The Burns Text of *Tam Lin*

E. B. LYLE

It has already been shown (Kinsley 1968: 3, 1498–9) that the bulk of Robert Burns's text of *Tam Lin* had its source in a Selkirkshire variant that occurs in the manuscripts of Robert Riddell of Glenriddell (*R*),[1] but it also seems possible to identify Burns's use of a variant from south-west Scotland (*X*). There is no contemporary record in this case, but information about Burns's second source can be pieced together from a number of traditional variants, some of which have remained in manuscript and have not been drawn on in previous discussions. It is probable, for example, that the single major addition which Burns made to *R* in the first part of his text, the stanza:

> The steed that my true-love rides on,
> Is lighter than the wind;
> Wi' siller he is shod before,
> Wi' burning gowd behind. 65–8[2]

was derived from a variant like the Ayrshire one which includes the following sequence:

> O haud your tung, ye auld facit knicht,
> It matters na to thee;
> Altho that I gae big wi bairn,
> Ye'se neir be wytit be me.
>
> The sark that my trew luve has on
> Is o the holland fine,
> An a brawer lad in aw London
> Than him ye wad get nane.
>
> The horse that my trew luve rydes on
> Is fleiter than the win;
> His feet ar siller shod afore
> An the shynand gowd ahin. 49–60

This variant, which is the only known traditional text of *Tam Lin* to incorporate a 'splendid horse' stanza, is one of two in Andrew Crawfurd's manuscript collection (Crawfurd: 2, 13–17 and 1, 234–6) which help to throw light on the Burns text. Both were recorded by Thomas Macqueen in 1827, the variant already quoted (*C. 1*) from Betty, a 'gangrel body', in Mauchline, and the other (*C. 2*) from Rachel Rodgers in Ayr.[3] Where the Burns text varies from *R*, it frequently resembles *C. 1*, *C. 2*, or

Child *F*, which was recorded by William Motherwell in 1825 from a Mrs McCormick who lived in Paisley but had learnt this ballad in Dumbarton, and it seems that these nineteenth-century variants from south-west Scotland reflect the form of the ballad known to Burns which has been called *X*.

From line 99 in his text, Burns appears to have been actively engaged in combining to the best advantage the two parallel narratives available to him, the process of fusion beginning with a passage of eight lines on the 'teind to hell'. In the traditional variants, this section of the narrative is generally treated in no more than six lines, and comparison of *R* with *e.g.* Child *K* makes it appear likely that Burns formed his two four-line stanzas from two overlapping six-line stanzas in his sources.

R		*CHILD K*	
The Queen of Fairies she came by			
Took me wi' her to dwell,			
Ev'n where she has a pleasant land		Elphan it's a boney place,	
For those that in it dwell,		In it fain wid I dwall;	
But at the end o' seven years		But ey at every seven years end	
They pay their teind to Hell.	95–100	We pay the teene to hell:	
		I'm so full of flesh and blood	
		I'm sear feart for mysel.	59–64

BURNS TEXT

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! 99–102

Ay at the end of seven years
We pay a teind to hell;
I am sae fair and fu' o flesh
I'm fear'd it be mysel. 103–6

The second of Burns's two stanzas was probably drawn from *X*, a text at this point similar to Child *K*. The 'But' that in tradition normally opens the four lines on the teind to hell occurs in the previous line in the Burns text, and it seems probable that Burns was responsible for bringing it forward and adding the parenthesis 'an eerie tale to tell' which has no equivalent in other variants. The 'green hill' (line 100) is another element which does not occur in the traditional ballad and may be an addition by Burns. In this case, Burns may have supplemented the ballad from his knowledge of fairy lore. In the notes to his poem *Hallowe'en*, he speaks of Cassilis Downans, situated about five miles from Alloway, as 'little, romantic, rocky, *green hills* . . . famed, in country story, for being a favourite haunt of Fairies' (my italics). (Kinsley No. 73, Burns's notes to lines 2 and 7.)

In these 'teind to hell' stanzas, Burns probably combined separate six-line stanzas to form two stanzas of four lines each. His next two stanzas appear to have been arrived at by including both of the equivalent four-line stanzas available in his two sources. (The wording of the Burns text which is identical with that of *R* is italicised here and in following quotations):

C.1		*BURNS TEXT*	
The nicht is Hollowein, he said,		But the night is Halloween, lady,	
The morn is Hallowday,		The morn is Hallowday;	
And she that wad her trew luver win,		Then win me, win me, an ye will,	
She aw nicht here maun stay.	61–4	For weel I wat ye may.	

R			
The night it is gude Hallow-e'en,		Just at the mirk and midnight hour	
The fairie folk do ride,		*The fairy folk* will *ride;*	
And they that wad their true love win,		*And they that wad their truelove win,*	
At Mile's cross they maun bide.	101–4	*At Milescross they maun bide.*	107–14

The first 'Halloween' stanza appears to have been based on *X*, and the second of the stanzas was clearly derived from *R*. However, the opening line of the *R* stanza 'The night it is gude Hallow-e'en', was similar to the opening of Burns's previous stanza, 'But the night is Halloween, lady', and it was probably partly with a view to avoiding repetition that Burns replaced it with the line 'Just at the mirk and midnight hour'. There is no indication that there was authority in a traditional variant for this replacement, and it seems likely that it was composed by Burns, *cf.* 'O mirk, mirk is this midnight hour', in his *Lord Gregory* and 'At midnight hour, in mirkest glen', in *The lea-rig* (Kinsley No. 399 line 1 and No. 392 line 9).

The next stanza in *R* has an equivalent in *C.1* but, in this case, Burns has only one stanza, which is based on *R*:

C.1		*BURNS TEXT*	
But how will I you ken? she said,			
Or how will I you ken,			
Amang sae monie gay, gude lords,			
Buskit aw lyke gentilmen?	65–8		

R			
But how shall I the ken, Thomas,		*But how shall I thee ken,* Tom-lin,	
Or how shall I thee knaw,		*Or how* my truelove *know,*	
Amang a pack o' uncouth Knights		*Amang* sae mony unco *knights*	
The like I never saw?	105–8	*The like I never saw.*	115–18

The change from 'Thomas' to 'Tom-lin' in the first line normalises the name, the insertion of 'my truelove' in the second line avoids the repetition found in *R*, 'how

shall I the ken . . . how shall I thee knaw', and the alteration in the third line provides smoother wording in place of the crudely vigorous 'a pack o' uncouth Knights'. There is no particular reason for thinking that Burns was indebted to *X* for any of these verbal changes.

It will be useful at this point to consider as a block the two stanzas of *C.1* that continue the narrative, and the equivalent three and a half stanzas in *R* at lines 109–18 and 131–8. The marked sections are represented in the Burns text in the order indicated by the lettering.

R

Some ride upon a black, Lady,
And some ride on a brown,
b But I ride on a Milk-white steed,
And ay nearest the town:
Because I was an earthly Knight
They gae me that renown. 109–14

c My right hand will be glov'd, Lady,
My left hand will be bare:
e And thae's the tokens I gie thee,
Nae doubt I will be there. 115–18

The first company that passes by
Say na and do right sae;
The next company that passes by,
Say na and let them gae,
The third company that passes by,
Then I'll be ane o' thae. 131–6

Then hie thee to the Milk-white Steed
And pu' me quickly down, . . . 137–8

C.1

My richt hand will be gluvit, he said,
My left haun will be bare,
d My bonnet will be cockit up
An kames into my hair. 69–72

Ye'll first pass by the bonnie black
a And syne the bonnie broun,
But haud fast by the milk-whyte steid
And pou the ryder doun. 73–6

The first of the next three stanzas in the Burns text has apparently been drawn from a stanza of *X* similar to *C.1* lines 73–6 (a), the second from *R* lines 111–14 (b), and the third from *R* lines 115–18 (c) and (e) and from two lines in *X* similar to *C.1* lines 71–2 (d):

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: 119–22

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. 123–6

My right hand will be glov'd, lady,
My left hand will be bare;
Cockt up shall my bonnet be,
And kaim'd down shall my hair;
And thae's the tokens I gie thee,
Nae doubt I will be there. 127–32

The first of these stanzas is not found in this position in any traditional variant. It is customary for this stanza of instruction about pulling Tam Lin from his horse to be linked to Tam Lin's warning to Janet about the shapes he will turn into after she has seized him, but here it comes in the middle of the sequence about tokens of recognition. It is possible to see something of the process that led to this structural change. Burns apparently preferred the stanza in *X* that dealt with the instruction to pull Tam Lin from his horse to the rather wearisome longer treatment in *R* at lines 131–8, but it seems that the *X* stanza included lines on the black and brown horses similar to those that occur at the opening of a stanza in the 'tokens' sequence of *R* (109–10), and that Burns brought forward the *X* stanza to replace these two lines. Evidence for the next stage, the adapting of the following lines of the *R* stanza to provide continuity, is extant in Burns's holograph. The relevant lines are quoted below from *R* and the version that Burns first set down:

R	*BURNS TEXT (first state)*
	O first let pass the black, Lady,
	And syne let pass the brown;
	But quickly run to the milk-white steed,
Some ride upon a black, Lady,	Pu ye his rider down:
And some ride on a brown,	
But I ride on a Milk-white steed,	For I ride on a milk-white steed,
And ay nearest the town: . . . 109–12	And ay nearest the town; . . . 119–24

There are two alterations in the holograph at line 123. Burns apparently copied 'I ride on a milk-white steed' directly from *R*, and then, realising that the milk-white steed had already been introduced, he stroked out 'a' and wrote in 'the' above. He also changed 'I ride' to 'I'll ride' since his text is referring to the specific occasion when Tam Lin is to be pulled from his horse, and not, like *R*, to a custom.

Lines 129–30 of the Burns text:

Cockt up shall my bonnet be,
And kaim'd down shall my hair;

have not previously been known to have a parallel in the traditional ballad, but, as in the case of the stanza on the magnificent horse, there is an equivalent in *C.1*:

My bonnet will be cockit up
An kames into my hair.

That Burns troubled to insert the lines when he already had a complete stanza seems to

indicate that he was eager to include as much of *X* as could reasonably be combined with *R*.

In the next sequence of the ballad, in which Tam Lin warns Janet about the shapes he will be turned into and instructs her about what to do, no available variant appears to come very close to *X*, but it is possible to make certain deductions from a consideration of *R* and the Burns text together with Child *F*. The transformations vary from text to text of the ballad but the three most constant forms, snake, animal, and hot metal or fire, are represented in Burns's version. The transformation stanzas are given below as they appear in *R* and Child *F*, except that the *R* stanzas, which are scattered in the original, follow the same order as the equivalent stanzas in the Burns text and are numbered for purposes of comparison. The first transformation stanza in Child *F* is tentatively considered to be a 'snake' stanza with the commonly found 'ether' (adder) converted to 'eagle' and 'ask' (newt) or 'asp' to 'ass'.

	R		*CHILD F*
(1)	They'll turn me in your arms, Lady, An adder and a snake, But hold me fast, let me na gae, To be your warldly mate.		They'll turn me to an eagle, he says, And then into an ass; Come, hold me fast, and fear me not, The man that you love best.
(2)	They'll turn me in your arms, Lady, A grey greyhound to girn, But ha'ld me fast, let me na gae, The father o' your bairn.	119–26	
(3)	They'll turn me in your arms, Lady, A red het gad o' Iron Then haud me fast and be na fear'd I'll do to you nae harm.		
(4)	First dip me in a stand o' milk And then a stand o' water, Haud me fast, let me na gae, I'll be your bairnie's father.	141–8	
(5)	They'll turn me in your arms, Lady, A mother-naked man, Cast your green kirtle owr me To keep me frae the rain.	127–30	They'll turn me to a flash of fire, And then to a naked man; Come, wrap your mantle me about, And then you'll have me won. 41–8

The transformation stanzas in *Tam Lin* are marked by a high degree of repetition, and there is a strong tendency for a variant to keep to one formula. In *R*, for example, the kind of transformation is confined to the second line:

They'll turn me in your arms, Lady,
An adder and a snake, . . .

They'll turn me in your arms, Lady,
A grey greyhound to girn, . . .

They'll turn me in your arms, Lady,
A red het gad o' Iron . . .

In Child *F*, on the other hand, there is a transformation in each of the first two lines:

They'll turn me to an eagle, he says,
And then into an ass; . . .

The same structure occurs in the Mansfield MS variant (Miller 1933–35: 82):

O first Ill turn into an ask
& then into an Ether . . . 35–6

Burns's 'animal' stanza (2) has the formula of a transformation in each of two opening lines as in Child *F*, and it is likely that this was the structure in *X*. In his 'snake' stanza (1) he may have taken over the formula of the opening line from *R*:

BURNS TEXT

(1) *They'll turn me in your arms, lady,*
Into an ask and adder,
But hald me fast and fear me not,
I am your bairn's father. 133–6

(2) *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. 137–40

Since Burns chose not to follow *R*, although it contains effective 'snake' and 'animal' stanzas, it seems likely that these stanzas were supplied by his other source. The bear and lion in the animal transformation stanza occur in tradition in only one variant each, the bear in *C.2* and the lion in a fragment collected by Hamish Henderson from Willie Whyte (Henderson and Collinson 1965: 26). The traditional stanzas containing these transformations are:

The neist thing that they'll turn me to
Will be to a Bear sae wild,
But haud me fast an fear me not,
I'm the father o your child. 33–6

For the very first thing that you may turn me into,
May it be a lion so fierce;
But hold me fast and fear me not;
I'm one of God's own make, my dear,
I'm one of God's own make. 11–15

It is interesting that the third line has exactly the same form in these stanzas and in the Burns text transformation stanzas: 'But hold me fast and fear me not'. When Burns went to *R*, as he apparently did, for its 'hot metal' stanza, he inserted this wording, probably derived from *X*, in place of the third line:

	R		*BURNS TEXT*	
(3)	They'll turn me in your arms, Lady,		Again *they'll turn me in your arms*	
	A red het gad o' Iron		To *a red het gaud of airn;*	
	Then haud me fast and be na fear'd		But *hold me fast* and fear me not,	
	I'll do to you nae harm.	141–4	*I'll do to you nae harm.*	141–4

A suggestion of how the hot metal or fire transformation may have been treated in *X* can be derived from Child *F*. The equivalent stanza in the Burns text is given opposite:

	CHILD F		*BURNS TEXT*	
(5)	They'll turn me to a flash of fire,		And then I'll be your ain truelove,	
	And then to a naked man;		I'll turn a naked knight:	
	Come, wrap your mantle me about,		Then cover me wi' your green mantle,	
	And then you'll have me won.	45–8	And cover me out o sight.	149–52

The first line of this stanza of the Burns text, 'And then I'll be your ain truelove', has no equivalent in tradition, and it seems possible that the *X* stanza Burns was drawing upon treated these transformations in the same way as Child *F* and that it began in some such way as:

*They'll turn me to a flash of fire
And then to a naked knight.

The opening line of this stanza may have included 'the burning lead' which appears in the previous stanza in the Burns text, quoted here together with the equivalent stanza in *R*:

	R		*BURNS TEXT*	
(4)	First dip me in a stand o' milk		And last they'll turn me, in your arms,	
	And then a stand o' water,		Into the burning lead;	
	Haud me fast, let me na gae,		Then throw me into well-water,	
	I'll be your bairnie's father.	145–8	O throw me in wi' speed!	145–8

The Burns text is not verbally similar to *R*, but it does include the motif of immersion which is not represented in any traditional variant except *R*. It seems likely that Burns took over the idea from *R* and rewrote the stanza, including 'the burning lead' as an additional hot metal transformation. This metal might have been derived from the final transformation stanza in *X*, or it could be a fresh introduction into *Tam Lin*, perhaps suggested by the use of 'the burning lead' in *The Gay Goshawk* (Child No. 96, *e.g.* *B*.12.4).

After Tam Lin has completed his instructions, the ballad jumps forward to the events that night. The stanza that speaks of Janet going to the appointed place is given below from *R* and *C.2*:

R	*C.2*
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 on to Mile's Cross As fast as she can hie. 149–54	Ladie Margaret kiltit up her coat An sae did she her gown, An till she cam to the Aucht-Mile-Brig She never lute them doun. 45–8

It has been generally thought (Hodgart 1962: 109–10; Kinsley 1968: 3, 1499) that Burns composed the equivalent stanza:

> Gloomy, gloomy was the night,
> And eerie was the way,
> As fair Jenny in her green mantle
> To Milescross she did gae. 153–6

There is nothing to indicate that he took anything except the idea and the name 'Milescross' from traditional sources. Burns was strongly drawn to the theme of the solitary night journey, when the supernatural was felt to press in on the traveller. Besides *Tam o' Shanter*, there is, for example, a vivid description of the time 'Ae dreary, windy, winter night' when he encountered the Deil (Kinsley No. 76, lines 37–48). On the whole, it appears likely that he composed this atmospheric stanza which seems typical of him. It is not a free addition to the narrative, but a restatement of a traditional stanza which can be illustrated by the examples given above.

The case of the following stanza, which has also been generally assigned to Burns, is rather different, for there is no equivalent stanza among the traditional variants of *Tam Lin*. So far as the evidence goes, it is quite possible that Burns added it, but if he did, it is the only occurrence in his text of *Tam Lin* of a stanza which is not basically justified by a parallel in the traditional ballad. The stanza runs:

> About the middle o' the night
> She heard the bridles ring;
> This lady was as glad at that
> As any earthly thing. 157–60

Whether or not Burns was responsible for adding the stanza, it may have its roots in *Young Benjie* (Child 1882–98: 4, 478–9, No. 86) which describes the stirring at midnight of the corpse of the murdered lady:

> About the middle o the night
> The cock began to craw;
> About the middle o the night
> The corpse began to thraw.

This stanza not only includes and repeats the line that forms the opening of the *Tam Lin* stanza, but also has a supernatural setting and a sound heard at midnight. The sound of bridles ringing is mentioned in the first stanza of this variant of *Young Benjie*:

Fair Marjorie sat i her bower-door,
Sewin her silken seam,
When by then cam her false true-love,
Gard a' his bridles ring.

The ringing of a bridle is a relatively common ballad motif, and is sometimes employed to announce an arrival, as in *Lady Maisry* (Child No. 65, *A*.27):

O whan he lighted at the gate,
She heard his bridle ring.

The lady in *Young Hunting* (Child No. 68, *K*.1), like Janet in *Tam Lin*, feels glad at the sound:

She thought she heard a bridle ring,
The sound did her heart guid.

If Burns did compose the *Tam Lin* stanza, he was working very close to ballad tradition (*cf.* Muir 1965: 133). Bearing in mind the possibility that Burns might have adapted the wording, it does not seem to be out of the question that he was drawing on a stanza known to him but not to us in a traditional variant.

The next stanza in the Burns text has a close counterpart in Child *F*:

CHILD F		*BURNS TEXT*	
And first she did let pass the black,		First she let the black pass by,	
And then let pass the brown,		And syne she let the brown;	
But when she met the milk-white steed,		But quickly she ran to the milk-white steed,	
She pulled the rider down.	53–6	And pu'd the rider down.	161–4

As in the similar instance earlier in the ballad (Burns text, lines 119–22), the brief treatment in *X* has been preferred to the longer and clumsier statement available in *R* at lines 155–62 (Child No. 39, *B*.36.1–6, 37.1–2).

In the following stanza, Burns is apparently again giving preference to the briefer of his two sources, in this case *R*:

R		*BURNS TEXT*	
She cast her green kirtle owr him		Sae weel she minded what he did say	
To keep him frae the rain,		And young Tom-lin did win;	
Then she did all was order'd her		Syne cover'd him wi' her green mantle	
And sae recover'd him.	163–6	As blythe's a bird in spring.	165–8

There is no verbal resemblance between the two stanzas but Burns seems to have adopted the idea of handling the account of the transformations by summary from *R*,

which is the only one of the traditional variants to use this device. The normal practice is to repeat the entire group of transformation stanzas with the slight adaptations required by the change from an instruction to a past-tense narrative. The third line of Burns's stanza, 'Syne cover'd him wi' her green mantle' shows just this kind of transposition from the instruction 'Then cover me wi' your green mantle', at line 151, and was probably suggested by the treatment of the transformations in *X*. In the holograph, 'Syne' in this line is altered from 'And' and 'did say' in the first line of the stanza is altered from 'had said'. These alterations seem to show Burns composing as he wrote.

Two of the three Burns text stanzas in the final sequence of the ballad have close parallels in *R*:

R		*BURNS TEXT*	
Then out then spak the Queen o' Fairies, Out o' a bush o' broom They that hae gotten young Tom Line Hae got a stately groom.	167–70	*Out then spak the queen o' Fairies,* *Out of a bush o' broom;* Them *that* has *gotten young Tom-lin,* Has gotten *a stately groom.*	169–72
Out then spak the Queen o' Fairies Out o' a bush of rye Them that has gotten young Tom Line Has the best knight in my company.	171–4	*Out then spak the queen o' Fairies,* And an angry queen was she; Shame betide her ill-fard face, And an ill death may she die, For she's ta'en awa the boniest knight In a' my companie.	173–8
Had I kend, Thomas, she says, A Lady wad hae borrow'd thee, I wad hae taen out thy twa grey e'en, Put in twa e'en o' tree.	175–8	But *had I kend,* Tom-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.*	179–82
Had I but kend Thomas she says Before I came frae hame, I had taen out that heart o' flesh, Put in a heart o' stane.	179–82		

In his first stanza, Burns has removed the first 'Then' of the two in the first line in the *R* stanza, has preferred 'Them that has gotten' in the second of the two parallel *R* stanzas to 'They that hae gotten' in the first, and has followed up this change by altering 'Hae got' to 'Has gotten' in the last line.

The last stanza of the Burns text was mainly drawn from *R*, but it seems that Burns was also making use of *X*. The closest parallel to his second line occurs in a stanza of an unprinted variant (*Ballads and Songs:* fol. 32^{v}):

Had I Seein the thinge [yestreeen]
The Night that I do Sie,
I wad teein out your twa black Eye
Put in twa Eyes of tree. 49–52

The 'But' and 'And' present in Burns's final stanza and not in *R* coincide with the same words in *C.2*, which also includes six lines (61–4 and 69–70) equivalent to those of the penultimate stanza of the Burns text:

Out then spak the seily queen,
An angrie queen was she,
Ladie Margaret ye've tane the bravest love
That eir rade in my brave menyie. 61–4

But had I kent what I ken now
But twa short hours ere day,
I'd hae tane out his braw wee hart
An put in a hart o clay. 65–8

My curse upon ye seily queen,
An an ill death may ye dee,
For ye hae kept my ain trew love
This monie a yeir frae me. 69–72

The curse has apparently been displaced in this variant; in Child *F*, as in the Burns text, it is a curse by the queen of fairies:

O wae be to you lady Margaret
And an ill death may you die
For you've robbed me of the bravest Knight
That e'er rode in our Company. 65–8

Quite probably *X*, like the Burns text, had a six-line stanza which included material equivalent to *C.2* lines 61–2 and these four lines.

It is worth noting that Burns did not use the final stanza of *R*, which parallels the last stanza that he did draw upon. This is in line with his practice throughout the ballad, for he frequently goes out of his way to avoid repetition, and reduces the incantatory effect of the balancing of like phrases and stanzas. His text has a stronger narrative movement than his sources, and it is interesting to view his treatment of the traditional variants as a reversal of the trend towards lyric which has been observed to occur in ballads during the process of oral transmission (Leach and Coffin 1961: 254–6).

NOTES

1 There are two versions of the variant in Riddell's MSS. The earlier form, dated 1789 (Riddell 1789: 106–9), was apparently recorded from tradition, and the other form, dated 1791 (Riddell 1791: 84–8), is a free copy in more standardised language. It is the 1791 version that served as the basis for the text written in Burns's hand in the Hastie MS (Burns: fols. 117r–120r) and printed in the fifth volume of *The Scots Musical Museum* (Johnson 1796: 423–5, No. 411), but Burns's text (at lines 25, 27, 56, 60

and 170) does share readings with the 1789 version which are not found in the 1791 version, and this raises the possibility that the earlier version had been seen by Burns or perhaps by someone who provided a text for him. It is assumed here that Burns was using the text extant in Riddell's manuscript book dated 1791, but it is possible that he had a practically identical copy. The provenance of this variant is indicated by its reference to Carterhaugh in Selkirkshire and by a note on locality which accompanies the text.

2 Quotations are from James Kinsley's text of the ballad (Kinsley 1968: 2, 836–41, No. 558), except that at line 116 'Or' is read, as in Burns and in Johnson 1796, in place of 'O'.

3 These variants are in the hand of Andrew Crawfurd, who employed an old Scots orthography and was liable to alter individual words in the ballads he copied. I have added light punctuation.

REFERENCES

BALLADS AND SONGS
National Library of Scotland MS 893.

BURNS, ROBERT
Contributions of Robert Burns to Johnson's Musical Museum bequeathed by Archibald Hastie M.P., British Museum Additional MS 22307.

CHILD, FRANCIS J.
1882–98 *The English and Scottish Popular Ballads.* 5 vols. Boston and New York.

CRAWFURD, ANDREW
Auld Ballats and Sangs from Oral Sources. 3 vols. Paisley Central Library MSS PC 1453–5.

HENDERSON, HAMISH and COLLINSON, FRANCIS
1965 'New Child variants from oral tradition.' *Scottish Studies* 9: 1–33.

HODGART, M. J. C.
1962 *The Ballads.* 2nd edn. London.

JOHNSON, JAMES
1796 *The Scots Musical Museum*, vol. 5. Edinburgh.

KINSLEY, JAMES (ed.)
1968 *The Poems and Songs of Robert Burns.* 3 vols. Oxford.

LEACH, MACEDWARD and COFFIN, TRISTRAM P.
1961 *The Critics & the Ballad.* Cardondale, Illinois.

MILLER, FRANK
1933–35 'The Mansfield Manuscript.' *Transactions and Journal of Proceedings of the Dumfriesshire and Galloway Natural History and Antiquarian Society.* 3rd series 19: 54–86.

MUIR, WILLA
1965 *Living with Ballads.* London.

RIDDELL, ROBERT
1789 *Collection of Scottish Antiquities, Vol. VIII.* Library of the Society of Antiquaries of Scotland MS X 39 F.
1791 *Collection of Scottish Antiquities, Vol. XI.* Library of the Society of Antiquaries of Scotland MS X 39 H.