



NOTES

INTRODUCTION

20. *A stranger fill'd the Stuarts' throne.* In 1689 William of Orange ascended the throne of England as William III.
- 21-22. *The bigots of the iron time,* etc. The reference is to the denunciation of all amusements by the Puritans during Cromwell's protectorate.
26. *A king had loved to hear.* Charles I. See l. 80.
37. *The Duchess.* Anne, Duchess of Buccleuch and Monmouth, representative of the ancient family of Buccleuch, was the owner of Newark Castle. She was the widow of James, Duke of Monmouth, who was beheaded on charge of treason by order of James II. in 1685.
49. *Earl Francis.* Francis Scott, Earl of Buccleuch, father of the Duchess.
50. *Earl Walter.* Walter Scott, Earl of Buccleuch, grandfather of the Duchess.
- 80-81. *He had play'd it,* etc. When Charles I. visited Scotland in 1633, he resided at the royal palace of Holyrood in Edinburgh. About what age may we judge the Minstrel to be if he had played for King Charles nearly sixty years before the probable date (1689) of his present performance?

CANTO FIRST

- I. 2. *The Ladye.* The owner of the castle, designated as "the Ladye" throughout the poem, is the widow of Sir Walter Scott of Buccleuch, Warden of the West Marches. See note on VII, 7. Why is the form "Ladye" used?
- 3-4. *By word and by spell,* etc. Lady Buccleuch was highly intellectual and was believed to have inherited supernatural knowledge and

- magical powers. See Canto I, Stanza XI; also Editor's Introduction, p. 49.
- VI, 9. "Branksome Castle," says Sir Walter Scott, "was continually exposed to the attacks of the English, both from its situation, and the restless military disposition of its inhabitants, who were seldom on good terms with their neighbors."
10. See map, p. 182.
- VII, 7. *Lord Walter*. Sir Walter Scott of Buccleuch, slain in the streets of Edinburgh, 1552, while leading his clan in a feudal struggle with the Kerrs (Kers or Carrs) of Cessford. The main action of the story is based on this feud.
- VIII, 6. *Mutual pilgrimage*. It was not unusual in feudal times for the heads of clans to bind themselves by solemn vows, to perform reciprocal pilgrimages to holy shrines for the benefit of the souls of those of the opposing clan whom they had slain in battle. Such intercession had been made by the chiefs of the Scotts and of the Carrs, evidently without quieting the feud.
- X, 11-12. *Her lover*, etc. The Cranstouns were an ancient Border family. Henry of Cranstoun had once taken part with the Carrs of Cessford in a feudal fight against the Scotts. This accounts for the determined purpose of the Ladye emphasized in the closing verses of this stanza. See Editor's Introduction, p. 49.
- XI, 10-11. *His form no darkening shadow traced*, etc. The shadow of a magician was said to be independent of the sun. It was a popular belief "that when a class of students have made a certain progress in their mystic studies, they are obliged to run through a subterranean hall, when the devil literally catches the hindmost in the race, unless he crosses the hall so speedily that the arch-enemy can only apprehend his shadow. In the latter case the person of the sage never after throws any shade."
—SIR WALTER SCOTT.
- XII, 4. *Viewless forms of air*. Spirits of the air whose services the necromancer was able to command.

XIV, 7-8. *The Spirit of the Flood*, etc. Scottish superstition ascribed floods, storms, and other natural phenomena to the influence of a class of spirits who dwelt in the air, in mountains, and in streams.

XV, 7. *Emerald rings*, etc.

"And I serve the fairy queen
To dew her orbs upon the green."
—*Midsummer-Night's Dream*, II. i.

"These *orbs* were the verdant circles which the old sweet superstition here so sweetly delineated called fairy-rings, supposing them to be made by the night-tripping fairies dancing their merry roundels. As the ground became parched under the feet of the moonlight dancers, Puck's office was to refresh it with sprinklings of dew, thus making it greener than ever. Science has of course brushed away the charm that once hung about these circles; but we are not aware that it has given any better explanation of them than that of the old superstition.—HUDSON.

XVI, 1. *Inprisoned*. Thwarted; opposed; not literally "shut up."

XVI, XVII. Popular superstition has in all ages attributed good or evil fortune in earthly affairs to the influence of the stars. The mountain spirit replies to the questionings of the river spirit that the stars are too dim to be easily read, but that their influence upon Branksome will not be kindly

"Till pride be quell'd, and love be free."

XVIII, 5. *Lord David's tower*. Sir David Scott, the builder of the tower referred to, was grandson to Sir William, who was the first owner of Branksome Castle.

XIX, 15. *Should tame the Unicorn's pride*. Can you account for the apparently defective meter of this verse?

XX, 6. *William of Deloraine*. In this knight we have a picture of the typical Borderer. He was a trusted retainer of the Buccleuch family and held adjoining lands in feudal tenure.

- XXI, 6. *Blood-hounds*. Not an unusual method of tracking the enemy in Border warfare. See Stanza VI.
14. *As ever drove prey from Cumberland*. This daring marauder, driving prey from Cumberland, England, would be obliged to cross both the Eske and the Liddel river. That there were no convenient fords by which to cross mattered little to him. See map.
16. *England's King*. Edward VI. *Scotland's Queen*. The queen-mother, Mary of Guise.
- XXV, 11-12. *In Hawick twinkled many a light*, etc. Cf. XXXI, 7.
- XXVI, 10. *The Roman way*. An ancient Roman road in Roxburghshire.
- XXVII, 13-16. *Cliffs, which, for many a later year*, etc. A reference to the beautiful pastoral song of Sir Gilbert Elliot, who was an ancestor of the lords of Minto. Its plaintive refrain echoes the name of the romantic cliffs:
- "Ah! what had my youth with ambition to do!
Why left I Amynta! Why broke I my vow!"
- XXIX, 11. *Our Lady's grace*. Protection of the blessed Virgin Mary.
- XXX, 6-10. *When first the Scott and Carr were foes*, etc. The feud began in 1526, in the attempt of the Scotts of Buccleuch to rescue King James V. from the hands of the Earl of Douglas. The Carrs sided with Douglas, as did Home, the head of another powerful family.
- 11-12. *Till gallant Cessford's heart-blood*, etc. In the struggle, Carr of Cessford was slain by Elliot, a follower of Sir Walter Scott, husband of "the Lady" and head of the clan of Buccleuch.
- XXXI, 4. *Old Melros' rose*. What device does the poet employ in this verse to avoid a disagreeable repetition of sound?
- 11-12. *Like that wild harp*, etc. The Æolian harp, whose delicate strings are vibrated by the wind.

INTERLUDE

See comment in the Editor's Introduction, p. 48.

CANTO SECOND

- I, 12. *And the scrolls*, etc. The carved niches containing statues of saints are labeled with scrolls which bear appropriate Scriptural texts.
16. *St. David's ruin'd pile*. King David I. of Scotland founded and endowed the monastery of Melrose, 1136.
- II, 7-12. *From Branksome I*, etc. The family of Buccleuch were liberal benefactors of Melrose Abbey.
- V, 10. *What should ne'er be known*. See XIV, 7-8.
- VIII, 3-4. *Nor herb, nor floweret*, etc. Flowers and other forms of vegetation are reproduced in the intricate carvings of Melrose Abbey, wrought with marvelous beauty and accuracy.
- 7-8. *And red and bright*, etc. The aurora borealis.
- 11-12. *Sudden the flying jennet wheel*, etc. Froissart makes mention of the skill of "the Castelians" in the management of their horses, and of their marvelous dexterity in the use of the dart.
14. But one of the numerous instances of the association of spiritual agencies with natural phenomena.
- IX, 3-10. *The darken'd roof rose high aloof*, etc. Lightness and boldness were the distinguishing characteristics of Gothic architecture.
- XI, 1-8. The eastern window of Melrose Abbey presents a most exquisite specimen of pure Gothic architecture. Its tracery is displayed in an intricate interlacing of slender willow wands, probably in architectural imitation of the first English churches, which were built of wicker-work.
- XII, 1-2. A large marble stone in the chancel of Melrose was said to mark the tomb of Alexander II., one of the greatest of Scotland's early kings.
4. *Man of woe*. One devoted to an austere life of penance.
- XIII, 6. *The bells would ring in Notre Dame*. Tradition relates that this mighty wizard once rode over seas to the court of the French king to compel him to redress certain wrongs done to Scottish subjects. His steed was the Devil in guise of a black horse. The reluctant monarch was

- brought to terms upon Michael's commanding his horse to stamp three times. The first stamp shook every steeple in Paris, and caused all the bells to ring; the second threw down three of the towers of the palace. For obvious reasons the king dismissed Michael with ample concessions before the diabolical steed could give the third stamp.
- 9-10. Legend gives to Michael Scott the credit of dividing Eildon hill, formerly one uniform peak, into three as now seen; also, of building the dam-head across the Tweed at Kelso by invoking the services of his attendant spirits.
- XV, 10-12. *When the floor of the chancel, etc.* The uncertain moonlight shining through the red cross of St. Michael in the stained window, threw a wavering cross of red upon the sepulchre. See XI, 12-16.
- XVII, 5-6. *That lamp shall burn, etc.* Treatises on necromancy make frequent mention of eternal lamps exhumed from ancient sepulchres.
- XIX, 8. *Book of Might.* Book of magic lore.
- XX, 1-4. Scott's not infrequent violation of grammatical rules is here plainly exemplified.
- XXI, 5-6. *For those, etc.* Who are meant in these lines?
- XXIII, 6. *Sped.* Hastened to perform. This stanza gives an excellent illustration of the close structure and swift movement of old ballad verse.
9. *Laid.* Arranged for burial.
- XXIV, 7. (Though) *with nerves of iron twined (=bound).*
8. *Shook, like the aspen leaves, etc.* The leaves of the aspen tremble at the slightest breath of wind.
10. *Began to brighten Cheviot grey.* In what direction is Deloraine now riding?
12. *He said Ave Mary.* "The Borderers, as may be supposed, were very ignorant about religious matters. . . . But however deficient in real religion, they regularly told their beads."—SIR WALTER SCOTT. Deloraine admits this much in Stanza VI.
- XXV, 4. *Smiled Branksome towers, etc.* Deloraine has proceeded upon his homeward journey until he is within sight of the familiar towers

- of Branksome. The poet here makes a digression the reason for which is soon obvious. Stanzas XXV, XXVI, XXVII introduce a counter movement in the plot of the tale.
- XXVI, 2. *Hastilie.* This form is appropriate not only because it is in keeping with the ballad style, but because it gives energy to the rhyme. Cf. *furiously*, Canto III, XV, 7, etc.
- XXVII. Observe the correspondence of question and answer in this stanza and the preceding one.
8. *Baron Henry.* Lord Cranstoun.
- XXIX, XXX. It is characteristic of Sir Walter Scott rarely to describe a love scene. Admirers of his romances will remember his habit of bringing his lovers into a favorable situation at the close of a chapter. When the new chapter opens the love-making is imagined to have transpired.
- XXXI, 2. *The Baron's Dwarf.* The idea of the Goblin Page is taken from his prototype the mysterious Gilpin Horner of Border Legend. This strange being was popularly believed to be a lost imp of Satan. He dwelt for some time with the family of a border farmer. [See Editor's Introduction, p. 20.]
17. *Him.* Himself. Cf. Canto IV, XI, 16.
- XXXII, 1. *Use lessens marvel.* Familiarity destroys wonder or surprise.
2. *This elvish Dwarf with the Baron stay'd.* "The idea of the imp domesticating himself with the first person he met and subjecting himself to that one's authority, is perfectly consonant to old opinions."
- 9-11. *And he of his service, etc.* Scott's disregard of the relation of pronoun to antecedent is frequently evident.
- XXXIII. The story runs that Lady Buccleuch in her pride and hatred gathered her followers in pursuit of Lord Cranstoun and would have attacked him even in the sacred chapel of St. Mary, whither he had gone on devout pilgrimage. Finding him gone, and foiled of their purpose, the Scotts cursed the Goblin Page as the evil cause of their failure and disappointment. In their rage they burned the chapel. This is said to have occurred in 1557.

XXXIV, 1-4. Observe the confusion of tenses. Note other cases as they occur.

INTERLUDE

1. *Pour'd*. Sang without pause.
5. *Mighty wine*. Rich, strong.

CANTO THIRD

- II, 1. *Tunes the shepherd's reed*. Inspires the rustic lover.
2. *Mounts the warrior's steed*. Is a source of courage and strength to the warrior.
3. *In halls*. In lordly dwellings.
4. *In hamlets*, etc. Is a source of rural gaiety.
- III, 2. *Pondering deep*. Note how the poet in resuming the story uses a "catchword" from the previous Canto (XXXIV, 12).
- IV, 3. *He mark'd the crane*, etc. The crest of the Cranstouns (Crane-stone) was a crane dormant holding a stone in its foot.
- IV, V, VI, VII. These stanzas give us good illustrations of Scott's use of alliteration. Look for this characteristic in other passages.
- VI, 11. *Saddle-fast*. Unmoved in the saddle though wounded nearly to death.
- VII, 9. *Kinsman*. Deloraine was distantly related to the Scotts.
- VIII, 8. *A book-bosom'd priest*. Scott here refers to a tradition that priests traveling from place to place in the administration of holy offices were accustomed to carry the mass-book in their bosoms.
- IX, 7-8. *Till he smear'd the cover o'er*, etc. Christian blood rendered the charm partially ineffective.
- 11-12. *It had much*, etc. It had so much of magic power, as could make, etc.
- 12-18. *Could make a ladye seem a knight*, etc. In the legends of Scottish superstition the art of *glamour* or fascination, i. e., the power of deceiving the eyesight, finds frequent mention.
- X, 15. *So mot I thrive*. An oath—so may I prosper.
- XI, 11. *Stronger spells*. The sorcery of the dwarf was counteracted by the "stronger spells" of the Ladye.

- XIII, 3. *The running stream*. Scottish superstition held as a firm article of faith that a living stream destroys the power of magic. A good illustration is furnished in Burns's *Tam o' Shanter*.
9. *But his awful mother*, etc. The dwarf stood in awe of the Ladye's superior power. *Mother*, i. e., the child's mother.
- XVII, 7-8. *He never counted him a man*, etc. By the law of arms it was considered dishonorable to wound an adversary below the knee.
- XX, 2. *So high*, as a gallows.
5. *And ever comest*, etc. Become of age to lead the clan.
7. *My bow of yew*, etc. He lays a wager.
- XXII, 2. *Had soon dispell'd*. Soon would have dispelled. What question of the reader does Scott anticipate when he makes excuse for the Ladye in ll. 1-4?
- 11-12. *But the broken lance*, etc. Evidence that his antagonist had been of flesh and blood.
- XXIII, 4-10. *No longer*, etc. A method called "healing by sympathy," to which Scottish superstition attributed much virtue.
- XXIV. Can you see why this stanza is made one of quiet description?
16. *The western star*. The planet Venus as seen in the west at evening.
- XXV, 4. *Shakes its loose tresses*, etc. What is the effect of the interposition of this striking figure, just before the repeated question?
7. *Tighten'd breath*. Wherein lies the appropriateness of the adjective "tightened."
8. *Fire of death*. Signal-(fire) of war.
- XXVII, 5-6. *On Penchryst*, etc. A line of beacon-fires, upon the summits of hills and mountains, formed unbroken communication between the Border and Edinburgh in time of danger.
9. *Mount for Branksome*. The gathering-cry of the Scotts.
- XXIX, 2. *Awaked*. Lighted. *Slumbering*. Half-extinguished.
17. *Till high Dunedin*, etc. The signals were seen at Edinburgh.
19. *Regent*. The queen-mother, Mary of Guise.

- XXX, 8. *Deadly shower*. An allusion to the ancient custom of hurling down missiles from elevated places upon an approaching enemy.

CANTO FOURTH

- I, 8. *Upon the Tweed*. To join the Tweed.
 9-10. Had heard pastoral, not martial music.
 II, 1. *Unlike*, etc. Completes a simile suggested by Stanza I.
 4. *Its earliest course was doom'd to know*. Suffered or performed by predestination in earlier years.
 11-12. *Play'd against*. Was opposed to.
 III, 12. *Southern ravage*. The accompaniments of Border warfare were the usual atrocities of fire and sword intensified by mutual hate and remembrance of mutual cruelty.
 IV, 2. *Prepare ye all for*. Prepare to hear of.
 4. *The flood*. The stream.
 VI, 5. *German*. Mercenary soldiers were employed by England.
 19. *I had him long*, etc. I had long had a spite, or grudge, against him.
 20. The marauder had driven (away), i. e., stolen, his cows.
 VII. The last four lines of this stanza are not in the first edition. In what respect are they an effective addition to the original?
 VIII, 3-16. "Sir John Scott of Thirlestane flourished in the reign of James V., and possessed the estates of Thirlestane, Gamescleuch, etc., lying upon the river of Ettrick, and extending to St. Mary's Loch, at the head of Yarrow. It appears, that when James had assembled his nobility, and their feudal followers, at Fala, with the purpose of invading England, and was, as is well known, disappointed by the obstinate refusal of his peers, this baron alone declared himself ready to follow the King wherever he should lead. In memory of his fidelity, James granted to his family a charter of arms, entitling them to bear a border of fleurs-de-luce, similar to the tressure in the royal arms, with a bundle of spears for the crest, motto '*Ready, aye ready*.'"—SIR WALTER SCOTT.

10. *What time*. At the time when.
 IX, 1-9. *An aged Knight*. Walter Scott of Harden. "The family of Harden are descended from a younger son of the Laird of Buccleuch, who flourished before the estate of Murdieston was acquired by the marriage of one of those chieftains with the heiress, in 1296. Hence they bear the cognizance of the Scotts upon the field; whereas those of the Buccleuch are disposed upon a bend dexter, assumed in consequence of that marriage."—SIR WALTER SCOTT.
 10-15. *In the dark glen*, etc. Walter of Harden was a notorious Border freebooter.
 22-23. *Five stately warriors*. The five sons of Walter Scott of Harden.
 X. The Minstrel, with characteristic desire to please, drops the main story in order to tell the Ladye how her sires of old came into possession of the estates in the valley of the Esk, formerly the property of the Beattison family. In Stanzas X, XI, XII Scott tells the traditional circumstances with scrupulous exactness of detail.
 22. *The Beattison*. The Lord of Beattison.
 XI, 7-8. *Beshrew thy heart*, etc. Place these words in the natural order of the English sentence.
 XII, 7. *He* (Branksome) *blew his bugle*, etc.
 23. *One landed man*. See XI, 9-10.
 XIV, 11-16. Compare with this passage, Lady Buccleuch's treatment of Margaret, as shown in Canto I, Stanza X. What is the Ladye's ruling passion?
 XV, 10-11. See note to Canto III, XIII, 3.
 14. *Cloth-yard shaft*. "This is no poetical exaggeration. In some of the counties of England distinguished for archery, shafts of this extraordinary length were actually used."—SIR WALTER SCOTT.
 17. *Might not*. Could not, being supernatural.
 XVI, XVII, XVIII, XIX. Compare this description of the gradual approach of the English army with your own sensation while watching the slow, steady approach of any great procession or parade. Will it bear the test of experience?
 XVII, 2. *Loosely*. Without observance of rank or order.

- .2. *Acre's conquer'd wall.* One of Lord Dacre's ancestors had participated in the siege of Acre, under Richard I. Hence the derivation of the name.
- XIX, 8. *To gain his spurs.* When a youth who was a candidate for knighthood had proved his valor he was said to have "won his spurs," and in the ceremony of investiture they were usually bound to his heels by the hand of a "fair ladye."
12. *Lengthen'd.* Drawn up in battle-order.
- XXI, 5. *Chasten'd fire.* Subdued spirit.
10. *A gauntlet on a spear.* The customary emblem of faith among the Borderers.
- XXII, 8. *Reads.* Gives orders that.
- 12-13. A graphic threat of sweeping devastation. For *Cumberland*, see map.
- XXV, 5-6. *That Ladye's cheer,* etc. Her face (*cheer* means countenance) showed a momentary fear.
- XXVI, 4. *By oath,* etc. In certain cases, a Border criminal was allowed to vindicate himself by making a solemn oath of innocence.
10. *When English blood,* etc. In the battle of Ancram Moor, 1545, the English were defeated by the Scotch under Douglas, Buccleuch and Lesley.
14. *For the young heir,* etc. With reference to the young heir, etc.
- XXVIII, 6. *Lion.* Reference to the arms of the Howard family.
10. *Clothe the dun heath,* etc. Literally, stand as thick as grain in a field.
- 15-18. *And Jedwood,* etc. The great clans of the regions mentioned have gathered about the Scottish leaders, Douglas, Earl of Angus, and Lord Home.
- XXX, 4. *The blanche lion.* The white lion, i. e., Howard. The cognizance of a noble family was often used as a designation of the knights themselves.
- XXXII, 5. *In Musgrave's right.* As Musgrave's representative.
- XXXIII, 7-10. *And you may guess,* etc. It was known to her that aid was coming, but she feared to admit supernatural knowledge. Again Scott

- anticipates the reader's question, and accounts for the Ladye's behavior.
- XXXIV, 7. *The jovial Harper.* "The person here alluded to, is one of our ancient Border minstrels, called Rattling Roaring Willie. This *soubriquet* was probably derived from his bullying disposition; being, it would seem, such a roaring boy, as is frequently mentioned in old plays. While drinking at Newmill, upon Teviot, about five miles above Hawick, Willie chanced to quarrel with one of his own profession, who was usually distinguished by the odd name of Sweet Milk, from a place on Rule Water so called. They retired to a meadow on the opposite side of the Teviot, to decide the contest with their swords, and Sweet Milk was killed on the spot. A thorn-tree marks the scene of the murder, which is still called Sweet Milk Thorn. Willie was taken and executed at Jedburgh, bequeathing his name to the beautiful Scotch air, called Rattling Roaring Willie."—SIR WALTER SCOTT.
- 10-12. *He knew,* etc. Allusion to an ancient collection of Border regulations.
13. *He.* The jovial Harper.
- XXXV, 1-6. See note, XXXIV, 7.

CANTO FIFTH

- II, 8. *A second death.* Long ignored by all except the poet, his death consigns them again to oblivion.
- IV, 1. *Vails not to tell.* It is not necessary to name.
6. *The Seven Spears,* etc. The seven sons of Sir David Home of Wedderburn.
- 14-17. *Beneath the crest,* etc. The ancient houses of Hepburn and Home were usually in close alliance. The Earls of Home were descendants of the Dunbars. The lion rampant was conspicuous in the cognizance of each family, hence, "mingled banners." *A Home! a Home!* = the slogan or war-cry.
- V, 6. *Was ta'en.* Was appointed.
- VI, 7-23. Border warfare involved but little of the personal enmity that might have been expected. See VII, 12-14.

19. *Some drove the jolly bowl about.* The ancient game of *bowls* in which the players rolled a large ball of hard wood upon a level greensward.
- X, 12. *Banner'd hosts.* From her window Margaret could see the armies encamped around the castle, each clan distinguished by its peculiar cognizance emblazoned on the banner.
- XIII, 1-12. *Oft have I mused,* etc. The poet anticipates the reader's natural question. Mention other instances of like nature.
- XVIII, 16. *On peril of his life.* To whom does "his" refer?
- XIX, 1. Richard of Musgrave was a Knight of Cumberland. His grievance is stated in Canto IV, XXIV, 13-14.
2. *Freely born.* Of high birth and stainless lineage.
5. *He sayeth.* Maintains; contends.
- XX, 4. *Ne'er soil'd his coat.* Coat of arms; escutcheon.
- XXVI, 1-2. *She look'd to river, look'd to hill,* etc. She is reminded of the prophecy of the River and of the Fell.
- 5-7. *Their influence kindly stars,* etc. (See Canto I, Stanza XVII.) The prophecy is fulfilled, sooner than could have been expected, since but three days and three nights are occupied with the events of the whole narrative.
- XXVIII, 3. *Taught.* Informed by some one.
- XXIX, 13. *Yet rest thee God!* May God give thee rest.
16. *Snaffle, spur and spear.* The cognizance of clans in Berwickshire. See glossary.
- XXX, 12. *Trailing pikes.* Homage to the dead warrior.

INTERLUDE

15. *Southern Land.* England.
- 19-20. *Liked not to hear,* etc. His pride is touched.
21. *That.* Conjunctive use of the word.

CANTO SIXTH

- I, 4-6. *Whose heart,* etc. Scott's own return to his native country after "wandering on a foreign strand" in an ineffectual search for health is always brought to mind by these lines.
8. *No Minstrel raptures swell.* No minstrel sings of him with rapture.
14. *Doubly dying.* His name dies with his body.

- II, 10-11. *Seems, as to me,* etc. Place these words in the natural order of the English sentence.
- III. Observe the strong contrast between the tone of this stanza and that of the one preceding; also, the contrast in the situation and condition to that described in the Introduction of the poem.
4. *Priests of mirth and war.* The minstrels sang of both peace and war.
- V, 6. *Forbidden spell.* "Popular belief, though contrary to the doctrines of the Church, made a favourable distinction betwixt magicians and necromancers, or wizards; the former were supposed to command the evil spirits, and the latter to serve, or at least to be in league and compact with, those enemies of mankind."—SIR WALTER SCOTT. The Ladye, supposably, is one of the former class. See ll. 6-8.
9. *Planetary hour.* An hour when the stars are favorable for the exercise of necromancy.
- 17-18. *A merlin sat,* etc. The merlin, or sparrowhawk, was often carried by ladies of rank, as knights carried falcons. It seems to have been a common practice in the sixteenth century to bring both hawks and hounds into the churches, a custom by some writers condemned as indecent.
- VI, 6. *Marshall'd the rank,* etc. Seated the guests in due order of rank.
- 10-12. *The princely peacock's gilded train,* etc. The peacock after being roasted was served in its own plumage. The "boar-head garnish'd brave" was decked with tiny heraldic banners. The "cygnet" (swan) was also a favorite delicacy in feudal times.
- VII, 18. *But bit his glove.* "A pledge of mortal revenge."
26. *A Cologne blade.* Conrad of Wolfenstein was a German mercenary.
- VIII, 8-12. *Arthur Fire-the-Braes; Red Roland Forster,* etc. Local personalities for which Scott shows a peculiar fondness. Their introduction (here and elsewhere) in the poem has received the censure of great critics.
11. *To quit them.* To match them; to show equal courtesy.

13. *A deep carouse*, etc. A hearty pledge with wine.
- 18-19. *Since old Buccleuch the name did gain*, etc. One of the ancestral Scotts was credited with prodigious strength, and tradition relates that once attending the royal hunting party on foot he, single-handed, overpowered a stag which stood at bay, turned the animal upon its back by seizing its horns, and carrying it up a steep hill, laid it at the feet of the King. This happened in a glen made inaccessible by steep rocks and a morass impassable on horseback. Hence the name and arms, marks of royal favor.—*Buck-cleuch* (or *-glen*).
- IX, 8. *Hob Armstrong*. See note to VIII, 8-12.
- X, 8-11. *Well friended, too*, etc. "The residence of the Græmes being chiefly in the Debateable Land, so called because it was claimed by both kingdoms, their depredations extended both to England and Scotland, with impunity; for as both wardens accounted them the proper subjects of their own prince, neither inclined to demand reparation for their excesses from the opposite officers, which would have been an acknowledgment of his jurisdiction over them."—SIR WALTER SCOTT.
- XI, XII. An example of a favorite form of the old English ballad. It was characterized by closeness of structure and condensed thought.
- XI, 2, et. al. *The sun shines fair*, etc. A verse thus recurring in a song is called the "burden."
- XII, 1. *She had not tasted well*. Scarcely had tasted.
- XIII, 4. *Haughty Henry*. Henry VIII.
- XV, 3-4. *When Surrey*, etc. Surrey was executed on Tower-Hill, 1546, by order of Henry VIII.
- Deathless lay*. Enduring song.
- 10-12. *With Howard still Fitztraver came*, etc. The Minstrel relates that after the death of Surrey his faithful (supposed) bard Fitztraver placed himself under the protection of Lord William Howard ("Belted Will Howard"), warden of the West Marches before mentioned.
- XVI-XX. Fitztraver's Song, as compared with that of Albert Græme, is more elegant and artificial. It is also more complicated in structure, following the form of the Spenserian stanza.

- XVI, 4. *Wise Cornelius*. Cornelius Agrippa, a celebrated alchemist and necromancer. The incident related in Fitztraver's ballad is said to have happened during Surrey's eastern travels.
8. *In life and limb*. In lifelike form.
- XVII, 9. *Departing*. Dying.
- XIX, 8. *Line*. General name for verse; poetry.
- XX, 3-4. *Royal envy*. Henry VIII's jealous temperament could not tolerate near the throne a man of Surrey's brilliant accomplishments. Thus, "royal envy" brought him to the block.
8. *Gory bridal bed*. Of Henry VIII's six unhappy wives, two were beheaded. *Phunder'd shrine*. Allusion to the suppression of abbeys and monasteries in Henry's reign.
- XXI, 13-14. The castle of Kirkwall was built by the St. Clairs, Earls of Orkney.
- XXII, 6. *The raven's food*. The Norse sea-rovers or pirates were accustomed to display a raven upon their banner. The raven was the scavenger of the battle-field.
7. *Kings of the main*. Vikings, or sea-rovers.
8. *Dragons of the wave*. Ships, in the florid metaphor of the Scandinavian bards.
17. *Dread Maids*. The Valkyrie, supernatural warrior-maidens, sent by Odin to choose those who were to be slain in battle.
- 19-24. *Of Chiefs*, etc. It was customary to bury with Northern warriors their arms and accoutrements. One who coveted a hero's fame could give no greater proof of his prowess than to risk a supernatural encounter such as is indicated in these lines.
28. *Milder minstrelsy*. Roslin castle was in the Lothian region, southern Scotland. This would account for the "milder minstrelsy" mingled with the wild northern strain.
- XXIII, 21. *The ring they ride*, etc. A game of skill in which Knights riding at full speed strove to bear away upon the lance a ring which was suspended above the course in the lists.
23. *The wine will chide*, etc. Will not enjoy his wine if Rosabelle be not there to fill the cup.
- 25-44. Tradition asserts that the death of members of the St. Clair family was heralded by an un-