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Choice of Subject and Sources of Information.

Meaning of ballad and distinction between Popular or
Legendary ballads and Artistic Ballads.

Origin of Ballads.

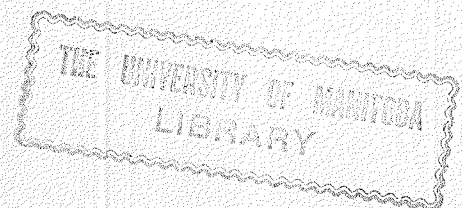
English and Scottish Popular Ballads.

History of Ballads and their Collectors.

Characteristics of Popular Ballads.

Influence of ballads on English Literature and Anglo-
Saxons.

The Mermaid.



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English and Scottish Popular Ballads.

I have been frequently asked why I chose such a subject for a thesis. In nearly every case some "practical" subject such as "The Canadianising of Our Foreign Peoples" has been suggested as a better one. However I have adhered to my choice because I like to study the beginnings of things and ballad poetry lies right at the sources of our literature. Again I am fond of what is close and dear to the hearts of the common people and surely nothing was dearer to our ancestors than those old songs which were known and sung by every fire side. The subject was really suggested by Prof. Osborne of Wesley College during my final year in Arts when we studied a small but admirable collection of popular ballads edited by Katharine Lee Bates of Wellesley College. My study of ballads since that time in addition to the pleasure of reading those delightful lyrics of the people has given me such an insight into the life and times of our forefathers as I could not have obtained any other way.

I shall endeavor to give the reader as good an idea as I can in these few pages of this important and highly interesting subject of Popular Ballads confining myself more particularly to those of English and Scottish origin.

It is not my intention to go fully into the subject of origins and the controversy with regard to them. I shall merely point out in a general way what different critics believed. It has been my good fortune to come across quite unexpectedly several splendid collections of ballads which I have read with considerable care and great pleasure. I might mention a collection I found out in the north country in the possession of an English homesteader. It was edited by John S. Roberts and contained two hundred and thirty-four of the Legendary Ballads of England and Scotland. I also had the pleasure of reading Gardner's admirable collection of the Ballad Minstrelsy of Scotland containing some hundred and twenty-

ballads with copious notes and annotations. Besides these I had access to Prof. Child's collection in four volumes and a later edition edited by Helen Child Sargent and George Lyman Kittredge from Prof. Child's collection containing a splendid introduction on the subject of Ballads. This volume contained three hundred and five ballads. I also am in possession of Prof. Gummere's edition of Old English Ballads (The Athenaeum Press Series), Percy's Reliques of Ancient English Poetry, a Ballad Book edited by Katharine Lee Bates and Poems of Ossian by James MacPherson. I would like to add that I had several conversations with old Scotch people whose eyes sparkled with pleasure and delight when the subject of Ballads was discussed. One old lady told me how her father used to take her on his knee when she was a little girl and used to sing the old ballads to her. She knew many of the ballads by heart and could sing them even though she has been in Canada nearly forty years. It seems to me we are paying in many ways a very considerable price for our modern civilisation.

¶ "The word "ballad" is derived through the medium of the French from the late Latin verb-"ballare"to dance- and thus means originally a song sung to the rhythmic movement of a dancing chorus". Sir John Stainer says that a ballad properly speaking is a simple narrative of one or more events set to a tune, sufficiently rhythmical to act as one of the original purposes of a ballad viz- a dance tune. The old ballad tunes still existing are all of this character. Helen Child Sargent and George Lyman Kittredge in their introduction to English and Scottish Popular Ballads define the ballad as a song that tells a story-or to take the other point of view- a story told in song. More formally, it may be defined as a short narrative poem adapted for singing, simple in plot and metrical structure, divided into stanzas and characterized by complete impersonality so far the author or singer is concerned. This last trait is of the very

first consequence in determining the quality or qualities which gives the ballad its peculiar place in literature. A popular ballad or ballad of the people has no author strictly speaking.

We have attached a wider meaning to the ballad in modern times and for convenience ballads might be divided into two classes only one of which is dealt with in this essay. There is a large class of ballads whose origin is shrouded in the dim, distant past and which are generally designated by the word popular or legendary. There is another class whose origin is well known and in order to distinguish them from the others are called artistic ballads or ballads of the schools. These two classes are different in nearly every respect except general character of content. They are different in origin, different in production and transmission and different in their effects upon the reader. Artistic ballads or poetry of art are the works or poems of poets whose names are known and who have composed them in private and after revising and rewriting them have had them set in that fixed and certain mould "printers' ink". They are artificial and contain a good deal of that personal element which is characteristic of poetry of art just as the impersonal element is characteristic of poetry of the people. They are handed down in writing or print and remain just as they were composed. They are good or bad according to the poetic genius of the author and although they may be well received by the public do not produce the same warmth of feeling that the popular ballads do. To this class belong Scott's *Rosabel* or *Lochinvar*, Browning's *Herve Riel*, Keat's *La Belle Dame sans Merci*, Coleridge's *Ancient Mariner* and Kipling's *East and West*. Although these ballads are some of the best productions of some of our best writers and although they are written in ballad style yet they do not possess the true simplicity, spontaneity and genuineness of the antique born of the absence of self consciousness of the popular ballads.

On the other hand popular ballads or poetry of the people sprang from the people, belonged entirely to the people and were transmitted orally from one generation to another ever changing but still retaining the essential parts of the narratives. These ballads were sung either in chorus or by individuals at various times but chiefly at times of rejoicing and by way of entertainment. They must have been frequently sung since they became so well and so widely known. Their chief characteristics will be considered later.

To the inquisitive and enquiring mind the question naturally arises how this dancing and singing began and where? Many critics believe dancing and singing was first introduced in connection with religious ceremonies but when? will probably never be known. I am inclined to believe that both dancing and singing sprang out of man's inherent nature to show off or display himself before the female whose love he was trying to win. Travellers in the south seas who have studied the habits of savage peoples tell us that the males resort to both song and dance in winning the female of their choice. Birds do the same. One needs to mention such common and well known examples as the grouse, prairie chicken and cardinal bird. The female in time joined in the dance and song and thus the custom grew. What were the subjects of these songs? In most cases "love" and "war". We moderns employ games of all kinds to disport ourselves before the fair sex and all of us remember how encouraged we were at College when the girls turned out to cheer for us in football or hockey.

The above theory does not settle the question of origins at all and I must now briefly deal with what learned scholars are not at all agreed. Some hold that the ballad was first composed by the community at large. "Two great authorities" says Prof. Gummere "Gruntvig and Wolf agree that the ballad must be the outcome and the expression of a whole community and that this community must be homogeneous, must belong to a time when in a common atmosphere of

ignorance so far as book-lore is concerned, one habit of thought and one standard of action animate every member from prince to ploughboy" Grimm held that myth, popular poetry, and fairy tales were in the fullest sense the expression of the spirit of the folk, and that they perpetuated themselves ever changing and continually fitting themselves to new environments but with little or no intentional alteration on the part of any given reciter. Grimm also declared that the people as a whole composes poetry though he didn't explain just how". It is easy enough to understand that the material for ballads was in the possession of the folk. It is also easy to see that a ballad when once it existed became the possession of the folk and was subjected to those vicissitudes of oral tradition which as we have seen are hardly less important than the initial act of composition. But the difficulty comes when we try to figure to ourselves the actual production of a ballad in the first instance without the agency of the individual author. Modern critics do not accept this theory but are pretty generally agreed that ballads were composed like other poems. The folk has no voice as a community; it cannot pour forth unpremeditated and original song in unison any more than the church of to-day could utter an original and unpremeditated prayer in unison.

Others maintain that ballads were composed under a common impulse by a company such as after an event like "The Battle of Otterburne", Sir Walter Scott, who knew the ballad from beginning to end seemed to favor this because in his Lady of the Lake he represents four boat loads of warriors crossing the Lake to the Island and after the pipers ceased playing a hundred voices blend in a song of triumph to their chief. It seems to me the same difficulty presents itself here as in the previous theory except the company is not so large.

Others, and to this class belong the majority of critics, believe that ballads were composed by individuals but were changed as they were handed down orally and in this way became

the common property of all. Remember they were not written or printed but were composed for the ear and transmitted by word of mouth.

I would like to quote from the introduction of English and Scottish Popular Ballads by Sargent and Kittredge a paragraph or so which describes one way at least in which ballads were composed.

"Folk" is a large word. It suggests a whole nation, or at all events a huge concourse of people. Let us abandon it, then, for the moment, and think rather of a small tribal gathering, assembled, in very early times, or-what for the anthropologist amounts to the same thing - under very simple conditions of life, for the purpose of celebrating some occasion of common interest, - a successful hunt, or the return from a prosperous foray, or the repulse of a band of marauding strangers. The object of the meeting is known to all; the deeds which are to ^{be} sung, the dance which is to accompany and illustrate the singing, are likewise familiar to every one. There is no such diversity of intellectual interests as characterizes even the smallest company of civilized men. There is unity of feeling and a common stock, however slender, of ideas and traditions. The dancing and singing in which all share are so closely related as to be practically complementary parts of a simple festal act. Here, now, we have the folk of our discussion, reduced as it were to its lowest terms, - a singing, dancing throng subjected as a unit to a mental and emotional stimulus which is not only favorable to the production of poetry, but is almost certain to result in such production. And this is no fancy picture. It is the soberest kind of science, - a mere brief chapter of descriptive anthropology, for which authorities might be cited without number.

Let us next consider the manner in which poetry (the word is of course used under pardon) is produced in such an

assembly. Here again we can proceed upon just grounds of anthropological evidence. Different members of the throng, one after another, may chant each his verse, composed on the spur of the moment, and the sum of these various contributions makes a song. This is communal composition, though each verse, taken by itself, is the work of an individual. A song made in this way is no man's property and has no individual author. The folk is its author."

One can easily see how one of the dancers, cleverer than the rest, would likely be apt to contribute more than the others and in some cases he might even compose the whole song, the crowd joining in the chorus or refrain. This probably gave rise to a professional class who became known as minstrels or bards.

But what of the professional minstrel? Bishop Percy in an Essay on the Ancient Minstrels in England says "-The Minstrels were an order of men in the middle ages who subsisted by the arts of poetry and music, and sang to the harp verses composed by themselves and others. They were protected and caressed, because their songs tended to do honor to the ruling passion of the times and to encourage and foment a martial spirit". Sir Walter Scott also speaks of these honored men, or at least one time honored but honored no longer at the tune of his "Lay of the Last Minstrel" in fact he has the minstrel sing the Lay and introduces other minstrels one of whom sings "Rosabel". Undoubtedly the minstrel is an ancient figure and no doubt came to Britain with our Saxon ancestors. In that old Saxon poem "Beowulf" I came across these lines.

" Sometimes a king's thane A man renowned, mindful of songs he who very many of old time sagas a great number remembered, framed other words rightly connected: the Scopel then began Beowulf's exploit with skill to tell and with art to relate well composed tales words to exchange."

In England for example we can follow him back to a time earlier by many centuries than the oldest ballad text that has come down to us. Best critics seem to be agreed and there is good reason for the belief that the great bulk of our popular ballads which have been recovered from oral tradition have not been taken down except in a very few cases from the recitation or the singing of minstrels or of any order of men who can be regarded as the descendants or the **representatives** of minstrels. They were the property of the people and not of a class and a great number of them have been derived from women - the most stationary part of the community and the farthest removed by instinct and habit from the roving and irresponsible professionalism which characterizes the minstrel. "The Cruel Brother" and "Johnie Armstrong" are two very popular ballads in both England and Scotland. Their history has been traced back, the former from 1860 to 1776 and the latter from 1860 to 1658 and nowhere was there any contact with professional minstrelsy. Sargent and Kittredge in their introduction to English and Scottish Popular Ballads to which I have already frequently referred make this statement. "The following proposition will hardly be controverted by an scholar who is familiar with the subject. It is capable of practically formal proof, that for the last two or three centuries the English and Scottish ballads have not as a general thing been sung and transmitted by professional minstrels or their representatives. There is no reason whatever for believing that the state of things between 1300 and 1600 was different in this regard from that between 1600 and 1900 and there are many reasons for believing that it was not different.

The question naturally arises then what connection had the minstrels with the ballads? Doubtless they did compose some. Critics concede them two at least "The Boy and the [~]M_xtle" and "Crow and Pie". They probably had a good deal to do with spreading the

ballads from place to place for it was their business to know all kinds of poetry so as to make themselves acceptable to all sorts and conditions of men. Probably they had a good deal to do with keeping them fresh in the memory of the people and aided indirectly as well as directly in transmitting them to posterity. We owe our early copy of "Hunting of the Cheviot" to a humble bard Richard Sheale although it is evident he did not compose it.

No doubt ballads were sung by people of all European and some Asiatic countries and as might be expected much the same stories and incidents are related of all. Andrew Lang says - "The human intellect is apt to reach to much the same conclusions all the world over, and to embody them in tales which have a striking resemblance to each other". This seems very well exemplified in the case of all Teutonic nations for as Robert Jamieson first pointed out many Danish ballads are similar to our English and Scottish ballads and since then it has been found true of many other nations.

Now I think we are in a position to deal exclusively with the English and Scottish Popular Ballads that have been collected from time to time and preserved for us. In Prof. Child's collection there are three hundred and five and these may be taken as representing the bulk if not all of the extant ballads of England and Scotland. Doubtless many were lost for the beginnings are far back in history when communal composition was probably their origin. The ones we have preserved were not composed that way but for the most part by individuals who were not professional minstrels but members of the folk and their function was in many respects different from that which we ascribe to an author to-day. The ballads were produced it is thought between 1314 and 1745. There were stirring events in both England and Scotland from time to time between these two dates. The year 1314 takes us back to Bannockburn when Scotland rang with the

exploits of Wallace, Douglas and the Bruce. The union of the Scottish and English thrones in 1603 was a death blow to ballads as it sounded the knell of the border warfare that had gone on for years between the English and Scotch. The year 1745 saw the defeat of the Stuart cause under "Bonnie Prince Charlie" and from then on few if any popular ballads have been composed. Probably no greater enemy to the Popular Ballad could have lifted its head than the printing press which was introduced into England in 1475. When once a ballad was printed it lost its spontaneity and became fixed forever.

There are those that think that Scottish ballads are superior to English ballads and I think perhaps they have just grounds for thinking so, although many of the English ballads are as good as the best Scottish ones. The latter are certainly in the majority and it may be accounted for by the remote and secluded life of the Scotch. The Scottish ballad collectors have shown greater enthusiasm in collecting them although the honor of the first collection is due to Bishop Percy of Northumberland. In 1765 Samuel Percy wrote his *Reliques of Ancient English Poetry*. He found an old volume of verse at a friend's ^{day} one time. In fact it was being used to light the fires and lay dirty and neglected under the bureau. It was in hand-writing of about the year 1650. Percy begged it of his friend, revised and embellished it and had it printed. It became very popular and had a wide influence on the Romantic Movement.

Percy's collection was followed by numerous others of which I shall mention a few of the more important and from which many have since been compiled. Among others let me name David Herd's *Ancient and Modern Scots Songs, Heroic Ballads* etc; Joseph Mitson's numerous collections; Allan Ramsay's *Evergreen* and *Tea-Table Miscellany*; Scott's *Minstrelsy of the Scottish Border* the richest single collection of popular poetry that has

ever been published; Robert Jamieson's Popular Ballads and Songs; James Johnson's Scots Musical Museum; Motherwell's Minstrelsy, Ancient and Modern; Peter Buchan's Ancient Ballads and Songs of the North of Scotland; Chambers' Scottish Ballads; Prof. Child's English and Scottish Popular Ballads. Many more might be given but the above list is sufficiently long and varied. Of these collections many like Sir Walter Scott's, were collected and written down from the lips of old shepherds and women who had learned them when they were children from their parents or grand parents. Of some ballads as many as fifteen forms were found, Lord Ronald for instance, and few were found without two or three. This fact was a pretty sure proof of their genuineness. Some editors collated and revised the ballads of their collection often marring more than they improved. Naturally many artificial and imitative ballads were gathered in with these of true metal and to an amateur it was difficult to detect the false but to the connoisseur it was not so difficult and the impostures were soon found out with the possible exception of one "Kinmont Willie", which is under suspicion of being the work of Sir Walter Scott.

A good deal might be said with regard to the characteristics and influence of these Popular Ballads. I shall endeavor to give the chief features with one or more examples of each direct from some ballad I have read.

1. The use of assonance in place of rhyme. Alliteration.
 - a. And lay till 'twas lang o' the day.
 - b. The cock doth craw, the day doth daw
The channerin' worm doth chide etc.
 - c. 'Twas at the silent, solemn hour
When night and morning meet, etc.
 - d. To ding the dūn deer down.

2. Abrupt opening and brusque character of the recital.

Willie Macintosh-

'Turn Willie Macintosh,
Turn I bid you;
Gin ye burn Auchindown,
Huntly will head you!

Head me or hang me,
That canna fleg me;
I'll burn Auchindown
Ere the life lea me.

3. Textual Repetition as in Homer of the speeches of the persons.

Tamlane-

Up then spake the Queen o' Fairies,
Out of a bush o' broom:
"She that has borrowed young Tamlane
Has gotten a stately groom".

Up then spake the Queen of Fairies,
Out of a bush of rye;
"She's ta'en away the bonniest knight
In a' my companie!"

In Kempion there is frequent repetition of speeches such as
-"Out of my stythe I winna rise".

4. The constant use of certain numbers and meaningless phrases.

A rose but barely three
A league but barely three
Seven stalwart sons
Four-and-twenty gay gude knights
Four-and-twenty fair ladies
Fifty siller bells and nine.

5. The representation of the commonest objects of every day life
as being made of gold, silver, etc.

The horse fair Annet rade upon
He amblit like the wind
Wi' siller he was shod before
Wi' burning gowd behind.

Lord Thomas & Fair Annet.

Gowden glist the yellow links
That round her neck she'd twine;
Her een were o' the skyie blue,
Her lips did mock the wine;

The Mermaid.

Belts were made of gold and set with pearls
Under clothes were of Holland linen.
Hose was of "silk so fine". Masts of ships
Were of gold and the sails of silk, etc.

6. Birds employed as messengers.

The Gay Goss-Hawk. Lord William or Lord Lundy.

7. Repetition of Plots and incidents current in other countries.

In "Mary Hamilton" the story is similar to one current in Russia.

"The Braes of Yarrow" is similar in incident to the Scandinavian ballad "Herr Helmer".

Many other examples could be given but it is not necessary here.

8. Ghostly superstitions, belief in elves and fairies, stories of metamorphosis and non-christian ideas of death and the future world.

Examples such as "Kempion" tell of a beautiful girl being transformed into "a fiery snake". "Alison Gross" is another "Tamlane" and "Tom Thumbe" are delightful fairy ballads while "The Demon Lover", "Lyke-Wake" and "William and Margaret" are examples of ghostly superstition.

"'Twas at the silent, solemn hour
When night and morning meet
In glided Margaret's grimly ghost
And stood at William's feet."

9. Leading themes - love and war.

In the former tragic episodes are common such as "Lord Thomas and Fair Annet", "Sir James the Rose", "Fair Annie or Annie of Lochroyam", in the latter deeds of chivalry such as are related in "The Battle of Otterburne", "Kinnont Willie" and "Durham Field". Another thing every ballad reader will be sure to notice is the utter lack of pity shown to enemies and the rivers of blood shed. Captain Gar or Edon of Gordon catches a little girl on his spear and in "The Hunting of the Cheviot" we find

"Of twenty hundred Scottish speeres
Scarce fifty-five did flye".

Of fifteen hundred Englishmen
Went home but fifty-three
The rest in Chevy Chase were slaine
Under the greenwoode tree."

10. Ballads, especially the Robin Hood ballads, are redolent of the open air and greenwood. Such examples as "Hind Stin; Robin Hood and Allen a Dale; Rose the Red and White Lily" might be cited.

11. Very limited list of proper names William, Mary, Janet and Helen are the commonest being used over and over again in one form or another. One finds too many stock epithets such as fair Annie, burd Helen, fause hoodrage, stalwart sons, sweet William, nut-brown bride, proud Percy and Bold Robin Hood.

In concluding these remarks on the characteristics of popular ballads let me briefly note their style and certain general traits. The style of a genuine ballad is not a consciously poetical style but quite the reverse. The metre, while not rough, is simple and shows a clear and certain sense of harmony. The chief mark of ballad style is a sort of progressive iteration such as for example "The Bent Sae Brown", "Lord Thomas and Fair Annet", "The Twa Sisters of Binnorie"; "Babylon or The Bonnie Banks of Fordie."

Ferninand Wolf, a giant among ballad critics says - "The ballad has a naïve objectivity, without any reflection, any sentimentalism, it has lively erratic narrative, full of leapings and omissions, sudden change from narrative to dialogue, no ornamentation, the art of making with few strokes a vigorous sketch of events and situations." "Simplicity of thought and speech" he adds "are in the ballad and a naturalness that borders on savagery". With regard to the refrain found in many ballads there is a difference of opinion. Some think the whole company kept up a continuous song in undertone as "Down, a down a down, down" while the composer of the ballad sang the stanzas, others think the refrain came in between the stanzas ~~===~~ thus giving the composer a chance to think and rest. I am inclined to the latter view although in some cases the other seems to be equally certain. The Indians I believe follow the former method of procedure in their dances.

It seems to me this essay would be lacking in completeness if nothing were said with regard to ^{the} influence of Popular Ballads on our literature. I never yet attempted to read an old ballad to any one but he was at once interested. I never tire reading over many of the old ballads myself and when I try to analyze their effect upon me I find it hard to define. I think it is their simplicity, their naturalness, their true human feelings with little or no restraint upon them and the naïve way in which they are told that appeals so strongly to every one. Goethe has expressed his feelings very well when he says - "When I think of it in quiet, it seems wonderful enough that people make so much of folksongs and rate them so high. There is only one poetry, the real and the true all else is approximation and show." and Wordsworth said "All good poetry is the spontaneous over-

flow of powerful feelings".

It is always difficult to estimate the influence of any great discovery but there is no doubt the printing of Percy's Reliques and the many collections of ballads which followed had a mighty influence not only in English Literature but in German, French, Danish, etc., as well.

Scott was extremely fond of them. Every ballad student has read Scott's delight in finding a copy of the "Reliques". This led to his raids into Liddesdale and his collection "Minstrelsy of the Scottish Border". Many of these stories were worked into his novels and who can tell their influence now.

Robert Burns was profoundly influenced by them and I have no doubt that a great deal of the charm of his poems and songs is directly attributable to the influence of these old songs so dear to the Scottish people.

Going back farther into history their influence can be seen in Goldsmith for in his (Essays 1765.p.14) he says- The music of the finest singer is dissonance to what I felt when our old dairy-maid sung me into tears with "Johnny Armstrong's Last Good-Night", or the "Cruelty of Barbara Allen."

The poet Gray loved them, Addison was their champion and dearly loved those grand old ballads "Sir Patrick Spens" and "The Battle of Otterburne". Ben Jonson often said he'd rather be the author of the old ballad of "Percy and Douglas" than of his own works. Sir Philip Sidney's heart warmed and beat stronger whenever he heard that old ballad read or sung. Shakespeare made frequent use of ballads in his dramas. There is a wonderful similarity between the story in "The Merchant of Venice" and the story in the old ballad "Gernutus, The Jew of Venice." #The tune "Greensleeves" to which the old ballad "Lady Greensleeves" was sung is the tune alluded to by Shakespeare in the "Merry Wives of

Windsor". Again in Winter's Tale 1V,1V and in As You Like It and King Lear we see their influence.

But to go forward from Scott's time we see many evident effects of this poetry of the people, Wordsworth, Coleridge, Keats, Tennyson, Rossetti and indeed every succeeding poet has been influenced more or less by the natural simplicity, and genuine humanity expressed in these poems. Their influence will never die as long as the best traits of human nature remain. Some of us may lament the fact that they are not more widely known and cherished but to the pure, the passionate, the brave and the chivalrous they will always make a strong appeal.

To Scotland and England and to the world at large they have rendered a great service for no doubt the reciting and singing of these old ballads kept up in the Scottish and English *people* a love for their fatherland, a sincere admiration of true valour, an intense contempt for cowardice and a reverence for women which today are the outstanding virtues of all Anglo-Saxons.

The Mermaid.

To yon fause stream that, near the sea,
Hides mony an elf and plum,
An rives wi' fearful din the stanes,
A witless knight did come.

The day shines clear-far in he's gane
Whar shells are silver bright,
Fishes war loupin' a' aroun',
And sparklin' to the licht.

Whan, as he laved, sounds cam' sae sweet
Frae ilka rock an' tree;
The brief was out, 'twas him it doomed
The mermaid's face to see,

Frae neath a rock, sune, sune she raise,
And statelily on she swam,
Stopped i' the midst, and becked and sang
To him to stretch his han'

Gowden glist the yellow links
That round her neck she's twine;
Her een war o' the skyie blue,
Her lips did mock the wine.

The smile upon her bonnie cheek
Was sweeter than the bee;
Her voice excelled the birdie's sang
Upon the birchen tree.

Sae couthie, couthie did she look,
and meikle had she fleeced;
Out shot his hand-alas! alas!
Fast in the swirl he screeched.

The mermaid leuch, her grief was gane
And kelpie's blast was blawin',
Fu' low she diked ne'er raise again,
For deep deep was the fawin'.

Aboon the stream his wraith was seen,
Warlocks tirl'd lang at gloamin',
That e'en was coarse, the blast blew hoarse,
Ere long the waves war foamin'.