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Courtly Love Elements in the Child Ballads: A Study in Origins

Fannie Lewis
Western Kentucky University

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Lewis,

Fannie Rutledge Herndon

1969
COURTLY LOVE ELEMENTS IN THE CHILD BALLADS:
A STUDY IN ORIGINS

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Fannie Rutledge Herndon Lewis
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COURTLY LOVE ELEMENTS IN THE CHILD BALLADS:
A STUDY IN ORIGINS

APPROVED May 22, 1969:

Mary H. Clarke
Director of Thesis

Kenneth W. Clarke

John O. Morton
Dean of the Graduate School
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
</tbody>
</table>

**Chapter**

I. BALLADS AND COURTLY LOVE: A POSSIBLE RELATIONSHIP ......................................................... 3

II. ROMANTIC BALLADS WITHOUT INTRINSIC COURTLY LOVE ELEMENTS ........................................... 13

- "Hind Horn" (No. 17) .............................................. 13
- "Tam Lin" (No. 39) .............................................. 17
- "The Baffled Knight" (No. 112) ............................. 19

III. ROMANTIC BALLADS WITH INTRINSIC COURTLY LOVE ELEMENTS ............................................. 22

- "Little Musgrave and Lady Barnard" (No. 81) ....... 23
- "Glasgerion" (No. 67) ........................................ 37
- "Johnie Scot" (No. 99) ........................................ 43
- "Lady Maisry" (No. 65) ........................................ 68
- "Sir Cawline" (No. 61) ........................................ 79

IV. SUMMARY AND CONCLUSION ........................................ 88

APPENDIX ................................................................. 91

BIBLIOGRAPHY ........................................................... 99
INTRODUCTION

O Johney was as brave a knight
As ever said the sea,
An he's done him to the English court,
To serve for meat and fee.

A:1

He had nae been in fair England
But yet a little while,
Untill the kingis ae daughter
To Johney proves wi chil.1

A:2

The traditional ballad, the genre of the above poetry, has been a subject of much controversy and speculation, especially regarding its origin. The problem of origin is not likely to be solved unless much more evidence is found. Among the many theories are communal authorship, and individual poet; humble and oral origin, and sophisticated and literary origin. Studies of linguistics, of ballad refrain, and of carole continue the attempt to discover ballad genesis. However, a very different approach perhaps can be used to determine the origin of some ballads, particularly the romantic ballads; that approach is to use the courtly love code as an indicator - the highly codified love which evolved from literary sources of eleventh and twelfth century Provence. Elements of courtly love occur in the above stanzas of "Johnie Scot" (No. 99), such as high birth of the lovers, bravery, and illicit love. If substantial evidence of inherent courtly love elements in certain of the

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1Francis James Child (ed.), "Johnie Scot" (No. 99), The English and Scottish Popular Ballads (5 vols.; New York: Houghton Mifflin and Co., 1852 - 1898), II, p. 379. All examples of ballads from here on are from this work. In the notation following quoted passages, the letter refers to the text, the first number refers to the stanza, and the second number refers to lines.
ballads can be offered, the ballads in question would appear to have originated from literary or courtly sources.

All of the 305 Child ballads were first screened for romantic elements. Since more than half the ballads contain such elements, the scope was narrowed to approximately eighty romantic ballads in the first 116. Selection was then made of five ballads which seemed to offer the best examples of courtly love. Two of them were probably composed soon after courtly love came into vogue, for they appear to have been based primarily on illicit and sensual love: "Little Musgrave and Lady Barnard" (No. 81) and "Glasgerion" (No. 67). Three others, if of courtly origin, possibly were composed towards the end of the courtly love era when marriage was becoming idealized, for they include definite hints of marriage: "Johnie Scot" (No. 99), "Lady Maisry" (No. 65), and "Sir Cawline" (No. 61). In order to show contrast, other romantic ballads were studied for absence of courtly love or use of courtly love simply as ornamentation. Ballads in this group are "Hind Horn" (No. 17), "Tam Lin" (No. 39), and "The Paffled Knight" (No. 112).

Evelyn Kendrick Wells in The Ballad Tree regards the romantic ballads as:

Those ballads which form the main trunk of the tree. . . . 'romantic' in their concern with the theme of love and adventure. . . .

The romantic ballad deals with the stuff of life, as it would be understood in any age . . . it appears today as it did five hundred years ago.2

Romantic as applied to the ballads in this paper refers to those ballads which focus on male-female relationships involving some aspect of love. When this love appears to be courtly and intrinsic to the ballad plot, the theory of ballad origin directly related to the courts achieves validity.

A ballad is a song that tells a story or a tale set to music. More specifically, a ballad is a narrative poem set to music, of anonymous authorship, and transmitted in oral tradition. Francis James Child, according to Walter Morris Hart, regarded the ballad as:

A distinct species of poetry, which precedes the poetry of art, as the product of a homogeneous people, the expression of our common nature, of the mind and heart of the people, never of the personality of an individual man, devoid, therefore, of all subjectivity and self-consciousness. ³

This kind of poetry belongs to the folk, is popular, "that is, organically distinct from sophisticated poetry, independent of learned or professional participation, and characteristically in the possession of the common people." ⁴

For the late nineteenth century scholar Francis B. Gummere, the ballad was:

Poetry of the people . . . poetry which once came from the people as a whole from the compact body as yet undivided by lettered or unlettered tastes, and represents the sentiment neither of individuals nor of a class. It inclines to the narrative, the concrete


and exterior, and it has no mark of the artist and his sentiment. 5

It is poetry, regardless of its origin, which, as agreed by most ballad scholars, has been folk processed or refined by time and folk tradition. The folk transmitted the ballad from generation to generation in oral tradition; they shaped it by taking away specifics, emotions, and authorship; they left a song which told of a universal and objective situation. But again, one asks, where did the ballad originate? How or by whom did it arrive?

At one pole of thought stands the theory of communal authorship. Gummere, a staunch advocate of that theory, wrote in *Old English Ballads*:

A communal ballad is a narrative ballad of tradition which represents a community of folk, not a section or class of that community, and not a single writer. . . . the ballad must be the outcome and the expression of a whole community, and that this community must be homogeneous—must belong to a time when, in a common atmosphere of ignorance, so far as book-lore is concerned, one habit of thought and one standard of action animate every member from prince to ploughboy. 6

Not only did the ballad belong to the folk; it was composed, Gummere believed, by the folk.

But Gummere and his school of thought were opposed by a number of scholars. Hart in his essay quoted from Child's article in *Universal Cyclopaedia*:

The popular ballad is not originally the property of the lower orders of the people. Nothing, in fact, is more obvious than that many of the ballads of the now most refined nations had their origin in that class whose acts and fortunes they depict—the upper class—though the growth of civilization has driven them from the memory of the highly polished and instructed, and has left them as an exclusive possession to the uneducated. 7

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6 Ibid., p. xxvii.
7 Hart, p. 757.
Louise Pound also wrote of ballad origin:

There was no period when 'in a common atmosphere of ignorance, so far as book-lore is concerned, one habit of thought and one standard of action animate every member from prince to ploughboy.' . . . Where we have the genuine improvisations of the unlettered, they deal always with themselves, or with happenings of near interest, in their own region, or involving their own circle, not with the interests and adventures and experiences of a widely severed class—the governing class. 8

She espoused the theory of ballad origin by courtly poets or minstrels.

Theories of ballad inception, as summarized by Wells, are:

1. The dance, because of the rhythmic refrain, and because primitive races today make up songs as they dance. Das Volk dichtet—the 'singing, dancing throng' is the poet.

2. Individual poets, also of the folk.

3. The courtly poets, often minstrels, since it is sometimes possible to trace the humble setting of today's ballad back to an aristocratic Medieval background.

4. The monks, because the ballad stanza shows a metrical similarity to the Latin hymn. 9

Regarding three above, the courtly poets, Albert B. Friedman in The Ballad Revival wrote: "Quite possibly, too, a few of these pieces represent the work of courtly minstrels fallen on evil days who learned to cultivate the popular manner, adapting items from their repertoire to the taste of a humble audience. . . ." 10


9 Wells, p. 193.

10 Friedman, p. 23.
With all the plausible theories, it is improbable that any one will ever prove valid for all ballads; rather, each theory could be correct, either singly or in combination, depending on the ballad. For example, a narrative song could have been composed by a court poet in commemoration or in eulogy for an event or a person. The song could have been overheard, borrowed, and altered by a kitchen boy; the song, then, could have passed from mouth to mouth or group to group, each molding his or its own version. Thus, it would have become a song or ballad of the people, composed by a single, courtly poet, yet changed, and therefore, created or re-created by the folk. It seems probable that not one but several theories may be valid. It is in light of this possibility that courtly love as an indicator of ballad origin is explored.

Courtly love, which acquired its name from the nineteenth century French scholar Gaston Paris,\textsuperscript{11} is believed by many scholars to be the phenomenon of passionate love as it evolved from eleventh century troubadour lyric poetry. C. S. Lewis described the love poetry as:

The form which is lyrical, and the style, which is sophisticated and often 'aureate' or deliberately enigmatic. . . . The sentiment . . . is love, but love of a highly specialized sort, whose characteristics may be enumerated as Humility, Courtesy, Adultery, and the Religion of Love. . . . This love, though neither playful nor licentious in its expression, is always what the nineteenth century called 'dishonourable' love. The poet normally addresses another man's wife. . . .\textsuperscript{12}

There is no doubt about the impact of courtly love on western culture, especially in elevating woman's position. It is also one of the most important single influences in western literature, as witnessed by the recurring theme of


love in prose and poetry. Lewis specifically pointed this out:

An unmistakable continuity connects the Provençal love song with the love poetry of the later Middle Ages, and thence, through Petrarch and many others, with that of the present day. . . . Many of the features of this sentiment as it was known to the troubadours, have indeed disappeared; but this must not blind us to the fact that the most momentous and the most revolutionary elements in it have made the background of European literature for eight hundred years. 13

Most scholars agree that troubadour lyrical poetry was the predecessor of courtly love. Robert S. Briffault in his extensively documented book The Troubadours traced the origins of courtly love via the troubadours to Moorish Spain:

About a century before the first troubadour song soared in Languedoc, the men of letters in Moorish Spain were engrossed in trying the merits of a new style of poetry, the spread of popularity of which amounted, for them, to a literary revolution. . . . It [Spanish-Arabian poetry] celebrates love as the highest form of happiness and the noblest source of inspiration; it sings of the beloved's beauty, the sorrow of the rejected lover and the cruelty of the lady. . . . Anticipating Provençal lyric by close to two centuries, Hispano-Moorish poetry was the only one, in Europe, to cultivate those themes and to exhibit those characteristics. Nowhere else did lyrical literature exist, popular or learned, offering a like resemblance to Provençal poetry. 14

The resulting lyrical love poetry, which was in the vernacular, was "the first expression of a profound difference in the treatment of erotic themes which divides our literature from those of classical antiquity or of barbaric cultures." 15 Troubadours "who sang of love agreed as to the ennobling effect of love on the character of the lover. Specifically because of his love, he becomes courteous, gentle, generous and courageous." 16 The lover swore to his lady absolute

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13 Ibid., pp. 3, 4.


15 Ibid., p. 16.

devotion and submission to her will. Symptoms of love, according to the troubadours, consisted of "suffering or a severe illness; sleeplessness; confusion and loss of speech in the lady's presence; trembling and pallor when near the loved one; fear to make an avowal to the lady, and dread of detection by others." 

Marie de Champagne succeeded her mother Eleanor d'Acquitaine as high priestess of courtly love poetry and manners. It was under Marie's patronage that one of the greatest courtly love romancers Chrétien de Troyes wrote "Lancelot," which introduced "dans les romans bretons la théorie de l'amour que ces nobles dames prétendaient mettre à la mode. C'est aussi Chrétien qui, l'un des premiers, composa des chansons dans la forme de celles des troubadours." 

Chrétien de Troyes was not the only one to help crystallize the concept of courtly love; Andreas Capellanus, a contemporary of Chrétien and also reputed chaplain of Marie, is presumed to have written one of the most important love treatises of the Middle Ages, De Arte Honeste Amandi, or The Art of Courtly Love. However, some contemporary scholars such as D. W. Robertson, Jr., question interpretation of Andreas' work as a love treatise. Robertson regards it as a mockery of physical love and interprets it as a plea for spiritual love and love based on probity. Andreas' treatise is believed to have been accepted by the people literally, though, and as a codification of the courtly love system.

17 Ibid., p. 13.


For Andreas love was a paradoxical state, sensual but at the same time ennobling:

Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex, which causes each one to wish above all things the embraces of the other and by common desire to carry out all of love's precepts in the other's embrace.

Love causes a rough and uncouth man to be distinguished for his handsomeness; it can endow a man even of the humblest birth with nobility of character; it blesses the proud with humility; and the man in love becomes accustomed to performing many services gracefully for everyone. O what a wonderful thing is love, which makes a man shine with so many virtues and teaches everyone, no matter who he is, so many good traits of character!20

Yet despite the many virtues of love, it could not exist in marriage. There follows a portion of a letter from Marie de Champagne, supposedly written on May 1, 1174, which contains counsel against love in marriage:

We declare and we hold as firmly established that love cannot exert its powers between two people who are married to each other. For lovers give each other everything freely, under no compulsion of necessity, but married people are in duty bound to give in to each other's desires and deny themselves to each other in nothing.21

Another point in her letter and a recurring theme throughout Andreas' work refers to the necessity for jealousy between lovers. This precept occurs no less than three times among the thirty-one rules set forth by Andreas. But it must be explained that Andreas' definition of jealousy differs from that of today:

Now jealousy is a true emotion whereby we greatly fear that the substance of our love may be weakened by some defect in serving the desires of our beloved, and it is an anxiety lest our love may not be returned, and it is


21 Ibid., p. 107.
a suspicion of the beloved, but without any shameful thought.\(^{22}\)

Besides the thirty-one rules, *The Art of Courtly Love* also contains a short code of twelve rules which purport to have been revealed to a knight in a vision of the Palace of Love; these two codes sum up the entire doctrine of Andreas. There follows a list of some of the characteristics Andreas deemed necessary for courtly love: sensuality, suffering for love, secrecy, fear, generosity, beauty, excellence of character, constancy and faithfulness, jealousy, illicit love, bravery or courage, humility, difficulty in obtaining love or hesitancy on the lady's part. Quoted from the work are samples of advice:

Again, if the parties concerned marry, love is violently put to flight.

Love may be revealed to three people besides the lovers themselves, for the lover is allowed to find a suitable confidant from whom he may get secret comfort in his love affair and who will offer him sympathy if things turn out badly; the woman may choose a similar confidante.

When you have gone to some other place or are about to go away—that increases your love, and so do the scoldings and beatings that lovers suffer from their parents, for not only does a scolding lecture cause love to increase after it is perfected, but it even gives a perfect reason for beginning a love affair. . . .\(^{23}\)

W. G. Dodd summed up the governing principles of *The Art of Courtly Love* with the following four tenets:

1. Courtly love is sensual. On this definition the whole system rests. . . .

2. Courtly love is illicit and, for the most part, adulterous. Indeed, in the courtly system marriage has no place. The Countess Marie is reported by Andreas to have decided, in a disputed case, that 'love cannot exist between two people joined together in the conjugal relation.' . . .

\(^{22}\)Ibid., p. 102.

\(^{23}\)Ibid., pp. 100, 156, 165, 154.
3. A love, sensual and illicit, must needs be secret. . . . No article of the code is so important as this, and none is insisted upon so much. . . . The necessity of secrecy gives rise in the literature to a constant fear of spies: a fear exaggerated, . . . but not without foundation, if we may accept the romances as reflecting contemporary life. In these stories, it is often the role of the false steward to spy upon lovers and to report their actions to the lady's father or husband. . . .

4. Love, to meet the requirements of the courtly system, must not be too easily obtained. This idea receives great stress because of the lofty position which woman held in the courtly society. . . .

From the time of peak popularity of the courtly code in the late eleventh century and the twelfth century until the fifteenth century, the precepts evolved toward idealized marriage and more flexibility in the roles of the partners. As Dodd pointed out in his discussion of John Gower's Confessio Amantis:

We have already observed that the confessor's good sense sometimes led him to make suggestions in regard to certain points of love, which run counter to the courtly theories. For example, the conventional idea that a lover should be struck with fear in the presence of his lady, and should forget everything he had to say in his own behalf, the confessor meets with the practical argument: 'He who fails to speak, loses all. As a man pursues love, so fortune follows.' . . . Another courtly notion which the poet opposes is that lovers must approve themselves in arms. The lover argues that little or no good can come from passing over the seas and slaying the heathen. 25

Referring to Gower's thoughts on love, J. A. W. Bennett wrote that one of Gower's ultimate ideas about love is that marriage with children is essential to a successful world: "'Honeste love' in wedlock . . ." 26

In applying precepts of courtly love as a measure for comparison or contrast with love found in some of the Child

24 Dodd, pp. 5 - 8.
25 Dodd, pp. 87, 88.
ballads, it may be possible to determine whether or not their origins are directly influenced by the courts. If romantic elements do not appear to be of a courtly nature, it is possible the ballads were composed before or outside courtly influence. If romantic elements seem courtly but not inherent, regardless of the ballad's age, courtly love motifs may have been added as an afterthought or a modernizing innovation.
CHAPTER II

ROMANTIC BALLADS WITHOUT INTRINSIC COURTLY LOVE ELEMENTS

Some of the romantic ballads at first glance appear to be in the courtly love tradition; however, a closer reading reveals a love story outside the rigid code. Such a ballad is "Hind Horn" (No. 17). Similar ballads are found throughout Europe, including Greece. It has also been found as far east as Russia. "Hind Horn" relates only the catastrophe of the tale given in the English romance "King Horn" and its French analogue "Horn et Rymenhild."27

According to an Early English Texts Society editor, "the English version of Horn is so complete a story, and so naturally told, that we cannot doubt the information given in the introduction to the French Romance of Waldef that the original story was English."28 Regarding which came first, Child wrote:

That the lay or gest of King Horn is a far more primitive poem than the French romance, and could not be derived from it, will probably be plain to any one who will make even a hasty comparison of the two. . . . Nor do the special approximations of the ballads to the romance of "Horn Child" oblige us to conclude that these, or any of them, are derived from that poem. . . . 29

27Child, I, p. 188.


29Child, I, p. 192.
Of the ballad coming from the romance, W. P. Ker wrote:

"Hynd Horn comes from one form or another of the old romance, but it is not the same thing as any of these or any portion of them. It has a different nature. When a book is turned into a ballad the result is something new, and often something which is futile to compare with the original, except for the material in it. Its efficient and formal causes are elsewhere."

Whether the ballad is directly related to or completely independent of the romances, the ballad versions left for posterity do not appear to contain any allusions to courtly love. An analysis of romantic elements in the ballad's eight versions follows; the complete Text A is given in the appendix.

Version A of the ballad immediately establishes a courtly setting with stanza 2 and stanza 22, line 2, giving the noble status of the lovers:

He sent a letter to our king
That he was in love with his daughter Jean.

A:2

For I'll make you lady o many a town
A:22, 2

However, though high rank is a prerequisite of courtly love, Gummere explained it in the ballads as "this homogeneous character of a ballad making folk . . . is quite enough to explain the high rank of most personages in the ballads,—princes, knights and so on. . . ." With the lack of evidence of courtly love in the rest of the ballad, it can be assumed that mention of noble birth lies outside the courtly love literary framework.

Giving of love gifts, stanzas 3 and 4, is primarily focused on the lady's gift:

He's gien to her a silver wand,
With seven living lavrocks sitting thereon.
A:3

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She's gien to him a diamond ring,
With seven bright diamonds set therein.

A:4

The reason is explained in stanza 5:

"When this ring grows pale and wan,
You may know by it my love is gane."

A:5

The magical quality of the token is found in folklore and mythology. Magic ring gives warning; Magic ring renders invulnerable; though love tokens appear in courtly love, this type of token is outside the courtly love realm.

Adultery does occur in this ballad, stanza 24:

The bridegroom he had wedded the bride,
But young Hind Horn he took her to bed.

A:24

However, it does not invoke the courtly love code, and it stems from true love to which the bridegroom and marriage are evil impediments. Too, Horn apparently intends to make it a permanent state, stanza 22:

'Ye needna cast off your gowns of brown,
For I'll make you lady o many a town.

A:22

Of the fundamentals of courtly love as summarized by Dodd, secret love, sensual love, illicit love, and love difficult to obtain, not one is basic to the ballad. There is no secrecy in the initial phase of the love affair, since Horn wrote to the king about his love. Nor does there seem to be difficulty in obtaining the lady's love. There is no hint of illicitness or sensuality except in the last stanza, and even there, it is a natural development out of deeply felt love. Other than the three references of love cited above, there do not appear to be any motifs even closely related to

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courtly love. This does not mean these particular romantic aspects are not found in the courtly code. On the contrary, they are there, with the code having possibly borrowed them from an older system.

Version B is similar to Version A in words and in action; however, there are two stanzas which may need explanation. Stanza 1 appears at first glance to suggest love at first sight:

I never saw my love before,
Till I saw her thro an oger bore.

But Child wrote that the stanza “is manifestly out of place. It is found in 'The Whummil Bore' [No. 277] . . . and may have slipped into 'Hind Horn' by reason of its following, in its proper place, a stanza beginning, 'Seven lang years I hae served the king.'” The other stanza which needs clarifying is stanza 16 which mentions some of the hardships the lady will suffer for her love, but here it is more for dramatic effect than courtly love:

'I'll go thro nine fires so hot,
But I'll give him a drink for Young Hyn Horn's sake.'

Otherwise, it is much like Version A, a ballad of love outside the trappings of courtly love.

Version C offers no new actions or suggestions. Stanza 2 of Version D tells how long Horn has loved the king's daughter:

Seven long years he served the king,
An it's a' for the sake of his daughter Jean.

"Seven long years" could be interpreted as the courtly love rule of difficulty in obtaining love, except there are no other courtly love rules in the ballad. A better explanation perhaps lies in the number seven's being formulistic \( \text{A71.5} \) - Formulistic number: seven and probably often used by the folk in songs, tales, and superstitions.

Version E, which is defective, gives no new evidence of courtly love. Version F, which also is defective, does have an obviously courtly stanza, stanza 3:

He courted her through a wimble bore,
The way never woman was courted before.

However, as in Version B, Child believed this stanza belonged to "The Whummil Bore" (No. 27).

Neither Version G nor H adds new or different aspects; they are both somewhat longer due to inclusion of specific instructions on how to beg. Stanza 4 in Version H, as in Versions B and F, was probably borrowed from "The Whummil Bore":

'But ae sight o his ae daughter,
And that was thro an augre bore.

Otherwise, Versions G and H tell the tale of a boy-girl relationship which develops outside the confines of courtly love. It is a tale of overt love in which the sensual aspect is secondary.

Another romantic ballad with a love theme external to the courtly love tradition is "Tam Lin" (No. 39). "Tam Lin," whose earliest printed version is a fragment printed in 1769, is found only among the Scots. However, Child wrote:

It has connections, through the principal feature in the story, the retransformation of Tam Lin, with Greek popular tradition older than Homer.

We come much nearer, and indeed surprisingly near, to the principal event of the Scottish ballad in a Cretan fairy-tale...

The Cretan tale does not differ from the one repeated by Apollodorus from earlier writers a couple of thousand years ago more than two versions of a story gathered from oral tradition in these days are apt to do. Whether it has come down to our time from mouth to mouth through twenty-five centuries or more, or whether,

34 Child, I, p. 336.
having died out of the popular memory, it was reintroduced through literature, is a question that cannot be decided with certainty; but there will be nothing unlikely in the former supposition to those who bear in mind the tenacity of tradition among people who have never known books.35

This ballad proves to be no exception to the rule of the impossibility of determining ballad origins; however, its lack of courtly love elements and its ancient theme lead one to believe its origins lay outside the courts. One finds a curious situation, though; the ballad does concern secret and illicit love. But the two elements and the manner in which they are handled derive from mystical motivation rather than the courtly code. This will be recognized immediately upon reading the ballad, of which Text A is given in the appendix. "Tam Lin" is analyzed in the same manner as "Hind Horn."

This ballad of love differs from the others as treated in this paper because of magic or supernatural elements in it. Nevertheless, it is considered a romantic ballad because of the boy-girl relationship which develops into love. In Version A secret and illicit love, which arises from supernatural interference, is first evident in stanza 13, lines 3 and 4:

'And ever alas, sweet Janet,' he says,  
'I think thou gaes wi child.'

A:13:3, 4

Though Tam Lin is not immortal, except in Version C, stanza 4, when he refers to himself as a fairy, he has some supernatural characteristics; and it is a fairly common occurrence in folklore for fairies and otherworldly creatures to seduce mortals F301 - Fairy lover; F301.2 - Fairy lover entices mortal girl.

Other characteristics possibly associated with courtly love are those of noble status and fair looks of the lovers; however, one explanation for them is Gummere's "homogeneous character of a ballad making folk."

The remaining versions except Version I differ little from Version A, adding no new aspects which could possibly be interpreted as courtly love. The item in Version I is possible lovesickness, which is first noted in stanza 12:

When she cam to her father's ha,
She looked pale and wan;
They thought she'd dreed some sair sickness,
Or been with some leman.

I:12

Again, this can be explained as a supernatural element, often symptomatic of a mortal's trysting with an otherworldly being T24.1 - Love-sickness7. Otherwise, Version I of "Tam Lin" is much the same as Version A. "Tam Lin" is a romantic ballad revolving around love and its complications, but the love and complications arise from supernatural involvement rather than the love code established by the courts.

Both "Hind Horn" and "Tam Lin" are romantic ballads with the focal point of love. And though both are concerned with love, the significant factor is that the love is not adherent to the dictates of courtly love. It can be reasonably assumed that the two ballads originated outside the influence of courtly love.

A romantic ballad which utilizes courtly love precepts superficially is "The Baffled Knight" (No. 112). This ballad, which seems to parody courtly love, is based on an ancient situation Tale type 112A - The Wolf (Fox) Seeks Breakfast; Motif K550 - Escape by false plea7. Because the plot remains intact without courtly love elements, it is believed they were added as a second thought or modernizing innovation.

"The Baffled Knight," of which Text A is given in the appendix, is essentially the tale of a knight who sees a maiden and desires her. She refuses him, telling him to accompany her home and ask honorably for her hand from her

Antti Aarne, *The Types of the Folktale*, second revision, also translated and enlarged by Stith Thompson (Helsinki, 1961).
father. When they reach her home, she escapes him and laughs at him, saying "that would not when he might, he should not when he would." Similar versions of this ballad are found in Spanish, Portuguese, French, Italian, Danish, German, and Ro-
maic; its earliest printed form is dated 1609.

The first two lines of stanza 1, Version A, set the sat-
irizing scene, as well as the establishment of high birth:

Yonder comes a courteous knight,
Lustely raking ouer the lay;

A:1:1, 2

What better caricature of a knight than one "lustely raking"?

In stanzas 2 and 3, the knight plies the lady with most courteous and loving words, even foretelling his death if she does not comply with his desires:

'Ioue you speed, fayre lady,' he said,
'Among the leaues that be so greene;
If I were a king, and wore a crowne,
Full soone, fair lady, shouldst thou be a queen.

A:2

'Also Iou saue you, faire lady,
Among the roses that be so red;
If I haue not my will of you,
Full soone, faire lady, shall I be dead.'

A:3

But when she resists and requests that he attend her home, stanza 5 /which also alludes to her elevated status/, he obeys, stanza 6, behaving himself to the extreme:

'If you will carry me, gentle sir,
A mayde vnto my father's hall,
He set her vp vpon a steed,
And him selfe vpon another,
And all the day he rode her by,
As though they had been sister and brother.

A:5:3, 4

A:6

Of course, when she is safely inside the castle, she tells the knight what a fool he is.

Version B is similar to A except the knight does not reel off so many gracious words to the lady. But they do ride "like sister and like brother." Version C is consid-
erably longer than either Version A or B, consisting of sixty-three stanzas, and differs from them only by extending one foiled attempt to four different foiled attempts at seduction. Version D does not vary significantly from the other versions; however, the knight does become a shepherd's son who speaks flowery phrases. Version E also employs fine words and courtly manners; it is a bit more complicated in that the lady at first seems to acquiesce and even encourage the knight, though in the end he is frustrated.

"The Baffled Knight," which is characterized by illicit and sensual love and an unwilling maiden, is primarily a tale of the clever hero, or rather heroine, category. Stripped of nobility, fair words, and the other courtly love elements, there still remains a clever heroine tale with the weaker of two opponents overcoming the stronger through clever deception. It is an age-old tale given new dress of courtly love. Whether or not the trappings were attached in earnest or in ridicule may not be possible to determine; but, indeed, the situation is ancient, existing before courtly love.
CHAPTER III
ROMANTIC BALLADS WITH INTRINSIC COURTLY LOVE ELEMENTS

As indicated in Chapter One, one of the theories of ballad origin centers around the individual court poet as ballad maker. Louise Pound in Poetic Origins and The Ballad wrote: "The social atmosphere of the ballads is the atmosphere of the upper classes." She had earlier commented that "the unmistakable fact is that, judging from the ballads themselves, they were composed primarily for the delectation of the upper classes." However, in The Ballad Revival Friedman remarked about ballads written expressly for the aristocracy:

If this theory is at all credible, it is only because overt proof of the 'popular' ballad in the earlier period is not to be had. Strong negative evidence is the fact that common as ballads must have been only one ballad appears in a manuscript older than 1400.

Despite Friedman's remarks, there is ample evidence to support Miss Pound's theory in part. The evidence of courtly love as it thrived in literary and courtly expression during the Middle Ages appears in some of the Child ballads. If such ballads had been of popular origin, treatment of love probably would have been different. Either love in a courtly manner would not have existed, or it probably would have been superficial ornamentation. The theory of the court poet gains credibility.

37Pound, p. 99.
38Pound, p. 96.
39Friedman, p. 17.
from a close analysis of five Child ballads: "Little Musgrave and Lady Barnard" (No. 81), "Glasgerion" (No. 67), "Johnie Scot" (No. 99), "Lady Maisry" (No. 65), and "Sir Cawline" (No. 61). In these courtly love elements are integral.

"Little Musgrave and Lady Barnard" (No. 81)

The earliest of fourteen versions of this ballad is thought to have been published in 1607. Also, Child indicated that England and Scotland were the only places the ballad had been found. This ballad meets obviously three of the four requirements as given in Dodd's Courtly Love in Chaucer and Gower, and the fourth requisite is strongly hinted. The principles which it meets are: "1. Courtly love is sensual. 2. Courtly love is illicit. 3. A love, sensual and illicit, must needs be secret." The one requirement that is less evident is "4. Love, . . . must not be too easily obtained." However, the latter precept is alluded to in Version A, stanza 5, lines 3 and 4, which will be given below. Curiously, this one tenet is ignored in one of the earliest English metrical romances, "King Horn" c. 1250; neither is it followed in "Sir Launfal" nor in "Sir Orfeo." It is possible that in England as early as the thirteenth century courtly love principles were in flux of change regarding procedure. Aside from the above-mentioned intrinsic qualities, there are several specific words and phrases in this ballad which point to courtly love. In analyzing the ballad, the complete text of Version A41 will be given with detailed explanation of the courtly love aspects; of the remaining versions, only lines or stanzas pertinent to courtly love will be listed.

1 As it fell one holy-day,
    Hay downe
    As many be in the yeare,
    When young men and maids together did goe,
    Their mattins and masse to heare,

41Child, II, pp. 244, 245.
2 Little Musgrave came to the church-dore;
    The preist was at private mass;
    But he had more minde of the faire women
    Then he had of our lady's grace.

3 The one of them was clad in green,
    Another was clad in pall,
    And then came in my lord Bernard's wife,
    The fairest amonst them all.

4 She cast an eye on Little Musgrave,
    As bright as the summer sun;
    And then bethought this Little Musgrave,
    This lady's heart have I woon.

5 Quoth she, I have loved thee, Little Musgrave,
    Full long and many a day;
    'So have I loved you, fair lady,
    Yet never word durst I say.'

6 'I have a bower at Buckelsfordbery,
    Full daintyly it is deight;
    If thou wilt wend thither, thou Little Musgrave,
    Thou's lig in mine armes all night.'

7 Quoth he, I thank yee, faire lady,
    This kindnes thou showest to me;
    But whether it be to my weal or woe,
    This night I will lig with thee.

8 With that he heard, a little tynè page,
    By his ladye's coach as he ran:
    'All though I am my ladye's foot-page,
    Yet I am Lord Barnard's man.

9 'My lord Barnard shall knowe of this,
    Whether I sink or swim;'
    And ever where the bridges were broake
    He laid him downe to ywimme.

10 'A sleepe or wake, thou Lord Barnard,
    As thou art a man of life,
    For Little Musgrave is at Bucklesfordbery,
    A bed with thy own wedded wife.'

11 'If this be true, thou little tinny page,
    This thing thou tellest to me,
    Then all the land in Bucklesfordbery
    I freely will give to thee.

12 'But if it be a ly, thou little tinny page,
    This thing thou tellest to me,
    On the hyest tree in Bucklesfordbery
    Then hanged shalt thou be.'
13 He called up his merry men all:
   'Come saddle me my steed;
   This night must I to Buckellsfordbery,
   For I never had greater need.'

14 And some of them whistld, and some of them sung,
   And some these words did say,
   And ever when my lord Barnard's horn blew,
   'Away, Musgrave, away!'

15 'Methinks I hear the thresel-cock,
Methinks I hear the jaye;
Methinks I hear my lord Barnard,
And I would I were away.'

16 'Lye still, lye still, thou Little Musgrave,
   And huggell me from the cold;
   'T is nothing but a shephard's boy,
   A driving his sheep to the fold.

17 'Is not thy hawke upon a perch?
   Thy steed eats oats and hay;
   And thou a fair lady in thine armes,
   And wouldst thou bee away?'

18 With that my lord Barnard came to the dote,
   And lit a stone upon;
   He plucked out three silver keys,
   And he opened the dores each one.

19 He lifted up the coverlett,
   He lifted up the sheet:
   'How now, how now, thou Littell Musgrave,
   Doest thou find my lady sweet?'

20 'I find her sweet,' quoth Little Musgrave,
   'The more 't is to my paine;
   I would gladly give three hundred pounds
   That I were on yonder plaine.'

21 'Arise, arise, thou Littell Musgrave,
   And put thy clothês on;
   It shall nere be said in my country
   I have killed a naked man.

22 'I have two swords in one scabberd,
   Full deere they cost my purse;
   And thou shalt have the best of them,
   And I will have the worse.'

23 The first stroke that Little Musgrave stroke,
   He hurt Lord Barnard sore;
   The next stroke that Lord Barnard stroke,
   Little Musgrave nere struck more.
With that bespake this faire lady,  
In bed whereas she lay;  
'Although thou'rt dead, thou Little Musgrave,  
Yet I for thee will pray.

'And wish well to thy soule will I,  
So long as I have life;  
So will I not for thee, Barnard,  
Although I am thy wedded wife.'

He cut her paps from off her brest;  
Great pity it was to see  
That some drops of this ladie's heart's blood  
Ran trickling downe her knee.

'Woe worth you, woe worth, my mery men all  
You were nere borne for my good;  
Why did you not offer to stay my hand,  
When you see me wax so wood?

'For I have slaine the bravest sir knight  
That ever rode on steed;  
So have I done the fairest lady  
That ever did woman's deed.

'A grave, a grave,' Lord Barnard cryd,  
'To put these lovers in;  
But lay my lady on the upper hand,  
For she came of the better kin.'

One notices immediately in this ballad the sensual, illicit, and secret love. However, specific details need to be noted in order to give further support to the theory of courtly origin of this ballad.

Noble birth for the lady is indicated in stanza 3, line 3: "And then came in my lord Bernard's wife." Stanza 28, line 2, establishes Musgrave's status: "'For I have slaine the bravest sir knight." The audience learns of the lady's beauty in stanza 3, line 4: "The fairest amonst them all." Love outside of marriage is found in stanza 5, lines 1 and 2:

"Quoth she, I have loved thee, Little Musgrave  
Full long and many a day;  
A:5:1, 2

Musgrave's reply indicates her love was not easy to come by:

'So have I loved you, fair lady,  
Yet never word durst I say.  
A:5:3, 4
Secrecy in stanza 6 is understood as an assignation is planned:

'I have a bower at Buckelsfordbery,
Full daintyly it is deight;
If thou wilt wend thither, thou Little Musgrave,
Thou's lig in mine armes all night.'

A:6

In stanza 7, Musgrave performs another courtly love tenet in complying with his lady's desire:

But whether it be to my weal or woe,
This night I will lig with thee.

A:7:3, 4

There follows an important element, one which is often seen in the romances and one which provides impetus to the plot. The spy, sometimes portrayed by the mother or stepmother, is here revealed as the page in stanza 8 and stanza 9, lines 1 and 2:

With that he heard, a little tynge page,
   By his ladye's coach as he ran:
   'All though I am my ladye's foot-page,
      Yet I am Lord Barnard's man.'

A:8

'My lord Barnard shall knowe of this,
   Whether I sink or swim:'

A:9:1, 2

Not only is the theme of Version A sensual, adulterous, secret love, but there are also seven distinct elements of courtly love. Excepting Version M, the theme of the other versions is the same; the explicit courtly love elements in the non-defective versions, though expressed differently, are similar in essence. Version B, though it is defective, does contain some courtly love expressions. In stanza 1, lines 3 and 4, adultery is obvious:

'Ffor this same night att /13 - ucklesfer1dberril
Little Musgreue is in bed with thy wife.'

B:1:3, 4

The spying page is found in stanza 2:

'If it be trew, thou little foote-page,
   This tale thou hast told to mee,
   Then all my lands in Bucklesfeildberry
   I'lle freely giue to thee.'

B:2
Stanza 1, line 4, establishes the rank of the lady with "Little Musgreue is in bed with thy wife." Italics mine.

And the lady's beauty is seen in stanza 12, lines 3 and 4:
'Soe haue I done the fairest lady
That euer wore womans weeds.' B:12:3, 4

Version C tells of the lady's noble birth and beauty in stanza 3:

Some came downe in red velvet,
And other came downe in pall,
But next came downe my Lady Barnet,
The fairest amongst them all. C:3

Stanza 4, lines 3 and 4, inform the audience of love with:

Full well perceived then Little Mousgrove
Lady Barnet's love he had wonne. C:4:3, 4

Kind, gentle love specifically stated is rarely found in the ballads, but stanza 5 of this version Fepys Ballads, I, 364, No. 187 suggests "literary improvement" with such courtly and chivalric description:

Then Lady Barnet most meeke and mild
Saluted this Little Mousgrove,
Who did repay her kind courtesie
With favour and gentle love. C:5

Interestingly, in this one stanza the lady, shown as kind, generous, and noble, could be, from the description, the heroine of a metrical romance. Too, Little Mousgrove seems to be ennobled by his lady's love, a most important requisite of Provençal lyric poetry and the romances. Because of its psychological implications, ennoblement has been shorn from the ballads due to folk process which eliminates philosophical conjecture.

Stanza 7 of Version C reveals adulterous love and secrecy:

'Within mine armes one night to sleepe,
For you my heart have wonne,
You need not feare my suspicious lord,
For he from home is gone.' C:7
Performing his lady's will comes in stanza 8:

'Betide me life, betide me death,
This night I will sleepe with thee,
And for thy sake I'le hazzard my breath,
So deare is thy love to me.'

C:8

Stanza 12, lines 3 and 4, confirms the spying page:

But if my lady doe prove untrue,
Lord Barnet shall understand.'

C:12:3, 4

As in Version A, Version C has seven defined aspects of courtly love; however, to add credence to the belief that the latter version has been tampered with is the final stanza 34, with the attached moral:

This sad mischance by lust was wrought;
Then let us call for grace,
That we may shun this wicked vice,
And mend our lives apace.

C:34

Version D, which is somewhat defective, informs of noble birth for both parties in stanza 1:

There were four and twenty gentlemen
A playing at the ba,
And lusty Lady Livingstone
Cuist her ee out oure them a'.

D:1

Adultery is strongly hinted in stanza 3, lines 3 and 4:

'What'll I gie ye, my Little Musgrave,
Ae nicht wi me to sleep?'

D:3:3, 4

And secrecy is ensured in stanza 5, lines 1 and 2:

'O Lord Barnard he is gane frae hame,
He'll na return the day.

D:5:1, 2

The spying page appears in stanza 6:

Up startit then the wylie foot-page,
* * * * *
'What will ye gie to me,' he said,
'Your council for to keep?'

D:6
Musgrave acknowledges his love for the lady in face of danger, stanza 17:

'O I do like your sheets,' he said,
'Sae do I like your bed;
But mair do I like your gay ladie,
Wha's lying at my side.'  

D:17

Stanza 19, lines 3 and 4, and stanza 20, lines 1 and 2, give the lady's faithfulness to her love:

'It's weill do I like his bluidy cheeks,
Mair than your haill bodie.'  

D:19:3, 4

Then she has kissd his bluidy cheeks,
It's oure and oure again,'  

D:20:1, 2

Noble birth and beauty of the lady is given in stanza 1 of Version E:

Four and twenty gay ladies
Were playing at the ba,
And came Lord Barnaby's lady,
The fairest o them a'.  

E:1

That the lady and Musgrave are in love is revealed in stanza 2, lines 3 and 4:

She coost her eyes on Little Musgrave,
As they twa lovers had been.  

E:2:3, 4

Secrecy in as much as Lord Barnaby will not know of their rendez-vous comes in stanza 5:

'Lord Barnaby's to the hunting gone,
And far out oer the hill,
And he will not return again
Till the evening tide untill.'  

E:5

Adulterous love, as well as the spying page, are presented in stanza 6:

They were not well lain down,
Nor yet well fallen asleep,
Till up started Lord Barnaby's boy,
Just up at their bed-feet.  

E:6
And in stanza 14, Musgrave acknowledges in the face of mortal danger his love for Lady Barnaby:

'Weel I like your blankets, Sir,
And far better yere sheets;
And better far yere gay lady,
So sound in my arms that sleeps.'

E:14

Version F of "Little Musgrave and Lady Barnard" introduces illicit love in the first stanza, as well as high rank of the lady, since only someone of wealth could own towers:

'I have a tower in Dalisberry,
Which now is dearly dight,
And I will gie it to Young Musgrave,
To lodge wi me a' night.'

F:1

Secrecy is in stanza 3, lines 3 and 4:

For we'll beguile him for this ae night,
He's on to fair Dundee.

F:3:3, 4

The spying page is first introduced in stanza 4:

'Come here, come here, my little foot-page,
This gold I will give thee,
If ye will keep thir secrets close
'Tween Young Musgrave and me.

F:4

He appears again in stanza 6, lines 3 and 4:

The boy coost aff his hose and shoon,
And ran to fair Dundee.

F:6:3, 4

Stanza 18 has Musgrave acting contrary to the courtly code of defending his love by, in fact, denouncing it:

'Weel like I your bed, my lord,
And weel like I your sheets,
But ill like I your fair lady,
Lies in my arms and sleeps.

F:18

In line 3, is the use of the word "ill" rather than "weel" an indication of change through misunderstanding, or is it a later version with the idea perverted? Compare Version D, stanza 17; Version E, stanza 14; and Version A, stanza 20, with Version F, stanza 18.
Stanza 2 of Version G sets the scene of the ballad by introducing the lady's rank and hinting at a devious act:

His lady wrate a braid letter,
And seald it wi her hand,
And sent it aff to Wee Messgrove,
To come at her command.

Lord Barnard indicates Messgrove's high rank by treating him almost as an equal, stanza 24, lines 3 and 4:

What fairer can I do, Messgrove,
Altho ye war my brither?

Messgrove fulfills his lady's will in stanza 4, line 1:

"When he came to Lord Barnard's castel."

Love is mentioned in stanza 5, lines 3 and 4:

Lang hae I loed your bonnie face,
And lang hae ye loed me.

Secrecy and adultery are found in stanza 6:

'Lord Barnard is a hunting gane,
I hope he'll neer return,
And ye sail sleep into his bed,
And keep his lady warm.'

Version G's page turns spy in stanza 9, lines 3 and 4:

For he's awa to the green wood,
As hard as he can flee.

And he tells Lord Barnard in stanza 11:

'Rise up, rise up, maister,' he said,
'Rise up, and speak to me;
Your wife's in bed wi Wee Messgrove,
Rise up richt speedilie.'

The lady, despite danger, vows her love for Wee Messgrove in stanza 27:

'Oh weel I like his cheeks,' she said,
'And weel I like his chin;
And weel I like his fair bodie,
That there's nae life within.'
Version H, somewhat defective, refers in stanza 1 to the lady's rank and beauty:

Little Musgrove is to the church gone,
Some ladies for to sply;
Doun came one drest in black,
And one came drest in brown,
And down and came Lord Barlibas' lady,
The fairest in a' the town.

Secrecy appears in lines 3 and 4, stanza 3:

You must not tell the secrets
That's between Musgrove and me.'

Stanza 4, lines 3 and 4, reveal the page as spy when he says:

But I'll awa to my own liege lord,
With the tidings you've told to me.'

Lord Barlibas learns of his wife's adultery in stanza 7, lines 5 and 6:

But Little Musgrove is lying wi her,
Till he thinks it is time to be gane.'

Stanza 16, lines 3 and 4, points to a contradiction of the courtly code, as does Version F, stanza 18:

But woe to this wicked woman,
That lies in my arms and sleeps!

Version I is defective with the incidents of first meeting and arranging for a later rendez-vous not given. However, there remain several points of courtly love. Noble birth of Little Sir Grove is found in stanza 1, line 4: "Between Little Sir Grove and me.'" Noble birth of the lady is understood in stanza 1, line 1, because she has the money to pay the page: "'It's gold shall be your hire.'" But stanza 5, line 3, specifically points it out with "But Lady Bengwill and Little Sir Grove." Stanza 1, lines 3 and 4, refers to secrecy:

If you will keep the secrets
Between Little Sir Grove and me.'
Stanza 2, lines 3 and 4, indicates lack of fidelity of the page to his mistress when he says:

"It's I'll not keep the secret
Betwixt Little Sir Grove and thee."

I:2:3, 4

The audience learns of adultery in stanza 5, lines 3 and 4, when the page reveals to the lord:

"But Lady Bengwill and Little Sir Grove
To merry bed they are gane."

I:5:3, 4

Though it can only do harm, the lady, in stanza 21, professes her love for Little Sir Grove:

"Full well I love your cherry cheeks,
Full well I love your chin,
But better I love Little Sir Grove, where he lies,
Than you and all your kin."

I:21

Version J announces in the first stanza, lines 3 and 4, the lady's high rank and beauty:

"And out cam the lady, Barnabas' lady,
The flower amang them a'."

J:1:3, 4

Stanza 15, lines 1 and 2, suggests the hero's high rank:

"There was a man in the king's court
Had a love to Little Mossgrey;"

J:15:1, 2

Stanza 2 indicates love, possibly at first sight:

"She coost an ee on Little Mossgrey,
As brisk as any sun,
And he coost anither on her again,
And they thocht the play was won."

J:2

Lady Barnabas makes a request of Little Mossgrey, in stanza 3, lines 1 and 2:

"What would you think, Little Mossgrey,
To lye wi me this nicht?"

J:3:1, 2

He is hesitant for fear of Lord Barnabas but succumbs to her will in stanza 6, lines 1 and 2, which also tell of adultery:
Wi wrapped arms in bed they lay
   Till they fell both asleep,         J:6:1, 2

Secrecy is assured in stanza 5, lines 3 and 4, when the lady
says of her husband:
   But he's awa to the king's court,
       And I hope he'll neer come hame.'         J:5:3, 4

The spying page turns up in stanza 6, lines 3 and 4, and in
stanza 10, lines 3 and 4:
   When up and starts Barnabas' boy,
       And stood at their bed-feet.         J:6:3, 4

   He's awa to the king's court,
       For to tell Barnaby.         J:10:3, 4

Version K, which is defective, still contains some aspects
of courtly love. Stanza 1, line 3, refers to the lady's rank:
"And out it cums Lord Barnet's ladie." Invitation to love is
given in stanza 2, lines 3 and 4:
   'O what wad ye gie, it's Little Mousgray,
       It's in O my arms to won?'         K:2:3, 4

He gives in to her will in stanza 4, lines 3 and 4, which also
tell of adultery:
   It's Little Mousgray and that lady
       In ae chamber was laid.         K:4:3, 4

The spy is announced in stanza 5, lines 1 and 2:
   It's up and starts her little foot-page,
       Just up at her bed-feet:         K:5:1, 2

Version L, which is from Buchan's manuscript and specu-
lated to be "improved," is rather elegant in its description
of the lady's beauty, described in stanza 3, lines 3 and 4,
and stanza 4, lines 3 and 4; they also refer to the lady's rank:
   Lord Burnett's lady in red scarlet,
       And shin'd like ony queen.         L:3:3, 4
Lord Burnett's lady in red scarlet,  
  Whose beauty did excell.  

Stanza 5, lines 3 and 4, tell of her love which appears to be love at first sight:  
  She fixed her eyes on Little Munsgrove,  
  For him her love lay on.  

He gives in to her will in stanza 10:  
  Her flattering words and fair speeches,  
  They were for him too strong,  
  And she's prevailed on Little Munsgrove  
  With her to gang along.  

Line 1 of the above stanza is very much in the manner of literary courtly love but with an obvious reversal of roles.  

Adultery in Version L appears in stanza 11, lines 3 and 4:  
  Little Munsgrove and that lady  
  In ae chamber were laid.  

The tattle-tale page is revealed in stanza 14:  
  'The promise that I make, Madam,  
  I will stand to the same;  
  I winna heal it an hour langer  
  Than my master comes hame.'  

and stanza 21, lines 3 and 4:  
  Where your lady and Little Munsgrove  
  In fair Strathdon do sleep.'  

The lady professes her love for Munsgrove in face of grave danger, stanza 43:  
  'O better love I this well-faird face,  
  Lyes weltering in his blude,  
  Then eer I'll do this ill-faird face,  
  That stands straight by my side.'  

Version M is so defective as to have only four lines; there is no element of courtly love.
Version N, which also is a fragment of two stanzas or eight lines, contains two courtly love aspects and implies more. Adultery is obvious in stanza 1:

'How do you like my rug?' he said,
And how do you like my sheets?
And how do you like my false ladie,
That lies in your arms asleep?'

N:1

Stanza 2 acknowledges love in face of the adversary:

'Well I like your rug my lord,
And well I like your sheets;
But better than all your fair ladie,
That lies in my arms asleep.'

N:2

Implied aspects of courtly love are sensuality and illicit and secret love, the inherent themes of all the other versions except M.

In "Little Musgrave and Lady Barnard," the underlying themes and the specific elements of courtly love as pointed out in each version lend credence to the theory of sophisticated origin for this ballad.

"Glasgerion" (No. 67)

"Glasgerion," of which Child included three versions, was apparently known only in Scotland and England. The earliest printed version appeared in Percy's Reliques, III, 43, 1765. Some incidents in the ballad are widespread and ancient, such as the mesmerizing harp music which dates back at least to Orpheus. As Bertrand Harris Bronson in The Traditional Tunes of the Child Ballads wrote:

It is very gratifying to find a recent avatar of a line that goes back through Chaucer to the exalted harper, the Bret Glascurion /the Welsh Glas Keraint/, and thence by association to his fabled archetypes, Arion and Orpheus.42

However, intrinsic to the ballad are essential courtly love elements, the same as were seen in "Little Musgrave and Lady Barnard:" difficultly obtained, illicit, sensual love, requiring secrecy. Too, as in the latter ballad, there are specific references to points of courtly love. The complete text of Version A,\(^{43}\) which is the Percy version, will be printed here; manner of explanation will follow that of "Little Musgrave and Lady Barnard."

1 Glasgerion was a kings owne sonne,
   And a harper he was good;
He harped in the kings chamber,
   Where cuppe and candle stoode,
And soe did hee in the queens chamber,
   Till ladies waxed wood.

2 And then bespake the kings daughter,
   And these words thus sayd shee:

3 Saide, Strike on, strike on, Glasgerrion,
   Of thy striking doe not blinne;
There's neuer a stroke comes ouer thin harpe
   But it glads my hart within.

4 'Faire might you fall, lady!' quoth hee;
   'Who taught you now to speake?
I haue loued you, lady, seuen yeere;
   My hart I durst neere breake.'

5 'But come to my bower, my Glasaerryon,
   When all men are att rest;
As i am a ladle true of my promise,
   Thou shalt bee a welcome guest.'

6 But horn then came Glasaerryon,
   A glad man, Lord, was hee:
'And come thou hither, Iacke, my boy,
   Come hither vnto mee.

7 'For the kings daughter of Normandye,
   Her loue is granted mee,
And beffore the cocke haue crowen,
   Att her chamber must I bee.'

\(^{43}\)Child, II, pp. 138, 139.
8 'But come you hither master,' quoth hee,  
   'Lay your head downe on this stone;  
For I will waken you, master deere,  
   Afore it be time to gone.'

9 But upp then rose that lither ladd,  
   And did on hose and shoone;  
A coller he cast upon his necke,  
   Hee seemed a gentleman.

10 And when he came to that ladies chamber,  
   He thrild vpon a pinn;  
The lady was true of her promise,  
   Rose vp and lett him in.

11 He did not take the lady gay  
   To boulster nor to bedd,  
But downe vpon her chamber-flore  
   Full soone he hath her layd.

12 He did not kisse that lady gay  
   When he came nor when he yond;  
And sore mistrusted that lady gay  
   He was of some churles blood.

13 But home then came that lither ladd,  
   And did of his hose and shoone,  
And cast that coller from about his necke;  
   'Awaken,' quoth hee, 'my master deere,  
I hold it time to be gone.

14 'For I haue sadled your horsse, master,  
   Well bridled I haue your steed;  
Haue not I serued a good breakfast,  
   When time comes I haue need.'

15 But upp then rose good Glasgerryon,  
   And did on both hose and shoone,  
And cast a coller about his necke;  
   He was a kings some.

16 And when he came to that ladies chamber,  
   He thrild vpon a pinn;  
The lady was more than true of promise,  
   Rose vp and let him in.

17 Saies, Whether haue you left with me  
   Your braclett or your gloue?  
Or are you returned backe againe  
   To know more of my loue?'

18 Glasgerryon swore a full great othe,  
   By oake and ashe and thorne,  
'Lady, I was neuer in your chamber  
Sith the time that I was borne.'
19 'O then it was your litte foote-page
Falsly hath beguiled me:'
And then shee pulld forth a litte pen-knife,
That hanged by her knee,
Says, There shall neuer noe churls blood
Spring within my body.

20 But home then went Glasgerryon,
A woe man, good Lord, was hee;
Sayes, Come hither, thou Iacke, my boy,
Come thou hither to me.

21 Ffor if I had killed a man to-night,
Iacke, I wold tell it thee;
But if I haue not killed a man to-night,
Iacke, thou hast killed three!

22 And he puld out his bright browne sword,
And dryed it on his sleeue,
And he smote off that lither ladds head,
And asked noe man noe leaue.

23 He sett the swords poyn[t till his brest,
The pumill till a stone;
Thorrow that falsenese of that lither ladd
These three liues werne all gone.

The scene of the ballad is obviously of the court and concerns the nobility. As obvious are fundamental precepts of courtly love. Specifically, stanza 1, line 1, establishes Glasgerion's status with "Glasgerion was a kings owne sonne." Equally, stanza 2, line 1, reveals the lady's rank with "And then bespake the kings daughter." Stanza 1, line 2, indicates Glasgerion is graced in the musical arts, possibly borrowed from classical antiquity, but nevertheless characteristic of the courtly lover: "And a harper he was good." Courteous speech occurs in stanza 4:

'Faire might you fall, lady!' quoth hee;
'Who taught you now to speake?
I haue loued you, lady, seuen yeere;
My hart I durst neere breake.'

Not only courteous, fair words appear in this stanza, but also the acknowledgement of love, in line 3. Too, the fourth fundamental of courtly love as stressed by Dodd - love difficult to obtain - is found here. If it took seven years for Glasgerion to admit his love, apparently the lady never encouraged
him in any manner.

A secret meeting is planned in stanza 5, lines 3 and 4:

'But come to my bower, my Glasgerryon,
  When all men are att rest;

Deception or betrayal of secrecy on the part of the servant appears in stanzas 9 and 10:

But vpp then rose that lither ladd,
  And did on hose and shoone;
A collar he cast upon his necke,
  Hee seemed a gentleman.

And when he came to that ladies chamber,
  He thrid upon a pinn;
The lady was true of her promise,
  Rose vp and lett him in.

When Glasgerrion learns of his servant's falseness, he seeks revenge for the servant's deception. It can be considered bravery of a sort in stanza 22:

And he puld out his bright browne sword,
  And dryed it on his sleeue,
And he smote off that lither ladd's head,
  And asked noe man noe leave.

Willingness to die, and in this ballad a willingness which culminates in death, comes in stanza 23:

He sett the swords poynct till his brest,
  The pumill till a stone;
Thorrow that falsenese of that lither ladd
  These three liues werne all gone.

Version B, stanza 1, asserts Glenkindie's prowess as a harpist:

Glenkindie was ance a harper gude,
  He harped to the king;
And Glenkindie was ance the best harper
  That ever harpd on a string.

Glenkindie's high rank is never specifically given, but stanza 8, with reference to his servant, implies he is a man of some standing:
But look that ye tell na Gib, your man,
   For naething that ye dee;
For, an ye tell him Gib, your man,
   He'll beguile baith you and me.

Stanza 8 also hints at the need for secrecy, as well as possible deception on the part of the servant. The lady's esteemed rank comes in stanza 5, line 3: "Except it was the young countess." The next line, line 4 of stanza 5, reveals her love for Glenkindie: "That love did waukin keep."

The servant's deception appears in stanzas 14 and 15:

He's taen his harp intill his hand,
   He harpit and he sang,
   Until he harpit his master asleep,
   Syne fast awa did gang.

And he is till that lady's bower,
   As fast as he could rin;
   When he cam till that lady's bower,
   He chappit at the chin.

Revenge for his love's deception takes place in stanza 28:

And he has taen him Gib, his man,
   And he has hangd him hie,
   And he's hangit him oer his ain yate,
   As high as high could be.

Lovesickness, or anguish, one of the earliest tenets of courtly love as seen in troubadour poetry, is indicated in stanza 29:

There was nae pity for that lady,
   For she lay cald and dead,
   But a' was for him, Glenkindie,
   In bower he must go mad.

Version C is defective but still retains courtly love aspects. Glenkinnie's musical talent occurs in stanza 1:

Glenkinnie was as good a harper
   As ever harpet tone;
   He harpet fish out o the sea-flood,
   And water out of a dry loan,
   And milk out o the maiden's breast
   That bairn had never neen.
Glenkinnie's status appears in stanza 4, line 3: "Till he came to his ain castle." The lady's rank comes in stanza 6, line 2: "She's daughter to the Queen." Revealed in stanza 3 are plans for a love tryst:

'Ye will do ye home, Glenkinnie,
And ye will take a sleep,
And ye will come to my bower-door
Before the cock's crowing.'

Deception of the servant occurs in stanzas 7 and 8:

He's taen out his master's steed,
And fast awa rode he,
Until he cam to Burd Bell's door,
Where gold glanced never so hie.

When he came to Burd Bell's door,
He tirled at the pin,
And up she rose, away she goes,
To let Glenkinnie in.

With the implicit and explicit references to courtly love in "Glasgerion," it is, indeed, possible that the ballad had courtly origin.

"Johnie Scot" (No. 99)

"Johnie Scot," possibly composed in the latter days of courtly love, bears resemblance to a Breton tale which may be based on an actual event near the vicinity of Retz, France. If this is correct, then the tale can be no older than 1455. But as Child wrote: "The ballad can be no older, unless the Seigneur Les Aubrays has displaced an earlier hero; but what means have we of deciding that question?" The following Version A, one of sixteen, comes from William Tytler's lost Brown manuscript which was given in 1783.

44 Ibid., pp. 378, 379.
46 Ibid., pp. 379, 380.
1 O Johney was as brave a knight
   As ever said the sea,
   And he's done him to the English court,
   To serve for meat and fee.

2 He had nae been in fair England
   But yet a little while,
   Untill the kingis ae daughter
   To Johney proves wi chil.

3 O word's come to the king himself,
   In his chair where he sat,
   That his ae daughter was wi bairn
   To Jack, the Little Scott.

4 'Gin this be true that I do hear,
   As I trust well it be,
   Ye pit her into prison strong,
   An starve her till she die.'

5 O Johney's on to fair Scotland,
   A wot he went wi speed,
   An he has left the kingis court,
   A wot good was his need.

6 O it fell once upon a day
   That Johney he thought lang,
   An he's gane to the good green wood,
   As fast as he coud gang.

7 'O whare will I get a bonny boy,
   To rin my errand soon,
   That will rin into fair England,
   An haste him back again?'

8 O up it starts a bonny boy,
   Gold yallow was his hair,
   I wish his mither mieckle joy,
   His bonny love mieckle mair.

9 'O here am I, a bonny boy,
   Wil rin your errand soon;
   I will gang into fair England,
   An come right again.'

10 O whan he came to broken briggs,
   He bent his bow and swam;
   And whan he came to the green grass growan,
   He slaikid his shoon an ran.

11 Whan he came to yon high castel,
   He ran it roun about,
   An there he saw the king's daughter,
   At the window looking out.
'O here's a sark o silk, lady,
Your ain han sewd the sleeve;
You'r bidden come to fair Scotlan,
Speer nane o your parents leave.

'Ha, take this sark o silk, lady,
Your ain han sewd the gare;
You're bidden come to good green wood,
Love Johny waits you there.'

She's turnd her right and roun about,
The tear was in her ee:
'How can I come to my true-love,
Except I had wings to flee?

'Here am I kept wi bars and bolts,
Most grievous to behold;
My breast-plate's o the sturdy steel,
Instead of the beaten gold.

'But tak this purse, my bonny boy,
Ye well deserve a fee,
An bear this letter to my love,
An tell him what you see.'

Then quickly ran the bonny boy
Again to Scotlan fair,
An soon he reached Pitnachtion's towrs,
An soon found Johny there.

He pat the letter in his han
An taul him what he sa,
But eer he half the letter read,
He loote the tears doun fa.

'O I will gae back to fair Englan,
Tho death shoud me betide,
An I will relieve the damesel
That lay last by my side.'

Then out it spake his father
My son, you are to blame;
An gin you'r catchd on English groun,
I fear you'll neer win hame.

Then out it spake a valiant knight,
Johny's best friend was he;
I can comman five hunder men,
An I'll his surety be.

The firstin town that they came till,
They gard the bells be rung;
An the nextin town that they came till,
They gard the mess be sung.
23 The thirdin town that they came till,
    They gard the drums beat roun;
The king but an his nobles a'
    Was startld at the soun.

24 Whan they came to the king's palace
    They rade it roun about,
An there they saw the king himsel,
    At the window looking out.

25 'Is this the Duke o Albany,
    Or James, the Scottish king?
Or are ye some great foreign lord,
    That's come a visiting?'

26 'I'm nae the Duke of Albany,
    Nor James, the Scottish king;
But I'm a valiant Scottish knight,
    Pitnachtton is my name.'

27 'O if Pitnachtton be your name,
    As I trust well it be,
The morn, or I tast meat or drink,
    You shall be hanged hi.'

28 Then out it spake the valiant knight
    That came brave Johny wi;
Behold five hunder bowmen bold,
    Will die to set him free.

29 Then out it spake the king again,
    An a scornfu laugh laugh he;
I have an Italian i my house
    Will fight you three by three.

30 'O grant me a boon,' brave Johny cried;
    'Bring your Italian here;
Then if he fall beneath my sword,
    I've won your daughter dear.'

31 Then out it came that Italian,
    An a gurious ghost was he;
Upto the point o Johny's sword
    This Italian did die.

32 Out has he drawn his lang, lang bran,
    Struck it across the plain:
'Is there any more o your English dogs
    That you want to be slain?'

33 'A clark, a clark,' the king then cried,
    'To write her tocher free;'
'A priest, a priest,' says Love Johny,
    'To marry my love and me.'
34 'I'm seeking nane o your gold,' he says,  
'Nor of your silver clear;  
I only seek your daughter fair,  
Whose love has cost her dear.'

This ballad, of which there are sixteen Child versions,  
tells of poignant love, and the courtly love elements are  
many and integral to the matter. Most versions end in marriage,  
the state to which courtly love evolved in the fourteenth and  
fifteenth centuries. Thus, the ballad's happy ending may be  
explained by the conjectured source date of this ballad.

The first instance of courtly love in Version A of this  
ballad is the description of Johnney as a brave nobleman, stanza 1, lines 1 and 2:

O Johnney was as brave a knight  
As ever sailed the sea,  
A:1:1, 2

Stanza 2, lines 3 and 4, provide the lady's rank, as well as illicit love:

Untill the kingis ae daughter  
To Johnney proves wi chil.  
A:2:3, 4

That she is fair comes in stanza 34, line 3: "I only seek your daughter fair."

Johnney's bravery and chivalry appear in stanza 19:

'O I will gae back to fair Englan,  
Tho death shoud me betide,  
An I will relieve the damesel  
That lay last by my side.'  
A:19

His bravery and prowess are also shown in stanza 31, and stanza 32, lines 3 and 4:

Then out it came that Italian,  
An a gurous ghost was he;  
Upo the point o Johnney's sword  
This Italian did die.  
A:31

'Is there any more o your English dogs  
That you want to be slain?'  
A:32:3, 4
Secrecy of love is understood, but it is also manifested by the messenger and the exchange of letters; need for secrecy is specifically pointed out in stanza 12, lines 3 and 4:

You'r bidden come to fair Scotlan,
Speer nane o your parents leave.

A:12:3, 4

The lady's beneficence, even in duress, is shown in stanza 16, lines 1 and 2:

'But tak this purse, my bonny boy,
Ye well deserve a fee,

A:16:1, 2

Hardships and obstacles are endured by both parties; for the lady, the first instance is in stanza 4, lines 3 and 4:

Ye pit her into prison strong,
An starve her till she die.'

A:4:3, 4

Stanza 15 describes even further her hardship:

'Here am I kept wi' bars and bolts,
Most grievous to behold;
My breast-plate's o the sturdy steel,
Instead of the beaten gold.

A:15

These obstacles correspond with Andreas' idea that scoldings and beatings from parents increase love.

Johnney's obstacles occur after his decision to defend and rescue his lady, for which he must gather men and weapons in order to march on the English king; for which he must overcome odds much greater than he in "that Italian/ An a gurious ghost was he."

This ballad of sensual, illicit, and secret love contains those characteristics both implicitly and explicitly. It is a love story in which is basic the courtly love code.

Version B gives the first aspect of courtly love in stanza 2, line 3: "Untill the king's daughter." The lady's beauty appears in stanza 7, line 3: "And there he'll see a fair lady"; and stanza 21, line 3: "The fairest lady in a' my court."
Johnny's status appears in stanza 20, lines 3 and 4:

But it is a brave young Scottish knight,
McNaughtan is his name.

Illicit love comes in stanza 2, lines 3 and 4:

Untill the king's daughter
To Johnny gaes wi child.

That it is true love, with the lady's declaration of love, even to death, appears in stanza 11:

'But I will write a lang letter,
And seal it tenderlie,
And I will send to my true-love,
Before that I do die.'

Johnny's willingness to die for his lady is in stanza 13:

He says, I'll into England gae,
Whatever may betide,
And a' to seek a fair woman
That sud hae been my bride.

The lady begins her hardships brought on by her love in stanza 5, lines 3 and 4:

I'll put her into strang prison
And hang her till she die.'

And they continue in stanza 10:

'The fetters they are on my feet,
And O but they are cauld!
My bracelets they are sturdy steel,
Instead of beaten gold.

Johnny's bravery is understood by his determination to rescue his love, and specifically it is seen in his overpowering adversaries, stanza 25:

The first wound that Johnny gae the champion
Was a deep wound and sair;
The next wound that he gae the champion,
He never spak mair.
Obviously, secrecy plays an important role in the initial phase of the love affair; secrecy is also indicated by the role of the messenger who carries communication between his master and the lady. This version, as does Version A, ends in marriage.

Version C establishes noble status first for the lady in stanza 1, line 3: "And Earl Percy's old daughter." For Johnie it comes in stanza 17, lines 3 and 4:

*But I am one of our gay Scots lords,*

*Johnie Scot I am called by name.*

C:17:3, 4

The lady's beauty is first mentioned in stanza 7, line 3: "For to relieve that fair ladie"; and again in stanza 18, line 3: "The fairest lady in a' our court."

Illicit love appears first in stanza 1, lines 3 and 4:

*And Earl Percy's old daughter*

*To Johnie goes with child.*

C:1:3, 4

That it is true love is indicated by the love letter in stanza 6:

*The first line of the letter he read,*

*His heart was full of joy;*

*But he had not read a line past two*

*Till the salt tears blind his eye.*

C:6

Stanza 6 also manifests Johnie's poignant love for his lady, as well as implies her love for him.

Stanza 3, lines 3 and 4, and stanza 4, lines 3 and 4, refer to the suffering and hardships of the lady:

*I'll put her into a prison strong,*

*And try the veritie.*

C:3:3, 4

*I'll put her intil a dungeon dark,*

*And hunger her till she die.*

C:4:3, 4

Mention of Johnie's bravery first appears in stanza 7 as he plans to rescue his lady:

'O I must up to England go,

*What ever me betide,*

*For to relieve that fair ladie*

*That lay last by my side.*

C:7
His bravery is proved in stanzas 24 and 25:

And they began at eight o clock of the morning
   And they fought on till three,
Till the Tailliant, like a swallow swift,
   Owre Johnie's head did flee.

But Johnie being a clever young boy,
   He wheeled him round about,
And on the point of Johnie's broad sword
   The Tailliant he slew out.

The lady's rigors come in stanzas 13 and 14:

'The doors they are bolted with iron and steel,
   The windows round about;
My feet they are in fetters strong;
   And how can I get out?

'My garters they are of the lead,
   And oh but they be cold!
My breast-plate's of the beaten steel,
   Instead of beaten gold.'

The love affair is, of course, undertaken in secrecy, and it can be assumed her letter to Johnie is sent in secrecy, stanza 5:

Then she has wrote a braid letter,
   And sealed it wi her hand,
And sent it to the merry green wood,
   Wi her own boy at command.

Regarding the messenger, it is quite possible, especially when he is referred to as "own" servant or boy, that he is vestigial remains of the confidant or confidante which courtly love permitted.

As in the previous two versions, this one ends in marriage. Version D in stanza 1, line 3, initiates aspects of courtly love by giving noble rank to the lady: "Who but the Earl of Percy's ae daughter." Johnnie Scot's noble identity comes in stanza 18, lines 3 and 4:
But it is one of the Scotish lords,  
Earl Hector is my name.'  

D:18:3, 4

The lady's beauty is verified in stanza 3, line 4: "Bring me that fair ladie"; and stanza 19, line 3: "'O the brawest comeliest lady in a' my court."

As in the previous versions, illicit love is immediately recognized, stanza 1, lines 3 and 4:

Who but the Earl of Percy's ae daughter  
To him goes big with child!  

D:1:3, 4

And that it is true love is shown in the lady's letter and Johnnie's reaction, stanzas 8 and 9:

'But I will write a lang letter,  
And give it unto thee,  
And thou must take that to Johnnie Scot,  
See what answer he sends to me.'  

D:8

When Johnnie looked the letter upon  
A sorry man was he;  
He had not read one line but two  
Till the saut tear did blind his ee.  

D:9

Secrecy of the love affair is understood until turn of events forces its overtiness; nevertheless, communication between the lovers is of necessity carried out in secret.

The lady's hardship appears in stanza 7, lines 3 and 4:

My breast plate's o the hard, hard iron,  
With fetters round about.  

D:7:3, 4

Johnnie's undertaking of obstacles, as well as showing bravery, comes first in stanza 10:

'O I must to fair England go,  
Whatever me betide,  
All for to fight for that gay ladie  
That last lay by my side.'  

D:10

That stanza also reinforces the idea that Johnnie is willing
to die for his love. Johnnie's bravery in face of danger is further shown in stanzas 25 and 26:

This Talliant he could find no way
To be poor Johnnie's dead,
But, like unto a swallow swift,
He jumped o'er Johnnie's head.  

D:25

But Johnnie was a clever man,
Cunning and crafty withal,
And up on the top of his braid sword
He made this Talliant fall.  

D:26

This version, too, ends in marriage. And once more, here is a version with implicit and explicit adherence to courtly love, adding more support to the possibility of sophisticated origin for "Johnie Scot."

Version E indirectly establishes noble status for the lady in stanza 1, lines 3, 4, 5, and 6:

'O do you see yon castle, boy?
It's walled round about;
There you will spy a fair ladye,
In the window looking out.'  

E:1:3, 4, 5, 6

Noble birth for Johnnie is established in stanza 9:

Then up and spoke Johnnie's old father,
A well spoke man was he:
It's twenty-four of my gay troop
Shall go along with thee.  

E:9

The lady's beauty is shown in stanza 1, line 5, and other references to "fair lady": "There you will spy a fair ladye." Reference to love is first mentioned by Johnnie's man to the lady, stanza 2, lines 3 and 4:

And thou must go to yon green wood,
To Johnnie thy true-love.'  

E:2:3, 4

True love is further indicated by the letter and its reception, in stanzas 5 and 6:

'But had I paper, pen and ink,
And candle at my command,
It's I would write a lang letter
To John in fair Scotland.'  

The first line that Johnnie looked on,
A loud, loud lauch leuch he;
The second line that Johnnie looked on,
The tear did blind his ee.  

Secrecy is understood by the nature of the love affair, and the transmittal of the letter via Johnnie's man. The hardship endured by the lady is described in stanza 3, lines 3 and 4, and stanza 4:

My feet are in the fetters strong,
And how can I get out?  

'My garters o the gude black iron,
And they are very cold;
My breast plate's of the sturdy steel,
Instead of beaten gold.  

Johnnie's hardships, bravery, and readiness to die for his lady are shown in stanzas 7 and 21:

Says, I must unto England go,
Whatever me betide,
For to relieve my own fair lady,
That lay last by my side.  

They fought on, and Johnie fought on,
They fought so manfullie
They left not a man alive in all the king's court,
Not a man only but three.  

Version E ends in marriage after the turbulent course of courtly, romantic love.

Stanza 1, lines 3, 4, 5, and 6 of Version F gives the lady's status, as well as the first mention of illicit love:

And word has to the king himsell,
In the chamber where he sat,
That his ae daughter gaes wi bairn
To bonnie Johnie Scot.
Johnie's noble birth is alluded to in stanza 8, since the king would offer assistance only to one of high birth:

Then out bespoke our Scotish king,
And he spoke manfullie:
I and three thousand of my guards
Will bear you companye.

Further indication of love comes in stanzas 5, 6, and 7, with the writing of the letter and Johnie's reaction to it; it also shows Johnie's answering his lady's command:

Now she has written a letter,
And sealed it with her hand,
And sent it unto Johnie Scot,
To come at her command.

The first lang line that he looked to,
He laughed at the same;
The neist lang line that he did read,
The tears did blin his een.

'Once more to England I must go,
May God be my sure guide!
And all to see that lady fair
That last lay by my side.'

The lady's beauty is mentioned by her father in stanza 13, line 3: "The fairest lady in my hall"; her hardships come in stanza 3, lines 3 and 4:

We'll put her in a prison strang,
And try her verity.'

and again in stanza 4, lines 3 and 4:

We'll put her in a dungeon dark,
And hunger her till she die.'

Johnie's obstacles and bravery appear in stanzas 19 and 20:

The Talliant he fought on a while,
Thinking Johnie would retire,
And then he, like a swallow swifte,
Owre Johnie's head did flee.
But Johnie was a clever man,
    And turned about with speed,
And on the edge of his broadsword
    He slew the Talliant dead.

Secrecy, again without specific mention, is understood
by the very nature of the love affair. This version conforms
to the other versions by ending in marriage.

Version G begins with stanza 1, lines 3 and 4, setting
the scene of nobility and illicit love:

    Until the king's old dochter dear
    She goes to him with child.

Johnie Scot's rank, as in Version F, stanza 8, is alluded to
in stanza 7:

    Out and spoke a Scotish prince,
    And a weel spoke man was he:
    Here's four and twenty o my braw troops,
    To bear thee company.

The lady's beauty is mentioned by her father, stanza 14,
line 3: "The fairest lady in a' my court." Her hardships
come in stanza 2, lines 3 and 4; stanza 3, lines 3 and 4;
stanza 12, lines 3 and 4; and stanza 13:

    We'll put her in a dark dungeon,
    And hunger her till she die.'

    We'll put her in a prison strong,
    And try the veritie.'

    But my garters they're of cauld, cauld iron,
    And I can no win out.

    'My garters they're of cauld, cauld iron,
    And it is very cold;
    My breast-plate is of sturdy steel,
    Instead o beaten gold.'

Johnie's trials and bravery culminate in stanza 19:
Johnie was a valiant man,
Weel taught in war was he,
And on the point of his broad sword
The Talliant stickit he.

Regarding the letter, Version G differs from the previous versions in that this one has the king writing Johnie, requesting him come to England. His reaction to this letter, stanza 5, shows his love for the lady:

When Johnie read this letter long,
The tear blindit his ee:
'I must away to Old England;
King Edward writes for me.'

Again without being expressed, secrecy of the love affair obviously existed during its initial phase. This version, following the pattern of the others, ends in marriage.

The lady's beauty is first mentioned in line 3 above. Johny's status, again, is alluded to, with mention only of his gathering troops with whom to rescue his lady.

Secrecy is assumed by the nature of the relationship; it is also specified in stanza 4, lines 3 and 4, when Johny's man requests the lady to meet Johny:

And bid her come to good green woods,
Spear no hir parents' leave.

The background of love is set with the appellation of "Love Johny," in line 4 of stanza 5. It is advanced in stanzas 11, 12, and 13, through the love letter and its reception:

'But I will write a braud letter,
And sign it with my hand,
And I will send it to Love Johny,
Weel may he understand.'
And she has wrote a braud leter,
And signd it with hir hand,
And sent it on to Love Jony,
Weel did he understand.

H:12

When he got this letter,
A light laugh did he gie;
But or he read it half down through,
The salt tears blinded's ee.

H:13

The lady's difficulties arising from her love for Johny come in stanzas 9 and 10:

'The staunchens they are strong, boy,
Dear, vow but they are stout!
My feet they are in strong fetters,
And how shall I win out?

H:9

'My garters is of the cold iron,
Dear, vow but they are cold!
And three splits of the sturdy steel,
Instead of beaten goold.

H:10

Johny's hardships, his faithfulness to his lady, and his bravery are revealed in stanzas 14, 27, and 28:

Says, I'll awa to fair England,
What ever may betide,
And all is for the fair lady
That lay close by my side.

H:14

Out they brought the Itilian,
And a greecy ghost was he,
But by the edge o Love Johny's sword
That Itilian did die.

H:27

Johny's taen his neat drawn sword,
And stript it to the stran:
'Is there any more of your English dogs
That wants for to be slain?'

H:28

Not differing in conclusion from the earlier versions, this version, steeped in courtly love, ends in marriage.

Version I fixes the lady's noble status in stanza 2, line 3: "Till the king's ae daughter"; Johnie's rank comes in stanza 14:
'It's na the Duke of Winesberry,  
    Nor James, the Scotish king;  
But it is a young gentleman,  
    Buneftan is his name.'

The lady's beauty is not mentioned until the last stanza, line 3:  
"I only want your fair dochter"; the delay may be due to the  
 omission of some passages.

Illicit love is obvious in stanza 2, lines 3 and 4:  
    Till the king's ae daughter  
To Johnie gangs wi child.

But that it is true love conducted in a courtly fashion is  
evidenced in the letter, stanza 4, and in Johnie's response,  
stanza 7:

She has wrote a braid letter,  
    She has wrote it tenderly,  
And she's wrote a braid letter,  
    To lat her Johnie see.

When he lookit the letter on,  
    A licht lauch gaed he;  
But eer he read it til an end,  
    The tear blindit his ee.

The lady's hardships appear in stanzas 5 and 6:  
That her bower is very high,  
    It's aw weel walled about;  
Her feet are in the fetters strang,  
    Her body looking out.

Her garters are of cauld iron,  
    And they are very cold;  
Her breist-plate is o the sturdy steel,  
    Instead o the beaten gold.

Johnie's bravery, hardships, and test of his love for the  
lady are manifested in stanzas 8, 21, and 22:

'I maun up to London gang,  
    Whatever me betide,
And louse that lady out o prison strang;
She lay last by my side.'

They focht up, and they focht doun,
Wi swerds o tempered steel,
Til Johnie wi his gude braidswerd
Made the Italian for to yield.

He has kickd him with his foot,
And he has kickd him oure the plain:
'Onie mair Italians in your court
Ye want for to be slain?'

Secrecy, again, is assumed to have played a role in the
development of the love affair, as well as in the communi-
cation between the lovers. This version ends in marriage.

Version J, which is defective, does, however, retain
pertinent elements of courtly love, written and unwritten.
Stanza 1, line 3, indicates both an illicit love affair and
the regal rank of the lady: "That the king's dochter goes
wi child." There is no mention, or even allusion, to Johnie's
status.

More evidence of love is found in stanzas 6 and 7 with
the letter and reaction:

'But I will write a braid letter,
And seal it tenderlie,
And send it to yon greenwud,
And let young Johnie see.'

O Johnie's to his father gane,
And til him did say,
O I maun up to London, father,
And fecht for that lady gay.

Lines 3 and 4 of stanza 7, above, also refer to Johnie's
bravery.

Secrecy, by the fact of the love affair, is understood;
also, it is referred to in stanza 4, lines 3 and 4, regard-
ing the messenger's words from his master:

And ye maun gang to yon greenwud,
And of your freends speir na leave.
Hardship endured by the lady appears in stanza 2, lines 3 and 4, and stanza 5:

Says, I will put her in cold prison,
And hunger her till she dee.  \[J:2:3, 4\]

'My bower is very hie,' said the lady,
'And it's wondrous hie round about;
My feet are lockit in the iron fetters,
And how can I get out?  \[J:5\]

Johnie's hardships and bravery occur again in stanza 10:

He has wallowd it, he has wallowd it,
He's wallowd it again;
Cries, Onie mae o your English dogs
That wants for to be slain?  \[J:10\]

There is no indication of Version J's ending in marriage. Version K verifies noble birth and beauty for the lady in stanza 2, line 3: "When the fairest lady o the court."

Johnie's rank is assumed through his memorable exploits, which only one of high rank could perform or afford to have performed, while en route to London to rescue his lady.

Illicit love is shown in stanza 2, lines 3 and 4:

When the fairest lady o the court,
To Johnie wi child is gane.  \[K:2:3, 4\]

That it is true love is manifested in stanza 6 with the letter, and stanzas 7 and 8 with reaction:

Then she has wrote a long letter,
And seald it without a blot,
And she has sent it to fair Scotland,
To Johnie, the Little Scot.  \[K:6\]

The first line that he did read,
In laughter loud was he;
But or he gat the hindmost read
The tear blindit his ee.  \[K:7\]

'Get ready for me the black, black steed,
Get ready for me the brown,
And saddle to me the swiftest horse
E'er carried man to town.'

The difficulty the lady will suffer for her love is foreseen in stanza 5, lines 3 and 4:

I'll lock her up in strong prison,
And punish her till she dee.'

Johnie's obstacles and bravery are specific in stanzas 13 and 14:

They fought it once, they fought it twice,
They fought it our again,
Till draps o blood, like draps o rain,
War rinning to the plain.

Then Johnie drew a nut-brown brand,
And strook it our the plain,
Saying, Are there onie mae o your Englishmen
That's wanting to be slain?

Secrecy probably existed since the affair developed as it did. This version ends in marriage.

The background of the love story with hints of difficulties to come is fixed in stanza 1 of Version L:

Johnnie Scott's a hunting gane,
To England's woods sae wild;
The fairest flower of all England
To Johnie provd big with child.

Also noted in the above stanza are the lady's beauty in line 3 and obvious illicit love in line 4. The lady's rank is remarked in stanza 2, lines 2 and 3:

Going to the king's bowex
That his dear daughter was with child.

Stanza 7, lines 3 and 4, suggests Johnie's status when the Scottish King James offers:

Fifteen score of my life-guards
Shall ride in your company.
More evidence of love appears in stanza 9 as Johnnie vows to fight to death for her love:

'Come down, true-love,' said Johnnie Scott,
  'And now you'll ride behind me;
Before I leave fair England
  Some life shall die for thee.'

But prior to that, Johnnie's love is indicated by his response to the letter, stanza 5, which was not written by the lady but rather by her father, as in Version G, stanza 4:

The first line that Johnnie lookd on,
  A merry man was he;
The next line that he lookd on,
  The salt tears blinded his eye.

The lady's hardships begin in stanza 3, lines 3 and 4, when the king commits her to prison:

'I'll put her into prison strong,
  And hunger her till she die.'

They continue in stanza 10:

'My feet are in the fetters strong,
  I'm belted round about;
My breastplate is of the stubborn steel,
  Instead of beaten gold.'

Johnnie's difficulties, as well as courage, are brought out in stanzas 17, 18, and 19:

'I'll stand my ground,' says Johnnie Scott,
  I'll stand it till I die;
'I'll stand my ground,' says Johnnie Scott,
  'One foot I'd scorn to fly.'

When the Italian was brought out,
  A fearsome sight was he;
Between his brows three women's spang,
  His shoulders was yards three.

As Johnnie, being a crafty lad,
  Well tried at the sword was he,
Upon the point of his broad sword
  He made the Italian die.
Secrecy can be assumed in the development of the relationship; and marriage, which is not mentioned specifically, is hinted in stanza 15:

'If she be big with child,' said he,  
'As I hope her to be,  
I'll make it heir of all my lands,  
And she my gay lady.'

L:15

Version M, though defective, still retains aspects of courtly love. Noble status for Johnnie is marked in stanza 1, line 1: "Lord Johnnie's up to England gane." For the lady, it is noted in stanza 2, line 3: "Till the king's eldest daughter." Illicit love is first seen in stanza 2, lines 3 and 4:

Till the king's eldest daughter  
Goes with child to Lord Johnnie Scott.

M:2:3, 4

Reference to true love comes in stanza 6:

'O where will I get a little page,  
That will win baith hose and shoon,  
And run into fair Scotland,  
And tell my love to come?'

M:6

and in stanza 12, lines 3 and 4, with suggested marriage:

But I do want your daughter dear  
My wedded wife to be.'

M:12:3, 4

Only suffering by the lady is given in this version. It appears in stanza 5, lines 3 and 4:

'I'll put her in a prison strong,  
And starve her till she die.'

M:5:3, 4

stanza 7, lines 3 and 4:

'Bad news, bad news, my master dear,  
The king's daughter maun die.

M:7:3, 4

and stanzas 9 and 10:
'They have her in a prison strong,  
And in a dungeon deep;  
Her feet are in the fetters strong,  
And they've left her to weep.

M:9

'Her feet are in the cold, cold iron,  
Instead of beaten gold;  
Her garters are of the cauld, cauld iron,  
And O but they are cold!'

M:10

The love affair which probably began in secrecy probably ended in marriage:

But I do want your daughter dear,  
My wedded wife to be.'

M:12:3, 4

Version N, Buchan's version and possibly "improved," begins with giving the rank of the hero, stanza 1, line 1: "Lord John he's on to England gone." Status of the lady, as well as the idea of falling in love, is in stanza 2, line 3: "Till faen in love wi the king's daughter." Illicit love comes in line 4 of stanza 2: "And to him she's with chile." More evidence of Lord John's love is found in stanzas 19 and 20, when he receives a letter about the lady's plight:

The first line that he looked on,  
A loud laughter laught he;  
But ere he read it to the end,  
The tear blinded his ee.

N:19

'O I will on to fair England,  
Whatever me betide,  
For to relieve the damsel  
That lay last by my side.'

N:20

The lady's beauty is first referred to in stanza 10, line 3: "And there ye'll see a lady gay." Her hardships are described in great detail in stanza 4, lines 3 and 4, and in stanza 17:

I'll put her into prison strong,  
And starve her till she die.

N:4:3, 4
'My feet are in the fetters strong,
Instead of silken shee;
My breast-plate's of the cold iron,
Instead of gold so fine.

Johnny's obstacles and his bravery are specifically mentioned in stanzas 28, 29, and 31:

He's taen his broadsword in his hand,  
And stripd it o'er a stane;  
Then thro and thro the king's high court  
With broadsword now is gane.

They fought it up, they fought it down,  
Till they were weary men,  
When the blood, like drops of rain,  
Came trickling down the plain.

Out it came that ae Italian,  
As pale as death was he,  
And on the point of Johnny's sword  
That ae Italian did die.

Explicit reference to secrecy occurs in stanza 11, lines 3 and 4:

Bid her come to good green-wood,  
At her parents spier nae leave.

Too, it can be assumed secrecy shrouded the first stages of the love affair. This version ends in marriage.

Version 0, which is defective with only seven and a half extant stanzas, nevertheless retains some points of courtly love. Stanza 1 hints of high birth for Johnie:

Out then spak his auld faither,  
And a blythe auld man was he,  
Saying, I'll send five hunner of my brisk young men,  
To bear Johnie companie.

The lady's rank is assumed, since it is the king who has imprisoned her, in stanza 5, lines 3 and 4:

'I canna come doun, Johnie,' she says,  
For King Edward has bolted me.
Allusion to love, as well as marriage, occurs in defective stanza 7:

'I'll make it heir o a' my lands,
And her my gay lady.'

The lady's difficulties come in stanza 6:

'My stockings are o the heavy iron,
I feel them very cold;
And my breast-plate's o the sturdy steel,
Instead of beaten gold.'

Johnie's probable obstacle, which will also expose his bravery, occurs in stanza 8:

'There is an Italian in this court;
This day he has slain knights three;
And before tomorrow at eight o'clock
The Italian will slay thee.'

Secrecy is implied by the nature of the illicit love. As noted earlier, marriage is alluded to in stanza 7, given above.

Version P, the last version of "Johnie Scot," is defective. However, there are a few suggestions of courtly love. Stanza 2, lines 3 and 4, refers to the lady's status, as well as illicit love:

The king he had but one dochter,
And she fell in love with he.

Secrecy is probable, as has been among the other versions, due to the nature of illicit love. Both Johnie and his lady probably suffered hardships and had to overcome obstacles, for she becomes pregnant, stanza 4, lines 3 and 4:

That his ae dochter goes wi child
To John that little Scot.

It is interesting to note that in so few stanzas so many implications are given; and, indeed, it does contain three
of Dodd's four fundamentals of courtly love - sensual love, illicit love, and secret love.

"Lady Maisry" (No. 65)

"Lady Maisry" is another ballad interwoven with sensual, secret, and illicit love. There is, however, no indication one way or the other as to difficulty in obtaining love. Nevertheless, with the three ideas basic to the ballad plot and specific points of courtly love in the narrative, it would appear that courtly love is intrinsic to this tragic ballad. Text A,47 one of nine texts given by Child, comes from the Jamieson-Brown Manuscript. It is given here with analysis following the procedure of the other ballads.

1 The young lords o the north country
   Have all a wooing gone,
   To win the love of Lady Maisry,
   But o them she woud hae none.

2 O they hae courted Lady Maisry
   Wi a' kin kind of things;
   An they hae sought her Lady Maisry
   Wi brotches an wi' rings.

3 An they ha sought her Lady Maisry
   Frae father and frae mother;
   An they ha sought her Lady Maisry
   Frae sister an frae brother.

4 An they ha followd her Lady Maisry
   Thro chamber an thro ha;
   But a' that they coud say to her,
   Her answer still was Na.

5 'O had your tongues, young men,' she says,
   'An think nae mair o me;
   For I've glen my love to an English lord,
   An think nae mair o me.'

6 Her father's kitchy-boy heard that,
   An ill death may he dee!
   An he is on to her brother,
   As fast as gang coud he.

"O is my father an my mother well,
But an my brothers three?
Gin my sister Lady Maisry be well,
There's naething can ail me.'

'Your father and your mother is well,
But an your brothers three;
Your sister Lady Maisry's well,
So big wi bairn gangs she.'

'Gin this be true you tell to me,
My mailison light on thee!
But gin it be a lie you tell,
You sal be hangit hie.'

He's done him to his sister's bower,
Wi meikle doole an care;
An there he saw her Lady Maisry,
Kembing her yallow hair.

'O wha is aught that bairn,' he says,
'That ye sae big are wi?
And gin ye winna own the truth,
This moment ye sail dee.'

She turnd her right and roun about,
An the kem fell frae her han;
A trembling seizd her fair body,
An her rosy cheek grew wan.

'O pardon me, my brother dear,
An the truth I'll tell to thee;
My bairn it is to Lord William,
An he is betrothd to me.'

'O coud na ye gotten dukes, or lords,
Intill your ain country,
That ye draw up wi an English dog,
To bring this shame on me?

'But ye maun gi up the English lord,
Whan youre young babe is born;
For, gin you keep by him an hour langer,
Your life sail be forlorn.'

'I will gi up this English blood,
Till my young babe be born;
But the never a day nor hour langer,
Tho my life should be forlorn.'

'O whare is a' my merry young men,
Whom I gi meat and fee,
To pu the thistle and the thorn,
To burn this wile whore wi?"
18 'O whare will I get a bonny boy,
    To help me in my need,
    To rin wi hast to Lord William,
    And bid him come wi speed?'

19 O out it spake a bonny boy,
    Stood by her brother's side:
    'O I would rin your errand, lady,
    Oer a' the world wide.

20 'Aft have I run your errands, lady,
    Whan blawn baith win and weet;
    But now I'll rin your errand, lady,
    Wi sat tears on my cheek.'

21 O whan he came to broken briggs,
    He bent his bow and swam,
    An whan he came to the green grass growin,
    He slackd his shoone and ran.

22 O whan he came to Lord William's gates,
    He baed na to chap or ca,
    But set his bent bow till his breast,
    An lightly lap the wa;
    An, or the porter was at the gate,
    The boy was i the ha.

23 'O is my biggins broken, boy?
    Or is my towers won?
    Or is my lady lighter yet,
    Of a dear daughter or son?'

24 'Your biggin is na broken, sir,
    Nor is yrur towers won;
    But the fairest lady in a' the lan
    For you this day maun burn.'

25 'O saddle me the black, the black,
    Or saddle me the brown;
    O saddle me the swiftest steed
    That ever rade frae a town.'

26 Or he was near a mile awa,
    She heard his wild horse sneeze:
    'Mend up the fire, my false brother,
    It's na come to my knees.'

27 O whan he lighted at the gate,
    She heard his bridle ring:
    'Mend up the fire, my false brother,
    It's far yet frae my chin.

28 'Mend up the fire to me, brother
    Mend up the fire to me;
For I see him comin hard an fast
Will soon men't up to thee.

29 'O gin my hands had been loose, Willy,
Sae hard as they are boun,
I would have turnd me frae the gleed,
And castin out your young son.'

30 'O I'll gar burn for you, Maisry,
Your father an your mother;
An I'll gar burn for you, Maisry,
Your sister an your brother.

31 'An I'll gar burn for you, Maisry,
The chief of a' your kin;
An the last bonfire that I come to,
Mysel I will cast in.'

Stanza 1, line 3, establishes noble birth for the lady:
"To win the love of Lady Maisry." For the hero, it comes in
stanza 5, line 3: "For I've gien my love to an English Lord."
Her beauty is mentioned in stanza 24, line 3: "But the fairest
lady in a' the lan."

It is interesting to note in stanza 2 that the other
gentlemen pursuing Lady Maisry knew the courtly procedure
of wooing:

O they hae courted Lady Maisry
Wi a' kin kind of things;
An they hae sought her Lady Maisry
Wi brotches an wi' rings. A:2

That it is a sensual affair comes in stanza 8, lines 3
and 4:

Your sister Lady Maisry's well,
So big wi bairn gangs she.' A:8:3, 4

And it was kept secret until she revealed it to the gentle-
men in stanza 5, lines 3 and 4:

For I've gien my love to an English lord,
And think nae mair o me.' A:5:3, 4

The spy who overhears the lady's confession and subse-
quently causes the calamity appears in stanza 6:
Her father's kitchy-boy heard that,
    An ill death may he dee!
And he is on to her brother,
    As fast as gang coud he.  

Illicit love, indicated by the brother's reaction, appears in stanza 14:

'O coud na ye gotten dukes, or lords,
    Intill your ain country,
That ye draw up wi an English dog,
    To bring this shame on me?

In stanzas 19 and 20 the lady's confidant appears:

'O I would rin your errand, lady,
    Oer a' the world wide.

'Aft have I run your errands, lady,
    Whan blawn baith win and weet;
But now I'll rin your errand, lady,
    Wi sat tears on my cheek.'

Her faithfulness in love is proved in stanza 16:

'I will gi up this English blood,
    Till my young babe be born;
But the never a day nor hour langer,
    Tho my life should be forlorn.'

And, of course, she is burned at the stake for this.

The hero's bravery, as well as his steadfastness in love, is indicated in stanzas 30 and 31:

'O I'll gar burn for you, Maisry,
    Your father an your mother;
An I'll gar burn for you, Maisry,
    Your sister an your brother.

'An I'll gar burn for you, Maisry,
    The chief of a' your kin;
An the last bonfire that I come to,
    Mysel I will cast in.'
Version B specifies only the hero's high rank; the lady's is implied. Stanza 6, line 3, refers to his status: "I'm only with child to an English lord." Line 4 of that stanza implies her status since he probably would only marry someone of the same class: "Who promised to marry me." Those same lines also indicate an illicit, sensual love affair, which probably was kept secret until obvious pregnancy. Reference to her good looks is in stanza 23, line 3: "Got one kiss of her comely mouth."

Her confidant, even though he gets paid, is a trusty messenger, stanza 12:

'O I have here a boy,' she said,
For he will run to fair England
For thy good lord to thee.'

First mention of the hero's love appears in stanza 16, line 3: "Or is my true-love delivered." Further evidence of his love and his bravery is in stanzas 26 and 27:

'O I'll cause burn for you, Janet,
Your father and your mother;
And I'll cause die for you, Janet,
Your sister and your brother.

'And I'll cause mony back be bare,
And mony shed be thin,
And mony wife be made a widow,
And mony ane want their son.'

The lady's suffering hardship for her love is obvious with her burning at the stake.

Version C establishes in stanza 2, lines 3 and 4, the rank of the hero and a secret, sensual, illicit love affair resulting in marriage:

'Tho I am with bairn to an English Lord,
That first did marry me.'

As in Version B, the lady's status in Version C is implied through nobility marrying nobility and the hero's referring
to "my lady." Though her overall beauty is not mentioned, her mouth, again as in Version B, is referred to in stanza 17, line 3: "Took ae kiss of her comely mouth." Her confidant or trusty messenger, though he will be paid, promises to run errands any place for her, stanza 6:

'Oh here am I, your waiting-boy,
Would win gold to my fee,
And will carry any message for you,
By land or yet by sea.'

When the hero learns of his lady's plight of being burned at the stake, he proves his fidelity to her by immediately setting out to rescue her. He further proves his bravery and love in forecasting revenge for the hideous deed, stanzas 20 and 21:

'Oh I shall hang for you, Janet,
Your father and your brother;
And I shall burn for you, Janet,
Your sister and your mother.

'Oh I shall make many bed empty,
And many shed be thin,
And many a wife to be a widow,
And many one want their son.

In stanza 1 of Version D, the first two words "Lady Margery" reveals the lady's high birth. Stanza 12, line 3, gives the hero's rank: "There was nane sae ready as that lord himsell." Stanza 14, line 3, tells of her beauty: "But the fairest lady of a' the land." The messenger or confidant comes in stanza 11, lines 3 and 4:

'Often have I gane your errands, madam,
But now it is time to rin.'

Illicit and sensual overtones appear early, stanza 2, line 3: "Till she has proved as big with child." That she will die for her love comes in stanza 7, lines 3 and 4:

But I will burn in fire strang,
For my true lover's sake.'
The immediate journey to rescue his lady shows the extent of the hero's love for his lady. In stanza 21, line 4, he also refers to her as "... my dearest jewel." His love and bravery, shown by revenge for her death, appear in stanzas 22, 23, and 24:

'But I'll burn for ye, Lady Margery,
Yeer father and yeer mother;
And I'll burn for ye, Lady Margery,
Yeer sister and your brother.

D:22

'I'll do for ye, Lady Margery,
What never was done for nane;
I'll make many lady lemanless,
And many a clothing thin.

D:23

'And I'll burn for yeer sake, Lady Margery,
The town that yeer burnt in,
And /make/ many a baby fatherless,
That's naething o the blame.'

D:24

In Version E, stanza 1, line 1, gives the lady's birth: "Lady Marjory. . . ." The hero's status appears in stanza 10, line 3, as he open his castle door: "None was so ready as the gay lord himsell." Stanza 2, line 3, indicates the illicit affair: "Till Lady Marjory she gaes wi child." And the confidant or messenger appears in stanza 8:

'O here am I a pretty boy,
That'Il win hose and shoon,
That will rin quickly to Strawberry Castle,
And bid thy lord come doun.'

E:8

In stanza 16, line 3, the lady refers to "... my own true-love." The hero's love and concern is first shown with his hurried journey to save his lady; his love and bravery is followed by swearing revenge for the hardship and death his love suffers, stanzas 19, 20, and 21:

'Oh vow, oh vow, oh vow,' he said,
'Oh vow but ye've been cruel!
Ye'Ve taken the timber out of my own wood
And burnt my ain dear jewel.

E:19
'Now for thy sake, Lady Marjorie,  
I'll burn both father and mother;  
And for thy sake, Lady Marjorie,  
I'll burn both sister and brother.  

E:20

'And for thy sake, Lady Marjorie,  
I'll burn both kith and kin;  

E:21:1, 2

Version F, which is defective, begins by establishing the lady's beauty, as well as the illicit love affair, stanza 1, lines 1 and 3:

Fair Marjory's gaen into the school,  
. . . . .  
An she's come back richt big wi bairn,  
F:1:1, 3

Her rank is mentioned in stanza 13, line 3: "'It's I wull rin your errand, ladie." The hero's birth is indicated in stanza 3, line 3: "But I'm wi child to a gentleman." Line 4 of that same stanza also reveals marriage plans: "An he swears he'll marry me." In stanza 12, line 4, she refers to her love as "And bid my true-love come?"

The confidant or messenger appears in stanza 13:

It's out than spak a bonny boy,  
That stude richt at her knee:  
'It's I wull rin your errand, ladie,  
Wi the saut tear i my ee.'  
F:13

When the hero hears of his lover's predicament, he sets out at once to rescue her, thus indicating his love for her. However, he is too late and swears revenge for her suffering, further indicating his love, his willingness to die for love, and his bravery, stanza 22:

I'll burn for thy sake, Marjory,  
The toun that thou lies in;  
An I'll mak the baby fatherless,  
For I'll throw mysel therein.  
F:22

Version G, which is also defective, establishes the hero's status in stanza 4, line 4: "And bid my lord . . ." The heroine's rank appears in stanza 8, line 3, when the hero refers
to her as "... my gay lady ..." which also indicates her beauty. Stanza 8, lines 3 and 4, hints of an illicit love:

Or is my gay lady brought o bed,
Of a daughter or a son?  

G:8:3, 4

The confidant or messenger comes in stanza 5:

Then there stood by her sister's child,
Her own dear sister's son:
'O many an errand I've run for thee,
And but this one I'll run.'  

G:5

In this version the messenger also expresses his lady's wish, stanza 10, as well as delivers a love token:

'But she has sent you a gay gold ring,
With a posy round the rim,
To know, if you have any love for her,
You'll come to her burning.'  

G:10

The hero complies to her wish by rushing, in vain, to save her. His love for her and his bravery appear in stanza 15:

He mounted off his milk-white steed,
And into the fire he ran,
Thinking to save his gay ladye,
But he had staid too long.  

G:15

Version H, from Buchan, is considerably longer than the other versions, with thirty-nine stanzas. It is, however, basically the same story, only more ornamented. The lady's noble birth is given in stanza 1, line 3, "Lady Maisry ..." The hero's rank is indicated in stanza 10, line 3: "But English James, that little prince." Her beauty is referred to in stanza 19, line 3: "He minded on the lady gay." Implications of an illicit love affair appear in stanza 2, line 3: "That Lady Maisry is big wi bairn--." The necessity for its secrecy comes in stanza 11:

'O was there not a Scots baron
That could hae fitted thee,
That thus you've lovd an Englishman,
And has affronted me!'  

H:11
Reference to her faithful love first appears in stanza 13, lines 3 and 4, after her brother demands that she give up her Englishman:

'I'll nae do that, my brother dear,
Tho I shoud be forlorn.'

And stanza 18, lines 3 and 4, indicates her dying for her love:

It was to burn her Lady Maisry,
All for her true-love's sake.

Stanza 21 reveals her confidant and messenger:

'O here am I, a little wee boy,
Will win gowd to my fee,
That will rin on to Adam's high tower,
Bring tidings back to thee.'

The hero's love and courage are seen in his attempting to rescue his lady and, failing that, swearing revenge for her suffering and death, stanzas 36, 37, and 38:

'I will burn, for my love's sake,
Her father and her mother;
And I will burn, for my love's sake,
Her sister and her brother.

'And I will burn, for my love's sake,
The whole o a' her kin;
And I will burn, for my love's sake,
Thro Linkum and thro Lin.

'And mony a bed will make toom,
And bower will I make thin;
And mony a babe shall thole the fire,
For I may enter in.'

Version I, though apparently not defective, is considerably shorter - only eleven stanzas - and less detailed than the other versions. Stanza 1 contains the plot:

There lived a lady in Scotland,
Hey my love and ho my joy
There lived a lady in Scotland,
Who dearly loved me
There lived a lady in Scotland,
An she's fa'n in love wi an Englishman.
And bonnie Susie Cleland is to be burnt
in Dundee

I:1

Line 1 of that stanza also gives the lady's rank.
Her fidelity to her love and her refusal to give him up
come in stanza 4:

'I will not that Englishman forsake,
Who dearly loved me
Tho you should burn me at a stake.

I:4

The confidential messenger appears in stanza 6:

'Here am I, a pretty little boy,
Who dearly loves thee
Who will carry tidings to thy joy.'

I:6

The confidant not only delivers a message; he also carries
to "one who dearly loves me" love tokens of "this right-hand glove," "this little penknife," and "this gay gold ring."
The heroine is burned without mention of an attempted
rescue by her lover.

"Lady Maisry," with its explicit and implicit courtly
love elements, is another traditional ballad which may be
added to the list of those ballads with possible courtly origin.

"Sir Cawline" (No. 61)

"Sir Cawline," more than the other four ballads, appears
to be closer to the romances in plot and detail. Child wrote
that the ballad "may possibly be formed upon a romance in
stanzas which itself was composed from earlier ballads."48
Interestingly, though, the ballad is not obviously concerned
with illicit love, and yet intrinsic to it is love perhaps
more courtly than in the others. For this reason and because
it ends in marriage and "fiftene sonnes," it is possible that

48Child, II, p. 56.
the ballad originated toward the end of the courtly love vogue. The only version considered by Child, which is given here,\textsuperscript{49} comes from the Percy manuscript.

1 And in that land dwells a king
   Which does beare the bell ouer all,
   And with him there dwelled a curteous knight,
   Sir Cawline men him call.

2 And he hath a ladye to his daughter,
   Of ffashyon shee hath noe peere;
   Knights and lordes they woed her both,
   Trusted to haue beene her feere.

3 Sir Cawline loues her best of on,
   But nothing durst hee say
   To discreeue his counsell to noe man,
   But deerlye loued this may.

4 Till itt beffell vpon a day,
   Great dill to him was dight;
   The maydens loue remoued his mind,
   To care-bed went the knight.

5 And one while he spread his armes him ffroe,
   And cryed soe pittyouslye:
   'Ffor the maydens loue that I haue most minde
   This day may comfort mee,
   Or else ere noone I shalbe dead!'
   Thus can Sir Cawline say.

6 When our parish masse that itt was done,
   And our king was bowne to dine,
   He sayes, Where is Sir Cawline,
   That was wont to serue me with ale and wine?

7 But then answered a curteous knight,
   Ffast his hands wringinge:
   'Sir Cawline's sicke, and like to be dead
   Without and good leedginge.'

8 'Ffeitch yee downe my daughter deere,
   Shee is a leech ffull ffine;
   I, and take you doe and the baken bread,
   And drinke he on the wine soo red,
   And looke no daynti is ffor him to deare,
   For ffull loth I wold him tine.'

\textsuperscript{49}Child, II, pp. 58, 59, 60.
9 This ladye is gone to his chamber,
    Her maydens ffollowing nye;
    'O well,' shee sayth, 'how doth my lord?'
    'O sicke!' againe saith hee.

10 'I, but rise vp wightlye, man, for shame!
    Neuer lye here soe cowardlye!
    Itt is told in my ffathers hall,
    Ffor my loue you will dye.'

11 'Itt is ffor your loue, ffayre ladye,
    That all this dill I drye;
    Ffor if you wold comfort me with a kisse,
    Then were I brought ffrom bale to blisse,
    Noe longer here wold I lye.'

12 'Alas! soe well you know, Sir knight, '

13 . . . . . . . . . . . .
    I cannott bee your peer:
    'Ffor some deeds of armes ffaine wold I doe,
    To be your bacheeleere.'

14 'Vpon Eldrige Hill there growes a thorne,
    Vpon the mores brodinge,
    And wold you, sir knight, wake there all night
    To day of the other morninge?

15 'Ffor the eldrige king, that is mickle of might,
    Will examine you beforne;
    And there was neuer man that bare his liffe away
    Since the day that I was borne.'

16 'But I will ffor your sake, ffaire ladye,
    Walke on the bents /soe/ browne,
    And Ile either bring you a readye token,
    Or Ile neuer come to you again.'

17 But this ladye is gone to her chamber,
    Her maydens ffollowing bright,
    And Sir Cawlin's gone to the mores soe broad,
    Ffor to wake there all night.

18 Unto midnight /that/ the moone did rise,
    He walked vp and downe,
    And a lightsome bugle then heard he blow.
    Ouer the bents soe browne;
    Saies hee, And if cryance come vntill my hart,
    I am ffarr ffrom any good towne.
19 And he spyed, ene a little him by,
    A ffuryous king and a ffell,
    And a ladye bright his brydle led,
    That seemlye itt was to see.

20 And soe fast hee called vpon Sir Cawline,
    Oh man, I redd the fflye!
Ffor if cryance come vntill thy hart
    I am a-feard least thou mun dye.

21 He sayes, /No/ cryance comes to my hart,
    Nor ifaith I ffeare not thee;
Ffor because thou minged not Christ before,
    Thee lesse me dreadeth thee.

22 But Sir Cawline he shooke a speare;
    The king was bold, and abode;
And the timber these two children bore
    Soe soone in sunder slode;
Ffor they tooke and two good swords,
    And they layden on good loade.

23 But the elridge king was mickle of might,
    And stiffly to the ground did stand;
But Sir Cawline, with an awkeward stroke,
    He brought ffrom him his hand,
    I, and fflying ouer his head soe hye,
/It/ ffell downe of that lay land.

24 And his lady stood a little thereby,
    Ffast ringing her hands:
'For the maydens loue that you haue most minde,
    Smyte you my lord no more.

25 'And hees neuer come vpon Eldrige /Hill/,
    Him to sport, gamon, or play,
And to meete noe man of middle-earth
    And that lies on Christs his lay.'

26 But he then vp and that eldryge king,
    Sett him in his sadle againe,
And that eldryge king and his ladye
    To their castle are they gone.

27 And hee tooke then vp and that eldryge sword,
    As hard as any fflynt,
And soe he did those ringes fiue,
    Harder then ffyer, and brent.

28 Ffirst he presented to the kings daughter
    The hand, and then the sword,
"But a serre buffett you haue him giuen,  
The king and the crowne,' shee sayd:  
'I, but four and thirty stripes  
Comen beside the rood.'

And a gyant that was both stiffe \& strong,  
He lope now them amonge,  
And vpon his squier fiue heads he bare,  
Vnmackley made was hee.

And he dranke then on the kings wine,  
And hee put the cup in his sleeue,  
And all thé trembled and were wan,  
Ffor feare he shold them greefe.

'Ile tell thee mine arrand, king,' he sayes,  
'Mine errand what I doe heere;  
Ffor I will bren thy temples hye,  
Or Ile haue thy daughter deere;  
I, or else vpon yond more soe brood  
Thou shalt fffind mee a ppeare.'

The king he turned him round about,  
Lord, in his heart he was woe!  
Says, Is there noe knight of the Round Table  
This matter will vndergoe?

'I, and hee shall haue my broad lands,  
And keepe them well his liue;  
I, and soe hee shall my daughter deere,  
To be his weded wiffe.'

And then stood vp Sir Cawline,  
His owne errand ffor to say:  
'Ifaith, I wold to God, Sir,' sayd Sir Cawline,  
That soldan I will assay.

'Goe ffetch me downe my eldrige sword,  
Ffor I woone itt att ffray:'  
'But away, away! sayd the hend soldan,  
'Thou tarryest mee here all day!'  

But the hend soldan and Sir Cawline  
The ffought a summers day;  
Now has hee slaine that hend soldan,  
And brought his fiue heads away.

And the king has betaken him his broade lands,  
And all his venison;
84

39 'But take you doo and your lands broad,
   And brooke them well your liffe;
   Ffor you promised mee your daughter deere,
   To be my weded wiffe.'

40 'Now by my ffaith,' then sayes our king,
   'Ffor that wee will not strife,
   Ffor thou shalt haue my daughter deere,
   To be thy weded wiffe.'

41 The other morninge Sir Cawline rose
   By the dawning of the day,
   And vtill a garden did he goe
   His mattins ffor to say;
   And that bespyed a false steward,
   A shames death that he might dye!

42 And he lett a lyon out of a bande,
   Sir Cawline ffor to teare;
   And he had noe wepon him vpon,
   Nor noe wepon did weare.

43 But hee tooke then his mantle of greene,
   Into the lyons mouth itt thrust;
   He held the lyon soe sore to the wall
   Till the lyons hart did burst.

44 And the watchmen cryed vpon the walls
   And sayd, 'Sir Cawline's slaine!
   And with a beast is not ffull litle,
   A lyon of mickle mayne:'
   Then the kings daughter shee ffell downe,
   'For peerlesse is my payne!'";

45 'O peace, my lady!' sayes Sir Cawline,
   'I haue bought thy loue ffull deere;
   O peace, my lady!' sayes Sir Cawline,
   'Peace, lady, ffor I am heere!'

46 Then he did marry this kings daughter,
   With gold and siluer bright,
   And fiftene sonnes this ladye beere
   To Sir Cawline the knight.

In Version A noble birth is established first for the
hero in stanza 1, line 3: "And with him there dwelled a
curteous knight." For the lady, both nobility and beauty
appear in stanza 2, lines 1 and 2:

   And he _King_ hath a ladye to his daughter,
   Of ffashyon shee hath noe peere; 2:1, 2
The hero's love is first revealed in stanza 3, but apparently it is difficult to obtain because he is afraid to mention it to anyone:

Sir Cawline loues her best of one,
    But nothing durst he say
To discreeue his counsell to noe man,
    But deerlye loued this may.

And his love is so intense that he becomes ill, perhaps will even die, stanza 4, lines 3 and 4; and stanza 5, lines 3, 4, and 5:

The maydens loue remoued his mind,
    To care-bed went the knight.

"Ffor the maydens loue that I haue most minde
This day may comfort mee,
Or else ere noone I shalbe dead!"

When the lady learns of Sir Cawline's love, she tells him the only way he can even begin to win her love is by performing the almost impossible mission of gathering a thorn on an elf-guarded hill, stanza 14, lines 1 and 2; and stanza 15:

"Vpon Eldrige Hill there growes a thorne,
Vpon the mores brodinge;"

"Ffor the eldrige king, that is mickle of might,
Will examine you beforne;
And there was neuer man that bare his liffe away
Since the day that I was borne,"

Of course, he agrees to attempt the deed, even in the face of death, stanza 16:

"But I will ffor your sake, ffaire ladye,
Walke on the bents /soc/ browne,
And Ile either bring you a readye token,
Or Ile neuer come to you again."

Sir Cawline succeeds while showing his bravery, stanza 23:
But the elridge king was mickle of might,  
    And stiffly to the ground did stand;  
But Sir Cawline, with an aukeward stroke,  
    He brought ffrom him his hand,  
I, and fflying ouer his head soe hye,  
/It/ ffell downe of that lay land.

During that same episode, Sir Cawline also shows his mercy, stanza 26:

But he then vp and that eldryge king,  
    Sett him in his sadle again,  
And that eldryge king and his ladye  
    To their castle are they gone.

Before Sir Cawline can pursue his love, however, another challenge arises, that of defeating a five-headed giant. If anyone can kill the giant, he will win the king's daughter; Sir Cawline assumes the task. Again, he performs courageously and successfully, stanza 37:

But the hend soldan and Sir Cawline  
    Th6 ffought a summers day;  
Now has hee slaine that hend soldan,  
And brought his fiue heads away.

However, there remains another obstacle before Sir Cawline; the steward betrays him by turning loose a lion on him, stanza 41, lines 5 and 6; stanza 42, lines 1 and 2:

And that bespyed a ffalse steward,  
    A shames death that he might dye!  
And he lett a lyon out of a bande,  
Sir Cawline ffor to teare;

Once again, Sir Cawline proves his superior wit and strength, stanza 43:

But hee tooke then his mantle of greene,  
Into the lyons mouth itt thrust;  
He held the lyon soe sore to the wall  
Till the lyons hart did burst.
When she believes him dead, the king's daughter realizes she loves Sir Cawline, stanza 44, lines 5 and 6:

Then the kings daughter shee ffell downe, 'For peerlesse is my payne!'

44:5, 6

The lovers marry and live happily ever after, stanza 46:

Then he did marry this kings daughter, With gold and siluer bright, And fiftene sonnes this ladye beere To Sir Cawline the knight.

46

All told, in this ballad there are a noble couple, agonizing love, difficultly obtained love, ennobling love, feats of skill and bravery, and courteous words. It is, indeed, a ballad greatly interwoven with courtly love.
CHAPTER IV

SUMMARY AND CONCLUSION

The five ballads, "Little Musgrave and Lady Barnard" (No. 81), "Glasgerion" (No. 67), "Johnie Scot" (No. 99), Lady Maisry" (No. 65), and "Sir Cawline" (No. 61), to reiterate, have courtly love elements so intricately interwoven into the matter that it is impossible to extract courtly love from them and still have form and substantial matter. Each of the ballads revolves around love of a courtly nature, and four focus on love of a sensual, illicit, and secret nature.

If all elements of courtly love, distinct and unspoken, were deleted from "Little Musgrave and Lady Barnard," the detritus would be a triangle of three people without any reason for one action provoking another. But as it is, the ballad not only contains implicitly fundamental courtly themes of love based on secrecy, sensuality, and illicitness; it also contains explicitly the courtly love elements of noble birth, beauty of the lady, adulterous love, secrecy, secrecy betrayed by a spy, faithfulness to love, obstacles or hardships suffered because of love, difficulty in obtaining love, fulfillment of the lady's desire or command, and willingness to die for love.

If "Glasgerion" were divested of all aspects of courtly love, the residue would be a triangle and a servant's deception; there would be no refined emotion such as permeates the ballad, no cause for action on the part of any party. That left would be only a partial skeleton. To sum up the specific aspects of courtly love in "Glasgerion," they are: noble birth, a musically talented hero, courtly and flattering
speech, secrecy, spy and deception, difficulty in obtaining love, bravery, lovesickness or anguished love, and dying for love.

With similar subtraction of courtly love from "Johnie Scot," the result would be much the same. The remainder would consist of a boy, a pregnant girl, and an irate father. That is, indeed, adequate for developing a tale; however, the direction of this ballad, with the hero's love for and subsequent rescue of the lady, would be impossible without the tenets of courtly love. Throughout the various versions of "Johnie Scot" appear the following points of courtly love: noble birth, love outside marriage, secrecy, beauty of the lady, beneficence of the lady, compliance to the lady's command, hardships and obstacles endured for love, bravery, lovesickness, fidelity to love, and willingness to die for love.

If all the courtly love elements were removed from "Lady Maisry," only a pregnant woman and a proud brother would remain in the tale. As it is, the many aspects of courtly love found in the ballad are: noble birth, illicit and secret love, sensual love, courting lords, a spy and deception, a confidant, a brave hero, love gifts, faithful love, and willingness to die for love.

A deletion of courtly love aspects in "Sir Cawline" would leave almost nothing of the ballad. It is too much a tale of courtly, romanticized love. The various courtly love elements appearing in the ballad are: noble birth, agonizing love, ennobling love, lovesickness, obstacles, brave feats, beauty of the lady, a false steward, and willingness to die for love.

As has been stressed and analyzed in detail, courtly love, as a codification of passionate, constant love, is intrinsic to the above ballads. It is true that many of the love aspects are found in folklore and in literatures throughout the ages. However, many scholars believe that those elements combined with love deriving from desire or from love surging "upwards of the lover towards the beloved through the
forward energy of love\textsuperscript{50} constitutes the phenomenon of courtly love. Each of the five ballads focuses on love derived from desire, and each contains many specific elements of courtly love. Exactly how many courtly love motifs the original versions held is impossible to say; but after generations of oral transmission, it is remarkable that the love elements have remained fairly faithful to the tenets of the courtly system. Because of the assumed literary origin of courtly love and because of the number of courtly love elements in the above ballads, it appears entirely possible that those ballads would also have had courtly origin.

This study has been an effort to establish courtly love as a valid indicator, to be considered along with other indicators - folkloristic, historical, linguistic, literary - in ballad scholarship. It is realized that the scope of this study is severely limited, both in the number of ballads analyzed and the focus of analysis. A depth study of the genesis of any ballad would, of course, involve a consideration of all other available indicators. A definitive study of courtly love in the English and Scottish traditional ballads would include many additional ballads, as well as intensive study and conclusive evidence of the nature of courtly love; it would extend the study far beyond the range or intent of a Master's thesis. This limited study of courtly love in certain of the Child ballads, however, demonstrates that the presence of courtly love may, indeed, indicate to a significant degree that the source of a given traditional ballad may be similar to that of medieval romance: troubadour, court poet, or literary artisan long since forgotten.

"King Horn" (No. 17) - Text

1 In Scotland there was a babie born,
    Lill lal, etc.
    And his name it was called young Hind Horn.
    With a fal lal, etc.

2 He sent a letter to our king
    That he was in love with his daughter Jean.

3 He's gien to her a silver wand,
    With seven living lavrocks sitting thereon.

4 She's gien to him a diamond ring,
    With seven bright diamonds set therein.

5 'When this ring grows pale and wan,
    You may know by it my love is gane.'

6 One day as he looked his ring upon,
    He saw the diamonds pale and wan.

7 He left the sea and came to land,
    And the first that he met was an old beggar man.

8 'What news, what news?' said young Hind Horn;
    'No news, no news,' said the old beggar man.

9 'No news,' said the beggar, 'no news at a',
    But there is a wedding in the king's ha.

10 'But there is a wedding in the king's ha,
    That hae halden these forty days and twa.'

11 'Will ye lend me your begging coat?
    And I'll lend you my scarlet cloak.

12 'Will you lend me your beggar's rung?
    And I'll gie you my steed to ride upon.

13 'Will you lend me your wig o hair,
    To cover mine, because it is fair?'

51 Child, I, pp. 201, 202
The auld beggar man was bound for the mill,
But young Hind Horn for the king's hall.

The auld beggar man was bound for to ride,
But young Hind Horn was bound for the bride.

When he came to the king's gate,
He sought a drink for Hind Horn's sake.

The bride came down with a glass of wine,
When he drank out the glass, and dropt in the ring.

'O got ye this by sea or land?
Or got ye it off a dead man's hand?'

'I got not it by sea, I got it by land,
And I got it, madam, out of your own hand.

'O I'll cast off my gowns of brown,
And beg wi you frae town to town.

'O I'll cast off my gowns of red,
And I'll beg wi you to win my bread.'

'Ye needna cast off your gowns of brown,
For I'll make you lady o many a town.

'Ye needna cast off your gowns of red,
It's only a sham, the begging o my bread.'

The bridegroom he had wedded the bride,
But young Hind Horn he took her to bed.

"Tam Lin" (No. 39) - Text A

0 I forbid you, maidens a',
That wear gowd on your hair,
To come or gae by Carterhaugh,
For young Tam Lin is there.

There's nane that gaes by Carterhaugh
But they leave him a wad,
Either their rings, or green mantles,
Or else their maidenhead.

Janet has kilted her green kirtle
A little aboon her knee,
And she has broded her yellow hair
A little aboon her brea,
And she's awa to Carterhaugh,
As fast as she can hie.

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52 Child, I, pp. 340 - 343
4 When she came to Carterhaugh
   Tam Lin was at the well,
   And there she fand his steed standing,
   But away was himsel.

5 She had na pu'd a double rose,
   A rose but only twa,
   Till up then started young Tam Lin,
   Says, Lady, thou's pu nae mae.

6 Why pu's thou the rose, Janet,
   And why breaks thou the wand?
   Or why comes thou to Carterhaugh
   Withoutten my command?

7 'Carterhaugh, it is my ain,
   My daddie gave it me;
   I'll come and gang by Carterhaugh,
   And ask nae leave at thee.'

* * * * *

8 Janet has kilted her green kirtle
   A little aboon her knee,
   And she has snooded her yellow hair
   A little aboon her bree,
   And she is to her father's ha,
   As fast as she can hie.

9 Four and twenty ladies fair
   Were playing at the ba,
   And out then cam the fair Janet,
   Ance the flower amang them a'.

10 Four and twenty ladies fair
   Were playing at the chess,
   And out then cam the fair Janet,
   As green as onie glass.

11 Out then spak an auld grey knight,
    Lay oer the castle wa,
    And says, Alas, fair Janet, for thee
    But we'll be blamed a'.

12 'Haud your tongue, ye auld fac'd knight,
    Some ill death may ye die!
    Father my bairn on whom I will,
    I'll father nane on thee.'

13 Out then spak her father dear,
    And he spak meek and mild;
    'And ever alas, sweet Janet,' he says,
    'I think thou gaes wi child.'
14 'If that I gae wi child, father,
    Mysel maun bear the blame;
    There's neer a laird about your ha
    Shall get the bairn's name.

15 'If my love were an earthly knight,
    As he's an elfin grey,
    I wad na gie my ain true-love
    For nae lord that ye hae.

16 'The steed that my true-love rides on
    Is lighter than the wind;
    Wi siller he is shod before,
    Wi burning gowd behind.'

17 Janet has kilted her green kirtle
    A little aboon her knee,
    And she has snooded her yellow hair
    A little aboon her bree,
    And she's awa to Carterhaugh,
    As fast as she can hie.

18 When she cam to Carterhaugh,
    Tam Lin was at the well,
    And there she fand his steed standing,
    But away was himsel.

19 She had na pu'd a double rose,
    A rose but only twa,
    Till up then started young Tam Lin,
    Says Lady, thou pu's nae mae.

20 Why pu's thou the rose, Janet,
    Amang the groves sae green,
    And a' to kill the bonie babe
    That we gat us between?

21 'O tell me, tell me, Tam Lin,' she says,
    'For's sake that died on tree,
    If eer ye was in holy chapel,
    Or christendom did see?'

22 'Roxbrugh he was my grandfather,
    Took me with him to ride,
    And ance it fell upon a day
    That wae did me betide.

23 'And ance it fell upon a day,
    A cauld day and a snell,
    When we were frae tha hunting come,
    That frae my horse I fell;
    The Queen o Fairies she caught me,
    In yon green hill to dwell.'
'And pleasant is the fairy land,
   But, an eerie tale to tell,
Ay at the end of seven years
   We pay a tiend to hell;
I am sae fair and fu o flesh,
   I'm feard it be mysel.

'But the night is Halloween, lady,
   The morn is Hallowday;
Then win me, win me, an ye will,
   For weel I wat ye may.

'Just at the mirk and midnight hour
   The fairy folk will ride,
And they that wad their true-love win,
   At Miles Cross they maun bide.'

'But how shall I thee ken, Tam Lin,
   Or how my true-love know,
Amang sae mony unco knights
   The like I never saw?'

'O first let pass the black, lady,
   And syne let pass the brown,
But quickly run to the milk-white steed,
   Pu ye his rider down.

'For I'll ride on the milk-white steed,
   And ay nearest the town;
Because I was an earthly knight
   They gie me that renown.

'My right hand will be glovd, lady,
   My left hand will be bare,
Cockt up shall my bonnet be,
   And kaimd down shall my hair,
And thae's the takens I gie thee,
   Nae doubt I will be there.

'They'll turn me in your arms, lady,
   Into an esk and adder;
But hold me fast, and fear me not,
   I am your bairn's father.

'They'll turn me to a bear sae grim,
   And then a lion bold;
But hold me fast, and fear me not,
   As ye shall love your child.

'Again they'll turn me in your arms
   To a red het gaud of aird;
But hold me fast, and fear me not,
   I'll do to you nae harm.
'And last they'll turn me in your arms
Into the burning gleed;
Then throw me into well water,
O throw me in wi speed.

'And then I'll be your ain true-love,
I'll turn a naked knight;
Then cover me wi your green mantle,
And cover me out o sight.'

Gloomy, gloomy was the night,
And eerie was the way,
As fair Jenny in her green mantle
To Miles Cross she did gae.

About the middle o the night
She heard the bridles ring;
This lady was as glad at that
As any earthly thing.

First she let the black pass by,
And syne she let the brown;
But quickly she ran to the milk-white steed,
And pu'd the rider down.

Sae weel she minded whae he did say,
And young Tam Lin did win;
Syne coverd him wi her green mantle,
As blythe's a bird in spring.

Out then spak the Queen o Faires,
Out of a bush o broom:
'Them that has gotten young Tam Lin
Has gotten a stately groom.'

Out then spak the Queen o Faires,
And an angry woman was she:
'Shame betide her ill-far'd face,
And an ill death may she die,
For she's taen awa the boniest knight
In a' my companie.

'But had I kend, Tam Lin,' she says,
'What now this night I see,
I wad hae taen out thy twa grey een,
And put in twa een o tree.'
"The Baffled Knight" (No. 112) - Text A

1 Yonder comes a courteous knight,
   Lustely raking ouer the lay;
He was well ware of a bonny lasse,
   As she came wandring ouer the way.
Then she sang downe a downe, hey downe derry (bis)

2 'Ioue you speed, fayre lady,' he said,
   'Among the leaues that be so greene;
If I were a king, and wore a crowne,
   Full soone, fair lady, shouldst thou be a queen.

3 'Also Ioue saue you, faire lady,
   Among the roses that be so red;
If I haue not my will of you,
   Full soone, faire lady, shall I be dead.'

4 Then he lookt east, then hee lookt west,
   Hee lookt north, so did he south;
He could not finde a priuy place,
   For all lay in the diuel's mouth.

5 'If you will carry me, gentle sir,
   A mayde vnto my father's hall,
Then you shall haue your will of me,
   Vnder purple and vnder paule.'

6 He set her vp vpon a steed,
   And him selfe vpon another,
And all the day he rode her by,
   As though they had been sister and brother.

7 When she came to her father's hall,
   It was well walled round about;
She yode in at the wicket-gate,
   And shut the foure-eard foole without.

8 'You had me,' quoth she, 'abroad in the field,
   Among the corne, amidst the hay,
Where you might had your will of mee,
   For, in good faith, sir, I neuer said nay.

9 'Ye had me also amid the field,
   Among the rushes that were so browne,
Where you might had your will of me,
   But you had not the face to lay me downe.'

10  He pulled out his nut-browne sword,
    And wipt the rust off with his sleue,
    And said, Ioue's curse come to his heart
    That any woman would beleue!

11  When you haue your owne true-loue
    A mile or twaine out of the towne,
    Spare not for her gay clothing,
    But lay her body flat on the ground.
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