Traditional ballad scholarship has sorely neglected the individual performers of the ballads. Perhaps due to a latent survival of the communal theory, scholars have approached the entire body of published ballads, particularly the portion represented by the Child collection, as the product of an amorphous singing throng, having only remote individual characteristics. Yet, if a ballad variant is truly from oral tradition, it obviously has been sung or recited by a particular individual at a particular point in time. We are left at the mercy of collectors and editors, though, when we try to determine who sang or recited which ballads, particularly those edited by Child. Nevertheless, since a good many of our conceptions and theories about ballads are based on Child's work, an approach to the ballads contained therein through the individual performers of them should be at least an interesting and possibly even a quite productive method of analysis.

To facilitate this type of analysis I have compiled an index to the known oral sources of the ballads in *The English and Scottish Popular Ballads*. Such an index can only be tentative, as further investigation of the manuscripts from which Child collected his texts is needed for anything approaching an accurate account of the known oral sources to be given. It should also be pointed out that only the English variants are included in the index, since the American variants are too few in number and poor in documentation for individual repertoire study. Nevertheless, even such an admittedly limited index can be useful, pointing to those singers which Child has identified. J. Barre Toelken has charged that "the number of unreliable texts stretches far beyond Child's admissions or suspicions: fewer than half of his collected ballads may be in fact treated as clearly traditional." In spite of this claim, it seems that in those cases where an informant has been clearly identified by name and place of residence, the chances of an orally transmitted text are good. Therefore, wherever Child has indicated that a ballad was collected from an individual in a certain place, I have believed him. An interesting study would be to compare the ballad variants that are attributed to known sources, those listed in this index, with those ballads Toelken includes in his list; perhaps Child was more accurate than Toelken suspects in stating that certain ballads were definitely in the oral tradition of an individual.

A reasonable degree of conservatism was applied to the creation of the index since it is limited to listing only variants attributed to known sources. Toelken's point is that those variants collected from vaguely identified oral sources are suspect. He says, "Such notes as 'From the recitation of an old woman,' 'Procured by David Webster, bookseller, from tradition,' 'Taken down from recitation in the North of Scotland,' 'Copied from the mouth of a milkmaid,' and 'Sung by an aged nurse, once resident in the north,' which Child provides, mostly reprinted from his printed sources, are so vague and inadequate for the folklorist that they invite
not only scholarly distrust, but suspicion, especially since many other
ballads in his collection appear with complete and verifiable references.3
Furthermore, these vaguely cited sources are not useful in revealing the
repertoire of an individual singer.

The decision to include or exclude certain questionable sources had to be
made on the basis of a somewhat blind faith in the validity of the de-
scription given of certain primary sources. The thirty-one ballads known
as the "Old Lady's Collection" were included as representing the reper-
toire of a single informant since it is said to be described by Scott
as the "collection of an old lady's complete set of ballads."4 These
were collected from the old lady in the north of Scotland by a Mr. Skene
of Rubislaw. Those ballads from the Harris MS which were actually at-
tributed to Mrs. Harris were included. The manuscript contains, it is
said, "Ballads learned by Amelia Harris in her childhood from an old
nurse in Perthshire (the last years of the 18th century); taken down by
her daughter, who has added a few of her own collecting."5 The Gibb MS,
on the other hand, seems less trustworthy, being described as "Twenty-
one ballads written down from the recitation of his mother by Mr. James
Gibb of Joppa, representing the form in which ballads were recited
about the beginning of the century in Angus and Mearns."6 However, sev-
eral texts are attributed in head notes to people other than Mrs. Gibb
of Joppa, so only the three variants specifically attributed to her
were included in the index; though perhaps a more liberal allowance
would have been preferred by some, that is, the attributing of all the
texts that are contained in the manuscript to Mrs. Gibb that were not
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of these texts, they do bear evidence of coming from individual singers.
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century oral tradition, untouched by a sophisticated hand."7

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"Lady Isabel and the Elf Knight" (4 G), II, 497.

Rule, Mrs., of Paisley:
"Fair Annie" (62 F), II, 75.
"Geordie" (209 G), IV, 132.

Rutherford, Miss Christian:
"Gil Brenton" (5 B), I, 70; 789.
"Prince Robert" (87 A), II, 284.

Scott, Janet, of Bowden:
"Lady Marsny" (65 J), IV, 466.
"Geordie" (209 D), IV, 130.

Scott, Jean:
"Fair Janet" (64 A, b), IV, 464.
"Lady Maisry" (65 K), IV, 467.
"Lord Thomas and Fair Annet" (73 I), IV, 469.
"Young Benjie" (86 A, b), IV, 478.
"Katharine Jaffray" (221 C), IV, 220.

Seward, Anna:
"The Twa Sisters" (10 L), IV, 448.

Shortreed, Thomas, of Jedburgh:
"Jock o the Side" (187 B), III, 479.

Sim, Robert, of Paisley:
"Katharine Jaffray" (221 I), IV, 227.

Smith, Widow, of Paisley:
"Clerk Saunders" (69 B), II, 162.

Stevenson, Miss, of Glasgow:
"Young Hunting" (68 F, a), II, 150.

Stevenson, Widow:
"Lord Randal" (12 R), I, 500.
"Young Beichan" (53 F), I, 471.
"The Lass of Roch Roycel" (76 C), II, 218.
"Rob Roy" (225 B), IV, 249.

Stirling, Jeanie:
"The Fair Flower of Northumberland" (9 F), I, 493.

Stodart, Marion, of Edinburgh:
"The Gypsy Laddie" (200 _), V, 301
Storie, Mrs. William, of Lochwinnich:
"Riddles Wisely Expounded" (1 C), I, 4.
"Lizzie Wan" (51 B), I, 448.
"The King's Dochter, Lady Jean" (52 A, a) I, 450.
"Child Maurice" (83 C), II, 267.
"The Broom of Cowdenknows" (217 D), IV, 195.

Stuel, Tibbie:
"The Braes o Yarrow" (214 Q), IV, 522.

Thomson, Mrs., of Kilbarchan:
"Gil Brenton" (5 F), I, 77.
"Sir Patrick Spens" (58 F), II, 24.
"Lady Maisary" (65 E), II, 119; (I, b), 124.
"Clerk Saunders" (69 D), II, 162.
"Child Maurice" (83 E), II, 270.
"Prince Robert" (87 B), II, 285.
"Lamkin" (93 B), II, 323.
"Johnie Scot" (99 C), II, 382.
"The Broom of Cowdenknows" (217 E), IV, 196.

Thomson, Mrs. Mary, of Fochabers (daughter of Mary Robertson):
"Earl Crawford" (229 A, a), IV, 277.

Trail, Mrs., of Paisley:
"Mary Hamilton" (173 L), III, 395.
"Jamie Douglas" (204 H), IV, 99.
"Lord Derwentwater" (208 G), IV, 121.

Walker, Miss Fanny, of Mt. Pleasant:
"Young Beichan" (53 c), I, 473.
"Lord Lovel" (75 C), II, 208.
"The Gypsy Laddie" (200 B, b), IV, 66.
"The Earl of Aboyne" (235 K), IV, 320.

Walker, John, of Portlethen:
"The Elfin Knight" (2 F), V, 203.
"The Laird o Drum" (236 E), V, 273.

Watson, Jenny, of Lanark:
"The Knight and the Shepherd's Daughter" (110 D), II, 464.
"The Laird of Wariston" (194 B), IV, 31.
"Jamie Douglas" (204 E), IV, 97.
"The Broom of Cowdenknows" (27 C), IV, 194.
"John of Hazelgreen" (293 B), V, 161.

Webster, Miss Jane, of Crossmichael:
"The Pause Knight Upon the Road" (3 C), I, 485.
"Lord Rendal" (12 F), I, 499.
"Hind Horn" (17, I, a), 503.
"Lord Lovel" (75 J), II, 512.
"Lamkin" (93 W), II, 513.
"Johnie Scot" (99 O), II, 396.
"Willie o Winsbury" (100 J), II, 514.
"The Death of Queen Jane" (170 E), III, 375.
"Archie o Cawfield" (111 E), III, 493.
"Hughie Grame" (191 F), IV, 15.
"Glasgow Peggie" (228 G), V, 266.
"Get Up and Bar the Door" (275 B), V, 98.
"The Jolly Beggar" (279 B, c), V, 113.
"Trooper and Maid" (299 D), V, 306.

Welsh, William, of Peebleshire:
"The Braes o' Yarrow" (214 I), IV, 173.

Wharton, Eliza:
"The Cruel Mother" (20 q), III, 502.

Wilson, Miss Ann, of Paisley:
"The Beggar-Laddie" (280 c), V, 118.

Wilson, Mrs., of Inverness:
"Hind Horn" (17 E), I, 204.
"The Wee Wee Man" (38 F), I, 332.

Woodrich, John, of Thrustleton:
"The Unquiet Grave" (78 H, b), IV, 474.

NOTES


2 "An Oral Cannon for the Child Ballads," JFI 4 (1967), 77. Unfortunately, Tolkien's approach is also directed to the ballads as ideal types rather than specific variants.

3 Ibid., 79.

4 Ibid., 79.

5 Child, V, 398.

6 Ibid.