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Author: Thomas James Wise

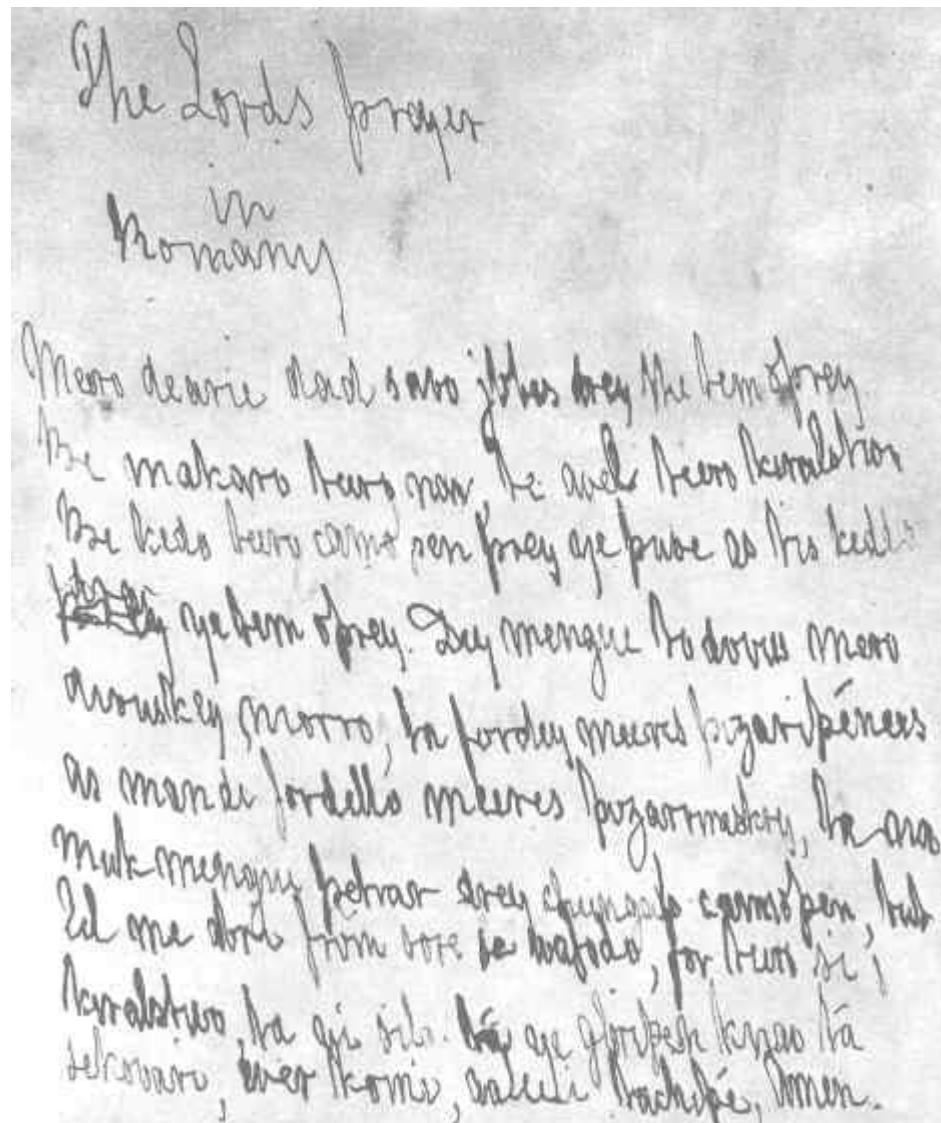
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\*\*\* START OF THE PROJECT GUTENBERG EBOOK A BIBLIOGRAPHY OF THE WRITINGS IN PROSE AND VERSE OF GEORGE HENRY BORROW \*\*\*

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**A  
BIBLIOGRAPHY  
OF  
THE WRITINGS IN PROSE AND  
VERSE  
OF  
GEORGE HENRY BORROW**

BY  
THOMAS J. WISE

LONDON:  
PRINTED FOR PRIVATE CIRCULATION ONLY

BY RICHARD CLAY & SONS, LTD.  
1914

OF THIS BOOK  
ONE HUNDRED COPIES ONLY  
HAVE BEEN PRINTED.

## PREFACE

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The object of the present Bibliography is to give a concise account, accompanied by accurate collations, of the original editions of the Books and Pamphlets of George Borrow, together with a list of his many contributions to Magazines and other Publications. It will doubtless be observed that no inconsiderable portion of the Bibliography deals with the attractive series of Pamphlets containing Ballads, Poems, and other works by Borrow which were printed for Private Circulation during the course of last year. Some account of the origin of these pamphlets, and some information regarding the material of which they are composed, may not be considered as inopportune or inappropriate.

As a writer of English Prose Borrow long since achieved the position which was his due; as a writer of English Verse he has yet to come by his own.

The neglect from which Borrow's poetical compositions (by far the larger proportion of which are translations from the Danish and other tongues) have suffered has arisen from one cause, and from one cause alone,—the fact that up to the present moment only his earliest and, in the majority of cases, his least successful efforts have been available to students of his work.

In 1826, when Borrow passed his *Romantic Ballads* through the Press, he had already acquired a working knowledge of numerous languages and dialects, but of his native tongue he had still to become a master. In 1826 his appreciation of the requirements of English Prosody was of a vague description, his sense of the rhythm of verse was crude, and the attention he paid to the exigencies of rhyme was inadequate. Hence the majority of his Ballads, beyond the fact that they were faithful reproductions of the originals from which they had been laboriously translated, were of no particular value.

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But to Borrow himself they were objects of a regard which amounted to affection, and there can be no question that throughout a considerable portion of his adventurous life he looked to his Ballads to win for him whatever measure of literary fame it might eventually be his fortune to gain. In *Lavengro*, and other of his prose works, he repeatedly referred to his "bundle of Ballads"; and I doubt whether he ever really relinquished all hope of placing them before the public until the last decade of his life had well advanced.

That the Ballad Poetry of the old Northern Races should have held a strong attraction for Borrow is not to be wondered at. His restless nature and his roving habits were well in tune with the spirit of the old Heroic Ballads; whilst his taste for all that was mythical or vagabond (vagabond in the literal, and not in the conventional, sense of the word) would prompt him to welcome with no common eagerness the old Poems dealing with matters supernatural and legendary. Has he not himself recorded how, when fatigued upon a tiring march, he roused his flagging spirits by shouting the refrain "*Look out, look out, Svend Vonved!*"?

In 1829, three years after the *Romantic Ballads* had struggled into existence, Borrow made an effort to place them before a larger public in a more complete and imposing form. In collaboration with Dr. (afterwards Sir John) Bowring he projected a work which

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should contain the best of his old Ballads, together with many new ones, the whole to be supported by the addition of others from the pen of Dr. Bowring. [0a] A Prospectus was drawn up and issued in December, 1829, and at least two examples of this Prospectus have survived. The brochure consists of two octavo pages of letterpress, with the following heading:—

### PROSPECTUS.

*It is proposed to publish, in Two Volumes Octavo,*  
 Price to Subscribers £1 1s., to Non-Subscribers £1 4s.,  
**THE SONGS OF SCANDINAVIA,**  
 TRANSLATED BY  
**DR. BOWRING AND MR. BORROW.**

DEDICATED TO THE KING OF DENMARK, BY PERMISSION OF HIS MAJESTY.

Then came a brief synopsis of the contents of the volumes, followed by a short address on “the debt of justice due from England to Scandinavia.”

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Two additional pages were headed *List of Subscribers*, and were left blank for the reception of names which, alas! were recorded in no sufficient number. The scheme lapsed, Borrow found his mission in other fields of labour, and not until 1854 did he again attempt to revive it.

But in 1854 Borrow made one more very serious effort to give his Ballads life. In that year he again took them in hand, subjected many of them to revision of the most drastic nature, and proceeded to prepare them finally for press. Advertisements which he drew up are still extant in his handwriting, and reduced facsimiles of two of these may be seen upon the opposite page. But again Fate was against him, and neither *Kæmpe Viser* nor *Songs of Europe* ever saw the light. [0b]

In two Vols  
 Kampe Viser  
 Songs about Giants and Heroes,  
 With Romantic and Historical Ballads,  
 Translated from The Ancient Danish  
 With an Introduction and copious Notes  
 By George Borrow  
 In two Vols,  
 Songs of Europe,  
 Metrical Translations  
 from all the European Languages,  
 with notices tending to elucidate the history  
 of each language and its literature.  
 By George Borrow.

After the death of Borrow his manuscripts passed into the possession of his step-daughter, Mrs. MacOubrey, from whom the greater part were purchased by Mr. Webber, a bookseller of Ipswich, who resold them to Dr. William Knapp. These Manuscripts are now in the hands of the Hispanic Society, of New York, and will doubtless remain for ever the property of the American people. Fortunately, when disposing of the bulk of her step-father's books and papers to Mr. Webber, Mrs. MacOubrey retained the Manuscripts of the Ballads, together with certain other documents of interest and importance. It was from these Manuscripts that I was afforded the opportunity of preparing the series of Pamphlets printed last year.

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The Manuscripts themselves are of four descriptions. Firstly, the Manuscripts of certain of the new Ballads prepared for the *Songs of Scandinavia* in 1829, untouched, and as originally written; [0c] secondly, other of these new Ballads, heavily corrected by Borrow in a later handwriting; thirdly, fresh transcripts, with the revised texts, made in or about 1854, of Ballads written in 1829; and lastly some of the more important Ballads originally published in 1826, entirely re-written in 1854, and the text thoroughly revised.

As will be seen from the few examples I have given in the following pages, or better still from a perusal of the pamphlets, the value as literature of Borrow's Ballads as we now know them is immeasurably higher than that hitherto placed upon them by critics who

had no material upon which to form their judgment beyond the *Romantic Ballads*, *Targum*, and *The Talisman*, together with the sets of minor verses included in his other books. Borrow himself regarded his work in this field as superior to that of Lockhart, and indeed seems to have believed that one cause at least of his inability to obtain a hearing was Lockhart's jealousy for his own *Spanish Ballads*. Be that as it may—and Lockhart was certainly sufficiently small-minded to render such a suspicion by no means ridiculous or absurd—I feel assured that Borrow's metrical work will in future receive a far more cordial welcome from his readers, and will meet with a fuller appreciation from his critics, than that which until now it has been its fortune to secure.

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Despite the unctuous phrases which, in obedience to the promptings of the Secretaries of the British and Foreign Bible Society [10d] whose interests he forwarded with so much enterprise and vigor, he was at times constrained to introduce into his official letters, Borrow was at heart a Pagan. The memory of his father that he cherished most warmly was that of the latter's fight, actual or mythical, with 'Big Ben Brain,' the bruiser; whilst the sword his father had used in action was one of his best-regarded possessions. To that sword he addressed the following youthful stanzas, which until now have remained unprinted:

## THE SWORD

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*Full twenty fights my father saw,  
And died with twenty red wounds gored;  
I heir'd what he so loved to draw,  
His ancient silver-handled sword.*

*It is a sword of weight and length,  
Of jags and blood-specks nobly full;  
Well wielded by his Cornish strength  
It clove the Gaulman's helm and scull.*

*Hurrah! thou silver-handled blade,  
Though thou'st but little of the air  
Of swords by Cornets worn on p'rade,  
To battle thee I vow to bear.*

*Thou'st decked old chiefs of Cornwall's land,  
To face the fiend with thee they dared;  
Thou prov'dst a Tirfing in their hand  
Which victory gave whene'er 'twas bared.*

*Though Cornwall's moors 'twas ne'er my lot  
To view, in Eastern Anglia born,  
Yet I her son's rude strength have got,  
And feel of death their fearless scorn.*

*And when the foe we have in ken,  
And with my troop I seek the fray,  
Thou'l find the youth who wields thee then  
Will ne'er the part of Horace play.*

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*Meanwhile above my bed's head hang,  
May no vile rust thy sides bestain;  
And soon, full soon, the war-trump's clang  
Call me and thee to glory's plain.*

These stanzas are interesting in a way which compels one to welcome them, despite the poverty of the verse. The little poem is a fragment of autobiographical *juvenilia*, and moreover it is an original composition, and not a translation, as is the greater part of Borrow's poetical work.

Up to the present date no Complete Collected Edition of Borrow's Works has been published, either in this country or in America. There is, however, good reason for hoping that this omission will soon be remedied, for such an edition is now in contemplation, to be produced under the agreeable editorship of Mr. Clement Shorter.

It is, I presume, hardly necessary to note that every Book, Pamphlet, and Magazine dealt with in the following pages has been described *de visu*.

T. J. W.

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## PART I. EDITIONES PRINCIPES, ETC.

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### (1) [CELEBRATED TRIALS: 1825]

Celebrated Trials, / and / Remarkable Cases / of / Criminal Jurisprudence, / from / The Earliest Records / to / The Year 1825. / [*Thirteen-line quotation from Burke*] / In Six Volumes. / Vol. I. [Vol. II, &c.] / London: / Printed for Knight and Lacey, / Paternoster-Row. / 1825. / Price £3. 12s. in Boards.

Collation:—Demy octavo.

Vol. I. Pp. xiii + v + 550, with nine engraved Plates.

Vol. II. , vi + 574, with seven engraved Plates.

[P. 574 is misnumbered 140.]

Vol. III. , vi + 572, with three engraved Plates.

Vol. IV. , vi + 600, with five engraved Plates.

Vol. V. , vi + 684, with five engraved Plates.

Vol. VI. , viii + 576 + an *Index* of 8 pages, together with six engraved Plates.

Issued in drab paper boards, with white paper back-labels. The leaves measure  $8\frac{5}{8} \times 5$  inches.

It is evident that no fewer than five different printing houses were employed simultaneously in the production of this work.

p. 4

The preliminary matter of all six volumes was printed together, and the reverse of each title-page carries at foot the following imprint: “*London: / Shackell and Arrowsmith, Johnson's-Court, Fleet-Street.*”

The same firm also worked the whole of the Second Volume, and their imprint is repeated at the foot of p. 574 [misnumbered 140].

Vol. I bears, at the foot of p. 550, the following imprint: “*Printed by W. Lewis, 21, Finch-Lane, Cornhill.*”

Vol. III bears, at the foot of p. 572, the following imprint: “*J. and C. Adlard, Printers, / Bartholomew Close.*”

Vols. IV and VI bear, at the foot of pages 600 and 576 respectively, the following imprint: “*D. Sidney & Co., Printers / Northumberland-street, Strand.*”

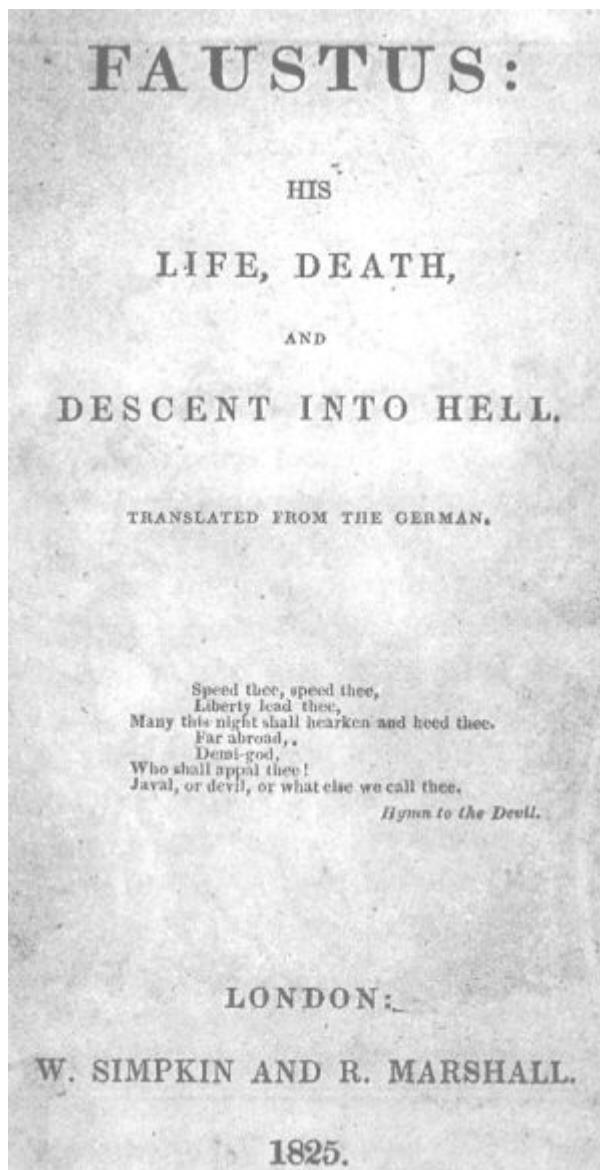
Vol. V bears, at the foot of p. 684, the following imprint: “*Whiting and Branston, / Beaufort House, Strand.*”

Both Dr. Knapp and Mr. Clement Shorter have recorded full particulars of the genesis of the *Celebrated Trials*. Mr. Shorter devotes a considerable portion of Chapter xi of *George Borrow and his Circle* to the subject, and furnishes an analysis of the contents of each of the six volumes. *Celebrated Trials* is, of course, the *Newgate Lives and Trials of Lavengro*, in which book Borrow contrived to make a considerable amount of entertaining narrative out of his early struggles and failures.

There is a Copy of the First Edition of *Celebrated Trials* in the Library of the British Museum. The Press-mark is 518.g.6.

## (2) [FAUSTUS: 1825]

Faustus: / His / Life, Death, / and / Descent into Hell. / Translated from the German. / Speed thee, speed thee, / Liberty lead thee, / Many this night shall harken and heed thee. / Far abroad, / Demi-god, / Who shall appal thee! / Javal, or devil, or what else we call thee. / Hymn to the Devil. / London: / W. Simpkin and R. Marshall. / 1825.



Collation:—Foolscap octavo, pp. xii + 251; consisting of: Half-title (with imprint “*Printed by J. and C. Adlard, Bartholomew Close*” at the foot of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; Preface (headed *The Translator to the Public*) pp. v–viii; Table of Contents pp. ix–xii; and Text pp. 1–251. The reverse of p. 251 is occupied by Advertisements of Horace Welby’s *Signs before Death*, and John

Timbs's *Picturesque Promenade round Dorking*. The headline is *Faustus* throughout, upon both sides of the page. At the foot of the reverse of p. 251 the imprint is repeated thus, "J. and C. Adlard, Bartholomew Close." The signatures are A (6 leaves), B to Q (15 sheets, each 8 leaves), plus R (6 leaves).

Issued (in April, 1825) in bright claret-coloured linen boards, with white paper back-label. The leaves measure  $6\frac{3}{4} \times 4\frac{1}{4}$  inches. The published price was 7s. 6d.

The volume has as *Frontispiece* a coloured plate, engraved upon copper, representing the supper of the sheep-headed Magistrates, described on pp. 64–66. The incident selected for illustration is the moment when the wine 'issued in blue flames from the flasks,' and 'the whole assembly sat like so many ridiculous characters in a mad masquerade.' This illustration was not new to Borrow's book. It had appeared both in the German original, and in the French translation of 1798. In the original work the persons so bitterly satirized were the individuals composing the Corporation of Frankfort.

p. 8

In 1840 'remainder' copies of the First Edition of *Faustus* were issued with a new title-page, pasted upon a stub, carrying at foot the following publishers' imprint, "London: / Simpkin, Marshall & Co. / 1840." They were made up in bright claret-coloured linen boards, uniform with the original issue, with a white paper back-label. The published price was again 7s. 6d.

*Faustus* was translated by Borrow from the German of Friedrich Maximilian von Klinger. Mr. Shorter suggests, with much reason, that Borrow did not make his translation from the original German edition of 1791, but from a French translation published in Amsterdam in 1798.

The reception accorded to *Faustus* was the reverse of favourable. *The Literary Gazette* said (July 16th, 1825):—

"This is another work to which no respectable publisher ought to have allowed his name to be put. The political allusion and metaphysics, which may have made it popular among a low class in Germany, do not sufficiently season its lewd scenes and coarse descriptions for British palates. We have occasionally publications for the fireside,—these are only fit for the fire."

Borrow's translation of Klinger's novel was reprinted in 1864, without any acknowledgment of the name of the translator. Only a few stray words in the text were altered. But five passages were deleted from the Preface, which, not being otherwise modified or supplemented, gave—as was no doubt the intention of the publishers—the work the appearance of a new translation specially prepared. This unhallowed edition bears the following title-page:

*Faustus: / His / Life, Death, and Doom. / A Romance in Prose. / Translated from the German. / [Quotation as in the original edition, followed by a Printer's ornament.] / London: / W. Kent and Co., Paternoster Row. / 1864.—Crown 8vo, pp. viii + 302.*

"There is no reason to suppose," remarks Mr. Shorter (*George Borrow and his Circle*, p. 104) "that the individual, whoever he may have been, who prepared the 1864 edition of *Faustus* for the Press, had ever seen either the German original or the French translation of Klinger's book."

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There is a copy of the First Edition of *Faustus* in the Library of the British Museum. The Press-mark is N.351.

# ROMANTIC BALLADS,

TRANSLATED FROM THE DANISH;

AND

## MISCELLANEOUS PIECES;

BY

**GEORGE BORROW.**

Through gloomy paths unknown—  
Paths which untrodden be,  
From rock to rock I roam  
Along the dashing sea.

BOWRING.

**NORWICH:**

PRINTED AND PUBLISHED BY S. WILKIN, UPPER HAYMARKET.

1826.

### **(3) [ROMANTIC BALLADS: 1826]**

Romantic Ballads, / Translated from the Danish; / and / Miscellaneous Pieces; / By / George Borrow. / *Through gloomy paths unknown— / Paths which untrodden be, / From rock to rock I roam / Along the dashing sea.* / Bowring. / Norwich: / Printed and Published by S. Wilkin, Upper Haymarket. / 1826.

Collation:—Demy octavo, pp. xii + 187; consisting of: Half-title (with imprint “Norwich: / Printed by S. Wilkin, Upper Haymarket” upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; Table of *Contents* (with blank reverse) pp. v–vi; *Preface* pp. vii–viii; Prefatory Poem *From Allan Cunningham to George Borrow* pp. ix–xi, p. xii is blank; Text of the *Ballads* pp. 1–184; and List of Subscribers pp. 185–187. The reverse of p. 187 is blank. There are head-lines throughout, each page being headed with the title of the Ballad occupying it. The imprint is repeated at the foot of p. 184. The signatures are a (a half-sheet of 4 leaves), b (a quarter-sheet of 2 leaves), B to M (eleven sheets, each 8 leaves), and N (a half-sheet of 4 leaves), followed by an unsigned quarter-sheet of 2 leaves carrying the List of Subscribers. [12] Sigs. G 5 and H 2 (pp. 89–90 and 99–100) are cancel-leaves, mounted on stubs, in every copy I have met with.

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Issued (in May 1826) in dark greenish-grey paper boards, with white paper back-label, lettered “Romantic / Ballads / From the / Danish By / G. Borrow / Price 10/6 net.” The leaves measure 9 × 5½ inches.

The volume of *Romantic Ballads* was printed at Norwich during the early months of 1826. The edition consisted of Five Hundred Copies, but only Two Hundred of these were furnished with the Title-page transcribed above. These were duly distributed to the subscribers. The remaining Three Hundred copies were forwarded to London, where they were supplied with the two successive title-pages described below, and published in the ordinary manner.

*"I had an idea that, provided I could persuade any spirited publisher to give these translations to the world, I should acquire both considerable fame and profit; not perhaps a world-embracing fame such as Byron's, but a fame not to be sneered at, which would last me a considerable time, and would keep my heart from breaking;—profit, not equal to that which Scott had made by his wondrous novels, but which would prevent me from starving, and enable me to achieve some other literary enterprise. I read and re-read my ballads, and the more I read them the more I was convinced that the public, in the event of their being published, would freely purchase, and hail them with merited applause"—[“George Borrow and his Circle,” 1913, p. 102.]*

Allan Cunningham's appreciation of the manner in which Borrow had succeeded in his effort to introduce the Danish Ballads to English readers is well expressed in the following letter:

p. 15

27, Lower Belgrave Place,  
London.  
16th May, 1826.

My dear Sir,

*I like your Danish Ballads much, and though Oehlenslæger seems a capital poet, I love the old rhymes best. There is more truth and simplicity in them; and certainly we have nothing in our language to compare with them. . . . ‘Sir John’ is a capital fellow, and reminds one of Burns’ ‘Findlay.’ ‘Sir Middel’ is very natural and affecting, and exceedingly well rendered,—so is ‘The Spectre of Hydebee.’ In this you have kept up the true tone of the Northern Ballad. ‘Svend Vonved’ is wild and poetical, and it is my favourite. You must not think me insensible to the merits of the incomparable ‘Skimming.’ I think I hear his neigh, and see him crush the ribs of the Jute. Get out of bed, therefore, George Borrow, and be sick or sleepy no longer. A fellow who can give us such exquisite Danish Ballads has no right to repose. . . .*

*I remain,  
Your very faithful friend,  
Allan Cunningham.*

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p. 16

1823, p. 308. Apart from the opening line, the text of the two versions (with the exception of a few trifling verbal changes) is identical.

Another, but widely different, version of this Ballad is printed in *Child Maidelvold and Other Ballads*, 1913, pp. 5–10. In this latter version the name of the heroine is Sidselil in place of Swanelil, and that of the hero is Child Maidelvold in place of Sir Middel.

Elvir-Shades. [A sultry eve pursu'd a sultry day]

Considerable differences are to be observed between the text of the Manuscript of *Elvir-Shades* and that of the printed version. For example, as printed the second stanza reads:

*I spurr'd my courser, and more swiftly rode,  
In moody silence, through the forests green,  
Where doves and linnets had their lone abode.*

In the Manuscript it reads:

*Immers'd in pleasing pensiveness I rode  
Down vistas dim, and glades of forest green,  
Where doves and nightingales had their abode.*

The Heddybee-Spectre. [I clomb in haste my dappled steed]

In 1829 Borrow discarded his original (1826) version of *The Heddybee-Spectre*, and made an entirely new translation. This was written in couplets, with a refrain repeated after each. In 1854 the latter version was revised, and represents the final text. It commences thus:

*At evening fall I chanced to ride,  
My courser to a tree I tied.  
So wide thereof the story goes.  
Against a stump my head I laid,  
And then to slumber I essay'd  
So wide thereof the story goes.*

From the Manuscript of 1854 the ballad was printed (under the amended title *The Heddeby Spectre*) in *Signelil, A Tale from the Cornish, and Other Ballads*, 1913, pp. 22–24. Borrow afterwards described the present early version as ‘a paraphrase.’

Sir John. [Sir Lavé to the island stray'd]

There is extant a Manuscript of *Sir John* which apparently belongs to an earlier date than 1826. The text differs considerably from that of the *Romantic Ballads*. I give a few stanzas of each.

1826.

*The servants led her then to bed,  
But could not loose her girdle red!  
“I can, perhaps,” said John.  
He shut the door with all his might;  
He lock'd it fast, and quench'd the light:  
“I shall sleep here,” said John.  
A servant to Sir Lavé hied:—  
“Sir John is sleeping with the bride:”  
“Aye, that I am,” said John.  
Sir Lavé to the chamber flew:  
“Arise, and straight the door undo!”  
“A likely thing!” said John.*

32

37

40

p. 19

*He struck with shield, he struck with spear—  
“Come out, thou Dog, and fight me here!”  
“Another time,” said John.*

*Early MS.*

*They carried the bride to the bridal bed,  
But to loose her girdle ne’er entered their head—  
“Be that my care,” said John.*

*Sir John locked the door as fast as he might:  
“I wish Sir Lavé a very good night,  
I shall sleep here,” said John.*

*A messenger to Sir Lavé hied:  
“Sir John is sleeping with thy young bride!”  
“Aye, that I am!” said John.*

*On the door Sir Lavé struck with his glove:  
“Arise, Sir John, let me in to my love!”  
“Stand out, you dog!” said John.*

*He struck on the door with shield and spear:  
“Come out, Sir John, and fight me here!”  
“See if I do!” said John.*

May Asda. [*May Asda is gone to the merry green wood*] 44

p. 20

Aager and Eliza. [*Have ye heard of bold Sir Aager*] 47

Saint Oluf. [*St. Oluf was a mighty king*] 53

*Of Saint Oluf* there are three MSS. extant, the first written in 1826, the second in 1829, and the third in 1854. In the two later MSS. the title given to the Ballad is *Saint Oluf and the Trolds*. As the latest MS. affords the final text of the Poem, I give a few of the variants between it and the printed version of 1826

1826.

*St. Oluf built a lofty ship,  
With sails of silk so fair;  
“To Hornelummer I must go,  
And see what’s passing there.”  
“O do not go,” the seamen said,  
“To yonder fatal ground,  
Where savage Jutts, and wicked elves,  
And demon sprites, abound.”*

*St. Oluf climb’d the vessel’s side;  
His courage nought could tame!  
“Heave up, heave up the anchor straight;  
Let’s go in Jesu’s name.*

*“The cross shall be my faulchion now—  
The book of God my shield;  
And, arm’d with them, I hope and trust  
To make the demons yield!”*

*And swift, as eagle cleaves the sky,  
The gallant vessel flew,  
Direct for Hornelummer’s rock,  
Through ocean’s wavy blue.*

*’Twas early in the morning tide  
When she cast anchor there;  
And, lo! the Jutt stood on the cliff,  
To breathe the morning air:*

*His eyes were like the burning beal—  
His mouth was all awry;  
The truth I tell, and say he stood  
Full twenty cubits high.*

\* \* \* \* \*

*“Be still, be still, thou noisy guest—  
Be still for evermore;  
Become a rock and beetle there,  
Above the billows hoar.”*

*Up started then, from out the hill,  
The demon’s hoary wife;  
She curs’d the king a thousand times,  
And brandish’d high her knife.  
Sore wonder’d then the little elves,  
Who sat within the hill,  
To see their mother, all at once,  
Stand likewise stiff and still.*

1854.

*Saint Oluf caused a ship be built,  
At Marsirand so fair;*

*To Hornelummer he’ll away,  
And see what’s passing there.*

*Then answer made the steersman old,  
Beside the helm who stood:*

*“At Hornelummer swarm the Trolas,  
It is no haven good.”*

*The king replied in gallant guise,  
And sprang upon the prow:*

*“Upon the Ox [23] the cable cast,  
In Jesu’s name let go!”*

*The Ox he pants, the Ox he snorts,  
And bravely cuts the swell—*

*To Hornelummer in they sail  
The ugly Trolds to quell.*

*The Jutt was standing on the cliff,  
Which raises high its brow;*

*And thence he saw Saint Oluf, and  
The Ox beneath him go.*

*His eyes were like a burning beal,  
His mouth was all awry,*

*The nails which fev’d his fingers’ ends  
Stuck out so wondrously.*

*“Now hold thy peace, thou foulest fiend,  
And changed be to stone;*

*Do thou stand there ’till day of doom,  
And injury do to none.”*

*Then out came running from the hill  
The carline old and grey;*

*She cursed the King a thousand times,  
And bade him sail away.*

*Then wondered much the little Trolds,  
Who sat within the hill,*

*To see their mother all at once  
Stand likewise stiff and still.*

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p. 24

The entire ballad should be compared with <i>King Oluf the Saint</i> , printed in <i>Queen Berngerd, The Bard and the Dreams, and Other Ballads</i> , 1913, pp 23–29.	
<p>The Heroes of Dovrefeld. [<i>On Dovrefeld, in Norway</i>]  Another version of <i>The Heroes of Dovrefeld</i>, written in 1854, is extant in manuscript. Unlike that of 1826, which was in four line stanzas, this later version is arranged in couplets, with a refrain repeated after each. It commences as follows:</p> <p style="padding-left: 40px;"><i>On Dovrefeld in Norroway Free from care the warriors lay. Who knows like us to rhyme and rune? Twelve bold warriors there were seen, Brothers of Ingeborg the Queen. Who knows like us to rhyme and rune? The first the rushing storm could turn, The second could still the running burn. Who knows like us to rhyme and rune?</i></p>	58
<p>Svend Vonved. [<i>Svend Vonved sits in his lonely bower</i>]  In a Manuscript of 1830 the name employed is <i>Swayne Vonved</i>. There is no 1854 Manuscript of this Ballad.</p>	61
<p>The Tournament. [<i>Six score there were, six score and ten</i>]  <i>The Tournament</i> was one of the Ballads entirely rewritten by Borrow in 1854 for inclusion in the then projected <i>Kæmpe Viser</i>. The text of the later version differed greatly from that of 1826, as the following extracts will show:</p> <p style="text-align: center;">1826.</p> <p><i>Six score there were, six score and ten, From Hald that rode that day; And when they came to Brattingsborg They pitch'd their pavilion gay. King Nilaus stood on the turrets top, Had all around in sight: “Why hold those heroes their lives so cheap, That it lists them here to fight? “Now, hear me, Sivard Snarevend; Far hast thou rov'd, and wide, Those warriors' weapons thou shalt prove, To their tent thou must straightway ride.”</i></p> <p style="text-align: center;">* * * * *</p> <p><i>There shine upon the eighteenth shield A man, and a fierce wild boar, Are borne by the Count of Lidebierg; His blows fall heavy and sore. There shines upon the twentieth shield, Among branches, a rose, so gay; Wherever Sir Nordman comes in war, He bears bright honour away. There shines on the one-and-twentieth shield A vase, and of copper 'tis made; That's borne by Mogan Sir Olgerson: He wins broad lands with his blade. And now comes forth the next good shield, With a sun dispelling the mirk;</i></p>	82
	p. 27

*And that by Asbiorn Mildé is borne;  
He sets the knights' backs at work.  
Now comes the four-and-twentieth shield,  
And a bright sword there you see;  
And that by Humble Sir Jerfing is borne;  
Full worthy of that is he.*

\* \* \* \* \*

*Sir Humble struck his hand on the board;  
No longer he lists to play:  
I tell you, forsooth, that the rosy hue  
From his cheek fast faded away.  
“Now, hear me, Vidrik Verlandson;  
Thou art so free a man;  
Do lend me Skimming, thy horse, this day;  
I'll pledge for him what I can.”*

\* \* \* \* \*

*In came Humble, with boot and spur,  
He cast on the table his sword:  
“Sivard stands in the green wood bound,  
He speaks not a single word.  
“O, I have been to the wild forest,  
And have seiz'd the warrior stark;  
Sivard there was taken by me,  
And tied to the oak's rough bark.”*

\* \* \* \* \*

*The queen she sat in the high, high loft,  
And thence look'd far and wide:  
“O there comes Sward Snaresvend,  
With a stately oak at his side.”  
Then loud laugh'd fair Queen Gloriant,  
As she looked on Sivard full:  
“Thou wert, no doubt, in great, great need,  
When thou such flowers didst pull.”*

1854.

*There were seven and seven times twenty  
Away from Hald that went;  
And when they came to Brattingsborg  
There pitch'd they up their tent.  
King Nilaus stood on the turret's top,  
Had all around in sight:  
“If yonder host comes here to joust  
They hold their lives but light.  
“Now, hear me, Sivard Snareswayne,  
One thing I crave of thee;  
To meet them go, for I would know  
Their arms, and who they be.”*

\* \* \* \* \*

*There shine upon the eighteenth shield  
A Giant and a Sow;  
Who deals worse blows amidst his foes,  
Count Lideberg, than thou?  
Wherever Sir Nordman comes in war  
He winneth fame in field;  
Yon blooming rose and verdant boughs  
Adorn the twentieth shield.*

p. 28

p. 31

*A copper kettle, fairly wrought,  
Upon the next you see;  
'Tis borne by one who realms has won,  
Sir Mogan good, by thee!*

*Forth comes the two-and-twentieth shield,  
A sun mid mist and smoke;  
Of wrestler line full many a spine  
Has Asborn Milday broke.*

*A glittering faulchion shines upon  
The four-and-twentieth shield;  
And that doth bear Sir Jerfing's heir,  
He's worthy it to wield.*

\* \* \* \* \*

*Young Humble struck his hand on the board,  
No longer he lists to play;  
I tell to you that the rosy hue  
From his cheek fast fled away.*

*"Now hear me, Vidrik Verlandson,  
Thou art a man so free;  
Lend me thy horse to ride this course,  
Grey Skimming lend to me."*

\* \* \* \* \*

*In came Humble, with boot and spur,  
On the table cast his sword:  
"Neath the green-wood bough stands Sivard now,  
He speaketh not a word.*

*"O, I have been to the forest wild,  
And have seiz'd the warrior good:  
These hands did chain the Snarenswayne  
To the oak's bark in the wood."*

\* \* \* \* \*

*The Queen she sat in the chamber high,  
And thence look'd far and wide:  
"Across the plain comes the Snarenswayne,  
With an oak-tree at his side."*

*Then loud laughed fair Queen Ellinore,  
As she looked on Sivard full:  
"Thou wast, I guess, in sore distress  
When thou such flowers didst pull!"*

p. 32

A reduced facsimile of the first page of the Manuscript of the 1854 version of *The Tournament* will be found herewith, facing page 28.

Vidrik Verlandson. [King Diderik sits in the halls of Bern]

98

Vidrik Verlandson was another of the Ballads entirely re-written by Borrow in 1854 for the proposed *Kœmpe Viser*. The text of the later version differed extremely from that of 1826, as the following examples will shew:

1826.

*"A handsome smith my father was,  
And Verland hight was he:  
Bodild they call'd my mother fair;  
Queen over countries three:  
"Skimming I call my noble steed,  
Begot from the wild sea-mare:*

*Blank do I call my haughty helm,  
Because it glitters so fair;  
“Skrepping I call my good thick shield;  
Steel shafts have furrow’d it o’er;  
Mimmering have I nam’d my sword;  
’Tis hardened in heroes’ gore:  
“And I am Vidrik Verlandson:  
For clothes bright iron I wear:  
Stand’st thou not up on thy long, long legs,  
I’ll pin thee down to thy lair:  
“Do thou stand up on thy long, long legs,  
Nor look so dogged and grim;  
The King holds out before the wood;  
Thou shall yield thy treasure to him.”  
“All, all the gold that I possess,  
I will keep with great renown;  
I’ll yield it at no little horse-boy’s word,  
To the best king wearing a crown.”  
“So young and little as here I seem,  
Thou shalt find me prompt in a fray;  
I’ll hew the head from thy shoulders off,  
And thy much gold bear away.”*

p. 35

*It was Langben the lofty Jutt,  
He wav’d his steel mace round;  
He sent a blow after Vidrik;  
But the mace struck deep in the ground.  
It was Langben the lofty Jutt,  
Who had thought his foeman to slay,  
But the blow fell short of Vidrik;  
For the good horse bore him away.  
It was Langben the lofty Jutt,  
That shouted in wild despair:  
“Now lies my mace in the hillock fast,  
As though ’twere hammered in there!”*

\* \* \* \* \*

*“Accursed be thou, young Vidrik!  
And accursed thy piercing steel!  
Thou hast given me, see, a wound in my breast,  
Whence rise the pains I feel.”*

\* \* \* \* \*

*“Now hear, now hear, thou warrior youth,  
Thou canst wheel thy courser about;  
But in everyfeat of manly strength  
I could beat thee out and out.”*

1854.

*“My father was a smith by trade,  
And Verland Smith he hight;  
Bodild they call’d my mother dear,  
A monarch’s daughter bright.  
“Blank do I call my helm, thereon  
Full many a sword has snapped;  
Skrepping I call my shield, thereon  
Full many a shaft has rapped.*

“*Skimming I call my steed, begot  
From the wild mare of the wood;  
Mimmering have I named my sword,  
'Tis hardened in heroes' blood.*

“*And I am Viderik Verlandson,  
Bright steel for clothes I wear;  
Stand up on thy long legs, or I  
Will pin thee to thy lair!*

“*Stand up on thy long legs, nor look  
So dogged and so grim;  
The King doth hold before the wood,  
Thy treasure yield to him!”*

“*Whatever gold I here possess  
I'll keep, like a Kemp of worth;  
I'll yield it at no horseboy's word  
To any King on earth!”*

“*So young and little as I seem  
I'm active in a fray;  
I'll hew thy head, thou lubbard, off,  
And bear thy gold away!*”

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\* \* \* \* \*

*It was Langben the Giant waved  
His steely mace around;  
He sent a blow at Vidrik, but  
The mace struck deep in the ground.*

*It was Langben, the lofty Jutt,  
Had thought his foe to slay;  
But the blow fell short, for the speedy horse  
His master bore away.*

*It was Langben, the lofty Jutt,  
He bellow'd to the heaven:  
“My mace is tight within the height,  
As though by a hammer driven!”*

\* \* \* \* \*

*Accurs'd be thou, young Vidrik!  
Accursed be thy steel!  
Thou'st given me a mighty wound,  
And mighty pain I feel.*

\* \* \* \* \*

“*Now hear, now hear, thou warrior youth,  
Thou well canst wheel thy steed;  
But I could beat thee out and out  
In every manly deed.”*

p. 39

In *Romantic Ballads*, and also in the Manuscript of 1854, this Ballad is entitled *Vidrik Verlandson*. In the Manuscript of 1829 it is entitled *Vidrik Verlandson's Conflict with the Giant Langben*. The text of this Manuscript is intermediate between that of the other two versions.

A reduced facsimile of the first page of the Manuscript of the 1854 version of *Vidrik Verlandson* is given herewith, facing p. 35.

Elvir Hill. [I rested my head upon Elvir Hill's side, and my eyes were beginning to slumber]

111

In the Manuscript of 1829 this Ballad is entitled *Elfin Hill*, and the text differs considerably from that printed in 1826. I give the opening stanzas of each version.

1826.

*I rested my head upon Elvir Hill's side, and my eyes were beginning to slumber;*

*That moment there rose up before me two maids, whose charms would take ages to number.*

*One patted my face, and the other exclaim'd, while loading my cheek with her kisses,*

*"Rise, rise, for to dance with you here we have sped from the undermost caves and abysses.*

*"Rise, fair-haired swain, and refuse not to dance; and I and my sister will sing thee*

*The loveliest ditties that ever were heard, and the prettiest presents will bring thee."*

*Then both of them sang so delightful a song, that the boisterous river before us*

*Stood suddenly quiet and placid, as though 'twere afraid to disturb the sweet chorus.*

1829.

*I rested my head upon Elfin Hill, on mine eyes was slumber descending;*

*That moment there rose up before me two maids, with me to discourse intending.*

*The one kissed me on my cheek so white, the other she whispered mine ear in:*

*"Arise, arise, thou beautiful swain! for thou our dance must share in.*

*"Wake up, wake up, thou beautiful swain! rise and dance 'mongst the verdant grasses;*

p. 40

*And to sing thee the sweetest of their songs I'll bid my elfin lasses."*

*To sing a song then one began, in voice so sweet and mellow,*

*The boisterous stream was still'd thereby, that before was wont to bellow.*

Waldemar's Chase. [Late at eve they were toiling on Harribee bank] Previously printed in <i>The Monthly Magazine</i> , August 1824, p. 21.	115
The Merman. [Do thou, dear mother, contrive amain] A later, and greatly improved, version of this Ballad was included, under the title <i>The Treacherous Merman</i> , in <i>The Serpent Knight and Other Ballads</i> , 1913, pp. 15–17. An early draft of this later version bears the title <i>Marsk Stig's Daughter</i> .	117
The Deceived Merman. [Fair Agnes alone on the sea-shore stood] Previously printed in <i>The Monthly Magazine</i> , March 1825, pp. 143–144.	120
Cantata. [This is Denmark's holyday]	127
The Hail-Storm. [When from our ships we bounded] <i>The Hail Storm</i> was reprinted in <i>Targum</i> , 1835, pp. 42–43, and again in <i>Young Swaigder or The Force of Runes and Other Ballads</i> , 1913, pp. 14–15. In each instance very considerable variations were introduced into the text.	136
The Elder-Witch. [Though tall the oak, and firm its stem]	139
Ode. From the Gaelic. [Oh restless, to night, are my slumbers]	142
Bear Song. [The squirrel that's sporting]	144

Previously printed, with some trifling differences in the text, in <i>The Monthly Magazine</i> , December, 1824, p. 432.	
National Song. [ <i>King Christian stood beside the mast</i> ]	146
Previously printed (under the title “ <i>Sea Song; from the Danish of Evald</i> ”) in <i>The Monthly Magazine</i> , December, 1823, p. 437.	
The Old Oak. [ <i>Here have I stood, the pride of the park</i> ]	149
Lines to Six-Foot Three. [ <i>A lad, who twenty tongues can talk</i> ]	151
Nature’s Temperaments:	p. 43
1. Sadness. [ <i>Lo, a pallid fleecy vapour</i> ]	155
2. Glee. [ <i>Roseate colours on heaven’s high arch</i> ]	156
3. Madness. [ <i>What darkens, what darkens?—’tis heaven’s high roof!</i> ] In a revised Manuscript of uncertain date, but c 1860–70, this poem is entitled <i>Hecla and Etna</i> , the first line reading:  “ <i>What darkens? It is the wide arch of the sky.</i> ”	158
The Violet-Gatherer. [ <i>Pale the moon her light was shedding</i> ]	159
Ode to a Mountain-Torrent. [ <i>How lovely art thou in thy tresses of foam</i> ] Previously printed in <i>The Monthly Magazine</i> , October, 1823, p. 244. In <i>The Monthly Magazine</i> the eighth stanza reads:  <i>O pause for a time,—for a short moment stay; Still art thou streaming,—my words are in vain; Oft-changing winds, with tyrannical sway, Lord there below on the time-serving main!</i>	164
In Romantic Ballads it reads:  <i>Abandon, abandon, thy headlong career— But downward thou rushest—my words are in vain, Bethink thee that oft-changing winds domineer On the billowy breast of the time-serving main.</i>	
Runic Verses. [ <i>O the force of Runic verses</i> ]	167
Thoughts on Death. [ <i>Perhaps ’tis folly, but still I feel</i> ] Previously printed (under the tentative title <i>Death</i> , and with some small textual variations) in <i>The Monthly Magazine</i> , October, 1823, p. 245.	169
Birds of Passage. [ <i>So hot shines the sun upon Nile’s yellow stream</i> ]	171
The Broken Harp. [ <i>O thou, who, ’mid the forest trees</i> ]	173
Scenes. [ <i>Observe ye not yon high cliff’s brow</i> ]	175
The Suicide’s Grave. [ <i>The evening shadows fall upon the grave</i> ]	182

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NOTE.—Each poem to which no reference is attached, appeared for the first time in this volume.

There is at present no copy of the First Issue of the First Edition of *Romantic Ballads*, with the original Title-page, in the Library of the British Museum.

The Death-Raven.  
From Dehmers'ser.

The silver sail which caught the summer breeze  
Drove the light vessel through the opposite seas,  
Upon the lofty deck Dame Sigred lay,  
And watched the setting of the red of day.  
Then suddenly the smiling sky grew dark  
The billows foam'd and instantly seemed the bark;  
Perch'd on the mast the wild Death-raven yells,  
Whilst deep the vessel downward he impels.  
Dame Sigred saw the sunken bird on high  
Her tear-drops started in her beautious eye,  
Her cheeks which late the blushing roses bloom'd,  
That now the pallid hue of fear abounds:

Our John.

Our John rode to the winter city,  
He wedded there a pretty maid.  
All the tide said John,

Put the helmet on your head and follow for John.

He brought her home when he had wed,  
And taught her and trained her every step.

To have beside said John.

They placed the bride on the bough bower,  
That they'd drink three for John begit of.

Drink quick my friends said John.

~~She carries the bride to the bough bower  
That she may have three  
To teach her how to make  
Her bed.~~ She that my care said John,

For John took off the door as fast as he might  
I spent for bare a very sorry night

I shall sleep here beside John

A messenger by the bough bide  
His friend is returning with his young bride

Say that I am said John

In the day the bough stands with his glove  
Drapes the pine let me in to my bed

Hand that you dog said John

He struck on the door with shield and spear  
Come not for John and fight me here

See if I am said John

If my bride for thee cannot prove attain  
To our good king I will complain

That thou cannot do said John

When the morrow when day goes break  
To the bough bower be bare had planted to make

All the more said John.

Saint Olaf and the Grotto

Chorus.

It will be glad that him like gold from out of Denmark come.

Found Olaf or was a King so bold.

On the Norwegen land she reigns,  
But now he jumps and has no friends  
In his kingdom and such sorrow.

Saint Olaf he caused a ship to be built,  
That at Marzamora left;  
In Norwegen he will reign  
In the fields he means not well.

She caused a ship to be built,  
In the first stroke as he sleep;  
The people shun it at Norwegen,  
It is known bad.

and sing:

Brave Saint Olaf in courageous spirit, of thy long life

The hands best open, in arms

Send with the King his gallant ships  
And in fine's name let go.

Let he be honored, he to be honored,  
With gold he billion cast ore —

He may not be Norwegen, ye may see no cart when he walks

He may not be Norwegen, ye may see no cart when he walks

The fall was sounding when the king  
Came into the sun full up,

Send Olaf's ship

Music now

to four

⑩ They're the traitors in France

Brave the bold King  
of Norwegen must

The cable long cast

Much more is my wisdom

17.  
Isayne Brained took his sword from his side,  
He him would battle with knightis so tried;  
The proude bit Thule left istream through,  
And then in twoe boun his swerd he drew.  
Look out, look out, Isayne Brained.

18.  
Isayne Brained binds his sword to his side,  
It puts him further to ride to ride,  
And he rode under the green hill's side,  
The ferute-cart there wilewender he spied.  
Look out, look out, Isayne Brained.

19.  
A wild rime on his shoulders he kept,  
With his brim a black bear alept,  
And about his fingeris with hair for heng,  
The squirrel affered sive weasel cluck.  
Look out, look out, Isayne Brained.

20.  
"Now ferute-cart, yield thy bothe thine,  
Or I will take it by force from thine.  
Say, will then quickly thy death for ge,  
Or conture with me tofondly a few."  
Look out, look out, Isayne Brained.

21.  
"Much rather; much rather I'll fight with thee,  
Than that thru my bothe shall get from me;  
I never was fiddon the like to do  
Since good King Armer in fight I slew."  
Look out, look out, Isayne Brained.

22.  
"And didn't thou slay King Armer fine,  
Whi then thou clewest deer fuller mine;  
And thru full quicks for him shall pay,  
With the whole flesh bocht from thy bay away."  
Look out, look out, Isayne Brained.

## The Tournament.

There were seven and seven hundred  
Army from Hold That wood,  
And when they came to Bravington  
There pitch'd they up their tents.

King Milam stand on thy battalions top  
Gad all around in sight:  
By yonder host comu here to joust  
They hold their lives but light."

Now hear me Edward Narrenwayne,  
One King; I care of thee;  
To met them go for I would know  
Thir armys who they be.

I was Edward Narrenwayne  
Bent forth to meet them men:  
I went ye fair in my masters name  
All, all ye same kings men.

' Shunning I call my steed best,  
From the wild mare of the wood,  
Remembering how I nam'd my sword,  
In hardness in horses' blood.

' And I am Vidrik Vorlanson,  
Bright steel for father I wear,  
Stand up on thy long legs, or I  
Will join thee to thy four.

Stand up on thy long legs and look  
As dazed and as pink  
The fine cloth hold before the wood,  
My treasure yield to whom?"

' Whatever gold I have before,  
I'll keep the hempe of worth,  
I'll yield it at my horseback's word  
To any living on earth."

## XXXV.

Offa. Will.

Samp.  
Once his first shield.

I had no hand when this fell, to give you with bended bannister,  
But mounted here are we before our two hands, with the instrument unbroken.

The man behind me is another is white, then then the shovell man too is.  
These were their beautiful names; the other two names must have been.

Under up, under us there beautiful names; this and others "morn" the eastern people,  
And so they take the names of them songs, I will bid you all the same."

Singing a song, then ent began to sing a song and another.  
The western stream was still a throstle, that before was with the sellers.

The northern stream was still a heron, that before was a sparrow hawk;  
All the small birds in the field, that stream, with them few, they tell the singing

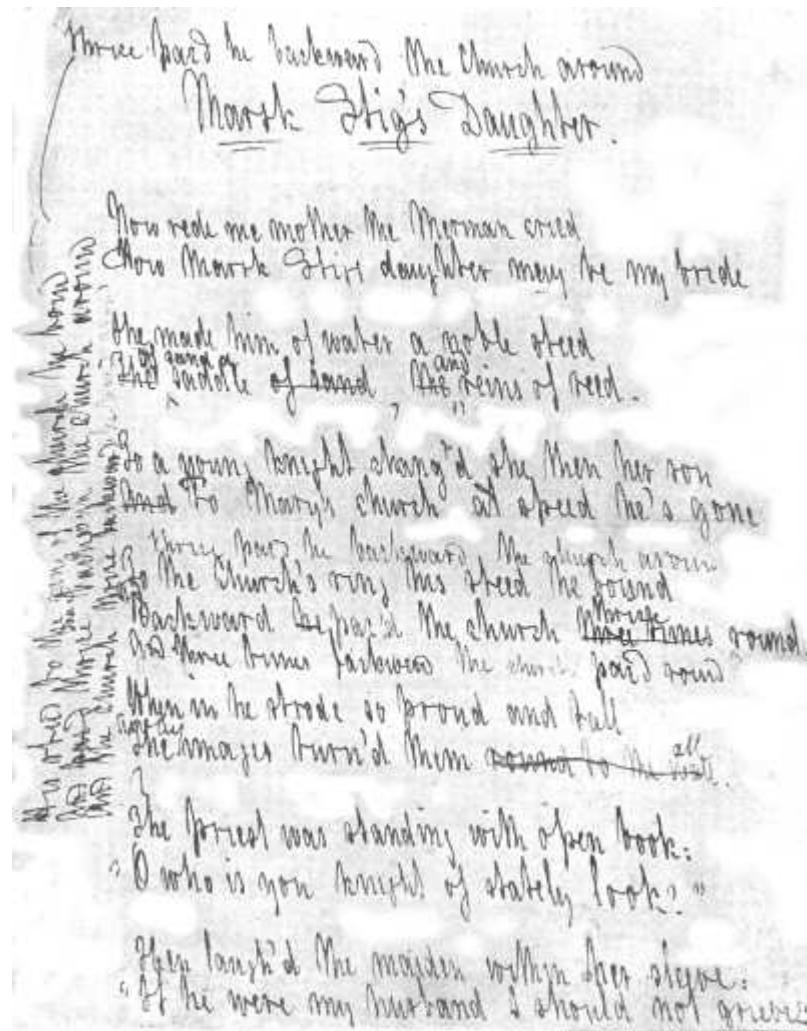
All the small birds in the field that were, with their heads bowed to follow them,  
and all the small birds in the field that were. Again mostly in very many more.

Another song and another, remained here to ride with us for ever.  
Come in will teach this peaceful hours, and turned and to ride full clear.

Here, I will teach here the voices here and the voice of the rock, and  
the dragon who lives where beauty and form live, he is bright shall listen.

Now a bird and perched on the mountain hill, in place off the plain, thus sang,  
With mirthfully set the fair young names, and known to his mate responded.

Here hear, now hear here handings, I have my brother with them all,  
Thus shall we meet and shake each hand, as the need in trouble cometh.  
He moved in hand of our neck though we shall say this.



## Second Issue: 1826

Romantic Ballads, / Translated from the Danish; / and / Miscellaneous Pieces; / By / George Borrow. / Through gloomy paths unknown— / Paths which untrodden be, / From rock to rock I roam / Along the dashing sea. / Bowring. / London: / John Taylor, Waterloo Place, Pall Mall, / 1826.

Collation:—Demy octavo, pp. xii + 187. The details of the collation follow those of the First Issue described above in every particular, save that, naturally, the volume lacks the two concluding leaves carrying the List of Subscribers.

Issued in drab paper boards, with white paper back-label. The published price was Seven Shillings.

"Taylor will undertake to publish the remaining copies. His advice is to make the price seven shillings, and to print a new title-page, and then he will be able to sell some for you I advise the same," etc.—[Allan Cunningham to George Borrow.]

There is a copy of the Second Issue of the First Edition of *Romantic Ballads* in the Library of the British Museum. The Press-mark is 11565. cc. 8.

## Third Issue: 1826

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Romantic Ballads, / Translated from the Danish; / and / Miscellaneous Pieces; / By / George Borrow. / Through gloomy paths unknown— / Paths which untrodden be, / From rock to rock I roam / Along the dashing sea. / Bowring. / London: / Published by Wightman and Cramp, / 24 Paternoster Row. / 1826.

Collation:—Demy octavo, pp. xii + 187. The details of the collation follow those of the Second Issue described above in every particular.

Issued in drab paper boards, with white paper back-label. The price was again Seven Shillings.

In 1913 a type-facsimile reprint of the Original Edition of *Romantic Ballads* was published by Messrs. Jarrold and Sons of Norwich. Three hundred Copies were printed.

#### (4) [TARGUM: 1835]

Targum. / Or / Metrical Translations / From Thirty Languages / and / Dialects. / By / George Borrow. / “*The raven has ascended to the nest of the nightingale.*” / Persian Poem. / St. Petersburg. / Printed by Schulz and Beneze. / 1835.

Collation:—Demy octavo, printed in half-sheets, pp. viii + 106; consisting of: Title-page, as above (with a Russian quotation upon the centre of the reverse) pp. i–ii; *Preface* pp. iii–v; Table of *Contents* pp. vi–viii, with a single *Erratum* at the foot of p. viii; and Text of the *Translations* pp. 1–106. There are no head-lines, the pages being numbered centrally in Arabic numerals. Beyond that upon the foot of the title-page, there is no imprint. The signatures are given in large Arabic numerals, each pair of half-sheets dividing one number between them; thus the first half-sheet is signed 1, the second 1\*, the third 2, the fourth 2\*, &c. The Register is therefore 1 to 7 (thirteen half-sheets, each 4 leaves), followed by a single unsigned leaf (pp. 105–106), the whole preceded by an unsigned half-sheet carrying the Title-page, Preface, and Table of Contents. The book was issued without any half-title.

p. 48

Issued in plain paper wrappers of a bright green colour, lined with white, and without either lettering or label. The leaves measure 8 11/16 × 5½ inches.

Borrow was happy in the title he selected for his book. *Targum*, as Mr. Gosse has pointed out, is a Chaldee word meaning an interpretation. The word is said to be the root of ‘dragoman.’

*Targum* was written by Borrow during his two years’ residence at St. Petersburg (August, 1833, to August, 1835), and was published in June of the latter year. One hundred copies only were printed. As might naturally be expected the book has now become of very considerable rarity, but a small proportion of the original hundred copies being traceable to-day.

A reduced facsimile of the Title-page is given herewith.

“Just before completing this great work, the *Manchu New Testament*, Mr. Borrow published a small volume in the English language, entitled *Targum, or Metrical Translations from Thirty Languages and Dialects*. The exquisite delicacy with which he has caught and rendered the beauties of his well-chosen originals, is a proof of his learning and genius. The work is a pearl in literature, and, like pearls, it derives value from its scarcity, for the whole edition was limited to about a hundred copies.”—[John P. Hasfeld, in *The Athenaeum*, March 5th, 1836.]

p. 49

“Some days ago I was at Kirtof’s bookshop on the Gaternaya Ulitsa. I wanted to buy a *Bible in Spain* to send to Simbirsk (on the Volga), where they torment me for it every post-day. The stock was all sold out in a few days after its arrival last autumn. The bookseller asked me if I knew a book by Borrow called *Targum*, which was understood to have been written by him and printed at St. Petersburg, but he had never been able to light upon it; and the surprising thing was that the trade abroad and even in England did him the honour to order it. I consoled him by saying that he could hardly hope to see a copy in his shop or to get a peep at it. ‘I have a copy,’

continued I, ‘but if you will offer me a thousand roubles for the bare reading of it I cannot do you the favour.’ The man opened his eyes in astonishment. ‘It must be a wonderful book,’ said he. ‘Yes, in that you are right, my good friend,’ I replied.”—[John P. Hasfeld.]

“After he became famous the Russian Government was desirous of procuring a copy of this rare book, *Targum*, for the Imperial Library, and sent an Envoy to England for the purpose. But the Envoy was refused what he sought, and told that as the book was not worth notice when the author’s name was obscure and they had the opportunity of obtaining it themselves, they should not have it now.”—[A. Egmont Hake, in *The Athenaeum*, August 13th, 1881.]

### Contents.

	PAGE
Ode to God. [ <i>Reign’d the Universe’s Master ere were earthly things begun</i> ] Borrow reprinted this <i>Ode</i> in <i>The Bible in Spain</i> , 1843, Vol. iii, p. 333.	1
Prayer. [ <i>O Thou who dost know what the heart fain would hide</i> ]	2
Death. [ <i>Grim Death in his shroud swatheth mortals each hour</i> ]	3
Stanzas. On a Fountain. [ <i>In the fount fell my tears, like rain</i> ]	4
Stanzas. The Pursued. [ <i>How wretched roams the weary wight</i> ]	4
Odes. From the Persian:	
1. [ <i>Boy, hand my friends the cup, ’tis time of roses now</i> ]	5
2. [ <i>If shedding lovers’ blood thou deem’st a matter slight</i> ]	5
3. [ <i>O thou, whose equal mind knows no vexation</i> ]	6
Stanzas. From the Turkish of Fezouli. [ <i>O Fezouli, the hour is near</i> ]	7
Description of Paradise. [ <i>Eight Gennets there be, as some relate</i> ]	8
O Lord! I nothing crave but Thee. [ <i>O Thou, from whom all love doth flow</i> ]	11
Mystical Poem. Relating to the worship of the Great Foutsa or Buddh. [ <i>Should I Foutsa’s force and glory</i> ]	13
Moral Metaphors:	
1. [ <i>From out the South the genial breezes sigh</i> ]	19
2. [ <i>Survey, survey Gi Shoi’s murmuring flood!</i> ]	20
The Mountain-Chase. [ <i>Autumn has fled and winter left our bounds</i> ]	21
The Glory of the Cossacks. [ <i>Quiet Don!</i> ]	24
The Black Shawl. [ <i>On the shawl, the black shawl with distraction I gaze</i> ]	27
Song. From the Russian of Pushkin. [ <i>Hoary man, hateful man!</i> ]	29
The Cossack. An ancient Ballad. [ <i>O’er the field the snow is flying</i> ]	30
The Three Sons of Budrys. [ <i>With his three mighty sons, tall as Ledwin’s were once</i> ]	32
The Banning of the Pest. [ <i>Hie away, thou horrid monster!</i> ]	35
Woinomoinen. [ <i>Then the ancient Woinomoinen</i> ]	37
The Words of Beowulf, Son of Egteof. [ <i>Every one beneath the heaven</i> ]	39

The Lay of Biarke. [ <i>The day in East is glowing</i> ]	40
The title of this Ballad as it appears in the original MS. is <i>The Biarkemal</i> .	
The Hail-storm. [ <i>For victory as we bounded</i> ]	42
Previously printed (but with very considerable variations in the text, the first line reading “ <i>When from our ships we bounded</i> ”) in <i>Romantic Ballads</i> , 1826, pp. 136–138. A final version of the Ballad, written about 1854, was printed in <i>Young Swaigder or The Force of Runes and Other Ballads</i> , 1913, pp. 14–15.	
The King and Crown. [ <i>The King who well crown'd does govern the land</i> ]	44
Ode To a Mountain Torrent. [ <i>O stripling immortal thou forth dost career</i> ]	45
Previously printed (but with an entirely different text, the first line reading “ <i>How lovely art thou in thy tresses of foam</i> ”) in <i>The Monthly Magazine</i> , Vol. lvi., 1823, p. 244. Also printed in <i>Romantic Ballads</i> , 1826, pp. 164–166. The first stanza of the <i>Ode</i> as printed in <i>Targum</i> does not figure in the version given in <i>Romantic Ballads</i> , whilst the third stanza of the <i>Romantic Ballads</i> version is not to be found in <i>Targum</i> .	
Chloe. [ <i>O we have a sister on earthly dominions!</i> ]	47
Previously printed in <i>The Monthly Magazine</i> , Vol. lvi, 1823, p. 437.	
National Song. From the Danish of Evald. [ <i>King Christian stood beside the mast</i> ]	49
Previously printed (under the title <i>Sea Song; from the Danish of Evald</i> ) in <i>The Monthly Magazine, December</i> , 1823, p. 437. Also printed in <i>Romantic Ballads</i> , 1826, pp. 146–148; and again in <i>The Foreign Quarterly Review</i> , Vol. vi, June, 1830, p. 70. The four versions of this <i>Song</i> , as printed in <i>The Monthly Magazine</i> , in <i>Romantic Ballads</i> , in <i>The Foreign Quarterly Review</i> , and in <i>Targum</i> , are utterly different, the opening line being the only one which has approximately the same reading in all.	p. 54
Sir Sinclair. [ <i>Sir Sinclair sail'd from the Scottish ground</i> ]	51
Previously printed in <i>The Foreign Quarterly Review</i> , Vol. vi, June, 1830, p. 73.	
Hvidfeld. [ <i>Our native land has ever teem'd</i> ]	56
Birting. A Fragment. [ <i>It was late at evening tide</i> ]	59
This “Fragment” consists of fifteen stanzas from the Ballad <i>The Giant of Berne and Orm Ungerswayne</i> , which was printed complete, for Private Circulation, in 1913. [See post, No. 40.]	
Ingeborg's Lamentation. [ <i>Autumn winds howl</i> ]	62
The Delights of Finn Mac Coul. [ <i>Finn Mac Coul 'mongst his joys did number</i> ]	65
Carolan's Lament. [ <i>The arts of Greece, Rome and of Eirin's fair earth</i> ]	67
To Icolmkill. [ <i>On Icolmkill may blessings pour</i> ]	68
The Dying Bard. [ <i>O for to hear the hunter's tread</i> ]	70
In the original Manuscript of this Poem the title reads <i>The Wish of the Bard</i> ; the text also differs considerably from that which appears in <i>Targum</i> .	
The Prophecy of Taliesin. [ <i>Within my mind</i> ]	73
The History of Taliesin. [ <i>The head Bard's place I hold</i> ]	74
The original Manuscript of <i>The History of Taliesin</i> possesses many points of interest. In the first place, in addition to sundry variations of text, it enables us to	

fill up the words in the last line of stanza 3, and the fourth line of stanza 7, which in the pages of *Targum* are replaced by asterisks. The full lines read:

*Where died the Almighty's Son,*

and

*Have seen the Trinity.*

In the second place the Manuscript contains a stanza, following upon the first, which does not occur in the printed text. This stanza reads as follows:

*I with my Lord and God  
On the highest places trod,  
When Lucifer down fell  
With his army into hell.  
I know each little star  
Which twinkles near and far;  
And I know the Milky Way  
Where I tarried many a day.*

p. 57

A reduced facsimile of the third page of this Manuscript will be found herewith, facing page 54.

Epigram. On a Miser who had built a Stately Mansion. [ <i>Of every pleasure is thy mansion void</i> ]	77
The Invitation. [ <i>Parry, of all my friends the best</i> ]	78
The Rising of Achilles. [ <i>Straightway Achilles arose, the belov'd of Jove, round his shoulders</i> ]	82
The Meeting of Odysses and Achilles. [ <i>Tow'rds me came the Shade of Peleidean Achilles</i> ]	85
Hymn To Thetis and Neoptolemus. [ <i>Of Thetis I sing with her locks of gold-shine</i> ]	90
The Grave of Demos. [ <i>Thus old Demos spoke, as sinking sought the sun the western wave</i> ]	91
The Sorceries of Canidia. [ <i>Father of Gods, who rul'st the sky</i> ]	92
The French Cavalier. [ <i>The French cavalier shall have my praise</i> ]	97
Address To Sleep. [ <i>Sweet death of sense, oblivion of ill</i> ]	98
The Moormen's March From Granada. [ <i>Reduan, I but lately heard</i> ]	101
The Forsaken. [ <i>Up I rose, O mother, early</i> ]	103
Stanzas. From the Portuguese. [ <i>A fool is he who in the lap</i> ]	104
My Eighteenth Year. [ <i>Where is my eighteenth year? far back</i> ]	105
Song. From the Rommany. [ <i>The strength of the ox</i> ]	106
Another version of this Song, bearing the title “ <i>Our Heart is heavy, Brother</i> ,” is printed in <i>Marsk Stig's Daughters and other Songs and Ballads</i> , 1913, pp. 17–18.	p. 58

NOTE.—Each poem to which no reference is attached, appeared for the first time in this volume.

In 1892 *Targum* was reprinted, together with *The Talisman*, by Messrs. Jarrold & Sons, of Norwich, in an edition of 250 copies.

There is a copy of the First Edition of *Targum* in the Library of the British Museum. The Press-mark is C.57.i.6.

# TARGUM.

OR

METRICAL TRANSLATIONS

FROM THIRTY LANGUAGES

AND

DIALECTS.

BY

George Borrow.

*,,The raven has ascended to the nest of the nightingale."*  
*Persian Poem.*

---

ST.-PETERSBURG.

PRINTED BY SCHULZ AND BENKEE.

1835.

### The Moorish Melancholy

The day in East is gloomy,  
The crook on high is mournful;  
In time shall Adam's children  
Should arm'd the lion's wild run?  
From ever from slumber clear eyes;  
And now, ye chiefs, appear here,  
The midnight friends of Allil,  
Unmatched, unmatched in battle.

Char, who like Thor's hand man's art!  
Hoff, who in shorter form'd art!  
In others great and noble  
Who in fight garnet numbers double  
Huge, with banquet-table!  
Brave, yet with might so small!  
Wake, wake the children's nightmare!  
Brave, pitiable, it is your last home!

Now seek sleep and dreams!  
Yet all in war we old brawlers,  
is gone who're train which are  
The king for gold and money,  
The last there to prove and victory  
For all who do their duty!  
Down with fear inglorious  
It up with spirit martial.

Hoff, the Moor whom none braves  
Dare think little ever,  
The fresh red and laid us,  
With mail hand sword array'd us,  
Our lie on tier extended,  
Our life by treachery ended!  
The wretched of the past are      worthless  
Sic sunt the wrongs from Sinner

By thy keeping man I stood  
When the rib grew flesh and bone.  
To Moses strength I gave  
By Jordan's holy wave;  
The willing tongue was I  
To Noah and the lie,  
Bury me crofs upon  
Where died the Almighty son.

A chair of lime next  
Above the zodiac I presid'd,  
Which doth ever in a sphere  
Through three elements career;  
I've sojourn'd in yon form,  
In the halls of Cymbelyn  
To the King the harp I play'd  
Who Loklyn's sceptre sway'd.

With the traitor of gone  
I endur'd a hunger sore;  
In Afric was my home  
Sore the founding of old Rome  
My days I now enjoy  
With the noble race of Troy;

## (5) [THE TALISMAN: 1835]

The / Talisman. / From the Russian / of / Alexander Pushkin. / With other Pieces. / St. Petersburg. / Printed by Schulz and Beneze, / 1835.

Collation:—Royal octavo, pp. 14; consisting of: Title-page, as above (with a Russian quotation upon the centre of the reverse) pp. 1–2; and Text of *The Talisman* and other Poems pp. 3–14. There are no head-lines, the pages being numbered centrally in Arabic numerals. Beyond that upon the title-page there is no imprint. There are also no signatures, the pamphlet being composed of a single sheet, folded to form sixteen pages. The last leaf is a blank. The book was issued without any half-title.

Issued stitched, and without wrappers. The leaves measure 9 $\frac{3}{4}$  × 6 $\frac{1}{4}$  inches.

One Hundred Copies only were printed.

A reduced facsimile of the Title-page of *The Talisman* is given herewith. It will be observed that the heavy letterpress upon the reverse of the title shows through the paper, and is reproduced in the photograph.

p. 61

### *Contents.*

	PAGE
The Talisman. [Where fierce the surge with awful bellow]	3

The Mermaid. [ <i>Close by a lake, begirt with forest</i> ]	5
Ancient Russian Songs:	
1. [ <i>The windel-straw nor grass so shook and trembled</i> ]	8
2. [ <i>O rustle not, ye verdant oaken branches!</i> ]	9
3. [ <i>O thou field of my delight so fair and verdant!</i> ]	9
Ancient Ballad. [ <i>From the wood a sound is gliding</i> ]	11
The Renegade. [ <i>Now pay ye the heed that is fitting</i> ]	13

NOTE.—The whole of the poems printed in *The Talisman* appeared there for the first time.

In 1892 Messrs. Jarrold & Sons published page for page reprints of *Targum* and *The Talisman*. They were issued together in one volume, bound in light drab-coloured paper boards, with white paper back-label, and were accompanied by the following collective title-page:

*Targum: / or, / Metrical Translations from Thirty Languages / and Dialects. / And / The Talisman, / from the Russian of Alexander Pushkin. / With Other Pieces. / By / George Borrow. / Author of “The Bible in Spain” &c. / London: / Jarrold & Sons, 3, Paternoster Buildings.*

In 1912 a small ‘remainder’ of *The Talisman* came to light. The ‘find’ consisted of about Five Copies, which were sold in the first instance for an equal number of Pence. The buyer appears to have resold them at progressive prices, commencing at Four Pounds and concluding at Ten Guineas.

There is a copy of the First Edition of *The Talisman* in the Library of the British Museum. The Press-mark is C.57.e.33.



# Talisman.

## FROM THE RUSSIAN

ROTOBORON OF DIATAPEN  
 ZA VSEI NEDOSTATKU, NEDOSTATKU ON, ZADOM, KOGDA AN  
 ALEXANDER PUSHKIN.  
 1835.

### With other Pieces.

ST. PETERSBURG.

PRINTED BY SCHULZ AND BENEEZ,  
1835.

#### (6) [THE GOSPEL OF ST. LUKE: 1837]

p. 62

Embéo / e Majaró Lucas. / Brotoboro / randado andré la chipe griega, acána / chibado andré o Romanó, ó chipe es / Zincales de Sesé. / El Evangelio segun S. Lucas, / traducido al Romaní, / ó dialecto de los Gitanos de España. / 1837.

Collation:—Foolscap octavo, pp. 177, consisting of: Title-page, as above (with Borrow's Colophon upon the reverse, followed by a quotation from the *Epistle to the Romans*, Chap. XV. v. XXIV.) pp. 1–2; and Text of the Gospel pp. 3–177. The reverse of p. 177 is blank. There are no head-lines, the pages being numbered centrally in Arabic numerals. There is no printer's imprint. The signatures are A to L (11 sheets, each 8 leaves), plus L repeated (two leaves, the second a blank). The book was issued without any half-title.

I have never seen a copy of the First Edition of Borrow's translation into the dialect of the Spanish Gypsies of the Gospel of St. Luke in the original binding. No doubt the book (which was printed in Madrid) was put up in paper wrappers, with untrimmed edges, in accordance with the usual Continental custom.

Most of the copies now extant are either in a modern binding, or in contemporary brown calf, with marbled edges and endpapers. The latter are doubtless the copies sent home by Borrow, and bound in leather for that purpose. The leaves of these measure 6 × 4 inches.

As will be seen from the following extracts, it is probable that the First Edition consisted of 250 copies, and that 50 of these were forwarded to London:

p. 65

“In response to Borrow’s letter of February 27th, the Committee resolved ‘to authorise Mr. Borrow to print 250 copies of the Gospel of St. Luke, without the Vocabulary, in the Rummanee dialect, and to engage the services of a competent person to translate the Gospel of St. Luke by way of trial in the dialect of the Spanish Basque.’”—[*Letters of George Borrow to the British and Foreign Bible Society*, 1911, pp. 205–206.]

“A small impression of the Gospel of St. Luke, in the Rommany, or Gitano, or Gipsy language, has been printed at Madrid, under the superintendence of this same gentleman, who himself made the translation for the benefit of the interesting, singular, degraded race of people whose name it bears, and who are very numerous in some parts of Spain. He has likewise taken charge of the printing of the Gospel of St. Luke, in the Cantabrian, or Spanish Basque language, a translation of which had fallen into his hands.”—[*Thirty-Fourth Annual Report of the British and Foreign Bible Society*, 1838, p. xlivi.]

“All the Testaments were stopped at the custom house, they were contained in two large chests. . . . The chests, therefore, with the hundred Gospels in Gitano and Basque [probably 50 copies of each] for the Library of the Bible Society are at present at San Lucar in the custom house, from which I expect to receive to-morrow the receipt which the authorities here demand.”—[*Borrow’s letter to the Rev. A. Brandram, Seville, May 2nd, 1839.*] ]

A Second Edition of the Gospel was printed in London in 1871. The collation is Duodecimo, pp. 117. This was followed by a Third Edition, London, 1872, the collation of which is also Duodecimo, pp. 117. Both bear the same imprint: “*London: / Printed by William Clowes and Sons, Stamford Street, / and Charing Cross.*”

For these London Editions the text was considerably revised.

The Gospel of St. Luke in the Basque dialect, referred to in the above paragraphs, is a small octavo volume bearing the following title-page:

*Evangelioa / San Lucasen Guissan / El Evangelio segun S. Lucas. / Traducido al vascuence. / Madrid: / Imprenta de la Campaña Tipografica / 1838.*

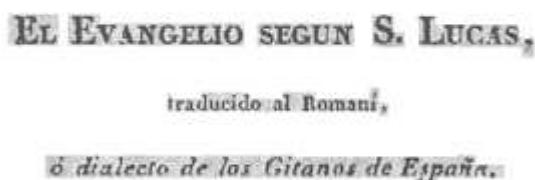
p. 66

The translation was the work of a Basque physician named Oteiza, and Borrow did little more than see it through the press. The book has, therefore, no claim to rank as a Borrow *princeps*.

The measure of success which attended his efforts to reproduce the Gospel of St. Luke in these two dialects is best told in Borrow’s own words:

“I subsequently published the Gospel of St. Luke in the Rommany and Biscayan languages. With respect to the first, I beg leave to observe that no work printed in Spain ever caused so great and so general a sensation, not so much amongst the Gypsies, for whom it was intended, as amongst the Spaniards themselves, who, though they look upon the Roma with some degree of contempt, nevertheless take a strange interest in all that concerns them. . . . Respecting the Gospel in Basque I have less to say. It was originally translated into the dialect of Guipuscoa by Dr. Oteiza, and subsequently received corrections and alterations from myself. It can scarcely be said to have been published, it having been prohibited and copies of it seized on the second day of its appearance. But it is in my power to state that it is anxiously expected in the Basque provinces, where books in the aboriginal tongue are both scarce and dear.”—[*Borrow’s Survey of his last two years in Spain, printed in his Letters to the Bible Society*, 1911, pp. 360–361.]

There is a copy of the First Edition of *The Gospel of St. Luke in the dialect of the Spanish Gypsies* in the Library of the British Museum. The Press-mark is C.51.aa.12. The Museum also possesses a copy of the Gospel in the Basque dialect; the Pressmark is C.51.aa.13.



1837.

## (7) [THE ZINCALI: 1841]

The Zincali; / Or, / An Account / of the / Gypsies of Spain. / With / An Original Collection of their / Songs and Poetry, / and / A Copious Dictionary of their Language. / By / George Borrow, / Late Agent of the British and Foreign Bible Society / in Spain. / “*For that, which is unclean by nature, thou canst entertain no hope: no / washing will turn the Gypsy white.*”—Ferdousi. / In Two Volumes. / Vol. I. [Vol. II] / London: / John Murray, Albemarle Street. / 1841.

p. 67

Vol. I.

Collation:—Large duodecimo, pp. xvi + 362; consisting of: Half-title (with imprint “*G. Woodfall and Son, Angel Court, Skinner Street, London*” upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; Dedication *To the Right Honourable the Earl of Clarendon, G.C.B.* (with blank reverse) pp. v–vi; *Preface* pp. vii–xii; Table of *Contents* pp. xiii–xvi; and Text pp. 1–362, including a separate Fly-title (with blank reverse) to *The Zincali, Part II*. There are headlines throughout, each verso being headed *The Zincali*, whilst each recto carries at its head a note of the particular subject occupying it. The imprint is repeated at the foot of p. 362. The signatures are a (six leaves), b (two leaves), B to Q (15 sheets, each 12 leaves), plus R (two leaves). Sig. R 2 is a blank.

## Vol. II.

Collation:—Large duodecimo, pp. vi + 156 + vi + \*135; consisting of: Half-title (with imprint “*G. Woodfall and Son, Angel Court, Skinner Street, London*” upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; Table of Contents pp. v–vi; Fly-title to *The Zincali, Part III* (with blank reverse) pp. 1–2; Text of *Part III* (including separate Fly-titles, each with blank reverse, to *The Praise of Buddh*, *On the Language of the Gitanos*, and *Robber Language*) pp. 3–156; Fly-title (with blank reverse) to *The Zincali. Vocabulary of their Language* pp. i–ii; *Advertisement to the Vocabulary* pp. iii–v; p. vi is blank; Text of the *Vocabulary* pp. \*1–\*113; p. \*114 is blank; Fly-title (with blank reverse) to *Miscellanies in the Gitano Language* pp. \*115–\*116; *Advertisement to the Miscellanies* p. \*117; and Text of the *Miscellanies* pp. \*118–\*135. The reverse of p. \*135 is blank. There are head-lines throughout, each verso being headed *The Zincali*, whilst each recto carries at its head a note of the particular subject occupying it. The imprint is repeated at the foot of p. \*135. The signatures are a (2 leaves), b (one leaf), B to G (6 sheets, each 12 leaves), H (6 leaves), A (3 leaves), B to E (4 sheets, each 12 leaves), F (9 leaves), and G (12 leaves). B 6, B 8, and B 12 are cancel-leaves. The last leaf of Sig. G is occupied by a series of Advertisements of *Works just Published* by John Murray.

p. 68

Issued (in April, 1841) in dark blue cloth boards, with white paper back-label, lettered “*Borrow's / Gypsies / of / Spain. / Two Volumes. / Vol. I. [Vol. II.]*.” The leaves measure 7½ × 4¾ inches. The published price was 18s.

Of the First Edition of *The Zincali* Seven Hundred and Fifty Copies only were printed. A Second Edition, to which a new Preface was added, was published in March, 1843, and a Third in September, 1843, each of which was restricted to the same number of copies. The Fourth Edition appeared in 1846, the Fifth in 1870, the Sixth in 1882, the Seventh in 1888, and the Eighth in 1893. The book has since been included in various popular editions, and translated into several foreign languages.

p. 69

Examples of *The Zincali* may sometimes be met with bearing dates other than those noted above. These are merely copies of the editions specified, furnished with new title-pages.

Included in the second volume of *The Zincali* is a considerable amount of verse, as follows:

	PAGE
RHYMES OF THE GITANOS. [ <i>Unto a refuge me they led</i> ]	13
THE DELUGE. PART I. [ <i>I with fear and terror quake</i> ]	65
THE DELUGE. PART II. [ <i>When I last did bid farewell</i> ]	75
THE PESTILENCE. [ <i>I'm resolved now to tell</i> ] The whole of the above pieces are accompanied on the opposite pages by the original texts from which Borrow translated them.	85
POEM, RELATING TO THE WORSHIP OF THE GREAT FOUTSA OR BUDDH. [ <i>Should I Fouts'a's force and glory</i> ] Previously printed in <i>Targum</i> , 1835, p. 13.	94

There is a copy of the First Edition of *The Zincali* in the Library of the British Museum. The Press-mark is 1429.g.14.

## (8) [THE BIBLE IN SPAIN: 1843.]

The / Bible in Spain; / Or, the / Journeys, Adventures, and Imprisonments / Of an Englishman, / in / An Attempt to Circulate the Scriptures / in / The Peninsula. / By

George Borrow, / Author of "The Gypsies of Spain." / In three volumes. / Vol. I. [Vol. II, p. 70 etc.] / London: / John Murray, Albemarle Street. / 1843.

*Vol. I.*

Collation:—Large duodecimo pp. xxiv + 370; consisting of: Half-title (with imprint “*G. Woodfall and Son, Angel Court, Skinner Street, London*” upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; *Contents of Vol. i* pp. v–viii; *Preface* pp. ix–xxiv; and Text pp. 1–370. There are head-lines throughout, each verso being headed *The Bible in Spain* together with the number of the Chapter, whilst each recto carries at its head a note of the particular subject occupying it, with the Chapter number repeated. The imprint is repeated at the foot of p. 370. The signatures are A to Q (sixteen sheets, each 12 leaves), plus R (a half-sheet of 6 leaves). The last leaf of sig. R carries a series of Advertisements of books published by John Murray.

*Vol. II.*

Collation:—Large duodecimo, pp. viii + 398; consisting of Half-title (with imprint “*G. Woodfall and Son, Angel Court, Skinner Street, London*” upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; *Contents of Vol. ii.* pp. v–viii; and *Text* pp. 1–398. There are headlines throughout, as in the first volume. The imprint is repeated at the foot of p. 398. The signatures are A (four leaves), B to R (sixteen sheets, each 12 leaves), plus S (8 leaves). The last leaf of Sig. R carries a series of Advertisements of books published by John Murray.

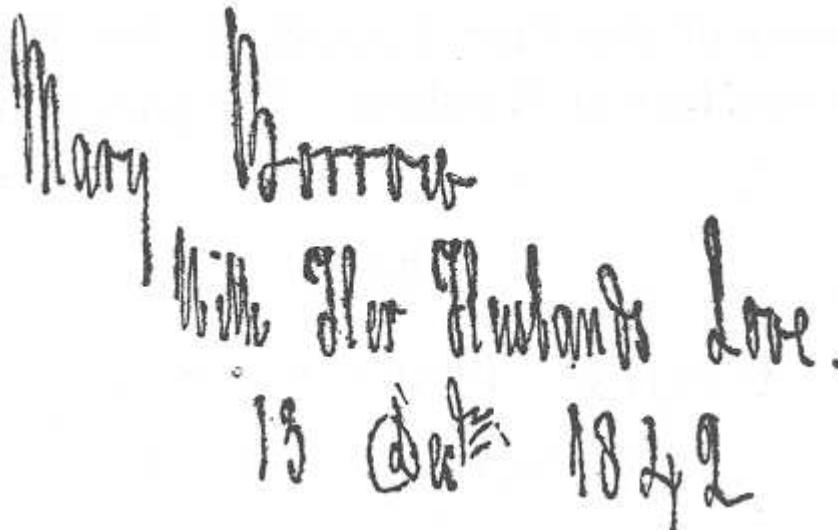
*Vol. III.*

p. 71

Collation:—Large duodecimo, pp. viii + 391; consisting of: Half-title (with imprint “*G. Woodfall and Son, Angel Court, Skinner Street, London*” upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; *Contents of Vol. iii* pp. v–viii; and *Text* pp. 1–391. There are headlines throughout, as in the two preceding volumes. The reverse of p. 391 is occupied by Advertisements of *Romantic Ballads*, *Targum*, and *The Zincali*. The imprint is repeated at the foot of p. 391. The signatures are a (2 leaves), b (2 leaves), B to R (sixteen sheets, each 12 leaves), plus S (4 leaves).

Issued (in December, 1842) in deep claret-coloured cloth boards, with white paper back-label, lettered “*The | Bible | in | Spain | Vol. I. [Vol. II, &c.]*.” The leaves measure 7¾ × 4¾ inches. The published price was 27s.

Although the title page of the First Edition of *The Bible in Spain* is dated 1843, there can be no doubt that the book was ready early in the preceding December. I have in my own library a copy, still in the original cloth boards, with the following inscription in Borrow's handwriting upon the flyleaf:



Autographed presentation copies of Borrow's books are remarkably few in number, I only know of four, in addition to the above. One of these is preserved in the Borrow Museum, at Norwich.

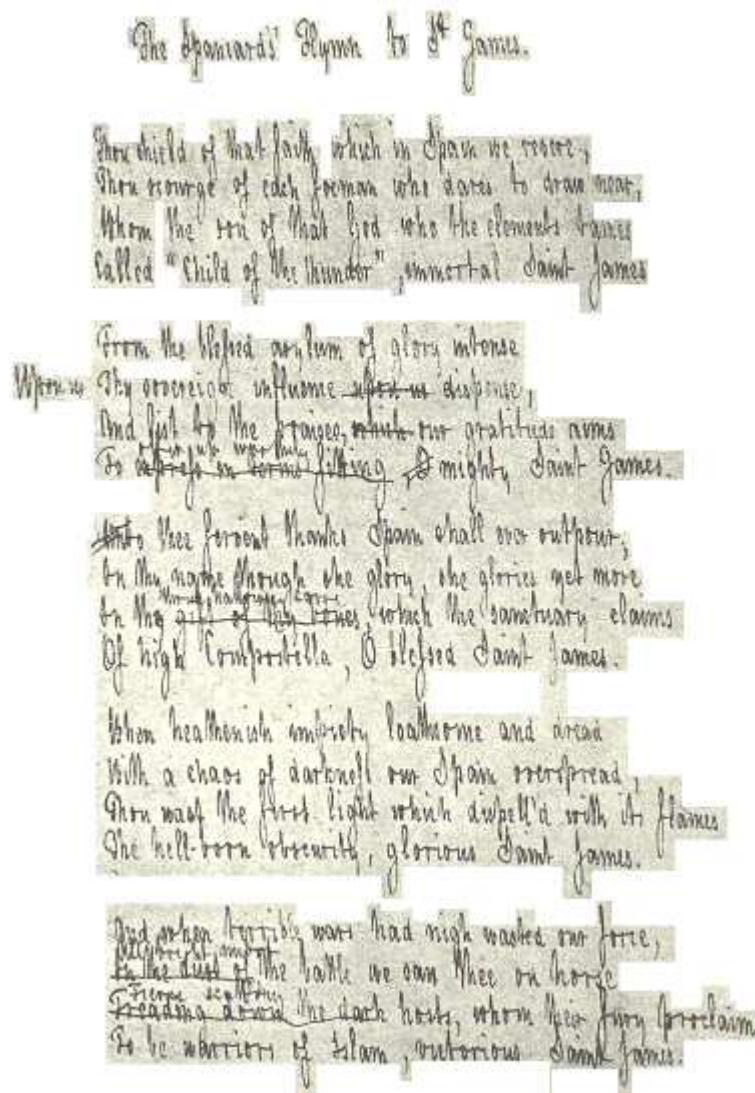
Of the First Edition of *The Bible in Spain* One Thousand Copies were printed. The Second, Third, Fourth, Fifth, and Sixth Editions were all published in 1843. By 1896 eighteen authorised editions had made their appearance. Since that date the book has been re-issued in numberless popular editions, and has been translated into various foreign languages.

p. 72

The following verses made their first appearance in *The Bible in Spain*:

	VOL. I., PAGE
FRAGMENT OF A SPANISH HYMN. [ <i>Once of old upon a mountain, shepherds overcome with sleep</i> ]	67
INES FROM AN EASTERN POET. [ <i>I'll weary myself each night and each day</i> ]	149
A GACHAPLA. [ <i>I stole a plump and bonny fowl</i> ]	175
	VOL. II., PAGE
FRAGMENT OF A PATRIOTIC SONG. [ <i>Don Carlos is a hoary churl</i> ]	141
SAINT JAMES. [ <i>Thou shield of that faith which in Spain we revere</i> ] A reduced facsimile of the first page of the Manuscript of <i>Saint James</i> will be found facing the present page.	176
INES. [ <i>May the Lord God preserve us from evil birds three</i> ]	310
INES. [ <i>A handless man a letter did write</i> ]	312

There is a copy of the First Edition of *The Bible in Spain* in the Library of the British Museum. The press-mark is 1369.f 23.



## (9) [REVIEW OF FORD'S "HAND-BOOK FOR TRAVELLERS IN SPAIN": 1845]

Art.—Hand-book for Travellers in Spain. London: 2 Vols. / post 8vo. 1845.

Collation:—Folio, pp. 12. There is no Title-page proper, the title, as above, being imposed upon the upper portion of the first page, after the manner of a 'dropped head.' The head-line is *Spanish Hand-book* throughout, upon both sides of the page. There is no printer's imprint. There are also no signatures; but the pamphlet is composed of three sheets, each two leaves, making twelve pages in all.

p. 77

Issued stitched, and without wrappers. The leaves measure 13½ × 8½ inches. The pamphlet is undated. It was printed in 1845.

This *Review* is unquestionably the rarest of the First Editions of Borrow's Works. No more than two copies would appear to have been struck off, and both are fortunately extant to-day. One of these was formerly in the possession of Dr. William I. Knapp, and is now the property of the Hispanic Society, of New York. The second example is in my own library. This was Borrow's own copy, and is freely corrected in his characteristic handwriting. A greatly reduced facsimile of the last page of the pamphlet is given herewith.

In 1845 Richard Ford published his *Hand-Book for Travellers in Spain and Readers at Home* [2 Vols. 8vo.], a work, the compilation of which is said to have occupied its author for more than sixteen years. In conformity with the wish of Ford (who had himself favourably reviewed *The Bible in Spain*) Borrow undertook to produce a study of the *Hand-Book* for *The Quarterly Review*. The above Essay was the result.

But the Essay, brilliant though it is, was not a ‘Review.’ Not until page 6 is the *Hand-Book* even mentioned, and but little concerning it appears thereafter. Lockhart, then editing the *Quarterly*, proposed to render it more suitable for the purpose for which it had been intended by himself interpolating a series of extracts from Ford’s volumes. But Borrow would tolerate no interference with his work, and promptly withdrew the Essay, which had meanwhile been set up in type. The following letter, addressed by Lockhart to Ford, sufficiently explains the position:

p. 78

London,  
June 13th, 1845.

*Dear Ford,*

*‘El Gitano’ sent me a paper on the “Hand-Book” which I read with delight. It seemed just another capital chapter of his “Bible in Spain” and I thought, as there was hardly a word of ‘review,’ and no extract giving the least notion of the peculiar merits and style of the “Hand-Book,” that I could easily (as is my constant custom) supply the humbler part myself, and so present at once a fair review of the work, and a lively specimen of our friend’s vein of eloquence in exordio.*

*But, behold! he will not allow any tampering . . . . I now write to condole with you; for I am very sensible, after all, that you run a great risk in having your book committed to hands far less competent for treating it or any other book of Spanish interest than Borrow’s would have been . . . and I consider that, after all, in the case of a new author, it is the first duty of the “Quarterly Review” to introduce that author fully and fairly to the public.*

Ever Yours Truly,  
J. G. Lockhart.

“Our author pictures Gibraltar as a human entity thus addressing Spain:

*Accursed land! I hate thee, and far from being a defence, will invariably prove a thorn in thy side.*

And so on through many sentences of excited rhetoric. Borrow forgot while he wrote that he had a book to review—a book, moreover, issued by the publishing house which issued the periodical in which his review was to appear.”—[*George Borrow and his Circle*, 1913, p. 257].

In 1913 Borrow’s *Review* was reprinted in the following Pamphlet:

p. 81

*A / Supplementary Chapter / to / The Bible in Spain / Inspired by / Ford’s “Handbook for Travellers in Spain.” / By / George Borrow / London: / Printed for Private Circulation / 1913.—Square demy 8vo, pp. 46. [See post, No. 10.]*

12

*Spanish Hand-book.*

It was however our custom to read the *Don* "perceptively" once every three years, and we will keep up that custom, or part, and hope until in whilst life remains. We say *in part*, because we now conclude with the first part going no farther. We have fully sympathized with the trials displayed upon Scatito and his master by the Duke and Doctor, which occupy a considerable portion of the second book; and as for the affair of Sanchez's government at Barataria, it appears to us full of inconsistency and absurdity. Beratario, we are told, was a place upon the Duke's estate, consisting of some thousand inhabitants; and of such a place it was very possible for a mulatto to have made the poor square general; but we can never get in Barataria than we had ourselves not in a bandit, but in a *cavalo* in Madrid. The general at right makes his rounds, attended by 'an immense watch' to wonders from one street to another for hours; he encounters all kinds of intruders, not weak but real idlers, and all kinds of characters, not weak but real characters; there is talk of tall-circum, short-circum, fat-circum, and such like; and all this as a *boulevard* of one thousand inhabitants, in which, by the way, nothing but a cat at every board stirring after eight o'clock, the we consider to be overying the joke rather too far; and it is not Sanchez but the reader who is pained with it. But the *first* part is a widely different affair; all the names are admirable. Should we live a thousand years, we shall never forget the impression made upon us by the Duke himself upon the *paseo*, observing the people he went to Sarrion, and by the *caballero* Durante, his midnight adventures in the *Brown Mountains*. We can only speak of these scenes as amazing—they have never been equalled in their line. There is another wonderful book *valenciano* which describes what we may call the *old life* of Spain, as the other describes the *new*; we allude, however, to *Le Sage's* novel, which as a school we passed to poor Quixote, the characters introduced being curiously more true to nature than those which appear in the older part work. Similar to Spain that she has not long since entered a statue in *El Sagre*, who has done so much to illustrate her, but since every soul may have been at the bottom of the feelings exemplified in Spain towards that dangerous name. There are some few stanzas in the grand work of *Le Sage*. He has intimated in his acknowledgment close of his passages carried off in the life of Orlengen, a curious work, of which we have already spoken, and at which on some future occasion we may perhaps renew.

But the *Hand-book*? We take leave of it with the laudatory respect and admiration for the author; and recommend it not only to travellers in Spain, but to the public in general, as a work of a very high order, written not once by a man who has devoted his whole time, talents, and all the various treasures of an existence leading to its extinction. We repeat that we were hardly surprised by such a literary test as he has here placed before us. It is our sincere wish that at the full circumference he will favour us with something which may claim comparison with the present work. It hardly becomes us to point out to an author subjects on which to exercise his powers. We shall, however, take the liberty of hinting that a good history of Spain does not exist, at least in English—and that not even Sheller produced a satisfactory translation of the great arm of Spanish literature—*'The Life and Adventures of Don Quixote.'*

A

## SUPPLEMENTARY CHAPTER TO THE BIBLE IN SPAIN

*Inspired by*  
FORD'S "HAND-BOOK FOR TRAVELLERS IN SPAIN."

BY  
GEORGE BORROW

LONDON:  
PRINTED FOR PRIVATE CIRCULATION  
1913

### (10) [A SUPPLEMENTARY CHAPTER TO "THE BIBLE IN SPAIN": 1913]

A / Supplementary Chapter / to / The Bible in Spain / Inspired by / Ford's "Handbook for Travellers in Spain." / By / George Borrow / London: / Printed for Private Circulation /

1913.

Collation:—Square demy octavo, pp. 46; consisting of: Half-title (with blank reverse) pp. 1–2; Frontispiece (with blank recto) pp. 3–4; Title-page, as above (with blank reverse) pp. 5–6; *Prefatory Note* (signed ‘T. J. W.’) pp. 7–10; and text of the *Chapter* pp. 11–46. There are head-lines throughout, each verso being headed *A Supplementary Chapter*, and each recto *To the Bible in Spain*. Following p. 46 is a leaf, with blank recto, and with the following imprint upon the reverse, “*London: / Printed for Thomas J. Wise, Hampstead, N. W. / Edition limited to Thirty Copies.*” The signatures are A to C (3 sheets, each 8 leaves), inset within each other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{3}{4} \times 6\frac{7}{8}$  inches.

p. 82

Thirty Copies only were printed.

The Frontispiece consists of a greatly reduced facsimile of the last page, bearing Borrow’s corrections, of the original edition of his *Review of Ford’s ‘Hand-Book.’*

This *Supplementary Chapter to “The Bible in Spain”* is a reprint of the Review of Ford’s *Hand-book for Travellers in Spain* written by Borrow in 1845 for insertion in *The Quarterly Review*, but withdrawn by him in consequence of the proposal made by the Editor, John Gibson Lockhart, that he should himself introduce into Borrow’s Essay a series of extracts from the *Handbook*. [See *ante*, No. 9.]

Included in the *Prefatory Note* is the following amusing squib, written by Borrow in 1845, but never printed by him. I chanced to light upon the Manuscript in a packet of his still unpublished verse:

*Would it not be more dignified  
To run up debts on every side,  
And then to pay your debts refuse,  
Than write for rascally Reviews?  
And lectures give to great and small,  
In pot-house, theatre, and town-hall,  
Wearing your brains by night and day  
To win the means to pay your way?  
I vow by him who reigns in [hell],  
It would be more respectable!*

There is a copy of *A Supplementary Chapter to “The Bible in Spain”* in the Library of the British Museum. The press-mark is C. 57. d. 19 (2).

To Scribblers;

Would it not be more dignified  
 To run up debts on every side  
 And then to say your debts refuse,  
 When write for rascally Reviews  
 And Lectures give so great and small  
 In post houses, Theatre and Town Hall  
 Hearing your brains by night and day  
 To win the means to pay your way?  
 I vow by him who reigns in —  
 It would be more respectable.

## (11) [LAVENGRO: 1851]

p. 85

Lavengro; / The Scholar—The Gypsy—The Priest. / By George Borrow, / Author of “The Bible in Spain,” and “The Gypsies of Spain” / In Three Volumes.—Vol. I. [Vol. II., &c.] / London: / John Murray, Albemarle Street. / 1851.

*Vol. I.*

Collation:—Large duodecimo, pp. xviii [85] + 360; consisting of: Half-title (with imprint “London: / George Woodfall and Son, / Angel Court, Skinner Street” upon the centre of the reverse). Pp. i–ii; Title-page, as above (with Advertisements of *The Bible in Spain* and *The Zincali* upon the reverse) pp. iii–iv; *Preface* pp. v–xii; and Text pp. 1–360. At the foot of p. 360 the imprint is repeated thus, “*G. Woodfall and Son, Printers, Angel Court, Skinner Street, London.*” There are head-lines throughout, each page being headed with the number of the chapter, together with the title of the individual subject occupying it. The signatures are A (nine leaves, a single leaf being inserted between A 6 and A 7), and B to Q (fifteen sheets, each 12 leaves).

A Portrait of Borrow, engraved by W. Holl from a painting by H. W. Phillips, serves as Frontispiece.

*Vol. II.*

Collation:—Large duodecimo, pp. xii + 366; consisting of: Half-title (with imprint “London: / George Woodfall and Son, / Angel Court, Skinner Street” upon the centre of

p. 86

the reverse) pp. i–ii; Title-page, as above (with Advertisements of *The Bible in Spain* and *The Zincali* upon the reverse) pp. iii–iv; *Contents* of Vol. II pp. v–xi; p. xii is blank; and Text pp. 1–366. At the foot of p. 366 the imprint is repeated thus, “*G. Woodfall and Son, Printers, Angel Court, Skinner Street, London.*” There are head-lines throughout, as in the first volume. The signatures are *a* (2 leaves), *b* (4 leaves), *B* to *Q* (fifteen sheets, each 12 leaves), plus *R* (3 leaves).

### Vol. III.

Collation:—Large duodecimo, pp. xii + 426; consisting of: Half-title (with imprint “*London: / George Woodfall and Son, / Angel Court, Skinner Street*” upon the centre of the reverse) pp. i–ii; Title-page, as above (with Advertisements of *The Bible in Spain* and *The Zincali* upon the reverse) pp. iii–iv; *Contents* of Vol. III pp. v–xi; p. xii is blank; and Text pp. 1–426. At the foot of p. 426 the imprint is repeated thus, “*G. Woodfall and Son, Printers, Angel Court, Skinner Street, London.*” There are head-lines throughout, as in the first volume. The signatures are *a* (2 leaves), *b* (4 leaves), *B* to *S* (seventeen sheets, each 12 leaves), *T* (6 leaves), and *U* (3 leaves).

Issued in dark blue cloth boards, with white paper back-labels, lettered “*Lavengro; / the Scholar, / the Gypsy, / and / the Priest. / By George Borrow / Vol. i. [Vol. ii., &c.]*” The leaves measure  $7\frac{3}{4} \times 4\frac{7}{8}$  inches. The edition consisted of 3,000 Copies. The published price was 30s.

A Second Edition (mislabeled *Third Edition*) was issued in 1872; a Third (mislabeled *Fourth*) in 1888; and a Fourth (mislabeled *Fifth*) in 1896. To the edition of 1872 was prefixed a new *Preface*, in which Borrow replied to his critics in a somewhat angry and irritable manner. Copies of the First Edition of *Lavengro* are to be met with, the three volumes bound in one, in original publishers’ cloth, bearing the name of the firm of Chapman and Hall upon the back. These copies are ‘remainders.’ They were made up in 1870. It is by no means unlikely that in 1872 some confusion prevailed as to the nature of this subsidiary issue, and that it was mistaken for a Second Edition of the book. If so the incorrect numbering of the edition of that date, the actual Second Edition, may be readily accounted for.

p. 87

An important edition of *Lavengro* is:

*Lavengro / By George Borrow / A New Edition / Containing the unaltered Text of the Original Issue; / some Suppressed Passages now printed for the / first time; MS. Variorum, Vocabulary and Notes / By the Author of / The Life of George Borrow / London / John Murray, Albemarle Street / 1900.—Crown 8vo, pp. xxviii + 569.*

The book was reprinted in 1911. The Editor was Dr. William Knapp.

An edition of *Lavengro*, with a valuable Introduction by Mr. Theodore Watts-Dunton, was published by Messrs. Ward, Lock & Co., in 1893. The work is also included in *Everyman’s Library*, and in other series of popular reprints.

When put to press in February, 1849, the first volume of *Lavengro* was set up with the title-page reading as follows:—

*Life, A Drama. / By / George Borrow, Esq., / Author of “The Bible in Spain,” etc. / In Three Volumes. / Vol. i. / London: / John Murray, Albemarle Street. / 1849.*

Only two examples of the volume with this interesting early title-page are known to have survived. One of these is now in the possession of the Hispanic Society, of New York. The other is the property of Mr. Otto Kyllmann.

Later in the same year Murray advertised the work under the following title:—

*Lavengro, An Autobiography. By George Borrow, Esq., &c.*

p. 88

The same title was employed in the advertisements of 1850.

Mr. Clement Shorter possesses the original draft of the first portion of *Lavengro*. In this draft the title-page appears in its earliest form, and describes the book as *Some Account of the Life, Pursuits, and Adventures of a Norfolk Man*. A facsimile of this tentative title was given by Mr. Shorter in *George Borrow and his Circle*, 1913, p. 280.

“Borrow took many years to write *Lavengro*. ‘I am writing the work,’ he told Dawson Turner, ‘in precisely the same manner as *The Bible in Spain*, viz. on blank sheets of old account-books, backs of letters,’ &c., and he recalls Mahomet writing the Koran on mutton bones as an analogy to his own ‘slovenliness of manuscript.’ I have had plenty of opportunity of testing this slovenliness in the collection of manuscripts of portions of *Lavengro* that have come into my possession. These are written upon pieces of paper of all shapes and sizes, although at least a third of the book in Borrow’s very neat handwriting is contained in a leather notebook. The title-page demonstrates the earliest form of Borrow’s conception. Not only did he then contemplate an undisguised autobiography, but even described himself as ‘a Norfolk man.’ Before the book was finished, however, he repudiated the autobiographical note, and we find him fiercely denouncing his critics for coming to such a conclusion. ‘The writer,’ he declares, ‘never said it was an autobiography; never authorised any person to say it was one.’ Which was doubtless true, in a measure.”—[*George Borrow and his Circle*, 1913, pp. 279–281].

There is a copy of the First Edition of *Lavengro* in the Library of the British Museum. The Press-mark is 12622. f. 7.

## (12.) [THE ROMANY RYE: 1857]

The / Romany Rye; / A Sequel to “Lavengro.” / By George Borrow, / Author of / “The Bible in Spain,” “The Gypsies of Spain,” etc. / “Fear God, and take your own part.” / In Two Volumes.—Vol. I. [Vol. II.] / London: John Murray, Albemarle Street. / 1857. / [The Right of Translation is reserved.]

p. 89

### Vol. I.

Collation:—Large duodecimo, pp. xii + 372; consisting of: Half-title (with blank reverse) pp. i–ii; Title-page, as above (with imprint “*London: Woodfall and Kinder, Printers, / Angel Court, Skinner Street*” at the foot of the reverse) pp. iii–iv; Preface (styled *Advertisement*) pp. v–vi; Table of *Contents* pp. vii–xi; Extract from *Pleasantries of the Cogia Nasr Eddin Efendi* p. xii; and Text pp. 1–372. The head-line is *The Romany Rye* throughout, upon both sides of the page; each page also bears at its head the number of the particular Chapter occupying it. At the foot of p. 372 the imprint is repeated thus, “*Woodfall and Kinder, Printers, Angel Court, Skinner Street, London.*” The signatures are A (a half-sheet of 6 leaves), B to Q (15 sheets, each 12 leaves), plus R (a half-sheet of 6 leaves).

### Vol. II.

Collation:—Large duodecimo, pp. viii + 375 + ix; consisting of: Half-title (with blank reverse) pp. i–ii; Title-page, as above (with imprint “*London: Woodfall and Kinder, Printers, / Angel Court, Skinner Street*” at the foot of the reverse) pp. iii–iv; Table of *Contents* pp. v–vii; p. viii is blank; and Text pp. 1–375. The reverse of p. 375 is blank. The volume is completed by eight unnumbered pages of *Advertisements of Works by the Author of “The Bible in Spain” ready for the Press*. There are head-lines throughout; up to, and including, p. 244 the head-line is *The Romany Rye*, together with the numbers of the Chapters, pp. 245–375 are headed *Appendix*, accompanied by the numbers of the Chapters. At the foot of the last of the eight unnumbered pages carrying the *Advertisements* (Sig. R 12 verso) the imprint is repeated thus, “*Woodfall and Kinder,*

p. 90

*Printers, Angel Court, Skinner Street, London.*" The signatures are A (four leaves), plus B to R (16 sheets, each 12 leaves).

Issued (on April 30th, 1857) in dark blue cloth boards, with white paper back-labels, lettered "The / Romany Rye. / By / George Borrow. / Vol. I. [Vol. II.]" The leaves measure 7 $\frac{1}{8}$  x 5 inches.

Of the First Edition of *The Romany Rye* One Thousand Copies were printed. The published price was 21s. A Second Edition was published in 1858, a Third in 1872, a Fourth in 1888, and a Fifth in 1896. The book is included in *Everyman's Library*, and in other series of popular reprints.

The series of Advertisements of Works by Borrow, announced as "Ready for the Press," which occupy the last eight pages of the second volume of *The Romany Rye* are of especial interest. No less than twelve distinct works are included in these advertisements. Of these twelve *The Bible in Spain* was already in the hands of the public, *Wild Wales* duly appeared in 1862, and *The Sleeping Bard* in 1860. These three were all that Borrow lived to see in print. Two others, *The Turkish Jester* and *The Death of Balder*, were published posthumously in 1884 and 1889 respectively; but the remaining seven, *Celtic Bards, Chiefs, and Kings, Songs of Europe, Kœmpe Viser, Penquite and Pentyre, Russian Popular Tales, Northern Skalds, Kings, and Earls*, and *Bayr Jairgey and Glion Doo: The Red Path and the Black Valley*, were never destined to see the light. However, practically the whole of the verse prepared for them was included in the series of Pamphlets which have been printed for private circulation during the past twelve months.

p. 91

As was the case with *Lavengro*, Borrow delayed the completion of *The Romany Rye* to an extent that much disconcerted his publisher, John Murray. The correspondence which passed between author and publisher is given at some length by Dr. Knapp, in whose pages the whole question is fully discussed.

Mr. Shorter presents the matter clearly and fairly in the paragraphs he devotes to the subject:

"The most distinctly English book—at least in a certain absence of cosmopolitanism—that Victorian literature produced was to a great extent written on scraps of paper during a prolonged Continental tour which included Constantinople and Budapest. In *Lavengro* we have only half a book, the whole work, which included what came to be published as *The Romany Rye*, having been intended to appear in four volumes. The first volume was written in 1843, the second in 1845, and the third volume in the years between 1845 and 1848. Then in 1852 Borrow wrote out an advertisement of a fourth volume, which runs as follows:

*Shortly will be published in one volume. Price 10s. The Rommany Rye, Being the fourth volume of Lavengro. By George Borrow, author of The Bible in Spain.*

But this volume did not make an appearance 'shortly.' Its author was far too much offended with the critics, too disheartened it may be, to care to offer himself again for their gibes. The years rolled on, and not until 1857 did *The Romany Rye* appear. The book was now in two volumes, and we see that the word *Romany* had dropped an *m*. . . .

The incidents of *Lavengro* are supposed to have taken place between the 24th of May 1825, and the 18th of July of that year. In *The Romany Rye* the incidents apparently occur between the 19th of July and the 3rd of August 1825. In the opinion of Mr. John Sampson, the whole of the episodes in the five volumes occurred in seventy-two days."—[George Borrow and his Circle, 1913, pp. 341–343.]

p. 92

A useful edition of *The Romany Rye* is:

*The Romany Rye / A Sequel to "Lavengro" / By George Borrow / A New Edition / Containing the unaltered text of the Original / Issue, with Notes, etc., by the Author of / "The Life of George Borrow" / London / John Murray, Albemarle Street / 1900.—Crown 8vo. pp. xvi + 403.*

The book was edited by Dr. William Knapp.

There is a copy of the First Edition of *The Romany Rye* in the Library of the British Museum. The Press-mark is 12622. f. 8.

### (13) [THE SLEEPING BARD: 1860]

*The Sleeping Bard; / Or / Visions of the World, Death, and Hell, / By / Elis Wyn. / Translated from the Cambrian British / By / George Borrow, / Author of/ "The Bible in Spain," "The Gypsies of Spain," etc. / London: / John Murray, Albemarle Street. / 1860.*

Collation:—Crown octavo, pp. x + 128; consisting of: Title-page, as above (with blank reverse) pp. i–ii; *Preface* pp. iii–vii; p. viii is blank; Fly-title to *A Vision of the Course of the World* (with blank reverse) pp. ix–x; and Text of the three *Visions* pp. 1–128. There are head-lines throughout, each double-page being headed with the title of the particular *Vision* occupying it. *A Vision of Hell* is preceded by a separate Fly-title (pp. 67–68) with blank reverse. At the foot of p. 128 is the following imprint, “*James M. Denew, Printer, 72, Hall Plain, Great Yarmouth.*” The sheets carry no register. The book was issued without any Half-title. In some copies the Christian name of the printer is misprinted *Jamms*.

p. 93

Issued (in June, 1860) in magenta coloured cloth boards, lettered in gold along the back, “*The Sleeping Bard,*” and “*London / John Murray*” across the foot. The published price was 5s.; 250 copies were printed. Murray’s connection with the work was nominal. The book was actually issued at Yarmouth by J. M. Denew, the printer by whom it was produced. The cost was borne by the author himself, to whom the majority of the copies were ultimately delivered.

Some few copies of *The Sleeping Bard* would appear to have been put up in yellowish-brown plain paper wrappers, with untrimmed edges. One such example is in the possession of Mr. Paul Lemperley, of Cleveland, Ohio; a second is in the library of Mr. Clement Shorter. The leaves of both these copies measure 8½ × 5¾ inches. The leaves of ordinary copies in cloth measure 7½ × 4¾ inches. The translation was made in 1830.

The text of *The Sleeping Bard* is divided into three sections. Each of these sections closes with a poem of some length, as follows:—

PAGE
1. The Perishing World. [ <i>O man, upon this building gaze</i> ] 38
2. Death the Great. [ <i>Leave land and house we must some day</i> ] 63

In the printed text the seventh stanza of *Death the Great* reads thus:

*The song and dance afford, I ween,  
Relief from spleen, and sorrows grave;  
How very strange there is no dance,  
Nor tune of France, from Death can save!*

p. 94

About the year 1871 Borrow re-wrote this stanza, as follows:

*The song and dance can drive, they say,  
The spleen away, and humour's grave;*

*Why hast thou not devised, O France!  
Some tune and dance, from Death to save?*

As was invariably the case with Borrow, his revision was a vast improvement upon the original version.

3. The Heavy Heart. [*Heavy's the heart with wandering below*]

124

The Manuscript of *The Sleeping Bard* was formerly in the possession of Dr. Knapp. It is now the property of the Hispanic Society, of New York. It extends to 74 pages 4to.

There is a copy of the First Edition of *The Sleeping Bard* in the Library of the British Museum. The Press-mark is 12355. c. 17.

#### (14) [WILD WALES: 1862]

Wild Wales: / Its People, Language, and Scenery. / By George Borrow, / Author of “The Bible in Spain,” etc. / “*Their Lord they shall praise, / Their language they shall keep, / Their land they shall lose, / Except Wild Wales.*” / Taliesin: Destiny of the Britons. / In Three Volumes.—Vol. I. [Vol. II, &c.] / London: / John Murray, Albemarle Street. / 1862. / The right of Translation is reserved.

Vol. I.

Collation:—Large duodecimo, pp. xii + 410; consisting of: Half-title (with advertisements of five of Borrow’s *Works* upon the reverse) pp. i–ii; Title-page, as above (with imprint “*London: / Printed by Woodfall and Kinder, / Angel Court, Skinner Street*” upon the centre of the reverse) pp. iii–iv; Notice regarding the previous appearance of a portion of the work in *The Quarterly Review* (with blank reverse) pp. v–vi; *Contents of Vol. I* pp. vii–xi; p. xii is blank; and Text pp. 1–410. There are head-lines throughout, each verso being headed *Wild Wales*, whilst each recto is headed with the title of the particular subject occupying it. At the foot of p. 410 the imprint is repeated thus: “*Woodfall and Kinder, Printers, Angel Court, Skinner Street, London.*” The signatures are A (a half-sheet of 6 leaves), B to S (17 sheets, each 12 leaves), plus T (2 leaves). The second leaf of Sig. T is a blank.

p. 95

Vol. II.

Collation:—Large duodecimo, pp. viii + 413; consisting of: Title-page, as above (with imprint “*London: / Printed by Woodfall and Kinder, / Angel Court, Skinner Street*” upon the centre of the reverse) pp. i–ii; *Contents of Vol. II* pp. v–vii; p. viii is blank; and Text pp. 1–413. The reverse of p. 413 is blank. There are head-lines throughout, as in the first volume. At the foot of p. 413 the imprint is repeated thus, “*Woodfall and Kinder, Printers, Angel Court, Skinner Street, London.*” The signatures are A (4 leaves), B to S (17 sheets, each 12 leaves), plus T (4 leaves). The last leaf of Sig. T is a blank. The volume was issued without any Half-title.

Vol. III.

p. 96

Collation:—Large duodecimo, pp. viii + 474; consisting of: Title-page, as above (with imprint “*London: / Printed by Woodfall and Kinder, / Angel Court, Skinner Street*” upon the centre of the reverse) pp. i–ii; *Contents of Vol. III* pp. iii–viii; and Text pp. 1–474. There are head-lines throughout, as in the first volume. At the foot of p. 474 the imprint is repeated thus, “*Woodfall and Kinder, Printers, Angel Court, Skinner Street, London.*” The signatures are A (8 leaves), B to U (18 sheets, each 12 leaves), plus X (10 leaves). The last leaf of Sig. H is a blank. The volume was issued without any Half-title.

Issued (in December, 1862) in dark green cloth boards, with white paper back-label, lettered “*Wild Wales. / By / George Borrow. / Vol. I [Vol. ii, &c.]*.” The leaves measure  $7\frac{5}{8} \times 4\frac{7}{8}$  inches. The published price was 30s.; 1,000 copies were printed.

A Second Edition of *Wild Wales* was issued in 1865, a Third Edition in 1888, and a Fourth Edition in 1896. The book has since been included in divers series of non-copyright works.

The following Poems made their first appearance in the pages of *Wild Wales*:

VOL. I	PAGE
CHESTER ALE. [ <i>Chester ale, Chester ale! I could ne'er get it down</i> ] Another, widely different, version of these lines exist in manuscript. It reads as follows: <i>On the Ale of Chester.</i>  <i>Of Chester the ale has but sorry renown, 'Tis made of ground-ivy, of dust, and of bran; 'Tis as thick as a river belough a hugh town, 'Tis not lap for a dog, far less drink for a man.</i>	18
SAXONS AND BRITONS. [ <i>A serpent which coils</i> ] Previously printed in <i>The Quarterly Review</i> , January 1861, p. 42.	48
TRANSLATION OF A WELSH ENGLYN UPON DINAS BRAN. [ <i>Gone, gone are thy gates, Dinas Bran on the height!</i> ]	61
LINES FOUND ON THE TOMB OF MADOC. [ <i>Here after sailing far I Madoc lie</i> ]	105
THE LASSIES OF COUNTY MERION. [ <i>Full fair the gleisiad in the flood</i> ] This was one stanza only, the fifth, of the complete poem <i>The Cookoo's Song in Merion</i> , which Borrow translated some years later, and which was first printed in <i>Ermeline</i> , 1913, pp. 21–23. The text of the two versions of this stanza differ considerably.	153
STANZA ON THE STONE OF JANE WILLIAMS. [ <i>Though thou art gone to dwelling cold</i> ]	161
THE MIST. [ <i>O ho! thou villain mist, O ho!</i> ] Although Borrow translated the whole poem, he omitted 24 lines (the 14 opening and 10 closing lines) when printing it in <i>Wild Wales</i> . Here are the missing lines, which I give from the original Manuscript:  <i>A tryste with Morfydd true I made, 'Twas not the first, in greenwood glade, In hope to make her flee with me; But useless all, as you will see.  I went betimes, lest she should grieve, Then came a mist at close of eve; Wide o'er the path by which I passed, Its mantle dim and murk it cast. That mist ascending met the sky, Forcing the daylight from my eye. I scarce had strayed a furlong's space When of all things I lost the trace. Where was the grove and waving grain? Where was the mountain hill and main?</i>	173
* * * * *	
<i>Before me all affright and fear, Above me darkness dense and drear, My way at length I weary found, Into a swaggy willow ground,</i>	

*Where staring in each nook there stood  
Of wry mouthed elves a wrathful brood.  
Full oft I sank in that false soil,  
My legs were lamed with length of toil.  
However hard the case may be  
No meetings more in mist for me.*

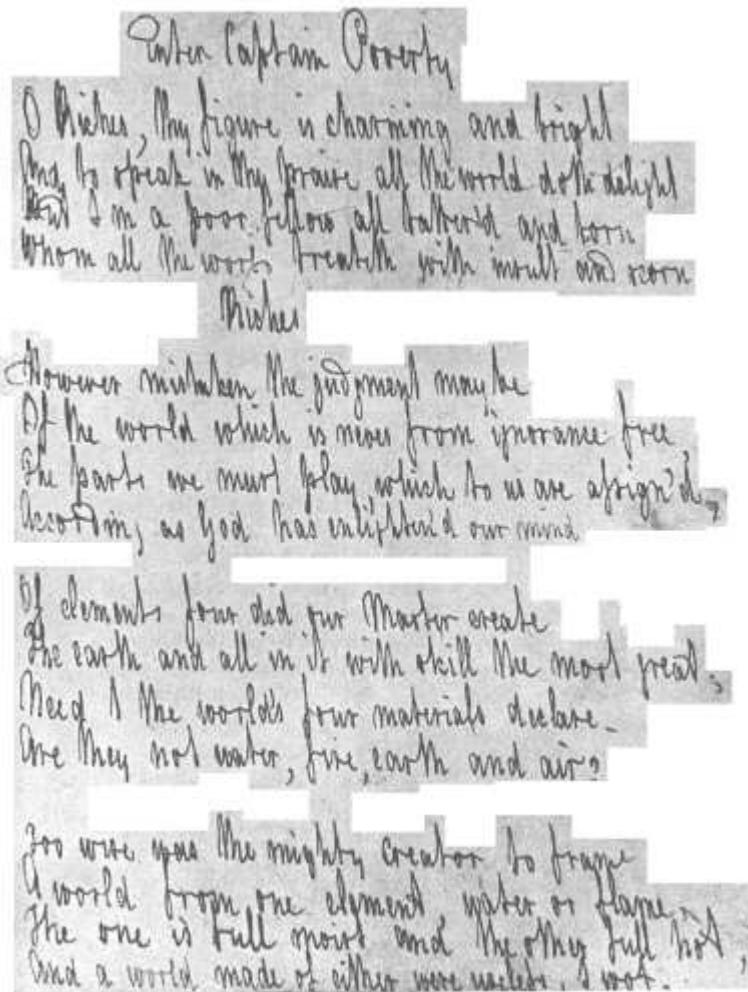
p. 100

Two of the above lines, somewhat differently worded, were given in *Wild Wales*, Vol. i, p. 184.

LINES DESCRIPTIVE OF THE EAGERNESS OF A SOUL TO REACH PARADISE. [ <i>Now to my rest I hurry away</i> ]	251
FILICAIA'S SONNET ON ITALY. [ <i>O Italy! on whom dark Destiny</i> ]	290
TRANSLATION OF AN ENGLYN FORETELLING TRAVELLING BY STEAM. [ <i>I got up in Mona, as soon as 'twas light</i> ]	341
TRANSLATION OF A WELSH STANZA ABOUT SNOWDON. [ <i>Easy to say 'Behold Eryri'</i> ]	360
STANZAS ON THE SNOW OF SNOWDON. [ <i>Cold is the snow on Snowdon's brow</i> ]	365
VOL. II	
LINES FROM BLACK ROBIN'S ODE IN PRAISE OF ANGLESEY. [ <i>Twelve sober men the muses woo</i> ]	33
LINES ON A SPRING. [ <i>The wild wine of Nature</i> ]	112
THINGS WRITTEN IN A GARDEN. [ <i>In a garden the first of our race was deceived</i> ]	158
EL PUNTO DE LA VANA. [ <i>Never trust the sample when you go your cloth to buy</i> ]	215
LLANGOLLEN'S ALE. [ <i>Llangollen's brown ale is with malt and hop rife</i> ]	275
POVERTY AND RICHES. AN INTERLUDE. [ <i>O Riches, thy figure is charming and bright</i> ] A reduced facsimile of the first page of the Manuscript of this <i>Interlude</i> is given herewith, facing page 99.	328
AN ODE TO SYCHARK. BY IOLO GOCH. [ <i>Twice have I pledged my word to thee</i> ]	392
VOL. III	
TRANSLATION OF A WELSH ENGLYN ON THE RHYADR. [ <i>Foaming and frothing from mountainous height</i> ]	12
ODE TO OWEN GLENDOWER. [ <i>Here's the life I've sigh'd for long</i> ]	98
ODE TO A YEW TREE. [ <i>Thou noble tree; who shelt'rest kind</i> ]	203
LINES. [ <i>From high Plynlimmon's shaggy side</i> ]	219
ODE TO A YEW TREE. [ <i>O tree of yew, which here I spy</i> ] This is another, and extended, version of the <i>Ode</i> printed on p. 203 of <i>Wild Wales</i> . Yet another version, differing from both, is printed in <i>Alf the Freebooter and Other Ballads</i> , 1913, p. 27.	247
LINES FROM ODE TO THE PLOUGHMAN, BY IOLO GOCH. [ <i>The mighty Hu who lives for ever</i> ] Previously printed, with some verbal differences, in <i>The Quarterly Review</i> , January 1861, p. 40.	292
LINES ON A TOMB-STONE. [ <i>Thou earth from earth reflect with anxious mind</i> ]	301
ODE TO GRIFFITH AP NICHOLAS. [ <i>Griffith ap Nicholas, who like thee</i> ] The first six lines of this <i>Ode</i> had previously appeared in <i>The Quarterly Review</i> , January 1861, p. 50.	327

GOD'S BETTER THAN ALL. [God's better than heaven or aught therein] A reduced facsimile of the first page of the Manuscript of <i>God's Better than All</i> will be found facing the present page.	335
AB GWILYM'S ODE TO THE SUN AND GLAMORGAN. [Each morn, benign of countenance]	377

There is a copy of the First Edition of *Wild Wales* in the Library of the British Museum.  
The Press-mark is 10369. e. 12.



God's Better than All  
from Miss Orchard.

God's better than heaven or ought thereon,  
Than the earth or ought we there can win,  
Nor than the world or its wealth to me,  
God's better than all that is or can be.

Better than father than mother than nurse,  
Mother than richer, off bearing a curse,  
Mother than ~~the mother whom we like,~~  
~~Mother than the mother whom we like,~~

If God for my portion thou hast ta'en  
There's Christ to support thee in every pain,  
The world to comfort thee thou will gain,  
So fear thee the fiend and all his train.

### (15) [ROMANO LAVO-LIL: 1874]

Romano Lavo-Lil: / Word-Book of the Romany; / or, / English Gypsy Language. / With many pieces in Gypsy, illustrative of the way of / Speaking and Thinking of the English Gypsies; / with Specimens of their Poetry, and an account of certain Gypsies / or Places Inhabited by them, and of various things / relating to Gypsy Life in England. / By George Borrow, / Author of "Lavengro," "The Romany Rye," "The Gypsies of Spain," / "The Bible in Spain," etc. / "Can you rokra Romany? / Can you play the bosh? / Can you jal adrey the staripen? / Can you chin the cost?" / "Can you speak the Roman tongue? / Can you play the fiddle? / Can you eat the prison-loaf? / Can you cut and whittle? / London: / John Murray, Albemarle Street. / 1874.

p. 104

Collation:—Crown octavo, pp. viii + 331; consisting of: Half-title (with blank reverse) pp. i–ii; Title-page, as above (with imprint “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross” upon the centre of the reverse) pp. iii–iv; Prefatory Note regarding the Vocabulary p. v; Advertisements of five Works of George Borrow p. vi; Table of *Contents* pp. vii–viii; and Text pp. 1–331, including Fly-titles (each with blank reverse) to each section of the book. The reverse of p. 331 is blank. At the foot of p. 331 the imprint is repeated thus, “London: Printed by Wm. Clowes and Sons, Stamford Street / and Charing Cross.” There are head-lines throughout, each page being headed with the title of the particular subject occupying it. The signatures, are A (a half-sheet of 4 leaves), B to X (20 sheets, each 8 leaves), Y (a half-sheet of 4 leaves), and Z (a quarter-sheet of 2 leaves).

p. 105

Issued in dark blue cloth boards, with white paper back-label, lettered “Romano Lavo-Lil; / Word-Book / of / The Romany. / By / George Borrow.” The leaves measure  $7\frac{3}{4} \times 4\frac{7}{8}$  inches. The published price was 10s. 6d.

## One Thousand Copies were printed.

The book was set up in type towards the end of 1873, and published early in 1874. Proof-sheets still exist bearing the earlier date upon the title-page.

A considerable amount of Verse by Borrow made its first appearance in the pages of *Romano Lavo-Lil*, as detailed in the following list:

### Contents

	PAGE
LITTLE SAYINGS:	
1. [Whatever ignorance men may show]	109
2. [What must I do, mother, to make you well?]	111
3. [I would rather hear him speak than hear Lally sing]	115
ENGLISH GYPSY SONGS:	
1. The Gypsy Meeting. [Who's your mother, who's your father?]	175
2. Making a Fortune (1). [Come along, my little gypsy girl]	177
3. Making a Fortune (2). [Come along, my little gypsy girl]	179
THE TWO GYPSIES. [Two gypsy lads were transported]	181
MY ROMAN LASS. [As I to the town was going one day]	183
This is the first stanza only of <i>The English Gypsy</i> . The complete Song will be found in <i>Marsk Stig's Daughters and Other Songs and Ballads</i> , 1913, pp. 14–15. Here is the concluding stanza, omitted in <i>Romano Lavo-Lil</i> :	p. 106
<i>As I to the town was going one day,      I met a young Roman upon the way.      Said he, "Young maid will you share my lot?"      Said I, "Another wife you've got."      "No, no!" the handsome young Roman cried,      "No wife have I in the world so wide;      And you my wedded wife shall be,      If you will share my lot with me."</i>	
YES, MY GIRL. [If to me you prove untrue]	185
THE YOUTHFUL EARL. [Said the youthful earl to the Gypsy girl]	185
LOVE SONG. [I'd choose as pillows for my head]	187
WOE IS ME. [I'm sailing across the water]	189
THE SQUIRE AND LADY. [The squire he roams the good greenwood]	191
GYPSY LULLABY. [Sleep thee, little tawny boy!]	193
OUR BLESSED QUEEN. [Coaches fine in London]	195
RUN FOR IT. [Up, up, brothers!]	195
This is the first stanza only of the <i>Gypsy Song</i> , printed complete in <i>Marsk Stig's Daughters and other Songs and Ballads</i> , 1913, p. 16.	
THE ROMANY SONGSTRESS. [Her temples they are aching]	199
THE FRIAR. [A Friar Was preaching once with zeal and with fire]	201
The Manuscript of these amusing verses, which were translated by Borrow from the dialect of the Spanish Gypsies, affords some curious variants from the	

published text. Here are the lines as they stand in the MS.:

*A Friar*

*Was preaching once with zeal and with fire;  
And a butcher of the plain  
Had lost a bonny swine;  
And the friar did opine  
That the Gypsies it had ta'en.  
So, breaking off, he shouted, "Gypsy ho!  
Hie home, and from the pot  
Take the butcher's porker out,  
The porker good and fat,  
And in its place throw  
A clout, a dingy clout  
Of thy brat, of thy brat;  
A clout, a dingy clout,  
of thy brat."*

p. 109

MALBROUK. FROM THE SPANISH GYPSY VERSION. [ <i>Malbrouk is gone to the wars</i> ]	205
SORROWFUL YEARS. [ <i>The wit and the skill</i> ]	211
FORTUNE-TELLING. [ <i>Late rather one morning</i> ]	240
THE FORTUNE-TELLER'S SONG. [ <i>Britannia is my name</i> ]	243
GYPSY STANZA. [ <i>Can you speak the Roman tongue?</i> ]	254
CHARLOTTE COOPER. [ <i>Old Charlotte I am called</i> ]	259
EPIGRAM. [ <i>A beautiful face and a black wicked mind</i> ]	262
LINES. [ <i>Mickie, Huwie and Larry bold</i> ]	272
LINES. [ <i>What care we, though we be so small?</i> ]	280
RYLEY BOSVIL. [ <i>The Gorgios seek to hang me</i> ]	296
RYLEY AND THE GYPSY. [ <i>Methinks I see a brother</i> ]	298
TO YOCKY SHURI. [ <i>Beneath the bright sun, there is none, there is none</i> ]	301
LINES. [ <i>Roman lads Before the door</i> ]	325

Upon page 122 of *Romano Lavo-Lil*, is printed a version of *The Lord's Prayer* cast into Romany by Borrow. The original Manuscript of this translation has survived, and its text presents some curious variations from the published version. A reduced facsimile of this Manuscript serves as Frontispiece to the present Bibliography.

Accompanying the Manuscript of *The Lord's Prayer* in Romany, is the Manuscript of a translation made by Borrow into the dialect of the English Gypsies. This translation has never, so far as I am aware, appeared in print. It is an interesting document, and well worthy of preservation. A reduced facsimile of it will be found facing the present page.

## The Lord's Prayer in English Gypsy.

More Dad; odoy spie two bashes been,  
 midovelake si two mas, he and two hem;  
 he hem? two lar axoi they more few, odoy  
 odoy they two bashes been; tel mande the  
 divous meny diri morn, ha foord man  
 bone to me shom payzorius tube tan man  
 foord bone so wafior muches than payzorius  
 mande; man riggaur man adrey kek dorch, tel  
 tel man abri from bone se wafior. Tirose  
 a hem, midovel, two se ye rudi west  
 bone ha ever-komi. Ahali.

A Second Edition of *Romano Lavo-Lil* was issued by the same publisher, John Murray, in p. 110  
1888, and a Third in 1905.

There is a copy of the First Edition of *Romano Lavo-Lil* in the Library of the British Museum. The Press-mark is 2278. c. 15.

### (16) [THE TURKISH JESTER: 1884]

The Turkish Jester; / Or, / The Pleasantries / of / Cogia Nasr Eddin Effendi. / Translated from the Turkish / By / George Borrow. / Ipswich: / W. Webber, Dial Lane. / 1884.

Collation:—Crown octavo, printed in half-sheets, pp. ii + 52; consisting of: Title-page, as above (with Certificate of Issue upon the centre of the reverse) pp. i–ii; and Text pp. 1–52. There are no head-lines, the pages being numbered centrally. The book is made up in a somewhat unusual manner, each half-sheet having a separately printed quarter-sheet of two leaves imposed within it. The register is therefore B to E (four sections, each 6 leaves), plus F (2 leaves), the whole preceded by two leaves, one of which is blank, whilst the other carries the Title-page. There is no printer's imprint. The book was issued without any Half-title. The title is enclosed within a single rectangular ruled frame.

Issued in cream-coloured paper wrappers, with the title-page reproduced upon the front, but reset in types of different character, and without the ruled frame, and with the imprint reading *High Street* in place of *Dial Lane*. Inside the front cover the Certificate of Issue is repeated. The leaves measure  $7\frac{3}{4} \times 5$  inches. The edition consisted of One Hundred and Fifty Copies. The published price was 7s. 6d.

p. 111

The Manuscript of *The Turkish Jester* was formerly owned by Dr. Knapp, and is now the property of the Hispanic Society, of New York. It extends to 71 pages 4to. The translation was probably made about 1854, at the time when Borrow was at work upon his *Songs of Europe*. In 1857, the book was included among the Advertisements appended to the second volume of *The Romany Rye*.

There is a copy of the First Edition of *The Turkish Jester* in the Library of the British Museum. The Press-mark is 758. b. 16.

## (17) [THE DEATH OF BALDER: 1889]

The / Death of Balder / From the Danish / of / Johannes Ewald / (1773) / Translated by / George Borrow / Author of “Bible in Spain,” “Lavengro,” “Wild Wales,” etc. / London / Jarrold & Sons, 3 Paternoster Buildings, E.C. / 1889 / All Rights Reserved.

Collation:—Crown octavo, pp. viii + 77; consisting of: Half-title (with Certificate of Issue upon the centre of the reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; *Preface* and List of *The Persons* (each with blank reverse) pp. v–viii; and Text pp. 1–77. The reverse of p. 77 is blank. The head-line is *Death of Balder* throughout, upon both sides of the page. At the foot of p. 77 is the following imprint, “*Printed by Ballantyne, Hanson & Co. / London and Edinburgh.*” The signatures are A (4 leaves), and B to F (5 sheets, each 8 leaves). Sig. F 8 is a blank.

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Issued in dark brown ‘diced’ cloth boards, with white paper back-label. The leaves measure  $7\frac{3}{4} \times 5$  inches. Two Hundred and Fifty Copies were printed. The published price was 7s. 6d.

*The Death of Balder* was written in 1829, the year during which Borrow produced so many of his ballad translations, the year in which he made his fruitless effort to obtain subscribers for his *Songs of Scandinavia*. On December 6th of that year he wrote to Dr. [afterwards Sir] John Bowring:

“I wish to shew you my translation of *The Death of Balder*, Ewald’s most celebrated production, which, if you approve of, you will perhaps render me some assistance in bringing forth, for I don’t know many publishers. I think this will be a proper time to introduce it to the British public, as your account of Danish literature will doubtless cause a sensation.”

Evidently no publisher was forthcoming, for the work remained in manuscript until 1889, when, eight years after Borrow’s death, Messrs. Jarrold & Sons gave it to the world. In 1857 Borrow included the Tragedy among the series of Works advertised as “ready for the Press” at the end of the second volume of *The Romany Rye*. It was there described as “*A Heroic Play.*”

Although published only in 1889, *The Death of Balder* was actually set up in type three years earlier. It had been intended that the book should have been issued in London by Messrs. Reeves & Turner, and proof-sheets exist carrying upon the title-page the name of that firm as publishers, and bearing the date 1886. It would appear that Mr. W. Webber, a bookseller of Ipswich, who then owned the Manuscript, had at first contemplated issuing the book through Messrs. Reeves & Turner. But at this juncture he entered into the employment of Messrs. Jarrold & Sons, and consequently the book was finally brought out by that firm. The types were not reset, but were kept standing during the interval.

p. 113

Another version of the song of The Three Valkyrier, which appears in *The Death of Balder*, pp. 53–54, was printed in *Marsk Stig’s Daughters and Other Songs and Ballads*, 1913, pp. 19–20. The text of the two versions differs entirely, in addition to which the 1913 version forms one complete single song, whilst in that of 1889 the lines are divided up between the several characters.

The Manuscript of *The Death of Balder*, referred to above, passed into the hands of Dr. Knapp, and is now in the possession of the Hispanic Society, of New York. It consists of 97 pages 4to. A transcript in the handwriting of Mrs. Borrow is also the property of the Society.

There is a copy of the First Edition of *The Death of Balder* in the Library of the British Museum. The Press-mark is 11755. f 9.

## (18) [LETTERS TO THE BIBLE SOCIETY: 1911]

Letters of / George Borrow / To the British and Foreign / Bible Society / Published by Direction of the Committee / Edited by / T. H. Darlow / Hodder and Stoughton / London New York Toronto / 1911.

Collation:—Octavo, pp. xviii + 471; consisting of: Half-title (with blank reverse) pp. i–ii; Title-page, as above (with blank reverse) pp. iii–iv; Dedication *To Williamson Lamplough* (with blank reverse) pp. v–vi; Preface vii–xi; Note regarding “the officials of the Bible Society with whom Borrow came into close relationship” pp. xi–xii; *List of Borrow's Letters, etc., printed in this Volume* pp. xiii–xvii; chronological *Outline of Borrow's career* p. xviii; and Text of the *Letters, &c.*, pp. 1–471. There are head-lines throughout, each verso being headed *George Borrow's Letters*, and each recto *To the Bible Society*. Upon the reverse of p. 471 is the following imprint “*Printed by T. and A. Constable, Printers to His Majesty / at the Edinburgh University Press.*” The signatures are *a* (one sheet of 8 leaves), *b* (a quarter-sheet of 2 leaves), *A* to *2 F* (29 sheets, each 8 leaves) plus *2 G* (a half-sheet of 4 leaves). Sig. *a* 1 is a blank. A facsimile of one of the Letters included in the volume is inserted as Frontispiece.

p. 114

Issued in dark crimson buckram, with paper sides, lettered in gold across the back, “*Letters of / George / Borrow / To the / Bible Society / Edited by / T. H. Darlow / Hodder & / Stoughton.*” The leaves measure  $8\frac{3}{8} \times 5\frac{7}{8}$  inches. The published price was 7s. 6d.

“When Borrow set about preparing *The Bible in Spain*, he obtained from the Committee of the Bible Society the loan of the letters which are here published, and introduced considerable portions of them into that most picturesque and popular of his works. Perhaps one-third of the contents of the present volume was utilised in this way, being more or less altered and edited by Borrow for the purpose.”—[Preface, pp. ix–x].

The holographs of the complete series of Letters included in this volume are preserved in the archives of the British and Foreign Bible Society.

There is a copy of *Letters of George Borrow to the British and Foreign Bible Society* in the Library of the British Museum. The Press-mark is 010902.e.10.

## (19) [LETTERS TO MARY BORROW: 1913]

p. 115

Letters / To his Wife / Mary Borrow / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 38; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse), pp. 3–4; and Text of the *Letters* pp. 5–38. The head-line is *Letters to His Wife* throughout, upon both sides of the page. Following p. 38 is a leaf, with blank reverse, and with the following imprint upon its recto, “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are *A* (a half sheet of 4 leaves), plus *B* and *C* (2 sheets, each 8 leaves), inset within each other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $7\frac{1}{2} \times 5$  inches.

Thirty Copies only were printed.

Holograph Letters by Borrow are extremely uncommon, the number known to be extant being far less than one might have supposed would be the case, considering the good age to which Borrow attained. His correspondents were few, and, save to the officials of the Bible Society, he was not a diligent letter-writer. The holographs of this series of letters addressed to his wife are in my own collection of Borrowiana.

The majority of the letters included in this volume were reprinted in *George Borrow and his Circle. By Clement King Shorter*, 8vo, 1913.

p. 116

There is a copy of *Letters to his Wife, Mary Borrow*, in the Library of the British Museum. The Press-mark is C. 44. d. 32.

## (20) [MARSK STIG: 1913]

Marsk Stig / A Ballad / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 40; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballad* pp. 5–40. The head-line is *Marsk Stig* throughout, upon both sides of the page. At the foot of p. 40 is the following imprint, “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a half-sheet of 4 leaves), plus B and C (2 sheets, each 8 leaves), inset within each other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 7½ × 5 inches.

Thirty Copies only were printed.

*Marsk Stig* consists of four separate Ballads, or *Songs* as Borrow styled them, the whole forming one complete and connected story. The plot is an old Danish legend of the same character as the history of David and Bathsheba, Marsk Stig himself being the counterpart of Uriah the Hittite.

The four *Songs* commence as follows:—

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	PAGE
1. <i>Marsk Stig he out of the country rode To win him fame with his good bright sword</i>	5
2. <i>Marsk Stig he woke at black midnight, And loudly cried to his Lady dear</i>	15
3. <i>There's many I ween in Denmark green Who all to be masters now desire</i>	23
4. <i>There were seven and seven times twenty That met upon the verdant wold</i>	34

*Marsk Stig* was one of the ballads prepared by Borrow for *The Songs of Scandinavia* in 1829, and revised for the *Kœmpe Viser* in 1854. Both Manuscripts are extant, and I give reproductions of a page of each. It will be observed that upon the margins of the earlier Manuscript Borrow wrote his revisions, so that this Manuscript practically carries in itself both versions of the ballad. The Manuscript of 1829 is in the possession of Mr. J. H. Spoor, of Chicago. The Manuscript of 1854 is in my own library. As a specimen of *Marsk Stig* I quote the following stanzas:

*It was the young and bold Marsk Stig  
Came riding into the Castle yard,  
Abroad did stand the King of the land  
So fair array'd in sable and mard.*

*“Now lend an ear, young Marshal Stig,  
I have for thee a fair emprise,*

*Ride thou this year to the war and bear  
My flag amongst my enemies."*

"*And if I shall fare to the war this year,  
And risk my life among thy foes,  
Do thou take care of my Lady dear,  
Of Ingeborg, that beauteous rose."*

*Then answer'd Erik, the youthful King,  
With a laugh in his sleeve thus answered he:  
"No more I swear has thy lady to fear  
Than if my sister dear were she."*

*It was then the bold Sir Marshal Stig,  
From out of the country he did depart,  
In her castle sate his lonely mate,  
Fair Ingeborg, with grief at heart.*

"*Now saddle my steed," cried Eric the King,  
"Now saddle my steed," King Eric cried,  
"To visit the Dame of beauteous fame  
Your King will into the country ride."*

p. 122

\* \* \* \* \*

"*Now list, now list, Dame Ingeborg,  
Thou art, I swear, a beauteous star,  
Live thou with me in love and glee,  
Whilst Marshal Stig is engag'd in war."*

*Then up and spake Dame Ingeborg,  
For nought was she but a virtuous wife:  
"Rather, I say, than Stig betray,  
Sir King, I'd gladly lose my life."*

"*Give ear, thou proud Dame Ingeborg,  
If thou my leman and love will be,  
Each finger fair of thy hand shall bear  
A ring of gold so red of blee."*

"*Marsk Stig has given gold rings to me,  
And pearls around my neck to string;  
By the Saints above I never will prove  
Untrue to the Marshal's couch, Sir King."*

\* \* \* \* \*

*It was Erik the Danish King,  
A damnable deed the King he wrought;  
He forc'd with might that Lady bright,  
Whilst her good Lord his battles fought.*

p. 127

\* \* \* \* \*

*It was the young Sir Marshal Stig  
Stepp'd proudly in at the lofty door;  
And bold knights then, and bold knight's men,  
Stood up the Marshal Stig before.*

*So up to the King of the land he goes,  
And straight to make his plaint began;*

*Then murmured loud the assembled crowd,  
And clench'd his fist each honest man.*

*“Ye good men hear a tale of fear,  
A tale of horror, a tale of hell—*

&c., &c.

There is a copy of *Marsk Stig A Ballad* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# MARSK STIG

A BALLAD

BY

GEORGE BORROW

LONDON:

PRINTED FOR PRIVATE CIRCULATION

1913

31  
 Then snatched fair Diane's ring,  
 And drew her features round:  
~~When I saw Diane from the tree,~~  
 My bosom's dearest lord!

32  
 Now do they bear swining (Marshall May),  
 Most sumptuous of the campain,  
 The King's escort has my body forest  
 And my bosom from me now no more.

33  
 When Diane didst leave the land, I was  
 The shade 'come of a knight,  
 Now can I grieve in Denmark green,  
 That's consolation slight.

34  
 The time that thou from the land didst go,  
 Was with me a noble,  
 Now am I Queen in Denmark green,  
 And that gives me such trouble.

35  
 It was then the queen Marshall May,  
 She quaffed his dagger-blade:  
 "What is this that I heard from thy mouth,  
 That shall end him half-life."

36  
 Land never saw such enjoy  
 As in thy shadowy arm,  
 Give her think with most kind looks my lord,  
 Who has done us this injury.

37  
 And I will see, I know thy name!  
 Again by thy white side lie,  
~~She in this let well the condition,~~  
 Who has done us this injury."

38  
 Long, long stood he the queen Marshall May  
 Along with greatest grace:  
 "I weep for them, I weep; their wrongs  
 Must be in here."

39  
 Right broad-sweeping her purple robe,  
 Spreading, as from a mighty pole,  
 Came the Queen Diane down.

40  
 A beautiful woman, most comely  
 By my mother's honor from her bairns.

The Queen Diane of a stately mien  
 With a bosom that makes the heart bold

39  
 Coming to her me in the forest

40  
 Queen Diane, swining in thy campain  
 Tellest me what hast thou  
 Done to the Queen of Denmark?

41  
 Queen Diane, sweet sleep enjoy  
 In thy room, for my love  
 I'll never leave thee, though  
 This is the last day of my life,  
 Queen Diane, I'm thy slave  
 By many acts against all the  
 Kings, and the people of  
 Denmark who has done us this injury.

42  
 Queen Diane, take to thine charge  
 My love from me the Queen of Denmark

Each finger bay of thy hand shall bear  
 A ring of gold so red as blood.  
 Marsh King has given gold rings to me  
 And bears without my neck too strong.  
 The King above now will prove  
 Justice to the Marshals each for king.  
  
 And when Sir Marsh King left the land  
 Then unto him, to him, didst swear  
 Thou wouldst tend me and defend me  
 Even as if your sister were.  
  
 When long Dame Signelil  
 So great so great was her reason:  
 Early and late, sunshine and wet  
 The King he sought her habitation.  
  
 I was with the Danish King  
 A damnable deed the King he wrought.  
 He forced with might that lady friend  
 Which her and her lord his battles fought.

## (21) [THE SERPENT KNIGHT: 1913]

The Serpent Knight / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 35; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; Table of *Contents* (with blank reverse) pp. 5–6; and Text of the *Ballads* pp. 7–35. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 35 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to thirty copies.*” The signatures are A (a quarter-sheet of two leaves), plus B & C (two sheets, each eight leaves), inset within each other.

p. 128

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6⅓ inches.

Thirty Copies only were printed.

### *Contents.*

	PAGE
The Serpent Knight. [ <i>Signelil sits in her bower alone</i> ]	7
The only extant MS. of this ballad originally bore the title <i>The Transformed Knight</i> , but the word <i>Transformed</i> is struck out and replaced by <i>Serpent</i> , in Borrow's handwriting.	

Sir Olaf. [ <i>Sir Olaf rides on his courser tall</i> ]	10
<i>Sir Olaf</i> is one of Borrow's most successful ballads. The only extant Manuscript is written upon paper water-marked with the date 1845, and was prepared for the projected <i>Kæmpe Viser</i> .	
The Treacherous Merman. [“Now rede me mother,” <i>the merman cried</i> ]	15
This Ballad is a later, and greatly improved, version of one which appeared under the title <i>The Merman</i> only, in the <i>Romantic Ballads</i> of 1826. The introduction of the incident of the changing by magic of the horse into a boat, furnishes a reason for the catastrophe which was lacking in the earlier version.  In its final shape <i>The Treacherous Merman</i> is another of Borrow's most successful ballads, and it is evident that he bestowed upon it an infinite amount of care and labour. An early draft of the final version [a reduced facsimile of its first page will be found <i>ante</i> , facing p. 40] bears the tentative title <i>Marsk Stig's Daughter</i> . Besides the two printed versions Borrow certainly composed a third, for a fragment exists of a third MS., the text of which differs considerably from that of both the others.	
The Knight in the Deer's Shape. [ <i>It was the Knight Sir Peter</i> ]	18
Facing the present page is a reduced facsimile of the first page of the Manuscript of <i>The Knight in the Deer's Shape</i> .	
The Stalwart Monk. [ <i>Above the wood a cloister towers</i> ]	24
<i>The Stalwart Monk</i> was composed by Borrow about the year 1860. Whether he had worked upon the ballad in earlier years cannot be ascertained, as no other Manuscript besides that from which it was printed in the present volume is known to exist.	p. 131
The Cruel Step-Dame. [ <i>My father up of the country rode</i> ]	30
The Cuckoo. [ <i>Yonder the cuckoo flutters</i> ]	34

The complete Manuscript of *The Serpent Knight and Other Ballads* is in my own collection of Borroviana.

There is a copy of *The Serpent Knight and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# THE SERPENT KNIGHT

AND

OTHER BALLADS

BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913

The Knight in The Devil's Shape  
or  
The Devilier Devived.

If was The Knight for Peter  
He dwelleth down by de  
Nothing, nothing will he do  
But sit about and row.

Sit about and row about  
Is all that he will do,  
So many a maiden he allures  
And proves to them untrue.

To Hounds too address'd him  
Sir Peter of the Isle  
With wily speeches won me  
The Dame of Malile.

(22) [THE KING'S WAKE: 1913]

The King's Wake / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 23; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballads* pp. 5–23. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 23 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a half-sheet of four leaves), with B (a full sheet of eight leaves) inset within it.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6⅔ inches.

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Thirty Copies only were printed.

*Contents.*

	PAGE
The King's Wake. [ <i>To-night is the night that the wake they hold</i> ]	5

An early draft of this ballad has the title *The Watchnight*.

Swayne Felding. [*Swayne Felding sits at Helsingborg*]

10

Of *Swayne Felding* two Manuscripts are extant. One, originally destined for *The Songs of Scandinavia*, is written upon white paper water-marked with the date 1828. The other, written upon blue paper, was prepared for the *Kæmpe Viser* of 1854. In the earlier MS. the ballad bears the title *Swayne Felding's Combat with the Giant*; the later MS. is entitled *Swayne Felding* only. The texts of the two MSS. differ widely.

Innocence Defamed. [*Misfortune comes to every door*]

20

The heroic ballads included in these collections are all far too long to admit of any one of them being given in full. As an example of the shorter ballads I quote the title-poem of the present pamphlet, *The King's Wake*:

### THE KING'S WAKE [132]

*To-night is the night that the wake they hold,  
To the wake repair both young and old.*

*Proud Signelil she her mother address'd:  
"May I go watch along with the rest?"*

*"O what at the wake wouldest do my dear?  
Thou'st neither sister nor brother there.*

*"Nor brother-in-law to protect thy youth,  
To the wake thou must not go forsooth.*

*"There be the King and his warriors gay,  
If me thou list thou at home wilt stay."*

*"But the Queen will be there and her maiden crew,  
Pray let me go, mother, the dance to view."*

*So long, so long begged the maiden young,  
That at length from her mother consent she wrung.*

*"Then go, my child, if thou needs must go,  
But thy mother ne'er went to the wake I trow."*

*Then through the thick forest the maiden went,  
To reach the wake her mind was bent.*

*When o'er the green meadows she had won,  
The Queen and her maidens to bed were gone.*

*And when she came to the castle gate  
They were plying the dance at a furious rate.*

*There danced full many a mail-clad man,  
And the youthful King he led the van.*

*He stretched forth his hand with an air so free:  
"Wilt dance, thou pretty maid, with me?"*

*"O, sir, I've come across the wold  
That I with the Queen discourse might hold."*

*"Come dance," said the King with a courteous smile,  
"The Queen will be here in a little while."*

*Then forward she stepped like a blushing rose,  
She takes his hand and to dance she goes.*

*"Hear Signelil what I say to thee,  
A ditty of love sing thou to me."*

*"A ditty of love I will not, Sir King,  
But as well as I can another I'll sing."*

*Proud Signil began, a ditty she sang,  
To the ears of the Queen in her bed it rang.*

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p. 136

*Says the Queen in her chamber as she lay:*  
 “*O which of my maidens doth sing so gay?*  
 “*O which of my maidens doth sing so late,*  
*To bed why followed they me not straight?”*  
*Then answered the Queen the little foot page:*  
*“Tis none of thy maidens I’ll engage.*  
 “*Tis none I’ll engage of the maiden band,*  
*’Tis Signil proud from the islet’s strand.”*  
*“O bring my red mantle hither to me,*  
*For I’ll go down this maid to see.”*  
*And when they came down to the castle gate*  
*The dance it moved at so brave a rate.*  
*About and around they danced with glee,*  
*There stood the Queen and the whole did see.*  
*The Queen she felt so sore aggrieved*  
*When the King with Signil she perceived.*  
*Sophia the Queen to her maid did sign:*  
*“Go fetch me hither a horn of wine.”*  
*His hand the King stretched forth so free:*  
*“Wilt thou Sophia my partner be?”*  
*“O I’ll not dance with thee, I vow,*  
*Unless proud Signil pledge me now.”*  
*The horn she raised to her lips, athirst,*  
*The innocent heart in her bosom burst.*  
*There stood King Valdemar pale as clay,*  
*Stone dead at his feet the maiden lay.*  
*“A fairer maid since I first drew breath*  
*Ne’er came more guiltless to her death.”*  
*For her wept woman and maid so sore,*  
*To the Church her beauteous corse they bore.*  
*But better with her it would have sped,*  
*Had she but heard what her mother said.*

p. 139

There is a copy of *The King’s Wake and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# THE KING'S WAKE

AND OTHER BALLADS

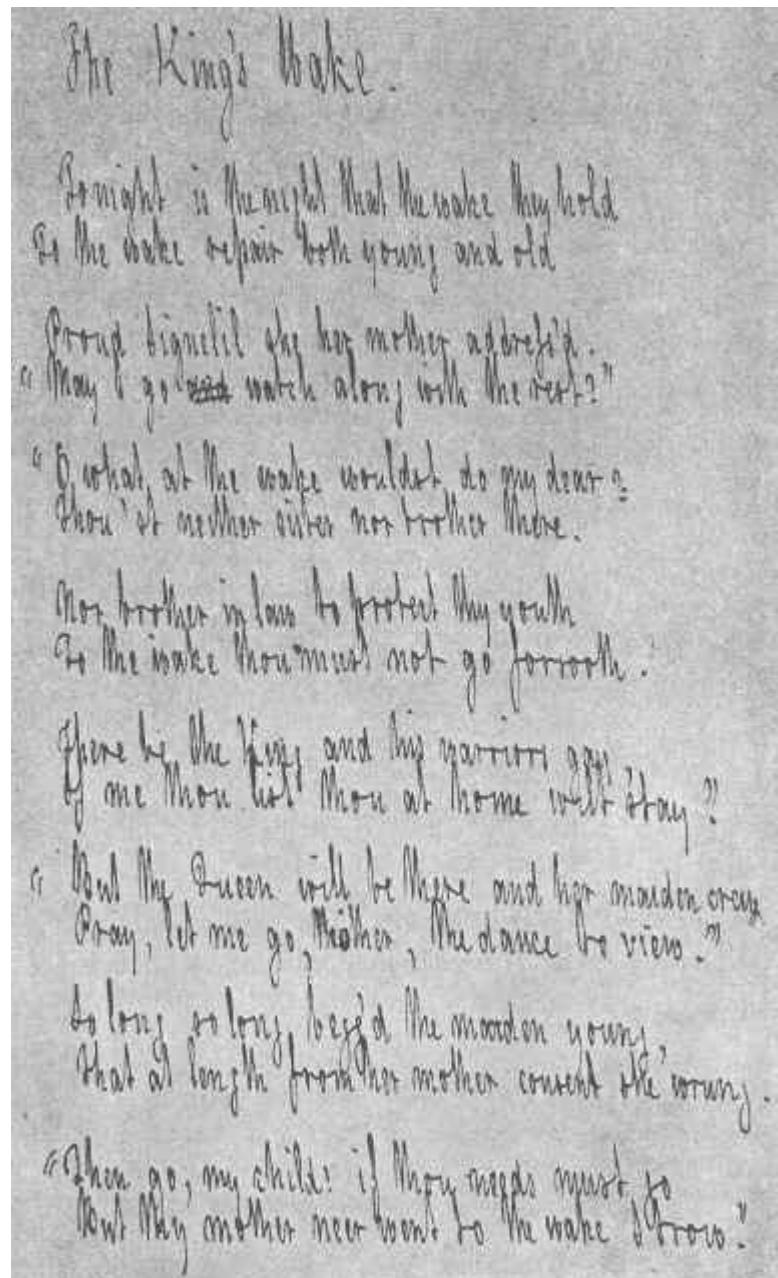
BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913



### (23) [THE DALBY BEAR: 1913]

The Dalby Bear / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 20; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballads* pp. 5–20. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. At the foot of p. 20 is the following imprint: “*London / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of two leaves), with B (a full sheet of 8 leaves) inset within it.

p. 140

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6⅔ inches.

Thirty Copies only were printed.

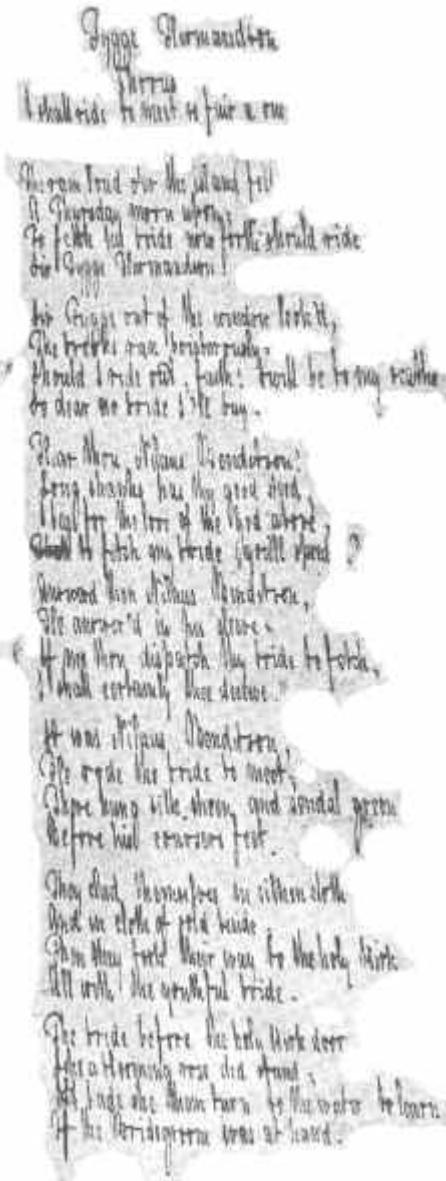
#### *Contents.*

	PAGE
The Dalby Bear. [ <i>There goes a bear on Dalby moors</i> ]	5

Tygge Hermandsen. [ <i>Down o'er the isle in torrents fell</i> ]	9
The ballad was printed from a Manuscript written in 1854. I give a reduced facsimile of a page of an earlier Manuscript written in 1830.	
The Wicked Stepmother. [ <i>Sir Ove he has no daughter but one</i> ]	14
This ballad should be read in conjunction with <i>The Wicked Stepmother, No. ii</i> , printed in <i>Young Swaigder or The Force of Runes and Other Ballads</i> , 1913, pp. 23–37.	

The complete Manuscript of *The Dalby Bear and Other Ballads* is in the library of Mr. Clement Shorter.

There is a copy of *The Dalby Bear and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.



#### (24.) [THE MERMAID'S PROPHECY: 1913]

The / Mermaid's Prophecy / and other / Songs relating to Queen Dagmar / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 30; consisting of Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the Songs pp. 5–30. There are head-lines throughout, each page being headed with the title of the particular Song occupying it. Following p. 30 is a leaf, with a notice regarding the American

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copyright upon the reverse, and with the following imprint upon its recto: "London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies." The signatures are A and B (two sheets, each eight leaves), the one inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8 $\frac{3}{4}$  × 6 $\frac{7}{8}$  inches.

Thirty Copies only were printed.

### Contents.

	PAGE
Songs relating to Queen Dagmar:	
I. King Valdemar's Wooing. [Valdemar King and Sir Strange bold]	5
II. Queen Dagmar's Arrival in Denmark. [It was Bohemia's Queen began]	14
III. The Mermaid's Prophecy. [The King he has caught the fair mermaid, and deep]	19
Rosmer. [Buckshank bold and Elfinstone]	25
This ballad should be read in conjunction with Rosmer Mereman, printed in Young Swaigder or The Force of Runes and Other Ballads, 1913, pp. 16–22.	

Of *The Mermaid's Prophecy* there are two Manuscripts extant. In the earlier of these, written in 1829, the Poem is entitled *The Mermaid's Prophecy*. In the later Manuscript, written apparently about the year 1854, it is entitled *The Mermaid* only. From this later Manuscript the Poem was printed in the present volume.

p. 144

Unlike the majority of Borrow's Manuscripts, which usually exhibit extreme differences of text when two holographs exist of the same Poem, the texts of the two versions of *The Mermaid's Prophecy* are practically identical, the opening stanza alone presenting any important variation. Here are the two versions of this stanza:

1829

The Dane King had the Mermaiden caught by his swains,  
*The mermaid dances the floor upon*—  
 And her in the tower had loaded with chains,  
 Because his will she had not done.

1854

The King he has caught the fair mermaid, and deep  
*(The mermaid dances the floor upon)*  
 In the dungeon has placed her, to pine and to weep,  
 Because his will she had not done.

There is a copy of *The Mermaid's Prophecy and other Songs relating to Queen Dagmar* in the Library of the British Museum. The Press mark is C. 44. d. 38.

### (25.) [HAFBUR AND SIGNE: 1913]

Hafbur and Signe / A Ballad / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 23; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the Ballad pp. 5–23. The head-line is *Hafbur and Signe* throughout, upon both sides of the page. Upon the reverse of p. 23 is the following imprint: "London: / Printed for Thomas J. Wise,

p. 147

*Hampstead, N.W. / Edition limited to Thirty Copies.*" The signatures are A (a half-sheet of four leaves), with B (a full sheet of eight leaves) inset within it.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
Hafbur and Signe. [Young Hafbur King and Sivard King They lived in bitter enmity]	5

Of *Hafbur and Signe* two Manuscripts are extant. The first of these was doubtless written in the early summer of 1830, for on June 1st of that year Borrow wrote to Dr. Bowring:

*I send you "Hafbur and Signe" to deposit in the Scandinavian Treasury [i.e. among the Songs of Scandinavia].*

The later Manuscript was written in or about the year 1854.

The earlier of these two Manuscripts is in the collection of Mr. Herbert T. Butler. The later Manuscript is in my own library.

As is usually the case when two Manuscripts of one of Borrow's ballads are available, the difference in poetical value of the two versions of *Hafbur and Signe* is considerably. Few examples could exhibit more distinctly the advance made by Borrow in the art of poetical composition during the interval. Here are some stanzas from the version of 1854.

*So late it was at nightly tide,  
Down fell the dew o'er hill and mead;  
Then lists it her proud Signild fair  
With all the rest to bed to speed.*

p. 148

*"O where shall I a bed procure?"  
Said Hafbur then, the King's good son.  
"O thou shalt rest in chamber best  
With me the bolsters blue upon."*

*Proud Signild foremost went, and stepped  
The threshold of her chamber o'er;  
With secret glee came Hafbur, he  
Had never been so glad before.*

*Then lighted they the waxen lights,  
So fairly twisted were the same.  
Behind, behind, with ill at mind,  
The wicked servant maiden came*

The following are the parallel stanzas from the version of 1830

*So late it was in the nightly tide,  
Dew fell o'er hill and mead;  
Then listed her proud Signild fair  
With the rest to bed to speed.*

*"O where shall I a bed procure?"  
Said Hafbour the King's good son.*

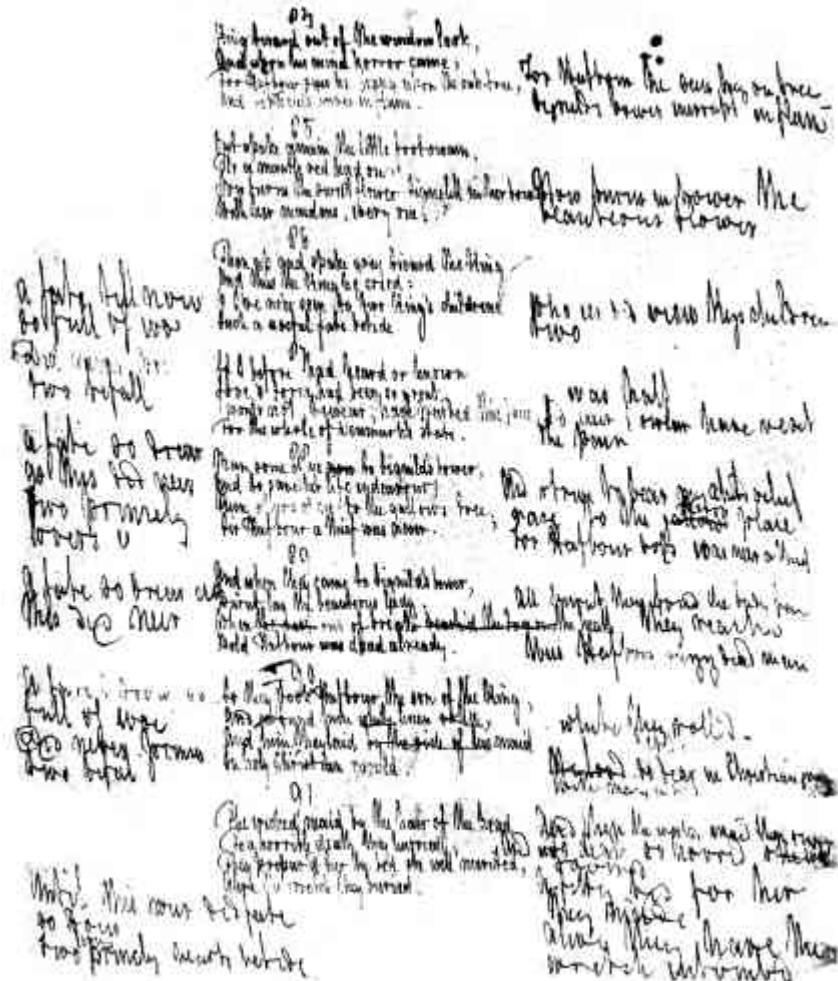
*"In the chamber best with me thou shalt rest,  
The bolsters blue upon."*

*Proud Signild foremost went and stepp'd  
The high chamber's threshold o'er,  
Prince Hafbour came after with secret laughter,  
He'd ne'er been delighted more*

*Then lighted they the waxen lights,  
Fair twisted were the same.  
Behind, behind with ill in her mind  
The wicked servant came.*

p. 153

I give herewith a reduced facsimile of the last page of each Manuscript.



Then some of ye to Signe's bower,  
And strive to bear my child relief?  
For others come to the gallows place,  
For Hafbur bold was never a knyf."

And when they came to Signe's bower  
All went they found the lady fair,  
When out of breath they reached the heath  
Was Hafbur lying dead in it.

They Hafbur took, the son of the King,  
And round him linnen white they roll'd,  
And him they laid beside his maid,  
With many a tear in Christian mould.

And then the wretched maid they took  
And to a heath to horrid doom'd,  
A fitting bed for her they made,  
Above the witch they have entomb'd.

There is a copy of *Hafbur and Signe A Ballad* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# HAFBUR AND SIGNE

A BALLAD

BY

GEORGE BORROW

LONDON :  
PRINTED FOR PRIVATE CIRCULATION  
1913

## (26) [THE STORY OF YVASHKA: 1913]

The Story / of / Yvashka with the Bear's Ear / Translated from the Russian / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 23; consisting of: Half title (with blank reverse) pp. 1–2; Frontispiece (with blank recto) pp. 3–4; Title-page, as above (with blank reverse) pp. 5–6; *Introduction* (by Borrow) pp. 7–10; and Text of the *Story* pp. 11–23. The headline is *Yvashka with the Bears Ear* throughout, upon both sides of the page. Upon the reverse of p. 23 is the following imprint: “London: / Printed for Thomas J. Wise,  
Hampstead, N. W. / Edition limited to Thirty Copies.” The signatures are A (a half sheet of 4 leaves), and B (a full sheet of 8 leaves), the one inset within the other. The Frontispiece consists of a reduced facsimile of the first page of the original Manuscript in Borrow’s handwriting.

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Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6⅓ inches.

Thirty Copies only were printed.

*The Story of Yvashka* was the second of three *Russian Popular Tales*, which were contributed by Borrow to the pages of *Once a Week* during 1862. *The Story of Yvashka* appeared in the number for May 17th, 1862, Vol. vi, pp. 572–574.

The *Story* was reprinted in *The Sphere*, Feb. 1st, 1913, p. 136.

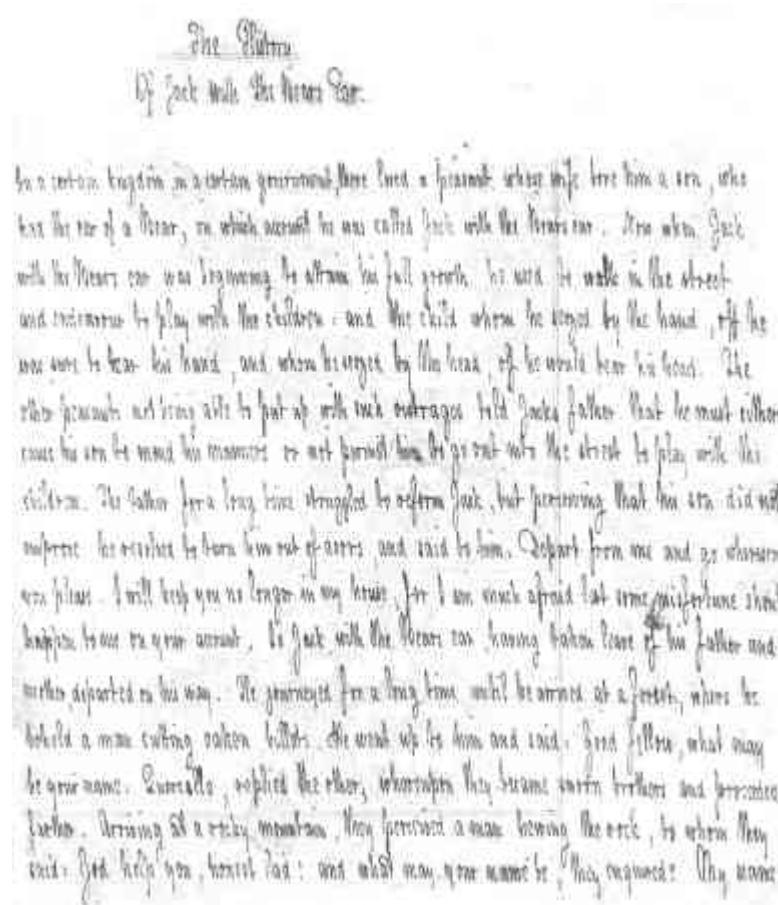
The Text of *Yvashka* as printed in *Once a Week* differs appreciably from that printed in *The Sphere*, and in the private pamphlet of 1913, both of which are identical. The Manuscript from which the two latter versions were taken was the original translation. The version which appeared in *Once a Week* was printed from a fresh Manuscript (which

fills 11 quarto pages) prepared in 1862. A reduced facsimile of the first page of the earlier Manuscript (which extends to 5½ quarto pages) will be found reproduced upon the opposite page. In this Manuscript the story is entitled *The History of Jack with the Bear's Ear*.

Judging from the appearance of this MS., both paper and handwriting, together with that of fragments which remain of the original MSS. of the other two published *Tales*, it seems probable that the whole were produced by Borrow during his residence in St. Petersburg. Should such surmise be correct, the *Tales* are contemporary with *Targum*.

The *Once a Week* version of *The Story of Yvashka* was reprinted in *The Avon Booklet*, Vol. ii, 1904, pp. 199–210.

There is a copy of *The Story of Yvashka* in the Library of the British Museum. The Press-mark is C. 44. d. 37.



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## (27) [THE VERNER RAVEN: 1913]

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The Verner Raven / The Count of Vendel's / Daughter / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4, and Text of the *Ballads* pp. 5–27. There are headlines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “London / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a quarter-sheet of 2 leaves), B (a half sheet of 4 leaves), and C (a full sheet of 8 leaves), all inset within each other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
THE VERNER RAVEN. [ <i>The Raven he flies in the evening tide</i> ]	5
THE COUNT OF VENDEL'S DAUGHTER. [ <i>Within a bower the womb I left</i> ]	12
Previously printed in <i>Once a Week</i> , Vol. viii, January 3rd, 1863, pp. 35–36.	
THE CRUEL MOTHER-IN-LAW. [ <i>From his home and his country Sir Volmor should fare</i> ]	18
THE FAITHFUL KING OF THULE. [ <i>A King so true and steady</i> ]	25
THE FAIRIES' SONG. [ <i>Balmy the evening air</i> ]	27

NOTE.—Each poem to which no reference is attached, appeared for the first time in this volume.

The Manuscript of *The Count of Vendel's Daughter* is included in the extensive collection of Borrowiana belonging to Mr. F. J. Farrell, of Great Yarmouth.

There is a copy of *The Verner Raven*, *The Count of Vendel's Daughter*, and *Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

**(28) [THE RETURN OF THE DEAD: 1913]**

The / Return of the Dead / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 22; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballads* pp. 5–22. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Following p. 22 is a leaf, with blank reverse, and with the following imprint upon its recto: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty copies.*” The signatures are A (a half-sheet of four leaves), with B (a full sheet of eight leaves), inset within it.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

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Thirty Copies only were printed.

*Contents.*

	PAGE
The Return of the Dead. [ <i>Swayne Dyring o'er to the island strayed</i> ]	5
The Transformed Damsel. [ <i>I take my axe upon my back</i> ]	13
The Forced Consent. [ <i>Within her own fair castelaye</i> ]	15
Ingeborg's Disguise. [ <i>Such handsome court clothes the proud Ingeborg buys</i> ]	19
Song. [ <i>I've pleasure not a little</i> ]	22

As a further example of Borrow's shorter Ballads, I give *Ingeborg's Disguise* in full. The entire series included in *The Return of the Dead and Other Ballads* ranks among the most uniformly successful of Borrow's achievements in this particular branch of literature:—

**INGEBORG'S DISGUISE [161]**

*Such handsome court clothes the proud Ingeborg buys,  
Says she, "I'll myself as a courtier disguise."*

*Proud Ingeborg hastens her steed to bestride,  
Says she, "I'll away with the King to reside."*

*"Thou gallant young King to my speech lend an ear,  
Hast thou any need of my services here?"*

*"O yes, my sweet lad, of a horseboy I've need,  
If there were but stable room here for his steed.*

*"But thy steed in the stall with my own can be tied,  
And thou 'neath the linen shalt sleep by my side."*

*Three years in the palate good service she wrought  
That she was a woman no one ever thought.*

*She filled for three years of a horse-boy the place,  
And the steeds of the monarch she drove out to graze.*

*She led for three years the King's steeds to the brook,  
For else than a youth no one Ingeborg took.*

*Proud Ingeborg knows how to make the dames gay,  
She also can sing in such ravishing way.*

*The hair on her head is like yellow spun gold,  
To her beauty the heart of the prince was not cold.*

*But at length up and down in the palace she strayed,  
Her colour and hair began swiftly to fade.*

*What eye has seen ever so wondrous a case?  
The boy his own spurs to his heel cannot brace.*

*The horse-boy is brought to so wondrous a plight,  
To draw his own weapon he has not the might.*

*The son of the King to five damsels now sends,  
And Ingeborg fair to their care he commends.*

*Proud Ingeborg took they and wrapped in their weed,  
And to the stone chamber with her they proceed.*

*Upon the blue cushions they Ingeborg laid,  
Where light of two beautiful sons she is made.*

*Then in came the prince, smiled the babies to view:  
"Tis not every horse-boy can bear such a two."*

*He patted her soft on her cheek sleek and fair:  
"Forget my heart's dearest all sorrow and care."*

*He placed the gold crown on her temples I ween:  
"With me shalt thou live as my wife and my Queen."*

p. 162

The complete Manuscript of *The Return of the Dead and Other Ballads* is in my own library.

There is a copy of *The Return of the Dead and Other Ballads* in the Library of the British Museum. The Press-mark is C.44.d.38.

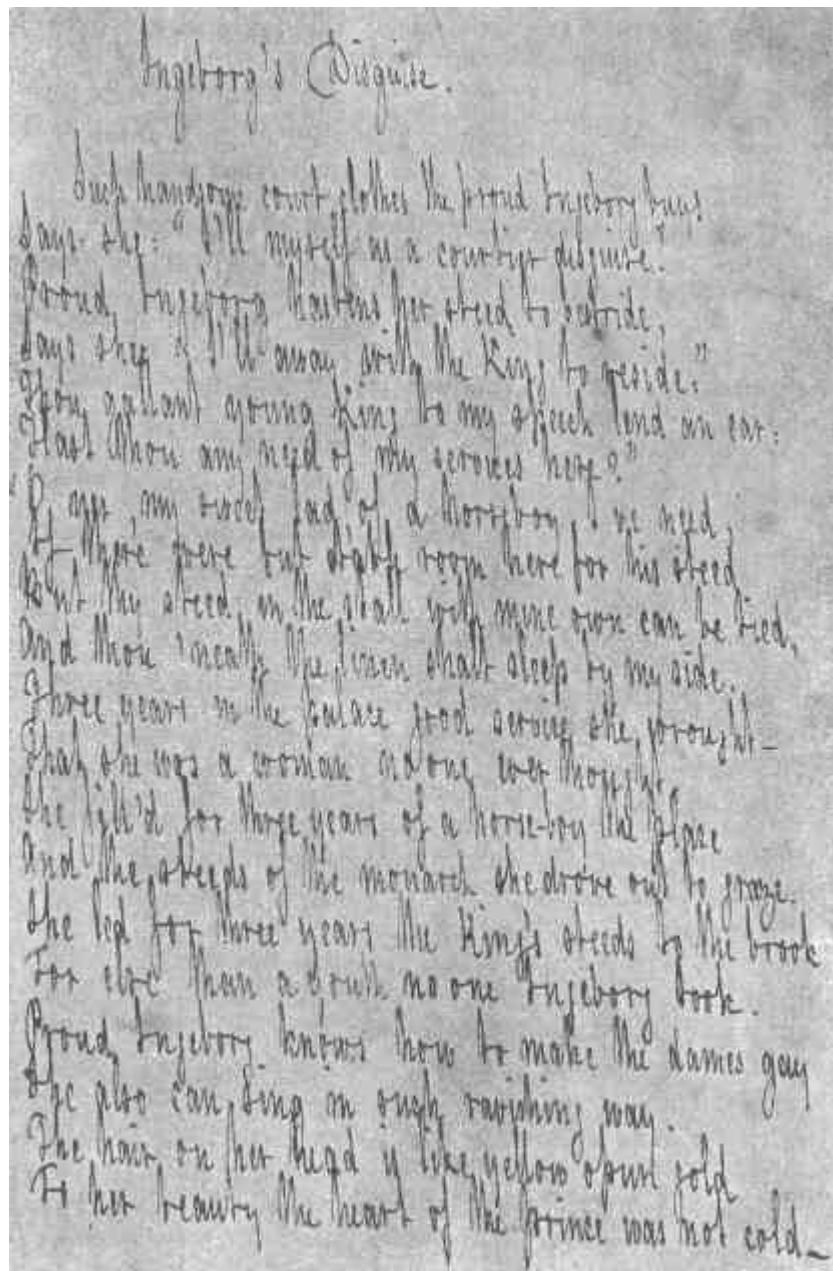
p. 165

THE  
RETURN OF THE DEAD  
AND OTHER BALLADS

BY

GEORGE BORROW

LONDON:  
PRINTED FOR PRIVATE CIRCULATION  
1913



## (29) [AXEL THORDSON: 1913]

Axel Thordson / and Fair Valborg / A Ballad / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 45; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a notice regarding the American copyright upon the reverse) pp. 3–4; and text of the *Ballad* pp. 5–45. The head-line is *Axel Thordson and Fair Valborg* throughout, upon both sides of the page. Upon the reverse of p. 45 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A to C (Three sheets, each eight leaves) inset within each other. The last leaf of Sig. C is a blank.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

p. 166

Thirty Copies only were printed.

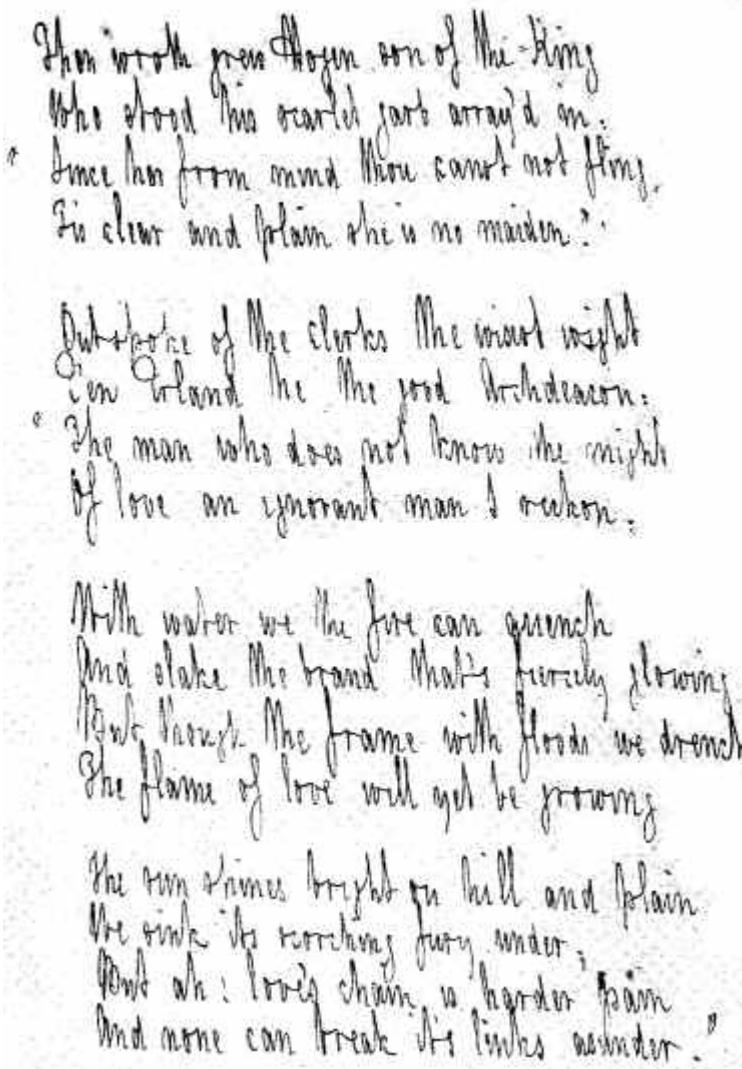
### Contents.

	PAGE
Axel Thordson and Fair Valborg. [At the wide board at tables play]	5

In some respects *Axel Thordson and Fair Valborg* is the most ambitious of Borrow's Ballads. It is considerably the longest, unless we regard the four "Songs" of which *Marsk Stig* is comprised as forming one complete poem. But it is by no means the most successful; indeed it is invariably in his shorter Ballads that we find Borrow obtaining the happiest result.

Two Manuscripts of *Axel Thordson and Fair Valborg* are available. The first was prepared in 1829 for the *Songs of Scandinavia*. The second was revised in 1854 for the *Kæmpe Viser*. This later Manuscript is in my own possession. I give herewith a reduced facsimile of one of its pages.

There is a copy of *Axel Thordson and Fair Valborg* in the Library of the British Museum. The Press-mark is C.44.d.38.



### (30) [KING HACON'S DEATH: 1913]

King Hacon's Death / and / Bran and the Black Dog / Two Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 14; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Two Ballads* pp. 5–14. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Following p. 14 is a leaf, with blank reverse, and with the following imprint upon its recto, “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” There are no signatures, the pamphlet being composed of a single sheet, folded to form sixteen pages.

p. 169

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $7\frac{1}{2} \times 5$  inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
King Hacon's Death. ["And now has happened in our day"]	5
Bran and the Black Dog. ["The day we went to the hills to chase"] I venture to regard this ballad of the fight between Bran and the Black Dog as one of Borrow's happiest efforts. Here are some of its vigorous stanzas:	11
<p><i>The valiant Finn arose next day, Just as the sun rose above the foam; And he beheld up the Lairgo way, A man clad in red with a black dog come.  He came up with a lofty gait, Said not for shelter he sought our doors; And wanted neither drink nor meat, But would match his dog 'gainst the best of ours.</i></p> <p style="text-align: center;">* * * * *</p> <p><i>"A strange fight this," the great Finn said, As he turn'd his face towards his clan; Then his face with rage grew fiery red, And he struck with his fist his good dog Bran.  "Take off from his neck the collar of gold, Not right for him now such a thing to bear; And a free good fight we shall behold Betwixt my dog and his black compeer."  The dogs their noses together placed, Then their blood was scatter'd on every side; Desperate the fight, and the fight did last 'Till the brave black dog in Bran's grip died.</i></p> <p style="text-align: center;">* * * * *</p> <p><i>We went to the dwelling of high Mac Cuol, With the King to drink, and dice, and throw; The King was joyous, his hall was full, Though empty and dark this night I trow.</i></p>	p. 170

There is a copy of *King Hacon's Death and Bran and the Black Dog* in the Library of the British Museum. The Pressmark is C. 44. d. 38.

### (31) [MARSK STIG'S DAUGHTERS: 1913]

Marsk Stig's / Daughters / and other / Songs and Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 21; consisting of: Half-title (with blank reverse), pp. 1–2; Title-page, as above (with blank reverse), pp. 3–4; Table of *Contents*, pp. 5–6; and Text of the *Songs and Ballads*, pp. 7–21. The reverse of p. 21 is blank. The head-line is *Songs and Ballads* throughout, upon both sides of the page. The pamphlet concludes with a leaf, with blank reverse, and with the following imprint upon its recto: "London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies." There are no signatures, but the pamphlet consists of a half-sheet (of four leaves), with a full sheet (of eight leaves) inset within it.

p. 173

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 7½ × 5 inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
Marsk Stig's Daughters. [ <i>Two daughters fair the Marshal had</i> ]	7
The Three Expectants. [ <i>There are three for my death that now pine</i> ]	11
Translation. [ <i>One summer morn, as I was seeking</i> ]	13
The English Gipsy:	
He. [ <i>As I to the town was going one day My Roman lass I met by the way</i> ]	14
She. [ <i>As I to the town was going one day I met a young Roman upon the way</i> ]	14
The first of these two stanzas had been printed previously in <i>Romano Lavo-Lil</i> , 1874, p. 183.	
Gipsy Song. [ <i>Up, up, brothers</i> ]	16
The first stanza of this <i>Song</i> was printed previously (under the title <i>Run for it!</i> ) in <i>Romano Lavo-Lil</i> , 1874, p. 195.	p. 174
Our Heart is Heavy, Brother. [ <i>The strength of the ox</i> ]	17
Another version of this poem was printed previously (under the title <i>Sorrowful Tears</i> , and with an entirely different text) in <i>Romano Lavo-Lil</i> , 1874, p. 211.	
In order to give some clear idea of the difference between the two versions, I quote the opening stanza of each:	
1874.	
<i>The wit and the skill Of the Father of ill, Who's clever indeed, If they would hope With their foes to cope The Romany need.</i>	
1913.	
<i>The strength of the ox, The wit of the fox, And the leveret's speed; All, all to oppose Their numerous foes The Romany need.</i>	
Song. [ <i>Nastrond's blazes</i> ]	19
Another version of this <i>Song</i> was printed previously (divided up, and with many textual variations) in <i>The Death of Balder</i> , 1899, pp. 53–54.	
Lines. [ <i>To read the great mysterious Past</i> ]	21
As a specimen of Borrow's lighter lyrical verse, as distinguished from his Ballads, I give the text of the <i>Translation</i> noted above, accompanied by a facsimile of the first page of the MS.:	
TRANSLATION.	

One summer morn, as I was seeking  
 My ponies in their green retreat,  
 I heard a lady sing a ditty  
 To me which sounded strangely sweet:  
*I am the ladye, I am the ladye,*  
*I am the ladye loving the knight;*  
*I in the green wood, 'neath the green branches,*  
*In the night season sleep with the knight.*

Since yonder summer morn of beauty  
 I've seen full many a gloomy year;  
 But in my mind still lives the ditty  
 That in the green wood met my ear:

*I am the ladye, I am the ladye,*  
*I am the ladye loving the knight;*  
*I in the green wood, 'neath the green branches,*  
*In the night season sleep with the knight.*

p. 177

A second Manuscript of this *Translation* has the ‘ditty’ arranged in eight lines, instead of in four. In this MS. the word *ladye* is spelled in the conventional manner:

*I am the lady,*  
*I am the lady,*  
*I am the lady*  
*Loving the knight;*  
*I in the greenwood,*  
*'Neath the green branches,*  
*Through the night season*  
*Sleep with the knight.*

*Note.*—Each poem to which no reference is attached appeared for the first time in this volume.

There is a copy of *Marsk Stig's Daughters and other Songs and Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# MARSK STIG'S DAUGHTERS

AND OTHER

SONGS AND BALLADS

BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913

## Translation.

One summer morn, as I was seeking  
 My prises in their green retreat  
 I heard a bidge sing a ditty  
 To me which sounded strangely sweet.

I am the bidge singing a ditty I am the bidge  
 I am the bidge loosing the bright  
 I in the greenwood near the green branches  
 In the night season sleep with the bright.

Since under summer morn of beauty  
 I've seen full many a gloomy year;

### (32) [THE TALE OF BRYNILD: 1913]

The Tale of Brynild / and / King Valdemar and his Sister / Two Ballads / By / George Borrow / London: Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 35; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page as above (with a notice regarding the American copyright upon the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–35. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 35 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of two leaves), and B and C (two sheets, each eight leaves), each inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

#### *Contents.*

	PAGE
The Tale of Brynild. [ <i>Sivard he a colt has got</i> ] Of <i>The Tale of Brynild</i> , two manuscripts are extant, written in 1829 and 1854 respectively. The text of the latter, from which the ballad was printed in the present pamphlet, is immeasurably the superior.	5
King Valdemar and his sister. [ <i>See, see, with Queen Sophy sits Valdemar bold</i> ]	13
Mirror of Cintra. [ <i>Tiny fields in charming order</i> ]	34
The Harp. [ <i>The harp to everyone is dear</i> ]	35

There can be little doubt that the series of poems included in this volume present Borrow at his best as a writer of Ballads.

There is a copy of *The Tale of Brynild and King Valdemar and his Sister* in the Library of the British Museum. The Pressmark is C. 44. d. 38.

## THE TALE OF BRYNILD

AND

## KING VALDEMAR AND HIS SISTER

TWO BALLADS

p. 179

BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913

## (33) [PROUD SIGNILD: 1913]

p. 181

Proud Signild / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation: Square demy octavo, pp. 28; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a notice regarding the American copyright upon the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–28. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. At the foot of p. 28 is the following imprint: “*London: Printed for Thomas J. Wise, Hampstead, N.W. Edition limited to Thirty Copies.*” The signatures are A (six leaves), and B (a full sheet of eight leaves), the one inset within the other.

Issued in bright green paper wrappers, with the title-page reproduced upon the front. The leaves measure 8½ × 6⅓ inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
Proud Signild. [ <i>Proud Signild's bold brothers have taken her hand</i> ]	5
The Damsel of the Wood. [ <i>The Knight takes hawk, and the man takes hound</i> ]	16
Damsel Mettie. [ <i>Knights Peter and Olaf they sat o'er the board</i> ] As is the case with quite a number of Borrow's ballads, two Manuscripts of <i>Damsel Mettie</i> have been preserved. The earlier, composed not later than 1829, is written upon paper water marked with the date 1828; the later is written upon paper water-marked 1843. The earlier version has a refrain, “ <i>'Neath the linden</i>	22 p. 182

*tree watches the lord of my heart,”* which is wanting in the later. Otherwise the text of both MSS. is identical, the differences to be observed between them being merely verbal. For example, the seventh couplet in the earlier reads:

*I'll gage my war courser, the steady and tried,  
That thou canst not obtain the fair Mettie, my bride.*

In the later MS. this couplet reads:

*I'll gage my war courser, the steady and tried,  
Thou never canst lure the fair Mettie, my bride.*

There is a copy of *Proud Signild and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

### (34) [ULF VAN YERN: 1913]

Ulf Van Yern / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page (with notice regarding the American copyright upon the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of two leaves), B (a half-sheet of four leaves), and C (a full sheet of eight leaves), all inset within each other.

p. 187

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

#### Contents.

	PAGE
Ulf Van Yern. [ <i>It was youthful Ulf Van Yern</i> ] This ballad was here printed from the Manuscript prepared for the projected <i>Kæmpe Viser</i> of 1854. In the MS of 1829 the ballad is entitled <i>Ulf Van Yern and Vidrik Verlandson</i> . The texts of the two versions differ widely in almost every stanza.	5
The Chosen Knight. [ <i>Sir Oluf rode forth over hill and lea</i> ]	16
Sir Swerkel. [ <i>There's a dance in the hall of Sir Swerkel the Childe</i> ]	19
Finn and the Damsel, or The Trial of Wits. [ <i>“What's rifer than leaves?” Finn cried</i> ]	23
Epigrams by Carolan:	
1. On Friars. [ <i>Would'st thou on good terms with friars live</i> ]	26
2. On a surly Butler, who had refused him admission to the cellar. [ <i>O Dermot Flynn it grieveth me</i> ]	26
Lines. [ <i>How deadly the blow I received</i> ] The last four lines of this Poem had already served (but with a widely different text) as the last four lines of the <i>Ode from the Gaelic</i> , printed in <i>Romantic Ballads</i> , 1826, pp 142–143.	27

There is a copy of *Ulf Van Yern and Other Ballads* in the Library of the British Museum.  
The Press-mark is C. 44. d. 38.

Dame Mettie.

Kings, & other men of blue, They sit over the board,  
Without them in jutting high'd, many a word.

"How have they bin blue, my comrade do tell  
They then have new wedded some fair damsels?"

"What need with a housewife, my self, to put up  
so long as my little gold horn I proup?"

"I fayre as my little gold horn I proup,  
None every maid may wish to care for."

"The Dame of it is not in the world to be found,  
But what I can have with that little horn's sound."

"I keep a broad diamond that danceth by the eell  
On her then couldst never accomplish thy will."

"I fayre my war comyn the steaty and tried  
Thou never canst have the fair Mettie my bride."

"I fayre living I'll fayre my prey comyn of power  
That the shal this evening repair to my tower."

*dir drøkkel.*

There's a daper in the hall of his bower'd Mu Childe  
There dances fair Kirstine, her hair hangyng wild.

There dances the good King and his nobles so gay  
Fair Kirstine before them the warthe a bay.

His hand to the maiden dir drøkkel stretch'd free.  
Come hither and dance, Little Kirstine, with me!

Her finger he forc'd and mould'd up to her ear.  
Sweet Kirstine, "May thou become my heart's dear?"

Her finger he forc'd, on her sandal broad he.  
Fair Kirstine, with pity my agonies see!

They danc'd to the left, and then danc'd to the right,  
And wroth the fair damsel beth'ld on the night.

Moon high dir bower'd his red mouthèd Marrows,  
And to the high hall to his mother he goes.

"Aha! ha! ha! Thou other faire dear mother mine!  
come from beth'ld, the little 'Kirstine'!"

### (35) [ELLEN OF VILLENSKOV: 1913]

p. 188

Ellen of Villenskov / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 22; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballads* pp. 5–22. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Following p. 22 is a leaf, with blank reverse, and with the following imprint upon its recto: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a half-sheet of four leaves), with B (a full sheet of eight leaves) inset within it.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

Thirty Copies only were printed.

#### *Contents.*

	PAGE
Ellen of Villenskov. [ <i>There lies a wold in Vester Haf</i> ]	5
Uranienborg. [ <i>Thou who the strand dost wander</i> ]	13

Previously printed, with an earlier and far inferior text, under the title <i>The Ruins of Uranienborg</i> , in <i>The Foreign Quarterly Review</i> . June, 1830, pp. 85–86.		
The Ready Answer. [ <i>The brother to his dear sister spake</i> ]	19	p. 191
Epigrams:		
1. <i>There's no living, my boy, without plenty of gold</i>	22	
2. <i>O think not you'll change what on high is designed</i>	22	
3. <i>Load not thyself with gold, O mortal man, for know</i>	22	

NOTE.—Each poem to which no reference is attached, appeared for the first time in this volume.

The Manuscripts of the poems included in *Ellen of Villenskov and Other Ballads* are in the Library of Mr. Clement K. Shorter.

There is a copy of *Ellen of Villenskov and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

### (36) [THE SONGS OF RANILD: 1913]

The Songs of Ranild / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 26; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the Poems pp. 5–26. There are head-lines throughout, each page being headed with the title of the particular poem occupying it. Following p. 26 is a leaf, with a notice regarding the American copyright upon the reverse, and with the following imprint upon its recto: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (six leaves), and B (a full sheet of eight leaves), the one inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

#### Contents.

	PAGE
The Songs of Ranild:	
Song the First. [ <i>Up Riber's street the dance they ply</i> ]	5
Song the Second. [ <i>To saddle his courser Ranild cried</i> ]	10
Song the Third. [ <i>So wide around the tidings bound</i> ]	13
Child Stig and Child Findal. [ <i>Child Stig and Child Findal two brothers were they</i> ]	17
<i>The Songs of Ranild</i> were first written in 1826, and were finally prepared for press in 1854. I give herewith, facing p. 191, a facsimile, the exact size of the original, of the first page of the first draft of <i>Song the Third</i> .	
The complete MS. from which these four Ballads were printed is in the Library of Mr. J. A. Spoor, of Chicago.	

There is a copy of *The Songs of Ranild* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

*Song relating to Marvile Hig*

Marvile's g'dd' son  
 He used around the living room  
 That Marvile prided him  
 Had he been made there to be bold for  
 He'd not have been so bold.  
 (The death of his father took place  
 The next year would break his  
 Heart he said. He could fall  
 And the world trembled.  
 Then he said, "I am not fit for  
 Hard living, but will you wait for me  
 Till my time comes."  
 He said, "I will wait for you, but don't  
 Turn back now." Then he said,  
 "Don't you know that I have to go where you want  
 And you have to go where I am?"  
 "It's true," they said, "but we can't  
 See it's not real, we can't see it  
 In its garments, pretty  
 Our eyes have seen full of your face  
 As the Kardell did, though never  
 And all the power of the mountains  
 For his soul does teach thought.

*Sixty moulds of gold, thirty and half dozen.  
 Sixty moulds of gold stand between*

### (37) [NIELS EBBESEN: 1913]

Niels Ebbesen / and / Germand Gladenswayne / Two Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 32; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page as above (with notice regarding the American copyright upon the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–32. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. At the foot of p. 32 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A and B (two sheets, each eight leaves), the one inset within the other.

p. 195

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{1}{8}$  inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
Niels Ebbesen. [ <i>All his men the Count collects</i> ]	5
Germand Gladenswayne. [ <i>Our King and Queen sat o'er the board</i> ]	22

There is a copy of *Niels Ebbesen* and *Germand Gladenswayne* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

**NIELS EBBESEN  
AND  
GERMAND GLADENSWAYNE  
TWO BALLADS**

BY  
**GEORGE BORROW**

LONDON :  
PRINTED FOR PRIVATE CIRCULATION  
1913

**(38) [CHILD MAIDELVOLD: 1913]**

Child Maidelvold / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a notice regarding the American copyright upon the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse p. 196

of p. 27 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of two leaves), B (a half-sheet of four leaves), and C (a full sheet of eight leaves), each inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

### Contents.

	PAGE
Child Maidelvold. [ <i>The fair Sidselil, of all maidens the flower</i> ]	5
Another, but widely different and altogether inferior, version of this beautiful and pathetic ballad—one of Borrow’s best—was printed (under the title <i>Skion Middel</i> ) in <i>The Monthly Magazine, November, 1823</i> , p. 308; and again (under the amended title <i>Sir Middel</i> , and with a slightly revised text) in <i>Romantic Ballads</i> , 1826, pp. 28–31. In these earlier versions the name of the heroine is Swanelil in place of Sidselil, and that of the hero is Sir Middel in place of Child Maidelvold.	
Sir Peter. [ <i>Sir Peter and Kirstin they sat by the board</i> ]	11
Ingefred and Gudrune. [ <i>Ingefred and Gudrune they sate in their bower</i> ]	15
Sir Ribolt. [ <i>Ribolt the son of a Count was he</i> ]	20

As a further example of these Ballads I give *Ingefred and Gudrune* in full.

### INGEFRED AND GUDRUNE [199]

p. 199

*Ingefred and Gudrune they sate in their bower,  
Each bloomed a beauteous fragrant flower—  
So sweet it is in summer tide!*

*A working the gold fair Ingefred kept,  
Still sate Gudrune, and bitterly wept.*

*“Dear sister Gudrune so fain I’d know  
Why down thy cheek the salt tears flow?”*

*“Cause enough have I to be thus forlorn,  
With a load of sorrow my heart is worn.*

*“Hear, Ingefred, hear what I say to thee,  
Wilt thou to-night stand bride for me?*

*“If bride for me thou wilt stand to-night,  
I’ll give thee my bridal clothes thee to requite.*

*“And more, much more to thee I’ll give,  
All my bride jewels thou shalt receive.”*

*“O, I will not stand for bride in thy room,  
Save I also obtain thy merry bridegroom.”*

*“Betide me whatever the Lord ordain,  
From me my bridegroom thou never shalt gain.”*

*In silks so costly the bride they arrayed,  
And unto the kirk the bride they conveyed.*

*In golden cloth weed the holy priest stands,  
He joins of Gudrune and Samsing the hands.*

*O'er the downs and green grass meadows they sped,  
Where the herdsman watched his herd as it fed.*

*"Of thy beauteous self, dear Damsel, take heed,  
Ne'er enter the house of Sir Samsing, I rede.*

p. 200

*"Sir Samsing possesses two nightingales  
Who tell of the Ladies such wondrous tales.*

*"With their voices of harmony they can declare  
Whether maiden or none has fallen to his share."*

*The chariot they stopped in the green wood shade,  
An exchange 'twixt them of their clothes they made.*

*They change of their dress whatever they please,  
Their faces they cannot exchange with ease.*

*To Sir Samsung's house the bride they conveyed,  
Of the ruddy gold no spare was made.*

*On the bridal throne the bride they plac'd,  
They skinked the mead for the bride to taste.*

*Then said from his place the court buffoon:  
"Methinks thou art Ingefred, not Gudrune."*

*From off her hand a gold ring she took,  
Which she gave the buffoon with entreating look.*

*Said he: "I'm an oaf, and have drunk too hard,  
To words of mine pay no regard."*

*'Twas deep at night, and down fell the mist,  
To her bed the young bride they assist.*

*Sir Samsing spoke to his nightingales twain:  
"Before my young bride sing now a strain.*

*"A song now sing which shall avouch  
Whether I've a maiden or none in my couch."*

*"A maid's in the bed, that's certain and sure,  
Gudrune is standing yet on the floor."*

*"Proud Ingefred, straight from my couch retire!  
Gudrune come hither, or dread my ire!*

p. 203

*"Now tell me, Gudrune, with open heart,  
What made thee from thy bed depart?"*

*"My father, alas! dwelt near the strand,  
When war and bloodshed filled the land.*

*"Full eight there were broke into my bower,  
One only ravished my virgin flower."*

*Upon her fair cheek he gave a kiss:  
"My dearest, my dearest, all sorrow dismiss;*

*"My swains they were that broke into thy bower,  
'Twas I that gathered thy virgin flower."*

*Fair Ingefred gained, because bride she had been,  
One of the King's knights of handsome mien.*

There is a copy of *Child Maidelvold and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

Child Maidelvold aye I banch in Christy morn  
 I spoke to my mother who knowz of my shame  
 I left on the galloping white horse they with torn  
 wing turn me to ashes at breaking of morn  
 I will not have my sweet maiden, for then  
 And thou shall not turn my sweet maiden from me  
 follow thou thy wile on the earth with speed  
 And I'll to the stable and capture thy steed.  
 The horse stand the maidin his mantle so wide  
 And he lifid her up on his crown of pride  
 They come by the word of the briar and aye  
 There didgell stand for a while to aye  
 Now art thou satisfyd by thy journey now lone  
 Or say doth the saddle too close for thy bone?  
 I am not overcome by the journey sweet bone  
 Now the saddle too close for my burden doth bone  
 I'll spread on the cold earth his mantle so wide  
 Give me then a space and I'll watch by thy side  
 O Jesus that one of my maidens to the near  
 The pains of a mother are in me dear  
 They maidens are now al a distance from thee  
 And thou hast no one to aye thee bout me  
 You better be forsyth again and again  
 When thou sholdst stand by me and gaze on my hair.

## Ingefrid and Gudrunne.

Ingefrid and Gudrunne then sat in their bower,  
 Each horn'd a beauteous fragrant flower.  
 To meet this in summer tide.

I working the gold fair braided helet,  
 Still eat Gudrunne and bitterly wept.

¶ Dear sister Gudrunne, so glad I am  
 Why drown thy cheek the salt tears now.

¶ Though cause have I to be full sorrow,  
 With a load of sorrow my heart I often sore.  
 Clear Ingefrid hear what I say to thee,  
 Will thou to-night stand bride for me?

If bride for me thou will stand to-night,  
 I'll give thee my bridal clothes then to requite.  
 And more much more to her I'll give,  
 All my bride jewels thou shalt receive.

¶ I will not stand for bride in thy town,  
 Save I also obtain thy merry bridegroom.

¶ Beside me whatever the bird train,  
 From me my bridegroom thou never shalt gain?  
 He left so early his bride they array'd,  
 And unto the bark the bride they convey'd.

In golden cloth weed the holy priest abounds,  
 The horns of Lydrune and charming the hands.  
 On the daisies and ~~the~~ green grass meadows they sped  
 Where the hardy man walk'd his herd as it fed.

¶ Of thy beautiful self clear Damnel take heed,  
 Never under the house of fair Sammam, I rede.

fair Sammam protectress two nightingales  
 Who tell of the saddest such wondrous tale.  
 With their strain of harmony thou can declare  
 Whether maid ~~or~~ wife has given to his spouse?

The chariot they stipp'd on the green wood shadz,  
 We exchange flower them of their clothing they made

### (39) [ERMELINE: 1913]

Ermeline / A Ballad / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 23; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the Poems pp. 5–23. There are head-lines throughout, each page being headed with the title of the particular poem occupying it. Upon the reverse of p. 23 is the following imprint: “London / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures

are A (a half-sheet of four leaves), and B (a full sheet of eight leaves), the one inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
Ermeline. [With lance upraised so haughtily] The paper upon which the Manuscript of <i>Ermeline</i> is written is water-marked with the date 1843. No other MS. is forthcoming.	5
The Cuckoo's Song in Merion. [Though it has been my fate to see] The fifth stanza of this <i>Song</i> was printed by Borrow in <i>Wild Wales</i> , 1862, vol. i, p. 153. The two versions of this stanza offer some interesting variations of text; I give them both:	21
1862	
<i>Full fair the gleisiad in the flood, Which sparkles 'neath the summer's sun, And fair the thrush in green abode Spreading his wings in sportive fun, But fairer look if truth be spoke, The maids of County Merion.</i>	
1913	
<i>O fair the salmon in the flood, That over golden sands doth run; And fair the thrush in his abode, That spreads his wings in gladsome fun; More beauteous look, if truth be spoke, The maids of county Merion.</i>	

There is a copy of *Ermeline A Ballad* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# THE GIANT OF BERN AND ORM UNGERSWAYNE

A BALLAD

BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913

**(40) [THE GIANT OF BERN: 1913]**

**p. 207**

The Giant of Bern / and Orm Ungerswayne / A Ballad / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 15; consisting of Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballad* pp. 5–15. The head-line is *The Giant of Bern* throughout, upon both sides of the page. Upon the reverse of p. 15 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” There are no signatures, the pamphlet being composed of a single sheet, folded to form sixteen pages.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $7\frac{1}{2} \times 5$  inches.

Thirty Copies only were printed.

*Contents.*

	PAGE
--	------

The Giant of Bern and Orme Ungerswayne. [*It was the lofty jutt of Bern, O'er all the walls he grew*]

5

Fifteen stanzas, descriptive of the incident of Orm's obtaining his father's sword from the dead man's grave, were printed in *Targum*, 1835, pp. 59–61, under the title *Birting. A Fragment*. The text differs greatly in the two versions, that of the later (which, though not printed until 1913, was written about 1854) is much the superior. As an example I give the first two stanzas of each version:

1835

*It was late at evening tide,  
Sinks the day-star in the wave,  
When alone Orm Ungarswayne  
Rode to seek his father's grave.  
Late it was at evening hour,  
When the steeds to streams are led;  
Let me now, said Orm the young,  
Wake my father from the dead.*

1913

*It was so late at evening tide,  
The sun had reached the wave,  
When Orm the youthful swain set out  
To seek his father's grave.  
It was the hour when grooms do ride  
The coursers to the rill,  
That Orm set out resolved to wake  
The dead man in the hill.*

p. 208

There is a copy of *The Giant of Bern and Orm Ungerswayne* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

#### (41) [LITTLE ENGEL: 1913]

Little Engel / A Ballad / With a Series of / Epigrams from the Persian / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; and Text of the *Ballad* and *Epigrams* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular Poem occupying it—save for pp. 23–27, which are headed *Epigrams*. Upon the reverse of p. 27 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (six leaves), and B (a full sheet of eight leaves), the one inset within the other.

p. 211

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6⅓ inches.

Thirty Copies only were printed.

#### Contents.

	PAGE
Little Engel. [ <i>It was the little Engel, he</i> ]	5
An Elegy. [ <i>Where shall I rest my hapless head</i> ]	21
Epigrams. From the Persian:	
1. [ <i>Hear what once the pigmy clever</i> ]	23

2. [ <i>The man who of his words is sparing</i> ]	23
3. [ <i>If thou would'st ruin 'scape, and blackest woe</i> ]	24
4. [ <i>Sit down with your friends in delightful repose</i> ]	24
5. [ <i>The hungry hound upon the bone will pounce</i> ]	24
6. [ <i>Great Aaroun is dead, and is nothing, the man</i> ]	25
7. [ <i>Though God provides our daily bread</i> ]	25
8. The King and his Followers. [ <i>If in the boor's garden the King eats a pear</i> ]	25
9. The Devout Man and the Tyrant. [ <i>If the half of a loaf the devout man receives</i> ]	26
10. The Cat and the Beggar. [ <i>If a cat could the power of flying enjoy</i> ]	26
11. The King and Taylor. [ <i>The taylor who travels in far foreign lands</i> ]	26
12. Gold Coin and Stamped Leather. [ <i>Of the children of wisdom how like is the face</i> ]	27
13. [ <i>So much like a friend with your foe ever deal</i> ]	27
<p>The Manuscript of these <i>Epigrams</i> bears instructive evidence of the immense amount of care and labour expended by Borrow upon his metrical compositions. Reduced facsimiles of two of the pages of this Manuscript are given herewith. It will be observed that a full page and a half are occupied by the thirteenth <i>Epigram</i>, at which Borrow made no fewer than seven attempts before he succeeded in producing a version which satisfied him. The completed <i>Epigram</i> is as follows:—</p> <p style="padding-left: 40px;"><i>So much like a friend with your foe ever deal, That you never need dread the least scratch from his steel; But ne'er with your friend deal so much like a foe, That you ever must dread from his faulchion a blow.</i></p>	

The original Manuscript of *Little Engel*, written in 1829, is in the library of Mr. Edmund Gosse. The Manuscript of 1854, from which the ballad was printed, is in my own library.

There is a copy of *Little Engel, A Ballad, &c.*, in the Library of the British Museum. The Press-mark is C. 44. d. 38.

# LITTLE ENGEL

A BALLAD

WITH A SERIES OF

## EPIGRAMS FROM THE PERSIAN

BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913

### (42) [ALF THE FREEBOOTER: 1913]

Alf the Freebooter / Little Danneved and / Swayne Trost / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are headlines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint, “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of 2 leaves), B (a half-sheet of 4 leaves), and C (a full sheet of 8 leaves), all inset within each other.

p. 215

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

Thirty Copies only were printed.

*Contents.*

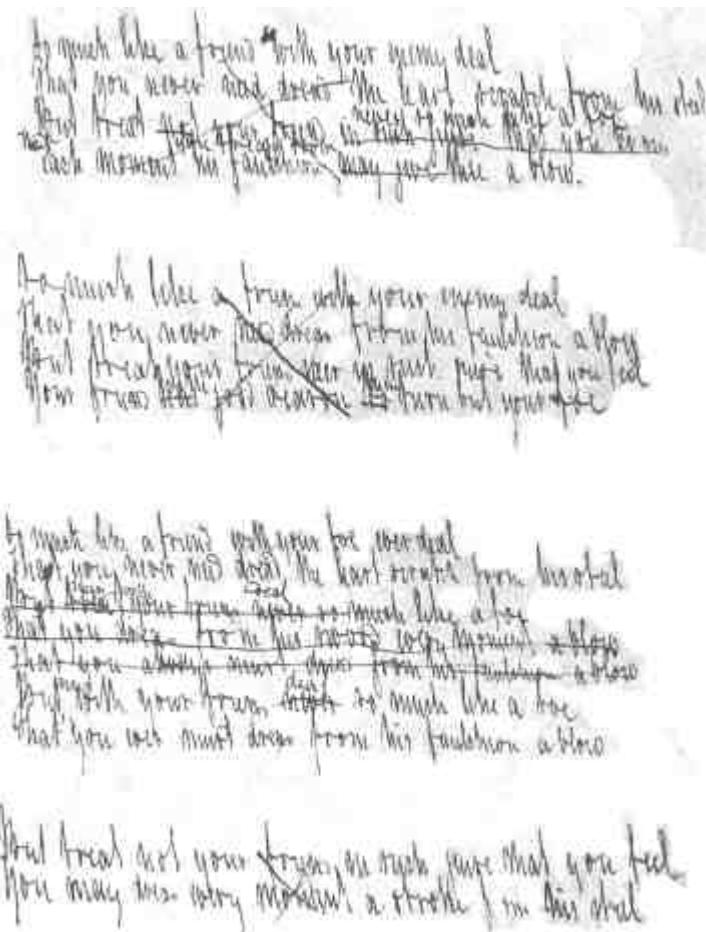
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SIR ALF THE FREEBOOTER. [ <i>Sir Alf he is an Atheling.</i> ]	5
LITTLE DANNEVED AND SWAYNE TROST. [“O what shall I in Denmark do?”]	14
SIR PALL, SIR BEAR, AND SIR LIDEN. [ <i>Liden he rode to the Ting, and shewed</i> ]	20
BELARDO'S WEDDING. [ <i>From the banks, in mornings beam</i> ]	23
THE YEW TREE. [ <i>O tree of yew, which here I spy</i> ]	27
Two earlier versions of this Ode were printed by Borrow in <i>Wild Wales</i> , vol. iii, pp. 203 and 247. The texts of all three versions differ very considerably.	

There is a copy of *Alf the Freebooter and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

old men and stamp'd leather  
of thy children of working like the hare  
the one or the other of wild doth remain  
but the young great are much like leather cash  
At home with many current abroad in but trash.

~~that you are bound with your master deal~~  
~~that you never may break with your master~~  
~~that your master never to much like a fox~~  
~~you constantly feed from his pouch a lion~~  
~~that you never may draw from his pouch a lion~~  
~~that you're ready to think the day turned a fox~~  
~~from his pouch that you dread every moment a lion~~  
~~so much like a fox but your fox that you feel~~  
~~the heat of his pouch from his pouch a lion~~  
~~that you never to much like a fox~~  
~~that you draw from his pouch a lion~~



### (43) [KING DIDERIK: 1913]

King Diderik / and the Fight between the / Lion and Dragon / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint, “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of 2 leaves), B (a half-sheet of 4 leaves), and C (a full sheet of 8 leaves), all inset within each other. p. 216

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6⅞ inches.

Thirty Copies only were printed.

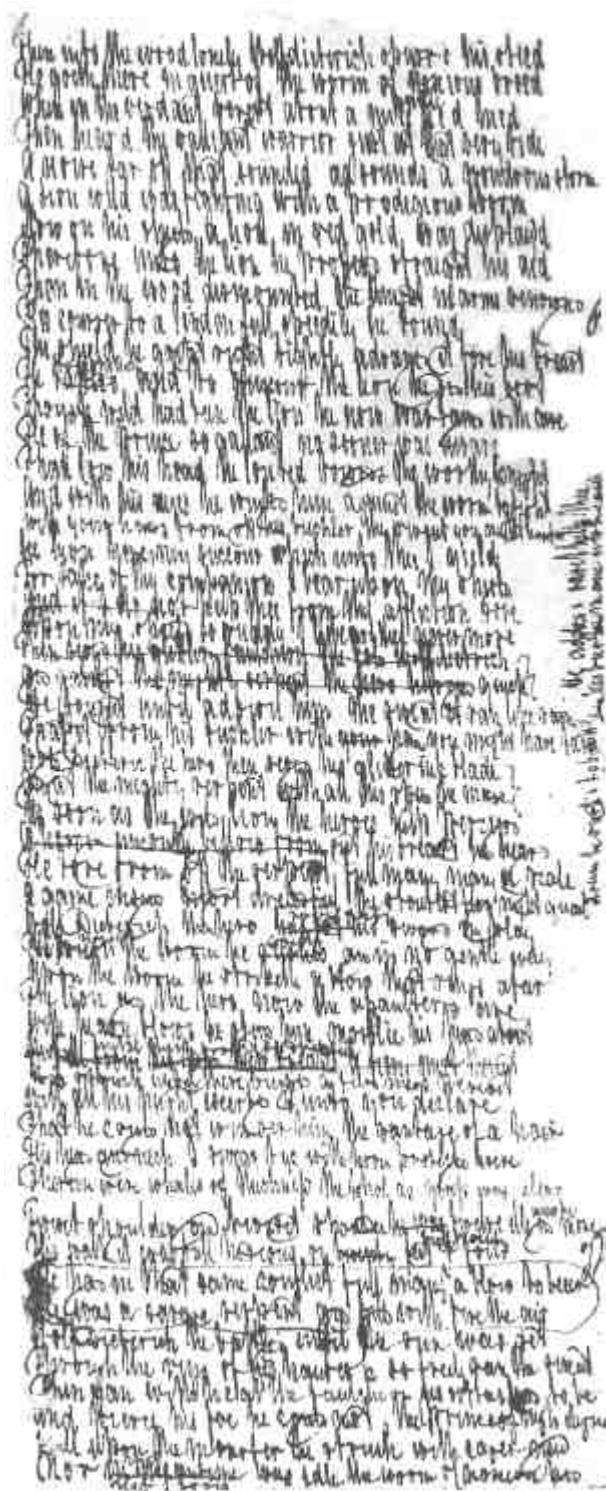
#### *Contents.*

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KING DIDERIK AND THE LION'S FIGHT WITH THE DRAGON. [ <i>From Bern rode forth King Diderik</i> ]	5
There exists a single leaf of an early draft of another, entirely different, version of this ballad. Upon the opposite page is a facsimile, the exact size of the original, of this fragment.	
DIDERIK AND OLGER THE DANE. [ <i>With his eighteen brothers Diderik stark</i> ]	14
OLGER THE DANE AND BURMAN. [ <i>Burman in the mountain holds</i> ]	21

The complete Manuscript of *King Diderik, &c., and Other Ballads*, as prepared for the *Songs of Scandinavia* of 1829, is preserved in the British Museum.

There is a copy of *King Diderik and the Fight between the Lion and Dragon, &c.* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

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#### (44) [THE NIGHTINGALE: 1913]

The Nightingale / The Valkyrie and Raven / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “London: / Printed for Thomas J.

*Wise, Hampstead, N. W. / Edition limited to Thirty Copies.*" The signatures are A (a quarter-sheet of 2 leaves), B (a half-sheet of 4 leaves), and C (a full sheet of 8 leaves), all inset within each other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

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	PAGE
THE NIGHTINGALE, OR THE TRANSFORMED DAMSEL. [ <i>I know where stands a Castellaye</i> ]	5
THE VALKYRIE AND RAVEN. [ <i>Ye men wearing bracelets</i> ] Previously printed in <i>Once a Week</i> , August 2nd, 1862, pp. 152–156, where the Ballad was accompanied by a full-page Illustration engraved upon wood. [See <i>post</i> , pp. 302–305.]	11 p. 220
ERIK EMUN AND SIR PLOG. [ <i>Early at morn the lark sang gay</i> ]	21
THE ELVES. [ <i>Take heed, good people, of yourselves</i> ] There are two Manuscripts of <i>The Elves</i> available. So far as the body of the poem is concerned the texts of these are identical, the fifth line alone differing materially in each. This line, as printed, reads:  <i>The lass he woo'd, her promise won.</i>	25
In the earlier of the two MSS. it reads:  <i>Inflamed with passion her he woo'd.</i>	
A cancelled reading of the same MS. runs:  <i>Whom when he saw the peasant woo'd.</i>	
But the Ballad is furnished with a repeated refrain. This refrain in the printed version reads:  <i>Take heed, good people, of yourselves; And oh! beware ye of the elves.</i>	
In the earlier MS. the refrain employed is:  <i>'Tis wonderful the Lord can brook The insolence of the fairy folk!</i>	
A reduced facsimile of the first page of the later MS. will be found facing the present page. The entire poem should be compared with <i>The Elf Bride</i> , printed in <i>The Brother Avenged and Other Ballads</i> , 1913, pp. 21–22.	
FERIDUN. [ <i>No face of an Angel could Feridun claim</i> ]	26
PIGRAMS:	
1. [ <i>A worthless thing is song, I trow</i> ]	27
2. [ <i>Though pedants have essayed to hammer</i> ]	27
3. [ <i>When of yourself you have cause to speak</i> ]	27

*Note.*—Each poem to which no reference is attached, appeared for the first time in this volume.

There is a copy of *The Nightingale, The Valkyrie and Raven, and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

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## The Pilgrims

Take heed, good people, of yourselves;  
Mind oh! beware eye of the does:

Once as a peasant young and gay  
Was in his meadow cutting hay,  
There came a lady looking fair  
From out the neighbouring marsh,  
The lady he took, her promise won,  
And soon the bridal day came on.  
But when the pair had got to bed  
The bridegroom found with fear and dread  
That he a rough oak stump had  
Instead of woman's lovely maid;

### (45) [GRIMMER AND KAMPER: 1913]

Grimmer and Kamper / The End of Sivard Snarenswayne / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 28; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–28. There are headlines throughout, each page being headed with the title of the particular *Ballad* occupying it. At the foot of p. 28 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N. W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of 2 leaves), B (a half-sheet of 4 leaves), and C (a full-sheet of 8 leaves), all inset within each other.

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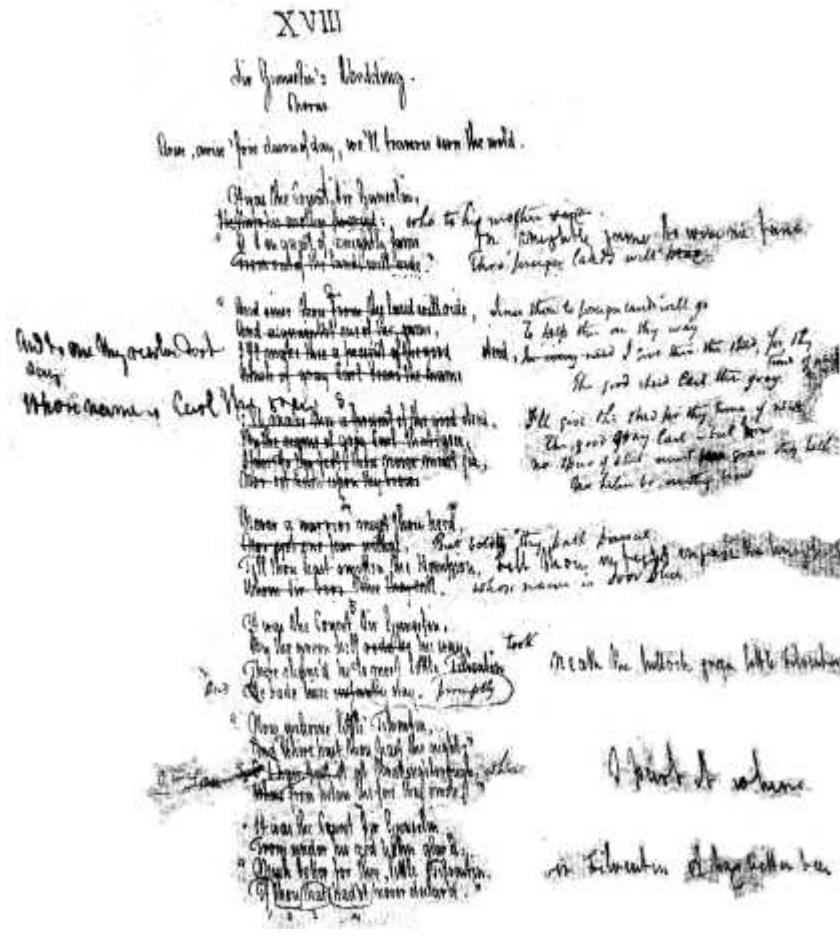
Thirty Copies only were printed.

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GRIMMER AND KAMPER. [ <i>Grimmer walks upon the floor</i> ]	5
MIMMERING TAN. [ <i>The smallest man was Mimmering</i> ]	11
THE END OF SIVARD SNARENSWAYNE. [ <i>Young Sivard he his step-sire slew</i> ] The two Manuscripts, belonging to the years 1829 and 1854 respectively, of this ballad exhibit very numerous differences of text. As a brief, but sufficient, example I give the second stanza as it occurs in each:	14
1829	
<i>It was Sivard Snarenswayne [sic]</i> <i>To his mother's presence hied:</i> <i>"Say, shall I go from thee on foot,</i> <i>Or, tell me, shall I ride?"</i>	
1854	
<i>It was Sivard Snarenswayne</i> <i>To his mother's presence strode:</i> <i>"Say, shall I ride from hence?" he cried,</i> <i>"Or wend on foot my road?"</i>	
SIR GUNCELIN'S WEDDING. [ <i>It was the Count Sir Guncelin</i> ]	19
PIGRAMS:	
HONESTY. [ <i>No wonder honesty's a lasting article</i> ]	27
A POLITICIAN. [ <i>He served his God in such a fashion</i> ]	27
THE CANDLE. [ <i>For foolish pastimes oft, full oft, they thee ignite</i> ]	27
PIGRAM ON HIMSELF. BY WESSEL [ <i>He ate, and drank, and slip-shod went</i> ]	28

There is a copy of *Grimmer and Kamper*, *The End of Sivard Snarenswayne*, and Other Ballads in the Library of the British Museum. The Press-mark is C. 44. d. 38.



## (46) [THE FOUNTAIN OF MARIBO: 1913]

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The / Fountain of Maribo / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Frontispiece (with blank recto) pp. 3–4; Title-page (with notice regarding the American copyright upon the centre of the reverse) pp. 5–6; and Text of the *Ballads* pp. 7–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a quarter-sheet of two leaves), B (a half-sheet of four leaves), and C (a full sheet of eight leaves), each inset within the other.

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Thirty Copies only were printed.

The Frontispiece is a reduced facsimile of the first page of the original Manuscript of *Ramund*.

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THE FOUNTAIN OF MARIBO, OR THE QUEEN AND THE ALGREVE. [ <i>The Algreve he his bugle wound</i> ]	7
Of <i>The Fountain of Maribo</i> there are two Manuscripts available, one written in 1829 and the other in 1854. The text of these differs appreciably, that of the second being as usual the superior. Here are some stanzas from each version:	

1829

The Algreve he his bugle wound,  
*The longest night.*  
 The Queen in her bower heard the sound  
*Love me doth thrall.*  
 The Queen her little foot boy address'd:  
*The longest night.*  
 "Go, come to me hither the Algreve request."  
*Love me doth thrall.*  
 In came the Algrave, 'fore the board stood he:  
 "What wilt thou my Queen that thou'st sent for me?"  
 "If I survive when my lord is dead,  
 Thou shall rule o'er my gold so red."

1854

The Algreve he his bugle wound  
*The long night all—*  
 The Queen in bower heard the sound,  
*I'm passion's thrall.*  
 The Queen her little page address'd,  
*The long night all—*  
 "To come to me the Greve request,"  
*I'm passion's thrall.*  
 He came, before the board stood he,  
*The long night all—*  
 "Wherefore, O Queen, hast sent for me?"  
*I'm passion's thrall,*  
 "As soon as e'er my lord is dead,  
*The long night all—*  
 Thou shall rule o'er my gold so red,"  
*I'm passion's thrall.*

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RAMUND. [*Ramund thought he should a better man be*]

13

A reduced facsimile of the first page of the manuscript of *Ramund* faces the present page.

ALF OF ODDERSKIER. [*Alf he dwells at Odderskier*]

22

There is a copy of *The Fountain of Maribo and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

## Rammund.

Rammund thought he shduld a better man be  
If better apparel arrold him;  
Of garments of leather and leath' patch'd together  
The Queen then a present mad him.  
These I will not wear, told Rammund he said,  
They becom me not fair, said Rammund the young.

"Your garments of leath' and leather beho  
On the steamer of trencher and platter."  
The lady to give him fresh clothes was not slow,  
And of damask and silk was the better.  
Yes! These I will wear, told Rammund he said,  
Then becom me right fair, said Rammund the young.

Rammund he into the shop now hies,  
Where the best of all tailors was abiding:  
"Mrs will have a tailor so destrut and wise,  
Make clothes for Rammund fitting?"  
And why shduld I not, the tailor he said,  
When then it do well, I not, said Rammund the young.

Twice twenty five ell's for the breeches alone,  
Fifteen for the prints of the breeches,  
And them there must fitting and durable make,  
If then there will clothes

### (47) [QUEEN BERNGERD: 1913]

Queen Berngerd / The Bard and the Dreams / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

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Thirty Copies only were printed.

The Frontispiece consists of a reduced facsimile of the original Manuscript, in Borrow's handwriting, of *The Bard and the Dreams*.

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THE BARD AND THE DREAMS. [ <i>O'er the sweet smelling meads with his lyre in his hand</i> ]	16
KING OLUF THE SAINT. [ <i>King Oluf and his brother bold</i> ] Previously printed (with some slight differences of text) in <i>The Foreign Quarterly Review</i> , June 1830, pp. 59–61.	23
TO SCRIBBLERS. [ <i>Would it not be more dignified</i> ] This delightful Squib, here first printed, was written by Borrow upon the refusal by Lockhart to insert in <i>The Quarterly Review</i> Borrow's Essay suggested by Ford's <i>Handbook for Travellers in Spain</i> , 1845, in the unmutilated and unamended form in which the author had written it.—[See <i>ante</i> , No. 10.]	30
TO A CONCEITED WOMAN. [ <i>Be still, be still, and speak not back again</i> ]	31

*Note*.—Each poem, to which no reference is attached, appeared for the first time in this volume.

There is a copy of *Queen Berngerd, The Bard and the Dreams, and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

*The Bard and the Dreams.*

p. 233

O'er the sweet smelling meads with his lyre in his hand  
 The Bard was straying  
 In the twilight of morn, refreshing and bland  
 His children were playing.  
 The camp of the heroes that slept in the tomb  
 The camp of the heroes that sow'd their perfume  
 The camp of the heroes that yet were to bloom,  
 And the rose departed  
 A thorn from its thorns darted  
 And the rose yet living with blushes of red  
 Breath'd sweets for his head,  
 And the rose which gath'ron conceal'd yet lies  
 Lem'd to open before his eyes.  
 By a fountain's side with verdure array'd  
 Himself he laid,  
 And the murmur and hum of the pure water flowing,  
 And the strains which the birds of thy wood were repeating,  
 And his mortal heart, which so peaceful was beating,  
 Throb health-giving numbers  
 On beds which no sorrow numbers.

**FINNISH ARTS**  
OR  
**SIR THOR AND DAMSEL THURE**

A BALLAD

BY  
**GEORGE BORROW**

LONDON :  
PRINTED FOR PRIVATE CIRCULATION  
1913

**(48) [FINNISH ARTS: 1913]**

**p. 237**

Finnish Arts / Or / Sir Thor and Damsel Thure / A Ballad / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Frontispiece (with blank recto), pp. 3–4; Title-page, as above (with notice regarding the American copyright upon the centre of the reverse) pp. 5–6; and Text of the *Ballads* pp. 7–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a quarter-sheet of two leaves), B (a half-sheet of four leaves), and C (a full sheet of eight leaves), each inset within the other.

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Thirty Copies only were printed.

The Frontispiece is a reduced facsimile of the first page of the original Manuscript of *Finnish Arts, or Sir Thor and Damsel Thure*.

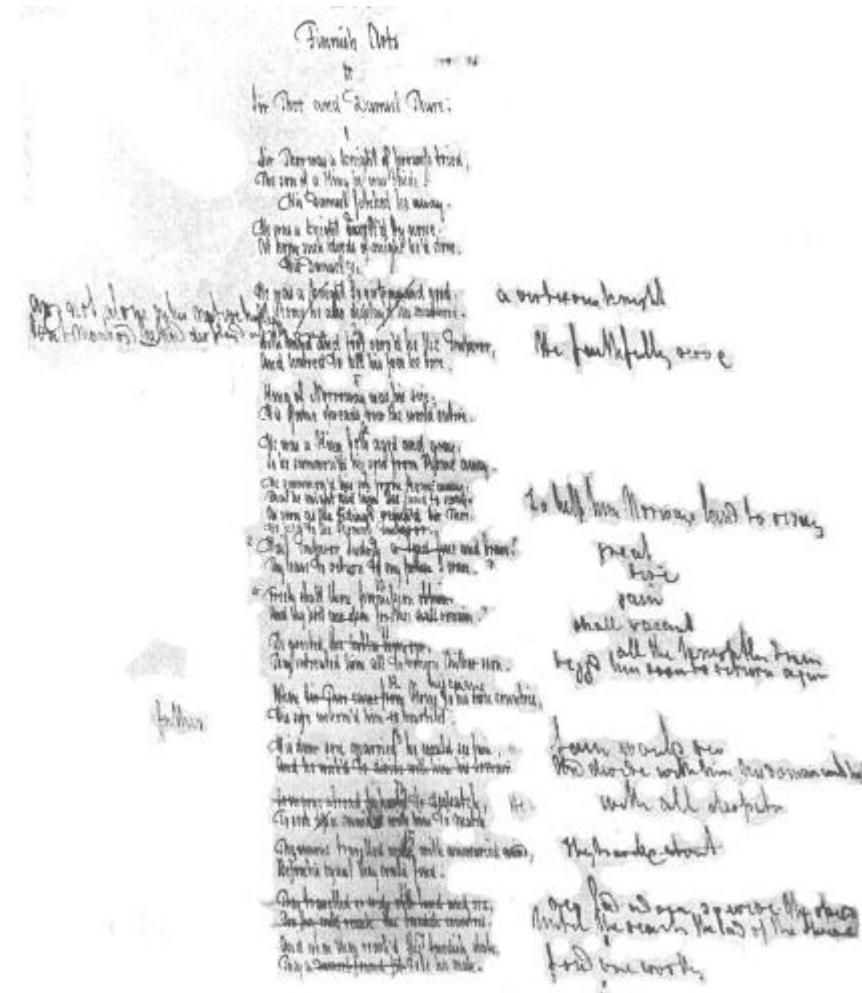
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FINNISH ARTS, OR, SIR THOR AND DAMSEL THURE. [ <i>Sir Thor was a knight of prowess tried</i> ]	7
A reduced facsimile of the first page of the Manuscript of <i>Finnish Arts</i> will be found facing the present page.	
A NEW SONG TO AN OLD TUNE. [ <i>Who starves his wife</i> ]	22

ODE FROM ANACREON. [ <i>The earth to drink does not disdain</i> ]	24
LINES FROM THE ITALIAN. [ <i>"Repent, O repent!" said a Friar one day</i> ]	25
A DRINKING SONG. [ <i>O how my breast is glowing</i> ]	26

There is a copy of *Finnish Arts, Or Sir Thor and Damsel Thure* in the Library of the British Museum. The Pressmark is C. 44. d. 38.



#### (49) [BROWN WILLIAM: 1913]

Brown William / The Power of the Harp / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

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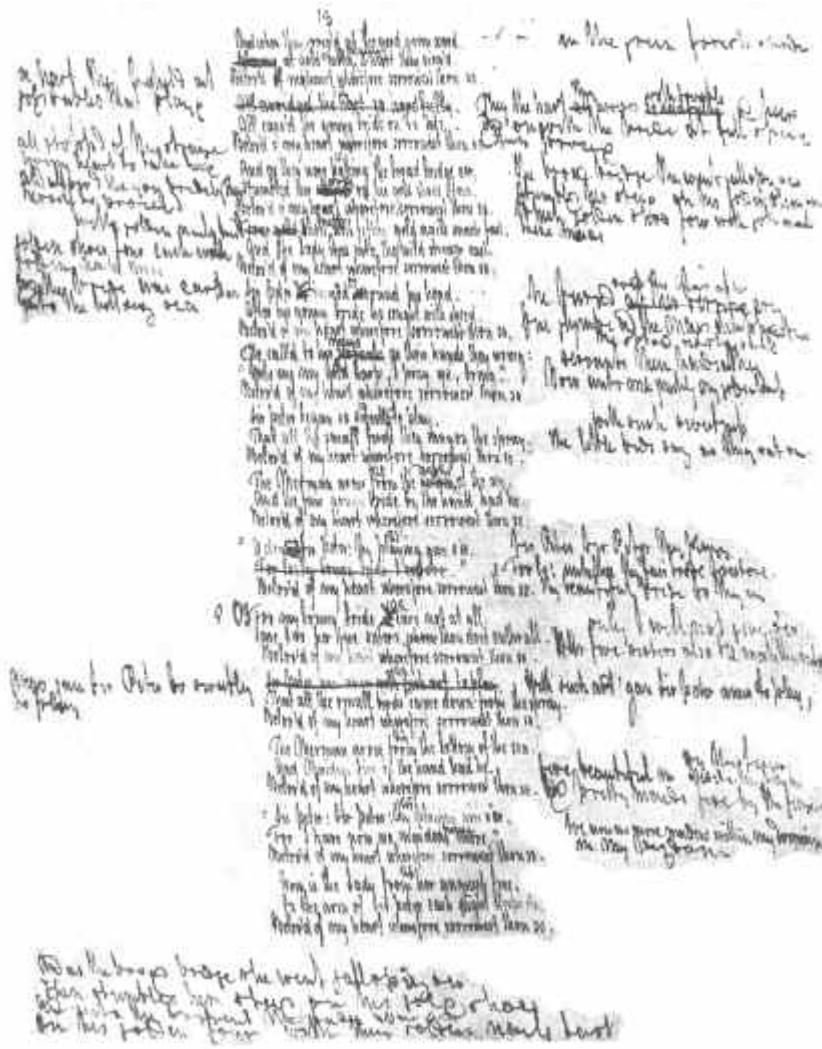
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Previously printed in <i>Once a Week</i> , January 4th, 1862, pp. 37–38.	
THE POWER OF THE HARP. [ <i>Sir Peter would forth from the castle ride</i> ]	12
A reduced facsimile of one of the pages of the Manuscript of <i>The Power of The Harp</i> will be found facing herewith.	
THE UNFORTUNATE MARRIAGE. [ <i>Hildebrand gave his sister away</i> ]	18
THE WRESTLING-MATCH. [ <i>As one day I wandered lonely, in extreme distress of mind</i> ]	25
THE WARRIOR. FROM THE ARABIC. [ <i>Thou lov'st to look on myrtles green</i> ]	31

*Note.*—Each poem to which no reference is attached, appeared for the first time in this volume.

There is a copy of *Brown William, The Power of the Harp, and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.



## (50) [THE SONG OF DEIRDRA: 1913]

p. 244

The Song of Deirdra / King Byrge and his Brothers / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

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THE DIVER. [ <i>Where is the man who will dive for his king</i> ]	8
Previously printed in <i>The New Monthly Magazine</i> , vol. vii., 1823, pp. 540–542.	
KING BYRGE AND HIS BROTHERS. [ <i>Dame Ingeborg three brave brothers could boast</i> ]	18
TURKISH HYMN TO MAHOMET. [ <i>O Envoy of Allah, to thee be salaam</i> ]	26
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*Note.*—Each poem to which no reference is attached appeared for the first time in this volume.

There is a copy of *The Song of Deirdra, King Byrge and his Brothers, and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

THE SONG OF DEIRDRA  
KING BYRGE AND HIS BROTHERS  
AND  
OTHER BALLADS

BY  
GEORGE BORROW

LONDON:  
PRINTED FOR PRIVATE CIRCULATION  
1913

**(51) [SIGNELIL: 1913]**

*Signelil / A Tale from the Cornish / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.*

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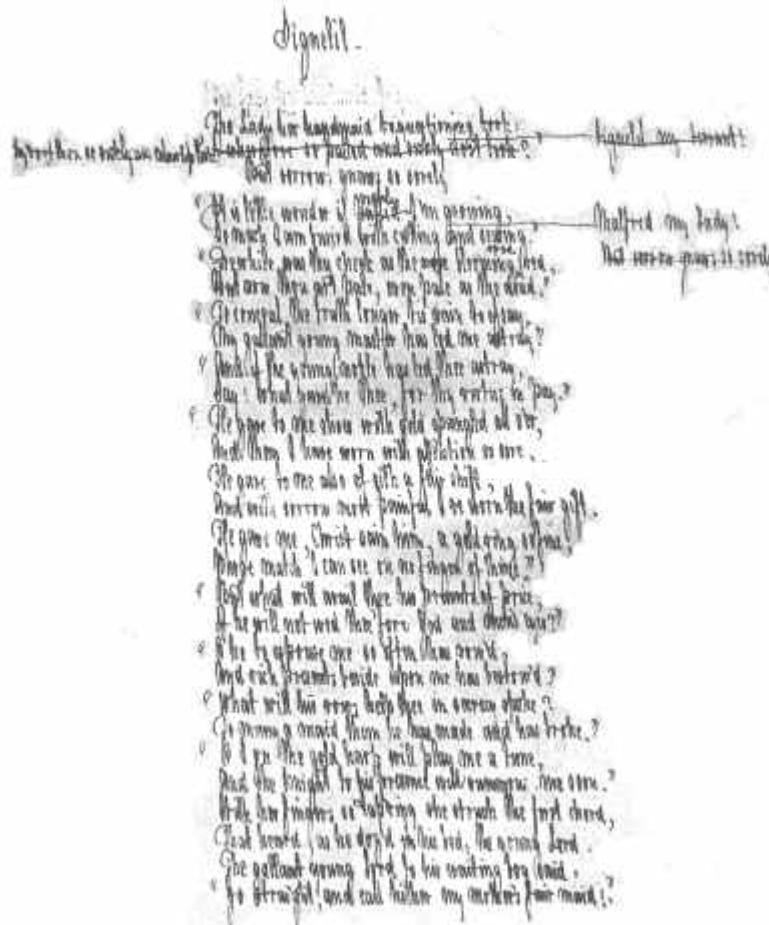
Thirty Copies only were printed.

#### Contents.

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SIGNELIL. [ <i>The Lady her handmaid to questioning took</i> ]	5
A TALE FROM THE CORNISH. [ <i>In Lavan's parish once of yore</i> ] Previously printed, with some trifling inaccuracies, in Knapp's <i>Life, Writings, and Correspondence of George Borrow</i> , 1899, vol. ii, pp. 91–95.	8
SIR VERNER AND DAME INGEBORG. [ <i>In Linholm's house The swains they were drinking and making carouse</i> ]	19
THE HEDDEBY SPECTRE. [ <i>At evening fall I chanced to ride</i> ] An earlier, and utterly different, version of this ballad was printed (under the tentative title <i>The Hddybee-Spectre</i> ) in <i>Romantic Ballads</i> , 1826, pp. 37–39. Borrow afterwards described this earlier version as “a paraphrase.”	22
FROM GOUDELI. [ <i>Yestere'en when the bat, and the owl, and his mate</i> ]	25
PEASANT SONGS OF SPAIN:	
1. [ <i>When Jesu our Redeemer</i> ]	27
2. [ <i>There stands a stone, a rounded stone</i> ]	28

*Note.*—Each poem to which no reference is attached appeared for the first time in this volume.

There is a copy of *Signelil, a Tale from the Cornish, and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.



## (52) [YOUNG SWAIGDER: 1913]

p. 251

Young Swaigder / or / The Force of Runes / and Other Ballads / By / George Borrow /  
London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a notice regarding the American copyright upon the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a quarter-sheet of two leaves), B (a half-sheet of four leaves), and C (a full sheet of eight leaves), each inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

*Contents.*

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YOUNG SWAIGDER, OR THE FORCE OF RUNES. [ <i>It was the young Swaigder</i> ]	5
THE HAIL STORM. [ <i>As in Horunga Haven</i> ] Previously printed in <i>Romantic Ballads</i> , 1826, pp. 136–138. Again printed in <i>Targum</i> , 1835, pp. 42–43. In each instance the text varied very considerably. The present version was written about 1854, and represents the text as Borrow finally left it. I quote the first stanza of each version. It will be seen that the revision was progressive.	14 p. 252

1826

*When from our ships we bounded,  
I heard, with fear astounded,  
The storm of Thorgerd's waking;  
With flinty masses blended,  
Gigantic hail descended,  
And thick and fiercely rattled  
Against us there embattled.*

1835

*For victory as we bounded,  
I heard, with fear astounded,  
The storm, of Thorgerd's waking,  
From Northern vapours breaking.  
Sent by the fiend in anger,  
With din and stunning clangour,  
To crush our might intended,  
Gigantic hail descended.*

1854

*As in Horunga haven  
We fed the crow and raven,  
I heard the tempest breaking,  
Of demon Thorgerd's waking;  
Sent by the fiend in anger,  
With din and stunning clangor,  
To crush our might intended,  
Gigantic hail descended.*

Another translation of the same Ballad, extending to 84 lines, was printed in *Once a Week*, 1863, vol. viii, p. 686, under the title *The Hail-Storm; Or, The Death of Bui*.

ROSMER MEREMAN. [*In Denmark once a lady dwelt*]

16

This ballad should be read in conjunction with *Rosmer*, printed in *The Mermaid's Prophecy, and other Songs relating to Queen Dagmar*, 1913, pp. 25–30.

THE WICKED STEPMOTHER. No. II. [*Sir Peter o'er to the island strayed—*]

23

This ballad should be compared with *The Wicked Stepmother*, printed in *The Dalby Bear and Other Ballads*, 1913, pp. 14–20.

p. 253

*Note*.—Each poem to which no reference is attached, appeared for the first time in this volume.

There is a copy of *Young Swaigder or The Force of Runes and Other Ballads* in the Library of the British Museum The Press-mark is C. 44. d. 38.

### (53) [EMELIAN THE FOOL: 1913]

Emelian the Fool / A Tale / Translated from the Russian / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 37; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with blank reverse) pp. 3–4; *Introduction* pp. 5–7; and Text of the *Tale* pp. 8–37. The reverse of p. 37 is blank. The head-line is *Emelian the Fool* throughout, upon both sides of the page. The pamphlet is concluded by a leaf, with blank reverse, carrying the following imprint upon its recto: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a half-sheet of 4 leaves), plus B and C (2 sheets, each 8 leaves), inset within each other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $7\frac{1}{2} \times 5$  inches.

p. 254

Thirty Copies only were printed.

*Emelian the Fool* first appeared in *Once a Week*, vol. vi, March 8th, 1862, pp. 289–294, where it formed the first of a series of three *Russian Popular Tales*, in Prose, translated by George Borrow.

The *Tale* was also included in *The Avon Booklet*, vol. ii, 1904, pp. 175–197.

There is a copy of *Emelian the Fool* in the Library of the British Museum. The Press-mark is C. 57. e. 45 (1).

#### (54) [THE STORY OF TIM: 1913]

The Story of Tim / Translated from the Russian / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 31; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page as above (with blank reverse) pp. 3–4; *Introduction* p. 5; and Text of the *Story* pp. 6–31. The head-line is *The Story of Tim* throughout, upon both sides of the page. Upon the reverse of p. 31 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A and B (two sheets, each eight leaves), the one inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $7\frac{1}{2} \times 5$  inches.

p. 257

Thirty Copies only were printed.

*The Story of Tim* first appeared in *Once a Week*, vol. vii, October 4th, 1862, pp. 403–406, where it formed the third of a series of *Russian Popular Tales*, in Prose, translated by George Borrow.

The *Story* was also included in *The Avon Booklet*, vol. ii, 1904, pp. 211–229.

There is a copy of *The Story of Tim* in the Library of the British Museum. The Press-mark is C. 57. e. 45 (2).

# THE STORY OF TIM

*Translated from the Russian*

BY

GEORGE BORROW

LONDON :

PRINTED FOR PRIVATE CIRCULATION

1913

## (55) [MOLLIE CHARANE: 1913]

Mollie Charane / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 28; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with notice regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–28. There are headlines throughout, each page being headed with the title of the particular *Ballad* occupying it. At the foot of p. 28 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A (a quarter-sheet of two leaves), B (a half-sheet of four leaves), and C (a full sheet of eight leaves), each inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

p. 258

Thirty Copies only were printed.

### Contents.

	PAGE
MOLLIE CHARANE. [ <i>O, Mollie Charane, where got you your gold?</i> ] Previously printed in <i>Once a Week</i> , vol. vi, 1862, pp. 38–39.	5
THE DANES OF YORE. [ <i>Well we know from saga</i> ]	8
A SURVEY OF DEATH. [ <i>My blood is freezing, my senses reel</i> ] Another version of this poem was printed in <i>The Monthly Magazine</i> , vol. lvi, 1823, p. 245; and reprinted (with some small textual variations) in <i>Romantic</i>	11

*Ballads*, 1826, pp. 169–170. As the poem is a short one, and as the two versions afford a happy example of the drastic changes Borrow introduced into his text when revising his Ballads, I give them both in full:

1823

*Perhaps 'tis folly, but still I feel  
My heart-strings quiver, my senses reel,  
Thinking how like a fast stream we range,  
Nearer and nearer to life's dread change,  
When soul and spirit filter away,  
And leave nothing better than senseless clay.  
  
Yield, beauty, yield, for the grave does gape,  
And, horribly alter'd, reflects thy shape;  
For, oh! think not those childish charms  
Will rest unrifled in his cold arms;  
And think not there, that the rose of love  
Will bloom on thy features as here above.  
  
Let him who roams at Vanity Fair  
In robes that rival the tulip's glare,  
Think on the chaplet of leaves which round  
His fading forehead will soon be bound,  
And on each dirge the priests will say  
When his cold corse is borne away,  
  
Let him who seeketh for wealth, uncheck'd  
By fear of labour, let him reflect  
That yonder gold will brightly shine  
When he has perish'd, with all his line;  
Tho' man may rave, and vainly boast,  
We are but ashes when at the most.*

p. 261

1913

*My blood is freezing, my senses reel,  
So horror stricken at heart I feel;  
Thinking how like a fast stream we range  
Nearer and nearer to that dread change,  
When the body becomes so stark and cold,  
And man doth crumble away to mould.  
  
Boast not, proud maid, for the grave doth gape,  
And strangely altered reflects thy shape;  
No dainty charms it doth disclose,  
Death will ravish thy beauty's rose;  
And all the rest will leave to thee  
When dug thy chilly grave shall be.  
  
O, ye who are tripping the floor so light,  
In delicate robes as the lily white,  
Think of the fading funeral wreath,  
The dying struggle, the sweat of death—  
Think on the dismal death array,  
When the pallid corse is consigned to clay!  
  
O, ye who in quest of riches roam,  
Reflect that ashes ye must become;  
And the wealth ye win will brightly shine  
When burried are ye and all your line;  
For your many chests of much loved gold  
You'll nothing obtain but a little mould.*

Previously printed, with a slightly different text, and arranged in six lines instead of in three four-line stanzas, in <i>Lavengro</i> , 1851, vol. i, p. 306.		
SAINT JACOB. [ <i>Saint Jacob he takes our blest Lord by the hand</i> ]	14	
THE RENEGADE. [ <i>Now pay ye the heed that is fitting</i> ]	19	p. 262
Previously printed, with some small differences of text, in <i>The Talisman</i> , 1835, pp. 13–14.		
AN IMPROMPTU. [ <i>And darest thou thyself compare</i> ]	21	
A HYMN. [ <i>O Jesus, Thou Fountain of solace and gladness</i> ]	23	
THE TRANSFORMED DAMSEL. [ <i>My father up of the country rode</i> ]	25	
This Ballad should be compared with <i>The Cruel Step-dame</i> , printed in <i>The Serpent Knight and Other Ballade</i> , 1913, pp. 30–33. Also with <i>The Transformed Damsel</i> , printed in <i>The Return of the Dead and Other Ballads</i> , 1913, pp. 13–14. The actions described in the earlier stanzas follow closely those of the opening stanzas of <i>The Cruel Step-dame</i> ; whilst the incident of the lover cutting a piece of flesh from his own breast to serve as bait to attract his mistress, who, in the form of a bird, is perched upon a branch of the tree above him, is common to both the <i>Transformed Damsel</i> ballads.		

*Note.*—Each poem to which no reference is attached appeared for the first time in this volume.

There is a copy of *Mollie Charane and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

Well we know from sagen  
 And from Scaldic lone  
 That heroic warrior  
 Were the Danes of yore.  
 That the noble chilidings;  
 And the men they led  
 oft for Danish honour  
 What a time for applied  
 What a time for heroes!  
 What a time for women!  
 What a time for women!  
~~And the Danish James~~  
~~And the Danish James~~  
 That in ancient days  
 Death did not annihilate  
 All that noble race

### (56) [GRIMHILD'S VENGEANCE: 1913]

Grimhild's Vengeance / Three Ballads / By / George Borrow / Edited / With an Introduction / By / Edmund Gosse, C. B. / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 40; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; *Introduction* pp. 5–14; and text of the three *Ballads* pp. 15–40. The head-line is *Grimhild's Vengeance* throughout, upon both sides of the page. At the foot of p. 40 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a half-sheet of four leaves), and B and C (two sheets, each eight leaves), each inset within the other.

p. 265

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure  $8\frac{1}{2} \times 6\frac{7}{8}$  inches.

Thirty Copies only were printed.

*Contents.*

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GRIMHILD'S VENGEANCE. SONG THE SECOND. [ <i>It was the proud Dame Grimhild The wine with spices blends</i> ]	24
GRIMHILD'S VENGEANCE. SONG THE THIRD. [ <i>O, where will ye find kempions So bold and strong of hand</i> ]	32

The Introduction furnished by Mr. Edmund Gosse to *Grimhild's Vengeance* is undoubtedly by far the most illuminating and important contribution yet made to the critical study of Borrow's Ballads, a study which has hitherto been both meagre and inadequate. Not only does Mr. Gosse handle the three *Songs* particularly before him, and make clear the relationship they bear to each other, but he deals with the whole subject of the origin of Borrow's Scandinavian Ballads, and traces fully and precisely the immediate source from which their author derived them. One of Borrow's most vivid records Mr. Gosse calls into question, and proves indisputably that it must henceforth be regarded, if not as a fiction, at least as one more result of Borrow's inveterate habit of "drawing the long bow,"—to wit the passages in *Lavengro* wherein Borrow recounts his acquisition of the "strange and uncouth-looking volume" at the price of a kiss from the yeoman's wife, and the purpose which that volume served him.

p. 266

Of the first and second of the three Ballads included in *Grimhild's Vengeance* two Manuscripts are available. The first of these was written in 1829, and was intended to find a place in the *Songs of Scandinavia* advertised at the close of that year. The second Manuscript was written in 1854, and was prepared for the projected volumes of *Kæmpe Viser* of that date. Of the third Ballad there exists only a single Manuscript, namely that produced in 1829. Apparently in 1854 Borrow had relinquished all hope of publishing the *Kæmpe Viser* before he had commenced work upon the third Ballad. In the present volume the first two *Songs* were printed from the Manuscripts of 1854; the third *Song* from the Manuscript of 1829.

There is a copy of *Grimhild's Vengeance* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

¶

¶ Thou hast, thou art worthy of the sea  
 And, as to the other world, I am,  
 Of wisdom thou art wife,  
 Day if I go to Hvenland's land  
 Can I return my life?"

¶ Melancholy castle where thou dwellest  
 And story of old so red  
 If thou shouldest go to Hvenland's land  
 Thou will be smitten dead?

¶ It was the Hero Hogen  
 That fainted when he heard his blade  
 It was the master of the sea  
 And he struck him with a mighty blow  
 The hand of the storm maid.  
 Then out amid the sound he cast  
 The head at drowning shore  
 In the deep they join'd once more.

### (57) [LETTERS TO ANN BORROW: 1913]

Letters / To his Mother / Ann Borrow / and Other Correspondents / By / George Borrow /  
 London: / Printed for Private Circulation / 1913.

Collation:—Crown octavo, pp. 38; consisting of Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a notice regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Letters* pp. 5–38. The head-line is *Letters to his Mother* throughout, upon both sides of the page. Following p. 38 is a leaf, with blank recto, and with the following imprint upon the reverse: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a half-sheet of four leaves), plus B and C (two sheets, each eight leaves), each inset within the other.

p. 267

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 7½ × 5 inches.

Thirty Copies only were printed.

The series of letters contained in this volume were reprinted in *George Borrow and his Circle. By Clement King Shorter*, 8vo, 1913. The whole of the holographs are in Mr. Shorter's possession.

There is a copy of *Letters to his Mother, Ann Borrow*, in the Library of the British Museum. The Press-mark is C. 57. e. 46.

## (58) [THE BROTHER AVENGED: 1913]

The Brother Avenged / and / Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 32; consisting of Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp 3–4; and Text of the *Ballads* pp. 5–32. There are head-lines throughout, each page being headed with the title of the particular Ballad occupying it. At the foot of p. 32 is the following imprint: “*London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.*” The signatures are A and B (two sheets, each eight leaves), the one inset within the other.

p. 268

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed

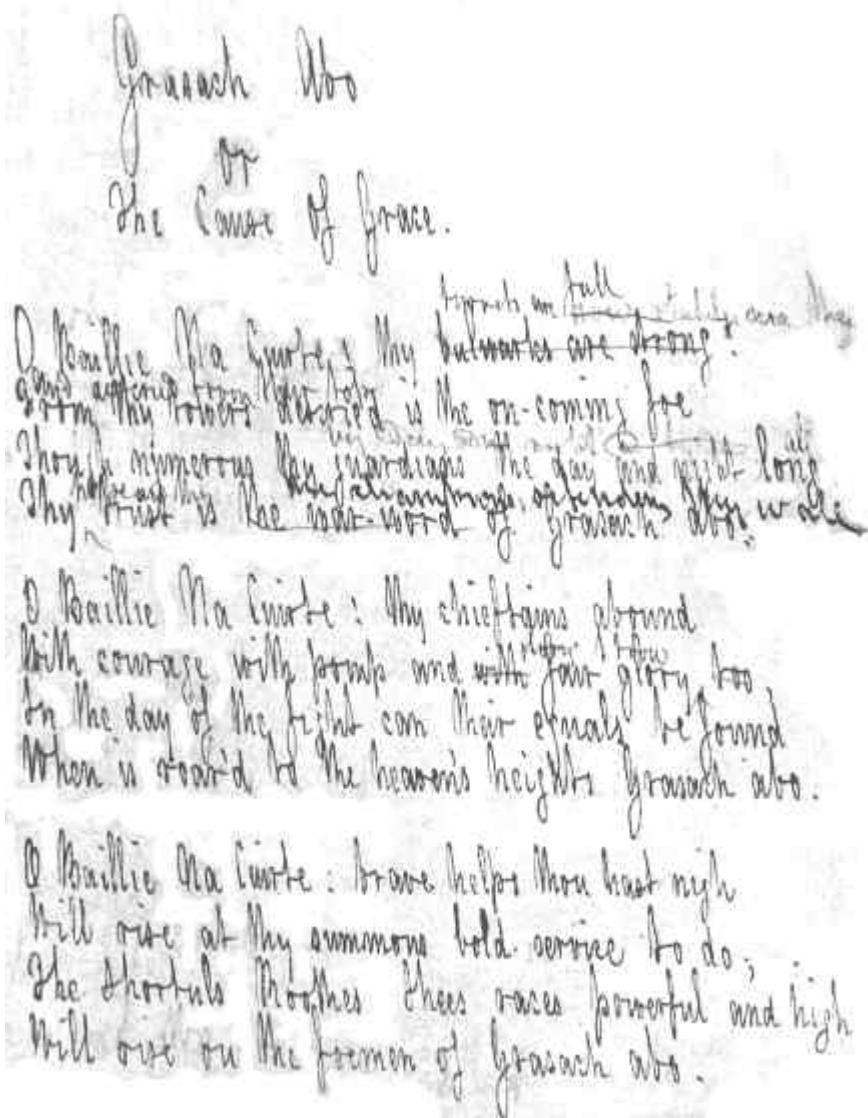
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THE ELF BRIDE. [ <i>There was a youthful swain one day</i> ] These stanzas should be compared with <i>The Elves</i> , printed in <i>The Nightingale, The Valkyrie and Raven, and Other Ballads</i> , 1913, pp. 25–26.	21
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*Note.*—Each poem to which no reference is attached, appeared for the first time in this volume.

There is a copy of *The Brother Avenged and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.



## (59) [THE GOLD HORNS: 1913]

The Gold Horns / Translated by / George Borrow / from the Danish of / Adam Gottlob Oehlenschläger / Edited / with an Introduction by / Edmund Gosse, C.B. / London: / Printed for Private Circulation / 1913.

Collation:—Square demy octavo, pp. 25; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; *Introduction* pp. 5–9; and Text of *The Gold Horns*, the Danish and English texts facing each other upon opposite pages, pp. 10–25. The reverse of p. 25 is blank. There are head-lines throughout, each recto being headed *The Gold Horns*, and each verso *Guldhornene*. The book is completed by a leaf, with blank reverse, and with the following imprint upon its recto: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a half-sheet of four leaves), B (a quarter-sheet of two leaves), and C (a full sheet of eight leaves), each inset within the other.

p. 272

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

Although the poem was not printed until 1913, it is quite evident that the translation was made by Borrow in or about the year 1826. The paper upon which the Manuscript is written is watermarked with the date 1824, whilst the handwriting coincides with that of several of the pieces included in the *Romantic Ballads* of 1826. “There can be little

doubt," writes Mr. Gosse, "that Borrow intended *The Gold Horns* for that volume, and rejected it at last. He was conscious, perhaps, that his hand had lacked the skill needful to reproduce a lyric the melody of which would have taxed the powers of Coleridge or of Shelley."

"*The Gold Horns* marks one of the most important stages in the history of Scandinavian literature. It is the earliest, and the freshest, specimen of the Romantic Revival in its definite form. In this way, it takes in Danish poetry a place analogous to that taken by *The Ancient Mariner* in English poetry. . . .

"Oehlenschläger has explained what it was that suggested to him the leading idea of his poem. Two antique horns of gold, discovered some time before in the bogs of Slesvig, had been recently stolen from the national collection at Rosenberg, and the thieves had melted down the inestimable treasures. Oehlenschläger treats these horns as the reward for genuine antiquarian enthusiasm, shown in a sincere and tender passion for the ancient relics of Scandinavian history. From a generation unworthy to appreciate them, the *Horns* had been withdrawn, to be mysteriously restored at the due romantic hour."—[From the Introduction by Edmund Gosse.]

p. 273

There is a copy of *The Gold Horns* in the Library of the British Museum. The Press-mark is C. 57. d. 19.

## (60) [TORD OF HAFSBOROUGH: 1914]

Tord of Hafsborough / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1914.

Collation:—Square demy octavo, pp. 32; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–32. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. At the foot of p. 32 is the following imprint: "London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies." The signatures are A and B (two sheets, each eight leaves), the one inset within the other.

Issued in bright green paper wrappers, with untrimmed edges, and with the title-page reproduced upon the front. The leaves measure 8½ × 6¾ inches.

Thirty Copies only were printed.

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Previously printed in <i>The Foreign Quarterly Review</i> , vol. vi, 1830, pp. 84–85.	
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EPIGRAMS:	
1. [ <i>Assume a friend's face when a foeman you spy</i> ]	30

2. [The lion in woods finds prey of noble kind]	30
3. [Though God provides our daily bread]	30
4. [To trust a man I never feel inclined]	31
5. [A hunter who was always seeking game]	31
6. [The plans of men of shrewdest wit]	31
7. [Well was it said, long years ago]	31
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It is probable that the whole of these eight <i>Epigrams</i> were derived by Borrow from Persian sources.	
ON A YOUNG MAN WITH RED HAIR. [He is a lad of sober mind]	32

*Note.*—Each poem to which no reference is attached, appeared for the first time in this volume.

There is a copy of *Tord of Hafborough and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.

## (61) [THE EXPEDITION TO BIRTING'S LAND: 1914]

p. 275

The Expedition to / Birting's Land / and Other Ballads / By / George Borrow / London: / Printed for Private Circulation / 1914.

Collation:—Square demy octavo, pp. 27; consisting of: Half-title (with blank reverse) pp. 1–2; Title-page, as above (with a note regarding the American copyright upon the centre of the reverse) pp. 3–4; and Text of the *Ballads* pp. 5–27. There are head-lines throughout, each page being headed with the title of the particular *Ballad* occupying it. Upon the reverse of p. 27 is the following imprint: “London: / Printed for Thomas J. Wise, Hampstead, N.W. / Edition limited to Thirty Copies.” The signatures are A (a half-sheet of four leaves), B (a quarter-sheet of two leaves), and C (a full sheet of eight leaves), inset within each other.

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THE EXPEDITION TO BIRTING'S LAND. [ <i>The King he o'er the castle rules</i> ] Of <i>The Expedition to Birting's Land</i> no less than three Manuscripts are extant. The first was composed in 1826, and was originally destined for inclusion in the <i>Romantic Ballads</i> of that date. It is numbered to come between <i>The Tournament</i> and <i>Vidrik Verlandson</i> . The second was written in 1829, and was intended to find a place in <i>The Songs of Scandinavia</i> . The third was prepared in 1854, with a view to its appearance in the <i>Kæmpe Viser</i> . In the two earlier versions the Ballad bears the tentative title <i>The Expedition of King Diderik's Warriors to Birting's Land</i> . The texts of all three differ very considerably, the final version being that from which the Ballad was here printed.	5 p. 276
THE SINGING MARINER. [ <i>Who will ever have again</i> ] Previously printed in <i>The Monthly Magazine</i> , Vol. lvi, 1823, p. 335. There exists an early Manuscript of this charming lyric, differing entirely from the text as printed. This early version is written in couplets, instead of in four-line	16

stanzas. Here is the first stanza, followed by the equivalent couplet from the MS.:

Printed text.

*Who will ever have again,  
On the land or on the main,  
Such a chance as happen'd to  
Count Arnaldos long ago.*

MS.

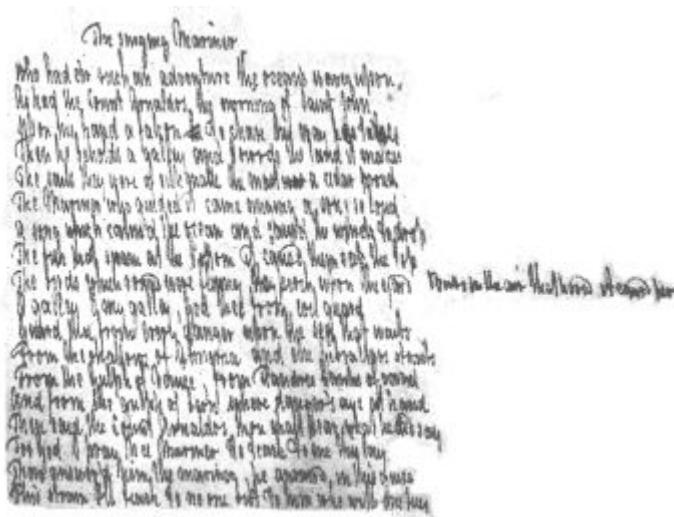
*Who had e'er such an adventure the ocean's waves upon,  
As had the Count Arnaldos the morning of St. John.*

Upon the opposite page I give a facsimile of this early Manuscript, the exact size of the original. The tiny waif affords a delightful specimen of Borrow's extremely beautiful and graceful minute handwriting, of which one or two other examples exist. The paper upon which the lines are written is evidently a leaf torn from a small note-book.

YOUTH'S SONG IN SPRING. [ <i>O, scarcely is Spring a time of pure bliss</i> ]	18
THE NIGHTINGALE. [ <i>In midnight's calm hour the Nightingale sings</i> ]	19
Previously printed in <i>The Monthly Magazine</i> , vol. Ivi, 1823, p. 526.	
LINES. [ <i>Say from what mine took Love the yellow gold</i> ]	20
MORNING SONG. [ <i>From Eastern quarters now</i> ]	21
Previously printed in <i>The Foreign Quarterly Review</i> , vol. vi, 1830, p. 65.	
FROM THE FRENCH. [ <i>This world by fools is occupied</i> ]	22
THE MORNING WALK. [ <i>To the beech grove with so sweet an air</i> ]	23
Previously printed in <i>The Foreign Quarterly Review</i> , vol. vi, 1830, pp. 80–81.	

*Note*.—Each poem to which no reference is attached, appeared for the first time in this volume.

There is a copy of *The Expedition to Birting's Land and Other Ballads* in the Library of the British Museum. The Press-mark is C. 44. d. 38.



**PART II.**  
**CONTRIBUTIONS TO PERIODICAL LITERATURE,**  
**ETC.**

p. 283

**(1) *The New Monthly Magazine*, Vol. vii, 1823. Pp. 540–542.**

THE DIVER, A BALLAD TRANSLATED FROM THE GERMAN. [*Where is the man who will dive for his King?*]

Reprinted in *The Song of Deirdra and Other Ballads*, 1913, pp. 8–17.

**(2) *The Monthly Magazine*, Vol. Ivi, 1823.**

P. 244.

ODE TO A MOUNTAIN TORRENT. [*How lovely thou art in thy tresses of foam*]

Reprinted, with the text substantially revised, in *Romantic Ballads*, 1826, pp. 164–166.  
Again reprinted in *Targum*, 1835, pp. 45–46.

The majority of Borrow's contributions to *The Monthly Magazine* appeared under the signature 'George Olaus Borrow.' Dr. Knapp has recorded that he found in the Corporation Library at Norwich a book on ancient Danish Literature, by Olaus Wormius, p. 284 carrying several marginal notes in Borrow's handwriting. The suggestion that it was from this book that Borrow derived the pseudonymous second Christian name which he employed in *The Monthly Magazine* is not an unreasonable one.

P. 245.

DEATH. [*Perhaps 'tis folly, but still I feel*]

Reprinted (under the amended title *Thoughts on Death*, and with some small textual variations) in *Romantic Ballads*, 1826, pp. 169–170.

Another version of the same poem was printed (under the title *A Survey of Death*, the first line reading *My blood is freezing, my senses reel*) in *Mollie Charane and Other Ballads*, 1913, pp. 11–12.

P. 246.

MOUNTAIN SONG. [*That pathway before ye, so narrow and gray*]

Pp. 306–309.

DANISH POETRY AND BALLAD WRITING. A Prose Essay, including, *inter alia*, the following Ballad:

SKION MIDDEL. [*The maiden was lacing so tightly her vest*]

Reprinted, under the amended title *Sir Middel*, the first line reading "So tightly was Swanelil lacing her vest," in *Romantic Ballads*, 1826, pp. 28–30.

Another, but widely different, version of this Ballad is printed in *Child Maidelvold and Other Ballads*, 1913, pp. 5–10. In this latter version the name of the heroine is Sidselil in place of Swanelil, and that of the hero is Child Maidelvold in place of Sir Middel.

Pp. 334–336.

p. 285

LENORA. [*When morning's gleam was on the hill*]

P. 437.

CHLOE. [*Oh! we have a sister on earthly dominions*]

Reprinted in *Targum*, 1835, pp. 47–48.

When gathering *Chloe* into the pages of *Targum* Borrow very considerably revised the text. Here is the concluding stanza of each of the two versions:—

1823

*But God shook his sceptre, and thunder'd appalling,  
 While winds swept the branches with turbulent sigh;  
 Then trembled the host, but they heeded his calling,  
 And bore the sweet maiden, yet praying, on high.  
 “Ah, we had a sister on earthly dominions!”  
 All sung, as thro' heaven they joyously trod,  
 And bore, with flush'd faces, and fluttering pinions,  
 The yet-praying maid to the throne of her God.*

1835

*Then frown'd the dread father; his thunders appalling  
 To rattle began, and his whirlwinds to roar;  
 Then trembled the host, but they heeded his calling,  
 And Chloe up-snatching, to heaven they soar.  
 O we had a sister on earthly dominions!  
 They sang as through heaven triumphant they stray'd,  
 And bore with flush'd faces and fluttering pinions  
 To God's throne of brightness the yet praying maid.*

P. 437.

SEA-SONG. [*King Christian stood beside the mast*]In 1826 and 1835 the title was changed to *National Song*.Borrow published no less than four versions of this *National Song*:

p. 286

1. In *The Monthly Magazine*, 1823, p. 437,
2. In *Romantic Ballads*, 1826, pp. 146–148,
3. In *The Foreign Quarterly Review*, 1830, pp. 70–71,
4. In *Targum*, 1835, pp. 49–50.

Upon each occasion he practically rewrote the *Song*, so that all four versions differ completely. As an illustration of these differences I give the first stanza of each version:

1823.

*King Christian stood beside the mast,  
 In smoke and flame;  
 His heavy cannon rattled fast  
 Against the Gothmen, as they pass'd:  
 Then sunk each hostile sail and mast  
 In smoke and flame.  
 “Fly, (said the foe,) fly, all that can,  
 For who with Denmark's Christian  
 Will ply the bloody game?”*

1826.

*King Christian stood beside the mast  
 Smoke, mixt with flame,  
 Hung o'er his guns, that rattled fast  
 Against the Gothmen, as they passed:  
 Then sunk each hostile sail and mast  
 In smoke and flame.  
 “Fly!” said the foe: “fly! all that can,*

*Nor wage, with Denmark's Christian,  
The dread, unequal game."*

1830.

p. 287

*King Christian by the main-mast stood  
In smoke and mist!  
So pour'd his guns their fiery flood  
That Gothmen's heads and helmets bow'd;  
Their sterns, their masts fell crashing loud  
In smoke and mist.  
"Fly," cried they, "let him fly who can,  
For who shall Denmark's Christian  
Resist?"*

1835.

*King Christian stood beside the mast  
In smoke and mist.  
His weapons, hammering hard and fast,  
Through helms and brains of Gothmen pass'd.  
Then sank each hostile sail and mast  
In smoke and mist.  
"Fly," said the foe, "fly all that can,  
For who can Denmark's Christian  
Resist?"*

P. 438.

THE ERL KING. [Who is it that gallops so lat on the wild!]

**(3) *The Monthly Magazine*, Vol. lvii, 1824.**

P. 235.

BERNARD'S ADDRESS TO HIS ARMY. [Freshly blew the morning breeze]

P. 335.

p. 288

THE SINGING MARINER. [Who will ever have again]

Reprinted in *The Expedition to Birting's Land and Other Ballads*, 1914, pp. 16–18.

P. 431.

THE FRENCH PRINCESS. [Towards France a maiden went]

P. 526.

THE NIGHTINGALE. [In midnight's calm hour the Nightingale sings]

Reprinted in *The Expedition to Birting's Land and Other Ballads*, 1914, pp. 19–20.**(4) *The Universal Review*, Vol. i, 1824.**

P. 391.

A REVIEW OF *Fortsetzung des Faust Von Goethe. Von C. C. L. Schone. (Berlin.)*

P. 394.

A REVIEW OF *Ælenschlager's Samlede digte. (Copenhagen.)*

A REVIEW OF *Narrative of a Pedestrian Journey through Russia and Siberian Tartary, from the Frontiers of China to the Frozen Sea*. By Capt. John Dundas, R.N. (London, 1824.)

**(5) *The Monthly Magazine*, Vol. lviii, 1824–1825.**

p. 289

Pp. 19–22.

DANISH TRADITIONS AND SUPERSTITIONS. A Prose Essay. *Part i.* Including *inter alia* the following Ballad:

WALDEMAR'S CHASE. [*Late at eve they were toiling on Harribee bank*]

Reprinted in *Romantic Ballads*, 1826, pp. 115–116.

P. 47.

WAR-SONG; WRITTEN WHEN THE FRENCH FIRST INVADED SPAIN. [*Arise, ye sons of injur'd Spain*]

P. 432.

DANISH SONGS AND BALLADS. No. 1, BEAR SONG. [*The squirrel that's sporting*]

Reprinted in *Romantic Ballads*, 1826, pp. 144–145.

Pp. 498–500.

DANISH TRADITIONS AND SUPERSTITIONS. A Prose Essay. *Part ii.*

**(6) *The Monthly Magazine*, Vol. lix, 1825.**

Pp. 25–26 and 103–104.

DANISH TRADITIONS AND SUPERSTITIONS. A Prose Essay. *Parts iii and iv.*

Pp. 143–144.

p. 290

THE DECEIVED MERMAN. [*Fair Agnes left her mother's door*]

Reprinted (with very considerable changes in the text, the first line reading “*Fair Agnes alone on the sea-shore stood*”) in *Romantic Ballads*, 1826, pp. 120–123.

In 1854 Borrow rewrote this Ballad, and furnished it with a new title *Agnes and the Merman*. The following stanzas taken from each, will serve to show the difference between the two versions:—

1826.

*The Merman up to the church door came;  
His eyes they shone like a yellow flame;*

*His face was white, and his beard was green—  
A fairer demon was never seen.*

“*Now, Agnes, Agnes, list to me,  
Thy babes are longing so after thee.*”

“*I cannot come yet, here must I stay  
Until the priest shall have said his say.*”

1854.

*In at the door the Merman treads—  
Away the images turned their heads.*

*His face was white, his beard was green,  
His eyes were full of love, I ween.*

*“Hear, Agnes, hear! ‘tis time for thee  
To come to thy home below the sea.”*

*“I cannot come yet, I here must stay,  
Until the priest has said his say.”*

Pp. 308, 411, and 507.

p. 291

DANISH TRADITIONS AND SUPERSTITIONS. A Prose Essay. *Parts v, vi, and vii.*

**(7) *The Monthly Magazine*, Vol. ix, 1825.**

Pp. 296–297 [291] and 424–425.

DANISH TRADITIONS AND SUPERSTITIONS. A Prose Essay. *Parts viii and ix.*

**(8) *The Universal Review*, Vol. ii, 1825.**

Pp. 315–331.

A REVIEW OF *The Devil’s Elixir; from the German of Hoffman*. (London, Cadell, 2 vols.)

Pp. 550–566.

A REVIEW OF *Danske Folkesagn, Samlede af J. M. Thiele*. (Copenhagen, 1818–1823.)

**(9) *The Foreign Quarterly Review*, Vol. vi, No. xi, June, 1830, pp. 48–87. p. 292**

A REVIEW OF *Dansk-norsk Litteraturlexicon*, 1818, AND *Den Danske Digtekunsts Middelalder fra Arrebo til Tullin fremstillet i Academiske Forelæsinger holdne i Aarene, 1798–1800.*

A long critical prose article by John Bowring, including, *inter alia*, the following Ballads by George Borrow:—

1. KING OLUF THE SAINT. [*King Oluf and his brother bold*]

Reprinted in *Queen Berngerd, The Bard and the Dreams, and Other Ballads*, 1913, pp. 23–29.

This is an entirely different Ballad from that which had appeared, under the title *Saint Oluf*, in *Romantic Ballads*, 1826, pp. 53–57.

2. THE BROTHER AVENGED. [*I stood before my master’s board*]

Reprinted, with some textual variations, in *The Brother Avenged and Other Ballads*, 1913, pp. 5–8.

3. AAGER AND ELIZA. [*’Twas the valiant knight, Sir Aager*]

Previously printed, but with endless variations in the text, in *Romantic Ballads*, 1826, pp. 47–52, where the first line reads, “Have ye heard of bold Sir Aager.”

As an example of the differences of text to be observed in the two versions, I give three stanzas of each:

p. 293

1826.

*Up his mighty limbs he gather'd,  
Took the coffin on his back;  
And to fair Eliza's bower  
Hasten'd, by the well-known track.*

*On her chamber's lowly portal,  
With his fingers long and thin,  
Thrice he tapp'd, and bade Eliza  
Straightway let her bridegroom in!*

*Straightway answer'd fair Eliza,  
“I will not undo my door  
Till I hear thee name sweet Jesus,  
As thou oft hast done before.”*

1830.

*Up Sir Aager rose, his coffin  
Bore he on his bended back.  
Tow'ds the bower of sweet Eliza  
Was his sad and silent track.*

*He the door tapp'd with his coffin,  
For his fingers had no skin;  
“Rise, O rise, my sweet Eliza!  
Rise, and let thy bridegroom in.”*

*Straightway answer'd fair Eliza:  
“I will not undo my door  
'Till thou name the name of Jesus,  
Even as thou could'st before.”*

#### 4. MORNING SONG. [From eastern quarters now]

p. 294

Reprinted in *The Expedition to Birting's Land, and Other Ballads*, 1914, pp. 21–22.

#### 5. DANISH NATIONAL SONG. [King Christian by the main-mast stood]

Previously printed:

1. In *The Monthly Magazine*, Vol. lvi, 1823, p. 437.
2. In *Romantic Ballads*, 1826, pp. 146–148.

Afterwards reprinted in *Targum*, 1835, pp. 49–50.

6. THE SEAMAN. [A seaman with a bosom light]
7. SIR SINCLAIR. [Sir Sinclair sail'd from the Scottish ground]

Reprinted in *Targum*, 1835, pp. 51–55.

8. THORVALD. [Swayne Tveskieg did a man possess]

Reprinted in *Tord of Hafborough and Other Ballads*, 1914, pp. 11–15.

9. WHEN I WAS LITTLE. [There was a time when I was very tiny]
10. BIRTH OF CHRIST. [Each spring,—when the mists have abandon'd the earth]
11. TIME'S PERSPECTIVE. [Through the city sped a youth]
12. THE MORNING WALK. [To the beach grove with so sweet an air]

p. 295

Reprinted in *The Expedition to Birting's Land and Other Ballads*, 1914, pp. 23–27.

13. THE ASPEN. [*What whispers so strange at the hour of midnight?*]

14. DAME MARTHA'S FOUNTAIN. [*Dame Martha dwelt at Karisegaard*]

Reprinted in *Queen Berngerd, The Bard and the Dreams, and Other Ballads*, 1913, pp. 13–15.

15. PETER COLBIORNSEN. [*'Fore Fredereksteen King Carl he lay*]

Reprinted in *Tord of Hafborough and Other Ballads*, 1914, pp. 16–20.

16. THE RUINS OF URANIENBORG. [*Thou by the strand dost wander*]

Reprinted, but with much textual variation, in *Ellen of Villenskov and Other Ballads*, 1913, pp. 13–18.

#### **(10.) *The Norfolk Chronicle*, August 18th, 1832.**

A NOTE ON “THE ORIGIN OF THE WORD ‘TORY’.”

A short prose article, signed “George Borrow,” and dated “Norwich, August 6.”

#### **(11) *The Athenæum*, August 20, 1836, pp. 587–588.**

p. 296

##### THE GYPSIES IN RUSSIA AND IN SPAIN.

Two letters from Borrow, giving an account of his experiences of the gypsies in Russia and in Spain.

“All the episodes that he relates he incorporated in *The Bible in Spain*. The two letters plainly indicate that all the time Borrow was in Spain his mind was more filled with the subject of the gypsies than with any other question. He did his work well for the Bible Society no doubt . . . but there is a humorous note in the fact that Borrow should have utilised his position as a missionary—for so we must count him—to make himself thoroughly acquainted with gypsy folklore, and gypsy songs and dances.”—[Shorter, *George Borrow and his Circle*, p. 240.]

#### **(12) *The Illustrated London News*, December 8th, 1855, p. 685.**

##### ANCIENT RUNIC STONE, RECENTLY FOUND IN THE ISLE OF MAN.

Reprinted in *George Borrow and his Circle*, by Clement King Shorter, 1913, pp. 301–303.

#### **(13.) *A Practical Grammar of the Antient Gaelic*. By the Rev. John Kelly, LL.D. Edited by the Rev. William Gill, 8vo, 1859.**

p. xi.

TRANSLATION FROM THE MANX. [*And what is glory, but the radiance of a name,—*]

Borrow’s statement in the closing paragraph (printed *post*, p. 299) of his Essay on *The Welsh and their Literature* renders it possible to place this Translation to his credit.

p. xix.

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A LETTER FROM BORROW TO THE EDITOR, regarding Manx Ballads.

#### (14) *The Quarterly Review, January, 1861, pp. 38–63.*

THE WELSH AND THEIR LITERATURE. A Prose Essay.

This Essay was in fact a review, by Borrow himself, of his own work *The Sleeping Bard*.

“In the autumn [of 1860] Borrow determined to call attention to it [*The Sleeping Bard*] himself. He revamped an old article he had written in 1830, entitled *The Welsh and their Literature*, and sent it to Mr. Murray for *The Quarterly Review*. . . . The modern literature and things of Wales were not introduced into the article . . . and it appeared anonymously in *The Quarterly Review* for January, 1861. It is in fact Borrow’s own (and the only) review of *The Sleeping Bard*, which, however, had the decisive result of selling off the whole edition in a month.”—[Knapp’s *Life and Correspondence of George Borrow*, 1899, vol. ii, pp. 195–196.]

The Manuscript of this Essay, or Review, is not at present forthcoming. But, fortunately, the MS. of certain paragraphs with which Borrow brought the Essay to a conclusion, and which the Editor in the exercise of his editorial function quite properly struck out, have been preserved. The barefaced manner in which Borrow anonymously praised and advertised his own work fully justified the Editor’s action. I print these paragraphs below. My principal reason for doing so is this, that the closing lines afford evidence of Borrow’s authorship of other portions of Gill’s Introduction to his Edition of *Kelly’s Manx Grammar*, 1859, beyond those which until now have been attributed to his pen:

p. 298

“Our having mentioned *The Romany Rye* gives us an opportunity of saying a few words concerning that work, to the merits of which, and likewise to those of *Lavengro*, of which it is the sequel, adequate justice has never been awarded. It is a truly remarkable book, abounding not only with strange and amusing adventure, but with deep learning communicated in a highly agreeable form. We owe it an *amende honorable* for not having in our recent essay on Buddhism quoted from it some remarkable passages on that superstition, which are to be found in a conversation between the hero of the tale and the man in black. Never was the subject of Buddhism treated in a manner so masterly and original. But the book exhibits what is infinitely more precious than the deepest learning, more desirable than the most amusing treasury of adventure, a fearless, honest spirit, a resolution to tell the truth however strange the truth may appear to the world.

“A remarkable proof of this is to be found in what is said in it respecting the Italians. It is all very well at the present day, after the miracles lately performed in Italy by her sons, to say that Italy is the land to which we must look for great men; that it is not merely the country of singers, fiddlers, *improvvisorì*, and linguists, but of men, of beings who may emphatically be called men. But who, three or four years ago, would have ventured to say as much? Why there was one and only one who ventured to say so, and that was George Borrow in his work entitled *The Romany Rye*. Many other things equally bold and true he has said in that work, and also in its predecessor *Lavengro*.

“In conclusion we wish to give Mr. Borrow a piece of advice, namely, that with all convenient speed he publish whatever works he has written and has not yet committed to the press. Life is very precarious, and when an author dies, his unpublished writings are too frequently either lost to the world, or presented in a shape which all but stultifies them. Of Mr. Borrow’s unpublished writings there is a catalogue at the end of *The Romany Rye*, and a most remarkable catalogue it is, comprising works on all kinds of interesting subjects. Of these, the one which we are most eager to see is that which is called *Wild Wales*, which we have no doubt whenever it appears

p. 299

will be welcomed as heartily as *The Bible in Spain* was seventeen years ago, a book which first laid open the mysterious peninsula to the eyes of the world, and that the book on Wales will be followed by the one which is called *Wanderings in quest of Manx Literature*. Now the title alone of that book is worth a library of commonplace works, for it gives the world an inkling of a thing it never before dreamed of, namely, that the little Celtic Isle of Man has a vernacular literature. What a pity if the book itself should be eventually lost! Here some person will doubtless exclaim, ‘Perhaps the title is all book, and there is no book behind it; what can Mr. Borrow know of Manx literature?’ Stay, friend, stay! A Manx grammar has just appeared, edited by a learned and highly respectable Manx clergyman, in the preface to which are some beautiful and highly curious notices of Manx vernacular Gallic literature, which are, however, confessedly not written by the learned Manx clergyman, nor by any other learned Manxman, but by George Borrow, an Englishman, the author of *The Bible in Spain* and *The Romany Rye*.

A number of translations from Welsh Poetry were introduced by Borrow into this Essay. They were all, as he explained in a footnote, derived from his projected *Songs of Europe*. With the exception of an occasional stray couplet, or single line, the following list includes them all:—

1. FROM IOLO GOCH’S “ODE TO THE PLOUGH MAN.” [*The mighty Hu with mead would pay*]

Reprinted, with several changes in the text, in *Wild Wales*, 1862, Vol. iii, pp. 292–293.

A further extract from the same *Ode*, “*If with small things we Hu compare*” etc., is given in a footnote on p. 40.

2. SAXONS AND BRITONS. [*A serpent that coils*]

Reprinted (the first line reading *A serpent which coils*) in *Wild Wales*, 1862, Vol. i, p. 48.

3. THE DESTINY OF THE BRITONS. [*Their Lord they shall praise*]

p. 300

These lines were employed by Borrow in the following year as a motto for the title-pages of *Wild Wales*.

4. FROM AN ODE ON LLYWELYN, BY DAFYDD BENFRAS. [*Llywelyn of the potent hand oft wroght*]

5. FROM AN ODE ON THE MANSION OF OWEN GLENDOWER, BY IOLO GOCH. [*Its likeness now I'll limn you out*]

6. EPIGRAM ON THE RISING OF OWEN GLENDOWER. [*One thousand four hundred, no less and no more*]

7. FROM AN ODE TO GRIFFITH AP NICHOLAS, BY GWILYM AP IEUAN HEN. [*Griffith ap Nicholas! who like thee*]

Reprinted in *Wild Wales*, 1862, Vol. iii, p. 327.

8. EPIGRAM ON A SPIDER. [*From out its womb it weaves with care*]

## (15) *Once a Week*, Vol. vi, January 4th, 1862, pp. 37–39.

BALLADS OF THE ISLE OF MAN. TRANSLATED FROM THE MANX. BY GEORGE BORROW:

1. BROWN WILLIAM. [*Let no one in greatness too confident be*]

p. 391

Reprinted in *Mona Miscellany*, 1869, pp. 67–70.

Again reprinted (with the prose Introduction considerably curtailed) in *Brown William, The Power of the Harp, and Other Ballads*, 1913, pp. 5–11.

2. MOLLIE CHARANE. [*O, Mollie Charane, where got you your gold?*]

Reprinted in *Mollie Charane and Other Ballads*, 1913, pp. 5–7.

### (16) *Once a Week*, Vol. vi, March 8th, 1862, pp. 289–294.

EMELIAN THE FOOL.

The first of a series of three *Russian Popular Tales*, in Prose, translated by George Borrow.

Also printed privately in pamphlet form, as follows:—

*Emelian the Fool / A Tale / Translated from the Russian / By / George Borrow / London: / Printed for Private Circulation / 1913.—Crown octavo, pp. 37. [See ante, Part I, No. 53.]*

The *Tale* was included in *The Avon Booklet*, Vol. ii, 1904, pp. 175–197.

Borrow had projected a volume to contain a series of twelve *Russian Popular Tales*, and this was included among the Works advertised as “ready for the press” at the end of *The Romany Rye*.

Unfortunately the project failed to meet with success, and these three *Tales* were all that finally appeared.

p. 302

### (17) *Once a Week*, Vol. vi, May 17th, 1862, pp. 572–574.

THE STORY OF YVASHKA WITH THE BEAR'S EAR.

The second of a series of *Russian Popular Tales*, in Prose, translated by George Borrow.

Reprinted in *The Sphere*, February 1st, 1913, p. 136.

Also printed privately in pamphlet form as follows:—

*The Story / of / Yvashka with the Bear's Ear / Translated from the Russian / By / George Borrow / London: / Printed for Private Circulation / 1913. Square demy octavo, pp. 23. [See ante, Part I, No. 26.]*

The *Story* was also included in *The Avon Booklet*, Vol. ii, 1904, pp. 199–210.

### (18) *Once a Week*, Vol. vii, August 2nd, 1862, pp. 152–155.

HARALD HARFAGR. A DISCOURSE BETWEEN A VALKYRIE AND A RAVEN, &c. [*Ye men wearing bracelets*]

Reprinted (under the amended title *The Valkyrie and Raven*) in *The Nightingale, The Valkyrie and Raven, and Other Ballads*, 1913, pp. 11–20.

A Prose Introduction, which preceded the Ballad in *Once a Week*, was not reprinted in *The Nightingale, The Valkyrie and Raven, and Other Ballads*.

p. 305

A facsimile (actual size) of a page of the Original Manuscript is given herewith.

In *Once a Week* this Ballad was accompanied by an Illustration, engraved upon wood, representing the Valkyrie discoursing with the Raven.

In their shoulders they shudder  
 Such as swallows over form  
 Lemmings squat on a fence  
 From the river Money from  
 The dragon's mouth through  
 Some feathers with speed  
 And from the earth home  
 And call heartily for mead.

The skin above the head  
 To the very front of  
 Of original son of Odin  
 The chief of one eye

Of his wars and her broods  
 With wonder we regard  
 Now speak of my wife  
 And her woman & bird.

He had dashes from Norway  
 And Holland <sup>100</sup>  
 And largely from Niedermark  
 In the first them with the  
 In their countries again

(19) *Once a Week*, Vol. vii, October 4th, 1862, pp. 403–406.

THE STORY OF TIM.

The third (and last) of a series of *Russian Popular Tales*, in Prose, translated by George Borrow.

Also printed privately in pamphlet form, as follows:—

*The Story of Tim / Translated from the Russian / By / George Borrow / London: / Printed for Private Circulation / 1913—Crown octavo, p. 31. [See ante, Part I, No. 54.]*

The *Story* was also included in *The Avon Booklet*, Vol. ii, 1904, pp. 211–229.

**(20) *Once a Week*, Vol. viii, January 3rd, 1863, pp. 35–36.**

THE COUNT OF VENDEL'S DAUGHTER. [*Within a bower the womb I left*]

Reprinted in *The Verner Raven, The Count of Vendel's Daughter, and Other Ballads*, 1913, pp. 12–17.

**(21) *Once a Week*, Vol. viii, December 12th, 1863, p. 686.**

p. 306

THE HAIL-STORM; OR, THE DEATH OF BUI. [*All eager to sail*]

This Ballad differs entirely from those which appeared, under the title *The Hail-Storm* only, in *Romantic Ballads*, 1826, pp. 136–138, in *Targum*, 1835, pp. 42–43, and in *Young Swaigder or The Force of Runes and Other Ballads*, 1913, pp. 14–15. Each of these three versions consists of four eight-line stanzas; the present Ballad extends to 84 lines, arranged in irregular stanzas.

**(22) *Benjamin Robert Haydon: Correspondence and Table Talk*. By Frederic Wordsworth Haydon, 1876, Vol. i, pp. 360–361.**

A LETTER FROM BORROW TO B. R. HAYDON.

Reprinted in *George Borrow and his Circle*. By Clement King Shorter, 1913, p. 25.

**(23) *Life, Writings, and Correspondence of George Borrow*. By William I. Knapp, 2 Vols, 1899:**

Vol. ii, pp. 91–95.

TALE FROM THE CORNISH. [*In Lavan's parish once of yore*]

Reprinted (with some small textual revisions) in *Signelil, A Tale from the Cornish, and Other Ballads*, 1913, pp. 8–18.

Vol. ii, p. 238.

p. 307

HUNGARIAN GYPSY SONG. [*To the mountain the fowler has taken his way*]

The two volumes contain, in addition, a considerable number of Letters and other documents published therein for the first time.

**(24) *George Borrow: The Man and his Work*. By R. A. J. Walling, 8vo, 1908.**

SEVERAL LETTERS BY BORROW, ADDRESSED TO DR. [AFTERWARDS SIR JOHN] BOWRING, were printed for the first time in this volume.

**(25) *The Life of George Borrow*. By Herbert Jenkins, 8vo, 1912.**

SEVERAL LETTERS, AND PORTIONS OF LETTERS, BY BORROW,

were printed for the first time in this volume.

**(26) *The Fortnightly Review*, April, 1913, pp. 680–688.**

NINE LETTERS FROM BORROW TO HIS WIFE.

The letters form a portion of an article by Mr. Clement Shorter, entitled *George Borrow in Scotland*.

Eight of these letters had been printed previously in *Letters to his Wife Mary Borrow*, 1913 [see *ante*, Part I, No. 19]. The remaining letter was afterwards included in *Letters to his Mother Ann Borrow and Other Correspondents*, 1913 [see *ante*, Part I, No. 57].

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**(27) *George Borrow and his Circle*. By Clement King Shorter, 8vo, 1913.**

MANY LETTERS BY BORROW,

together with a considerable number of other important documents, were first printed in this volume.

*Note.*

The various Poems and Prose Articles included in the above list, to which no reference is appended, have not yet been reprinted in any shape or form.

*Query.*

There exists a galley-proof of a Ballad by Borrow entitled *The Father's Return. From the Polish of Mickiewicz*. The Ballad consists of twenty-one four-line stanzas, and commences “*Take children your way, for the last time to-day.*” This proof is set up in small type, and was evidently prepared for insertion in some provincial newspaper. This paper I have not been able to trace. Should its identity be known to any reader of the present Bibliography I should be grateful for a note of it.

\* \* \* \* \*

\*\*\* In *The Tatler* for November 26, 1913, appeared a short story entitled *The Potato Patch. By G. Borrow*. This story was not by the Author of *Targum*. ‘Borrow’ was a misprint; the name should have read ‘G. Barrow.’

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**PART III.**  
**BORROVIANA: COMPLETE VOLUMES OF BIOGRAPHY AND CRITICISM.**

**(1)**

George Borrow in / East Anglia / By / William A. Dutt / [Quotation from Emerson] / London / David Nutt, 270–271, Strand / 1896.

Collation:—Crown octavo, pp. 80.

Issued in paper boards backed with cloth, with the title-page, slightly abbreviated, reproduced upon the front cover. Some copies are in cream-coloured paper wrappers.

**(2)**

Life, Writings, / and Correspondence of / George Borrow / Derived from Official and other / Authentic Sources / By William I. Knapp, Ph.D., LL.D. / Author and Editor of French and Spanish Text-Books / Editor of “Las Obras de Boscan,” “Diego de Mendoza,” etc. / And late of Yale and Chicago Universities / With Portrait and Illustrations / In Two Volumes / Vol. I. [Vol. II.] / London / John Murray, Albemarle Street / New York: G. P. Putnam’s Sons / 1899.

p. 312

Collation:—Demy octavo:

Vol. I. pp. xx + 402.

Vol. II. pp. x + 406, with an inserted slip carrying a List of *Errata* for both Volumes.

Issued in dull green cloth boards, gilt lettered.

**(3)**

George Borrow / The Man and his Work / By / R. A. J. Walling / Author of “A Sea Dog of Devon” / Cassell and Company, Limited / London, Paris, New York, Toronto and Melbourne / MCMVIII.

Collation:—Crown octavo, pp. xii + 356.

Issued in dull red cloth boards, gilt lettered.

Several Letters from Borrow to Dr. [afterwards Sir John] Bowring were first printed in this volume.

**(4)**

George Borrow / Von / Dr. Bernhard Blaesing. / Berlin / Emil Ebering / 1910.

Collation:—Royal octavo, pp. 78.

Issued in mottled-grey paper wrappers, with the title-page reproduced upon the front.

**(5)**

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Cymrodorion / Society’s / Publications. / George Borrow’s Second / Tour in Wales. / By / T. C. Cantrill, B.Sc., / and / J. Pringle. / From “Y Cymrodor,” Vol. xxii. [313] / London: Issued by the Society, / New Stone Buildings, 64, Chancery Lane.

Collation:—Demy octavo, pp. 11, without title-page, the title, as above, appearing upon the front wrapper only.

Issued (in April, 1911) in bright green paper wrappers, with the title in full upon the front.

**(6)**

George Borrow / The Man and his Books / By / Edward Thomas / Author of / “The Life of Richard Jefferies,” “Light and / Twilight,” “Rest and Unrest,” “Maurice / Maeterlinck,” Etc. / With Portraits and Illustrations / London / Chapman & Hall, Ltd. / 1912.

Collation:—Demy octavo, pp. xii + 333 + viii.

Issued in deep mauve coloured cloth boards, gilt lettered.

(7)

p. 314

The Life of / George Borrow / Compiled from Unpublished / Official Documents, his / Works, Correspondence, etc. / By Herbert Jenkins / With a Frontispiece in Photogravure, and / Twelve other Illustrations / London / John Murray, Albemarle Street, W. / 1912.

Collation:—Demy octavo, pp. xxvi [misnumbered xxviii] + 496.

Issued in bright green cloth boards, gilt lettered. A *Second Edition* appeared in 1913.

(8)

George / Borrow / A Sermon preached in / Norwich Cathedral on / July 6, 1913 / By / H. C. Beeching, D.D., D.Litt. / Dean of Norwich / London / Jarrold & Sons / Publishers.

Collation:—Crown octavo, pp. 12.

Issued in drab paper wrappers, with the title-page reproduced upon the front, the words *Threepence Net* being added at foot.

(9)

Souvenir / of the / George Borrow / Celebration / Norwich, July 5th, 1913 / By / James Hooper / Prepared and Published for / the Committee / Jarrold & Sons / Publishers / London and Norwich.

Collation:—Royal octavo, pp. 48, with a Portrait-Frontispiece, and twenty-four Illustrations and Portraits.

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Issued in white pictorial paper wrappers, with trimmed edges.

(10)

Catalogue of the Exhibition / Commemorative of George Borrow / Author of “Lavengro” etc. held / at the Norwich Castle Museum. / July, 1913. / Price 3d.

Collation:—Post octavo, pp. 12.

Issued wire-stitched, without wrappers, and with trimmed edges.

(11)

George Borrow / and his Circle / Wherein may be found many / hitherto Unpublished Letters / of Borrow and his Friends / By / Clement King Shorter / Hodder and Stoughton / London New York Toronto / 1913.

Collation:—Square octavo, printed in half-sheets, pp. xix + 450; with a Portrait of Borrow as Frontispiece, and numerous other Illustrations.

Issued in dark crimson paper boards, backed with buckram, gilt lettered.

There are several variations in this edition as compared with one published simultaneously in America by Messrs. Houghton, Mifflin & Co. of Cambridge, Mass. These variations are connected with Borrow's attitude towards the British and Foreign Bible Society, Mr. Shorter having taken occasion to pass some severe strictures upon the obvious cant which characterised the Bible Society in its relations with Borrow. These strictures, although supported by ample quotations from unpublished documents, the London publishers, being a semi-religious house, persuaded the author to cancel.

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(12)

A / Bibliography / of / The Writings in Prose and Verse / of / George Henry Borrow / By / Thomas J. Wise / London: / Printed for Private Circulation only / By Richard Clay & Sons, Ltd. / 1914.

Collation:—Foolscap quarto, pp. xxii + 316, with Sixty-nine facsimiles of Title-pages and Manuscripts.

Issued in bright green paper boards, lettered across the back, and with the title-page reproduced upon the front. One hundred copies only were printed.

LONDON:  
PRINTED FOR PRIVATE CIRCULATION ONLY  
BY RICHARD CLAY & SONS, LTD.  
1914.

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## Footnotes:

[0a] The majority of the Manuscripts of Ballads written in or about 1829 are upon paper watermarked with the date 1828. The majority of the Manuscripts of Ballads written in or about 1854 are upon paper watermarked with the date 1852.

[0b] Among the advertisements at the end of *The Romany Rye*, 1857, three works (1) *Celtic Bards, Chiefs, and Kings*, (2) *Songs of Europe*, and (3) *Kæmpe Viser*, were announced as ‘ready for the Press’; whilst a fourth, *Northern Skalds, Kings, and Earls*, was noted as ‘unfinished.’

[0c] No doubt a considerable number of the Ballads prepared for the *Songs of Scandinavia* in 1829, and surviving in the Manuscripts of that date, were actually composed during the three previous years. The production of the complete series must have formed a substantial part of Borrow’s occupation during that “veiled period,” the mists surrounding which Mr. Shorter has so effectually dissipated.

[0d] “What you have written has given me great pleasure, as it holds out hope that I may be employed usefully to the Deity, to man, and to myself.”—[From Borrow’s letter to the Rev. J. Jowett.]

“Our Committee stumbled at an expression in your letter of yesterday . . . at which a humble Christian might not unreasonably take umbrage. It is where you speak of becoming ‘useful to the Deity, to man, and to yourself.’ Doubtless you meant the prospect of glorifying God.”—[From the Rev. J. Jowett’s reply.]

“The courier and myself came all the way without the slightest accident, my usual wonderful good fortune accompanying us.”—[From Borrow’s letter to the Rev. A. Brandram.]

“You narrate your perilous journey to Seville, and say at the beginning of the description ‘my usual wonderful good fortune accompanying us.’ This is a mode of speaking to which we are not accustomed, it savours of the profane.”—[From the Rev. A. Brandram’s reply.]

[12] In the majority of the extant copies of the book this List is not present.

[23] The name of the ship.

[85] These preliminary pages are misnumbered viii–xx, instead of vi–xviii.

[132] A reduced facsimile of the first page of the Manuscript of *The King's Wake* will be found facing page 136.

[161] Facing the following page will be found a reduced facsimile of the first page of the Manuscript of *Ingeborg's Disguise*.

[199] A reduced facsimile of the first page of the original Manuscript of *Ingefred and Gudrune* will be found facing page 200.

[268] The Manuscript of this poem is in the possession of Mr. J. A. Spoor, of Chicago, to whose courtesy I was indebted for the loan of it when editing the present pamphlet.

[291] Pages 296 and 297 are misnumbered 216 and 217.

[313] *Y Cymmrodor*, vol. xxii, 1910, pp. 160–170.

## Notes on the Project Gutenberg Transcription

In the original book the facsimiles occupy a full page and do not carry a page number. In each the verso of the page is blank. In both cases the page counts towards the page number, which is why there are gaps in the page numbering.

The inset nature of the facsimiles also means that in the book they break the flow of the text and are sometimes not even in the section to which they belong. In the transcription they have usually been moved to the end of the section to which they belong. Their original page position is given by their filename (e.g. p304.jpg was originally on page 304).

On page 48 in the paragraph starting “*Targum* was written by Borrow”, the “but a small proportion” is as in the book, but should probably be “but only”, or “with”.

On page 87 the book has “One of these is now, in the possession . . .”

On page 136 the book has no full-stop at the end of “*To the ears of the Queen in her bed it rang*”.

On page 144 “Edition limited to Thirty Copies” has no closing quote.

On page 231 “Edition limited to Thirty Copies” has no closing quote.

On page 253 the full-stop is missing after “reproduced upon the front.”

On page 287 for “Freshly blew” the book has “Freshl blew”.

The original book also had an errata which has been applied. The original errors were:

On page 86 the paragraph beginning “Issued in dark blue cloth boards...” originally read:

Issued in dark blue cloth boards, with white paper back-labels, lettered  
“Borrow's / Gypsies / of / Spain. / Two Volumes. / Vol. i. [Vol. ii.].” The  
leaves measure 7 $\frac{3}{4}$  × 4 $\frac{1}{8}$  inches. The edition consisted of 3,000 Copies. The  
published price was 30s.

On page 297 the book read “which Lockhart in the exercise of his editorial”, “fully justified Lockhart's action”.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK A BIBLIOGRAPHY OF THE WRITINGS IN PROSE AND VERSE OF GEORGE HENRY BORROW \*\*\*

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