.....	xiii

### BOOK I.

1.	The Boy and the Mantle.....	3
2.	The Horn of King Arthur.....	17
3.	The Marriage of Sir Gawaine.....	28
4.	King Arthur's Death.....	40
5.	The Legend of King Arthur.....	50
6.	Sir Lancelot du Lake.....	55
7.	The Legend of Sir Gay.....	61
8.	St. George and the Dragon.....	69
9.	The Seven Champions of Christendom.....	83
10 a.	Thomas of Ersseldoune.....	95
10 b.	Thomas the Rhymer.....	109
11.	The Young Tamlane.....	114
12.	The Wee Wee Man.....	126
13.	The Elfin Knight.....	128
14 a.	The Broomfield Hill.....	131
14 b.	Lord John.....	134
15 a.	Kempion.....	137
15 b.	Kemp Owyne.....	143
16.	King Henry.....	147
17 a.	Cospatrick.....	152
17 b.	Bothwell.....	158

	Page
18. Willie's Ladye.....	162
19. Alison Gross.....	168
20. The Earl of Mar's Daughter.....	171
21 a. Young Akin.....	179
21 b. Young Hastings the Groom.....	189
22. Clerk Colvill, or, The Mermaid.....	192
23 a. Lady Isabel and the Elf-Knight.....	195
23 b. The Water O' Wearie's Well.....	198
24 a. The Dæmon Lover.....	201
24 b. James Herries.....	205
25. The Knight's Ghost.....	210
26. The Wife of Usher's Well.....	213
27. The Suffolk Miracle.....	217
28. Sir Roland.....	223

## APPENDIX.

- Fragment of the Ballad of King Arthur and the King of Cornwall.....	231
- Fragment of Child Rowland and Bard Ellen.....	245
Rosmer Hafnand, or, The Merman Rosmer.....	253
Tam-a-Line.....	258
Tom Linn.....	267
- Bard Ellen and Young Tamlane.....	271
Als Y yod on ay Mounday.....	273
The Elphin Knight.....	277
The Laidley Worm of Spindlestonheugh.....	281
Lord Dingwall.....	288
Fragment of Hynde Etib.....	294
Sir Oluf and the Elf-King's Daughter.....	298
Fragment of the Dæmon Lover.....	302
Constantine and Arete.....	304
Translation of the Same.....	307
- The Hawthorn Tree.....	311
- St. Stephen and Herod.....	315
GLOSSARY.....	319

## PREFACE.

---

THESE volumes have been compiled from the numerous collections of Ballads printed since the beginning of the last century. They contain all but two or three of the *ancient* ballads of England and Scotland, and nearly all those ballads which, in either country, have been gathered from oral tradition, — whether ancient or not. Widely different from the true popular ballads, the spontaneous products of nature, are the works of the professional ballad-maker, which make up the bulk of Garlands and Broad-sides. These, though sometimes not without grace, more frequently not lacking in humor, belong to artificial literature, — of course to an humble department.<sup>1</sup> As

<sup>1</sup> This distinction is not absolute, for several of the ancient ballads have a sort of literary character, and many broad-sides were printed from oral tradition. The only *popular* ballads excluded from this selection that require mention, are *The Bonny Hynd*, *The Jolly Beggar*, *The Baffled Knight*, *The Keach in the Creel*, and *The Earl of Errol*. These ballads, in all their varieties, may be found by referring to the general Index at the end of the eighth volume. To extend

many ballads of this second class have been admitted as it was thought might be wished for, perhaps I should say tolerated, by the "benevolent reader." No words could express the dullness and inutility of a collection which should embrace all the Roxburghe and Pepys broadsides — a scope with which this publication was most undeservedly credited by an English journal. But while the broadside ballads have been and must have been gleaned, the popular ballads demand much more liberal treatment. Many of the older ones are mutilated, many more are miserably corrupted, but as long as any traces of their originals are left, they are worthy of attention and have received it. When a ballad is extant in a variety of forms, all the most important versions are given. — Less than this would have seemed insufficient for a collection intended as a complement to an extensive series of the British Poets. To meet the objections of readers for pleasure, all those pieces which are wanting in general interest are in each volume inserted in an appendix.

The ballads are grouped in eight Books, nearly corresponding to the division of volumes. The arrangement in the several Books may be called chronological, by which is meant, an arrangement

the utility of this index, references are also given to many other ballads which, though not worth reprinting, may occasionally be inquired for.

according to the probable antiquity of the story, not the age of the actual form or language. Exceptions to this rule will be observed, partly the result of oversight, partly of fluctuating views; the most noticeable case is in the First Book, where the ballads that stand at the beginning are certainly not so old as some that follow. Again, it is very possible that some pieces might with advantage be transferred to different Books, but it is believed that the general disposition will be found practically convenient. It is as follows:—

BOOK I. contains Ballads involving Superstitions of various kinds,—as of Fairies, Elves, Water-spirits, Enchantment, and Ghostly Apparitions; and also some Legends of Popular Heroes.

BOOK II. Tragic Love-ballads.

BOOK III. other Tragic Ballads.

BOOK IV. Love-ballads not Tragic.

BOOK V. Ballads of Robin Hood, his followers, and compeers.

BOOK VI. Ballads of other Outlaws, especially Border Outlaws, of Border Forays, Feuds, &c.

BOOK VII. Historical Ballads, or those relating to public characters or events.

BOOK VIII. Miscellaneous Ballads, especially Humorous, Satirical, Burlesque; also some specimens of the Moral and Scriptural, and all such pieces as had been overlooked in arranging the earlier volumes.

For the Texts, the rule has been to select the most authentic copies, and to reprint them as they stand in the collections, restoring readings that had been changed without grounds, and noting all deviations from the originals, whether those of previous editors or of this edition, in the margin. Interpolations acknowledged by the editors have generally been dropped. In two instances only have previously printed texts been superseded or greatly improved: the text of *The Horn of King Arthur*, in the first volume, was furnished from the manuscript, by J. O. Halliwell, Esq., and *Adam Bel*, in the fifth volume, has been amended by a recently discovered fragment of an excellent edition, kindly communicated by J. P. Collier, Esq.

The Introductory Notices prefixed to the several ballads may seem dry and somewhat meagre. They will be found, it is believed, to comprise what is most essential even for the less cursory reader to know. These prefaces are intended to give an account of all the printed forms of each ballad, and references to the books in which they were first published. In many cases also, the corresponding ballads in other languages, especially in Danish, Swedish, and German, are briefly pointed out. But these last notices are very imperfect. Fascinating as such investigations are, they could not be allowed to interfere with the progress of the series of Poets of which this col-