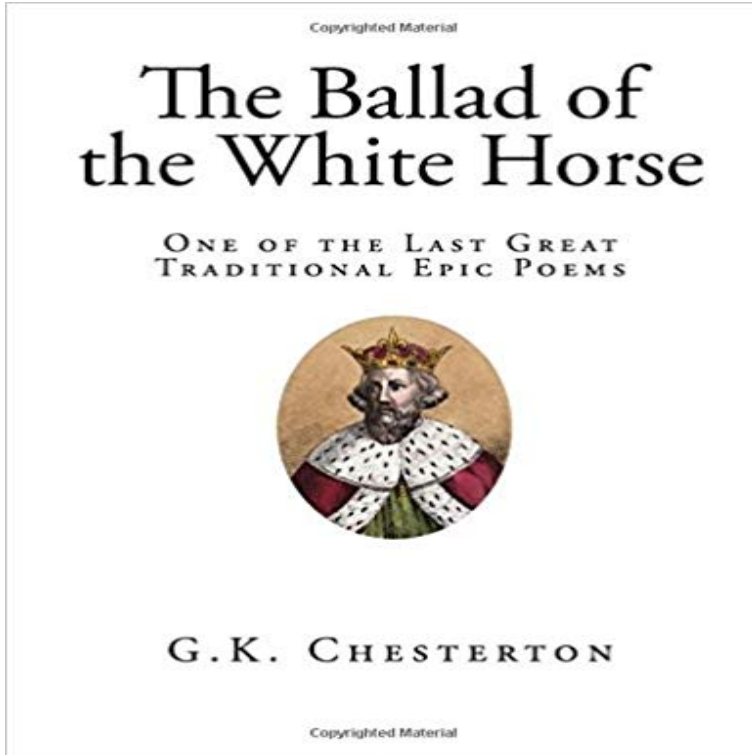


The Ballad of the White Horse: One of the Last Great Traditional Epic Poems



One of the Last Great Traditional Epic Poems
The Ballad of the White Horse
By G.K. Chesterton
The Ballad of the White Horse is a poem by G. K. Chesterton about the idealised exploits of the Saxon King Alfred the Great, published in 1911. Written in ballad form, the work has been described as one of the last great traditional epic poems ever written in the English language. The poem narrates how Alfred was able to defeat the invading Danes at the Battle of Ethandun under the auspices of God working through the agency of the Virgin Mary. In addition to being a narration of Alfred's military and political accomplishments, it is also considered a Catholic allegory. Chesterton incorporates a significant amount of philosophy into the basic structure of the story. This ballad needs no historical notes, for the simple reason that it does not profess to be historical. All of it that is not frankly fictitious, as in any prose romance about the past, is meant to emphasize tradition rather than history. King Alfred is not a legend in the sense that King Arthur may be a legend; that is, in the sense that he may possibly be a lie. But King Alfred is a legend in this broader and more human sense, that the legends are the most important things about him. The cult of Alfred was a popular cult, from the darkness of the ninth century to the deepening twilight of the twentieth. It is wholly as a popular legend that I deal with him here. I write as one ignorant of everything, except that I have found the legend of a King of Wessex still alive in the land. I will give three curt cases of what I mean. A tradition connects the ultimate victory of Alfred with the valley in Berkshire called the Vale of the White Horse. I have seen doubts of the tradition, which may be valid doubts. I do not know when or where the story started; it is enough that it started somewhere and ended with me; for I only seek to write

upon a hearsay, as the old balladists did. For the second case, there is a popular tale that Alfred played the harp and sang in the Danish camp; I select it because it is a popular tale, at whatever time it arose. For the third case, there is a popular tale that Alfred came in contact with a woman and cakes; I select it because it is a popular tale, because it is a vulgar one. It has been disputed by grave historians, who were, I think, a little too grave to be good judges of it. The two chief charges against the story are that it was first recorded long after Alfreds death, and that (as Mr. Oman urges) Alfred never really wandered all alone without any thanes or soldiers. Both these objections might possibly be met. It has taken us nearly as long to learn the whole truth about Byron, and perhaps longer to learn the whole truth about Pepys, than elapsed between Alfred and the first writing of such tales. And as for the other objection, do the historians really think that Alfred after Wilton, or Napoleon after Leipsic, never walked about in a wood by himself for the matter of an hour or two? Ten minutes might be made sufficient for the essence of the story. But I am not concerned to prove the truth of these popular traditions. It is enough for me to maintain two things: that they are popular traditions; and that without these popular traditions we should have bothered about Alfred about as much as we bother about Eadwig.

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