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Because it was to be transmitted orally, the Middle English lyric of necessity had to be immediately and completely comprehensible to its audience. To communicate as directly as possible, its creators therefore avoided complex rhyme schemes, intricate imagery, and complicated structures, in favor of strong rhythms, self-evident images, and rigid organization. Further, there was no room for involved thematic and philosophical speculations in works meant for a broad and general public. The poems told simple stories on basic subjects in the least hindered way.¹

Essentially, it is an artistic discipline not unlike the one within which Robert Burns chose to write. Though he certainly enjoyed the favor of the literary aristocracy, he intended his poetry for a wide, popular audience. His "strongest wish," to "please my Compeers, the inmates of the Hamlet" and "to be relished and understood" by them,² was rewarded with immense general acceptance so profound that his verses were passed orally among the common people and phrases from his works entered their language.³ Reminiscent also of the Middle English lyric was Burns' choice of subject matter, consistently derived from the everyday concerns of the people; his direct manner of telling simple tales; and his technique, which in its use of basic structures, the common images of country life and rhythms founded in native song, matched the spare, natural quality of medieval poetry.

It is therefore of special interest to note that a number of the stanza forms employed by Burns, with their component rhyme pat-


terns and metric structures, have their origins in Middle English poetry and descend to him virtually unchanged through an almost unbroken line of traditional poetic forms—forms to be found in the work (and in the collections of medieval and seventeenth-century poems) of Burns' predecessor, Allan Ramsay; in the verses of seventeenth-century Scottish writers like Robert Sempill of Beltrees; in the works of the Middle Scots makars; and less certainly but intriguingly in the York and Wakefield mystery plays.

Interest in old poetic forms was part of the awakening literary consciousness of eighteenth-century Scotland, having been originally stirred by the publication of Ramsay's compendium, _The Ever Green_ (1724), and Burns, from the time he was a student at Dalrymple in 1772, had access to the older works through this volume. He eventually even began "collecting old stanzas" himself. Moreover, he wrote out of an aesthetic that placed strong emphasis on native tradition and that was not hesitant about reworking the efforts of dead poets. Indeed, the only "sacrilege" involved in such borrowings, Burns explained, would be "to mangle the works of the poor bard whose tuneful tongue is now mute." Consequently, it is not inconsistent to find in his poetry an assimilation of older stanza structures. Even the stanza that he used so uniquely and tellingly that it came to be identified by his name, can be taken as a prime example of several such structures which are traceable in a substantially unaltered condition back to Middle English sources.

The scheme of the six-line "Burns" stanza—which he utilized in his satiric addresses, his elegies, some of his epistles, and in a major meditative poem, _The Vision—is_ aabbab, a pattern in which the last two lines, with their metric and rhyme repetitions, give the impression of growing organically out of the main body of the stanza in a lyrical way. As used by Burns, however, this


5 Burns' letter to Rev. John Skinner (October 25, 1787), which requests help in collecting old songs, reveals how deeply involved the poet was in the enterprise; _Letters_, i, 133–34 (see also pp. 132–33); Craig, pp. 104–5.

6 _Letters_, ii, 161. This letter to George Thomson (April, 1793) is one of several in which Burns refers to the work of Allan Ramsay (Angus-Butterworth, pp. 239–40).

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arrangement conveys a cause-and-effect tension between the main and
tail-end sections that embraces and goes beyond lyricism. Slightly
bitter or ironic, this quality (intensified when the final rhyme is
feminine) has been called "a dying fall," and is notable in the follow-
ing example from *The Vision* (Duan First):

Had I to gud advice but harket,
I might, by this, hae led a market,
Or strutted in a Bank and clarket
My Cash-Account;
While here, half-mad, half-fed, half-sarket,
Is a' th' amount.8

Part of Burns' special and inventive use of this stanza—and perhaps
an indication of his life-view 9—was that he applied what had previ-
ously been a light vehicle to such serious works as *The Vision.*

It was, however, a vehicle not exclusively his own. In addition
to being much in vogue with his contemporaries, the stanza had
been employed by Robert Fergusson and quite extensively by Ramsay
in his comic and ironic elegies and epistles. As Ramsay details in an
epistle,10 it was known in his day as the "Standart Habby," after
Sempill's *The Life and Death of Habbie Simson, the Piper of Kil-
barchan*, an earlier example of the stanza from about 1640. The
following excerpt from it is indicative of Burns' connection to Sem-
pill in this regard:

Kilbarchan now may say alas!
For she hath lost her game and grace,
Both Trixie and The Maiden Trace;
But what remead?
For no man can supply his place:
Hab Simson's dead.11

8 *The Vision*. Duan First, v.25-30, 1, p. 101. All textual references to
and quotations of Burns' poetry are from the James Kingsley edition,
*The Poems and Songs of Robert Burns* (Oxford at the Clarendon Press,

9 The implication of this by Henley and Henderson is sound when one
considers the combination of Burns' intellectual brilliance and his rigorous
life as a farmer; *The Poetry of Robert Burns*, ed. W. E. Henley and T. F.
Henderson (1896-97; rpt. New York: AMS Press, [1970]), 1, 341. Here-
after cited as Henley-Henderson.

10 Kingsley, iii, 1019. See also Henley-Henderson, 1, 345.

MacQueen and Tom Scott (Oxford at the Clarendon Press, 1966). Hereafter
cited as *Scottish Verse*. 
This resemblance nearly reaches identity when one compares this elegy to the Piper of Kilbarchan with Burns' elegy to Tam Samson, the Seedsman of Kilmarnock:

Has auld K[iilmarnock] seen the Deil?
Or great M[ackinlay] thrawn his heel?
Or R[obertson] again grown weel
To preach an' read?
'Na, waur than a'!' cries ilka chiel,
'Tam Samson's dead!' (1.1-6)

With the notable exception of Burns' concluding use of dialogue to announce Samson's death (a device that results in a darker, more involved and decidedly Burnsian tone), the stanzas are not only similar in subject matter, but, as is true of the two poems in general, have nearly matching phrasings and identical tail-end rhymes.

The "Standart Hobby" did not, of course, originate with Sempill, but was, like its offspring, the Burns stanza, an inventive use of an already traditional form. Though he was the first to adapt it to elegiac purposes (Henley-Henderson, 1, 345), Sempill inherited the stanza structure from a line of sixteenth-century precursors in Scotland: from Sir Richard Maitland, who uses a variation of it (aa1b2aa,b3) in Solace in Age; to Alexander Scott and Alexander Montgomerie, who in addition to using the stanza as it appears in Burns, shorten the bob (the short line) to either a monosyllabic or a disyllabic monometer; to Sir David Lindsay, author of An Pleasant Satire of the Three Estatics, and the first Scotsman to have his name connected with the stanza.12 Two short religious poems in the Mak-culloch Manuscript, "Herkyn wordis wondir gud" and "Sene I for luf, man, bocht be deyr;" antedate the form's appearance in Lindsay and indicate its existence in Scotland prior to 1500. Both poems depart from the rhyme scheme with the fifth line: "Herkyny...," shows internal rhyme with a pattern of aa1b2aa,b3, while "Sene I..."

12 See Henley-Henderson, 1, 338-40, for illustrations of these poems which all appear in the Bannatyne MS. (1568), from which Ramsay collected his samples for The Ever Green; see also Allan H. MacLaine, "New Light on the Genesis of the Burns Stanza," Notes and Queries, 198 (1953), pp. 349-51, reprinted in The Burns Chronicle, 3rd Series, iii (Kilmarnock, 1954), pp. 48-51. Professor MacLaine convincingly argues that Sempill was directly influenced by a song, "Richt sorelie musing in my lynde," in The Gude and Godlie Ballatis.
is irregular in meter also, generally following a scheme of \( aaaa_bacab_2 \).\(^{13}\)

Though there seems to be no ready connection between the stanza's first appearance in Scotland and its last appearance in England, there is a possibility that this missing link may be found in the York plays. Although not recorded until 1387, the plays had already been well-established as a cultural fact and formed a major part of Corpus Christi celebrations, which took place throughout England, and most particularly in the north and east, where they continued active for a period of more than two centuries. Documented instances also exist for performances of Corpus Christi plays in Aberdeen, identifying them there as the Haliblude plays.\(^{14}\) While the stanza under discussion seems to have died out in England during the late Middle Ages, it may have survived in Scotland through the agency of these dramas, and the Wakefield plays, in which it also appears with significant frequency.

Four of the York dramas contain examples of the stanza: *The Temptation of Jesus, Adam and Eve Driven from Eden, The Incredulity of Thomas*, and *The Resurrection; fright of the Jews*, from which this verse is drawn:

\[
\begin{align*}
\text{Pilatus.} & \quad \text{To neyn me thinketh it nedfull thynge,} \\
& \quad \text{Se he was hadde to beryng,} \\
& \quad \text{Herde we newthir of olde ne zing} \\
& \quad \text{Thithynges be-twene.} \\
\text{Cayphas.} & \quad \text{Centurio, sir, will bringe thidingis} \\
& \quad \text{Of all be-dene.}\(^{15}\)
\end{align*}
\]

With Burns' individual use of the form in mind, it is interesting to note a criticism of the poetry of these plays that duplicates what was said of his: "markedly lyrical in character with a dying fall" (Chambers, p. 32). Also present here is another device characteristic of

\(^{13}\) *Pieces From the Makeluch and the Gray MSS., STS, 1st Series, No. 65* (Edinburgh and London, 1918), pp. 35–36. These examples of the stanza resulted from Professor MacLaine's research.

\(^{14}\) E. K. Chambers, *English Literature at the Close of the Middle Ages* (Oxford at the Clarendon Press, [1964]), pp. 18, 28; see Anna Jean Mill, *Medieval Plays in Scotland* (Edinburgh and London: William Blackwood & Sons Ltd., 1927), pp. 61–67, who is doubtful that the plays performed were associated with the professional cycles.

Burns, that of having the first four lines of the stanza delivered by one speaker to which a second responds with the final lines, giving a modern effect of the medieval "liturgical versus and responsio" (Chambers, p. 32).

Unaltered, the stanza also appears in four of the Wakefield plays: *The Offering of the Moji*, *The Hanging of Judas*, *The Resurrection*, and *The Pilgrims*.

While this material is by no means broad enough to certify the plays as the method of transmission of the stanza, it provides a valid basis for speculation. But even more, it allows for the provocative idea that this simple and hardy literary form survived in a continuous and essentially unchanging state through more than five hundred years, reaching back from Burns and his Scottish forebears, through its extensive use in England during the fifteenth and fourteenth centuries, to its earliest recorded employment in English in an anonymous late-thirteenth- or early-fourteenth-century love song found in MS. Harley 2253:

A wayle whyt ase whalles bon,
a grein in golde þat godly shon,
a tortle þat min herte is on,
in toune trewe;
hire gladshipes neuer gon,
whil y may glewe.16

Outside England, of course, the stanza is even older. Conjectured to have been brought from France by Eleanor of Aquitaine, wife of Henry of Anjou, who became King of England in 1154, it is of French origin and a variation of the basic *rime couée*.17

The *rime couée* is another stanza structure that may be traced from its beginnings in English poetry along the identical course traveled by its variant just discussed, down to its frequent usage by Burns. Its closeness to the Burns stanza makes a detailed description of that journey redundant, but, in brief, it developed out of ecclesiastical responses, where its pattern of aa_b_c_c_b took the form of one long line of three parts ("Egidio psallat coetus iste laetus


17 See Henley-Henderson, i, 336-41, for a tracing of the stanza form from its earliest signed example in the work of the troubadour, William IX., Count of Poitiers and Duke of Guinene (1071-1127).
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Alleluia”), and eventually became so ubiquitous in Middle English poetry that Chaucer chose to parody it in the Tale of Sir Thopas. Nevertheless, it continued as a staple form and is found, as is the Burns stanza, in the Wakefield plays (The Creation, The Procession of the Prophets, The Annunciation, The Salutation of Elizabeth, and The Purification of Mary), in William Dunbar’s The Dance of the Sevin Deidly Synnis and Of Sir Thomas Norny, in Ramsay’s Address of Thanks from the Society of Rakes, and in Burns, where it appears in Extempore Verses on Dining with Lord Daer and Epistle to Robt. Graham Esq: of Fintry on the Election for the Dumfries string of Boroughs, Anno 1790——, as well as in other poems.

A further variation of the rime couëe stanza, carrying two additional long lines, so that it becomes aaaa_ba_cca_ba, also occurs in Burns (in addition to other lyrics, in Whistle o’er the lave o’t, where its last line is a refrain) after following the familiar route already outlined, beginning with the medieval lyric and the mystery plays (the Chester cycle, this time).

The rime couëe again appears as part of a more complicated fourteen-line stanza that Burns often employed, as, for example, in the Epistle to Davie, a Brother Poet. Its scheme, aaaa_ba_caa_ba_d_ba, is actually a combination of three distinct poetic components: its first six lines compose a rime couëe; its next four, a doubled septenary (a line of seven feet, with origins in a Latin model and much used in Middle English poetry); and its last four, a cauda (lines added to the main portion, or frons, of the stanza, differing significantly from it in rhythm; and with an inserted bob, another popular feature of medieval poetry).

Though in Scotland this structure was used entirely and exactly as it is found in Burns by Ramsay in The Vision, and before that by

18 Schipper, p. 296.
19 W. Mackay Mackenzie, ed., The Poems of William Dunbar (London: Faber and Faber Limited, [1932]), pp. 63, 120. The Sevin Deidly Synnis shows the stanza in both its chief form and one of its many developments.
21 Kinsley, iii, 1040, calls this part of the stanza the “wheel.” It is my understanding of Schipper, p. 281, that the cauda, before it can be properly called a wheel must be connected to the first part, or frons, of the poem.
Alexander Montgomerie in *Adieu to his Mistress* and *The Cherry and the Slae*, a poem included in *The Ever Green* (where it so influenced Burns that he stated that the meter of *Epistle to Davie, a Brother Poet* was based on it [Kinsley, III, 1040]), the stanza does not occur in any Middle English poem in a complete state. But various combinations of its components do appear.

Thus, the first and second parts (the *rime couée* and the doubled septenary), corresponding precisely to the first ten lines of Burns' and Montgomerie's longer stanza, turn up with regularity in the work of the medieval lyricists, as does, interestingly enough, a reverse combination of the two components (a_ab_b_5ac_d_3aed_3a_2).23

Also frequently found is a close approximation of a combination of the septenary and the *cauda*. In arranging the following example from William of Shoreham (ca. 1325) to indicate a shortened scheme, going from AAaC_B to A_Ba_C_Bd1_E_d (the lowercase letter used to denote the bob), its resemblance to Burns and Montgomerie is emphasized:

```
Nou here we mote in this seremon
or ordre makky sage,
Then was bytokned swhithe wel wylym
by the ealdes lawe
To agine,
Tho me maide Godes hous
and ministeres therinee.24
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As with the Scottish poets, the bob-verse connects the lines to the *cauda*, rather than to the septenary or *frons*.25

It is noteworthy that Montgomerie claimed to have invented this stanza by building its three parts into one.26 Yet it appears in *The Bankis of Helicon* (*Scottish Verse*, p. 210), an anonymous poem written during the reign of James V (1513–1542), where it shows up in a different order.

23 See Schipper, pp. 342–43, for illustrations.
24 Quoted in Schipper, p. 321.
25 I have as yet found no instance of this stanza form, or any of the succeeding ones to be discussed, in the large number of mystery and miracle plays I have examined. I am hopeful, however, that I may yet find further examples.
26 Henley-Henderson, i, 366–67. See also Kinsley, III, 1040.
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a variation in the cauda \((aa_1 b_2 c_1 b_3 d_4 e_4 f_5 g_5 h_6 i_1 g_2)\), giving this appearance:

Contempill
Exempill
Tak be hir proper port
Gif onye
So bonye
Among you did resort.  

rather than this, from Montgomerie’s Mistress:

Adieu now; be true now
Sen that we must depairt.
Forget not, and set not
At licht my constant hait.

or this, from the Epistle to Davie, a Brother Poet:

I tent less, and want less
Their roomy fire-side;
But hanker, and canker,
To see their cursed pride.

Taking into account both Montgomerie’s claim of authorship and this example of the stanza quite some time before his birth (1540?), what may be indicated is that the poet simply did not know of any previous use of this particular form of the stanza and that he did in fact “reinvent” it on his own.\(^{27}\) He nevertheless remains the link connecting Burns’ Epistle to Davie stanza to the various and fragmentary Middle English components which he brought together in his work.

Montgomerie is also the bridge for still another stanza form that traveled a path from medieval England to appear in Burns’ work: the bob-wheel stanza. It was in fact Montgomerie and his fellow Scottish bards who in their poetry “preserved” the bob-wheel “up to the Modern English period” (Schipper, p. 323). As were the septenary and cauda sections of the Epistle to Davie stanza, this too is a variation of the structure used by William of Shoreham. The \(A_1 B_2 A_1 B_3 C_1 B_3\) scheme of It was a’ for our rightfu’ king is close to Shoreham’s \(A_4 B_3 C_4 B_3 d_4 E_4 D_3\) pattern, the difference being that in Burns the bob connects the wheel to the first part of the stanza,

\(^{27}\) Henley-Henderson, 1, 366, attribute The Bankis of Helicon to Montgomerie.
rather than to itself. A more complex variation of this arrangement
\((A_A_B_B_3C_2B_3a_1B_3)\) is found in The Kirk of Scotland's Garland—
a new Song, where the tetrameter lines in the frons are each split into
two dimer lines, and the bob not only connects the wheel to the
frons, but is itself a refrain. As can be seen, the stanza is further
embellished by the addition of a refrain in the wheel:

Dr. Mac! Dr. Mac!
You should stretch on a rack
To strike wicked writers wi' terror:
To join faith and sense,
Upon oon pretence,
Was heretic, damnable error—
Dr. Mac!
'Twas heretic, damnable error.²⁸

Progressing from Middle English usage to its employment by
Burns in a fashion similar to the forms already discussed, is a deviant
of the bob-wheel stanza. It occurs in The Mauchline Wedding,
Halloween, The Ordination, The Holy Fair, and A Dream. Its
\(A_1B_1A_1B_1^2A_2B_3A_1B_1^2C_1D_2C_1^2D_2\) scheme and the variant, \(A_1B_1A_1B_1C_1D_2C_1^2D_2\),
consist of two parts—a frons (made up of two sections, each
containing a doubled, shortened septenary) and a bob—and is a
development of the \(A_1B_2A_1B_2A_2B_3A_1B_3C_1D_3\) stanza which appears in
the fifteenth- or sixteenth-century genre-poem, Chrystis Kirk on the
Greene,²⁹ and in Peblis to the Play, an earlier poem which also uses

²⁸I. 9–16, Henley-Henderson, ii, 30 (The Kirk’s Alarm). I have used
the Henley-Henderson printing arrangement as it more clearly illustrates
the metrical pattern. Kinsley, i, 470, prints thusly: “Doctor Mac, Doctor
Mac, ye should streck on a rack,/To strike Evidoreis with terror;/To join
FAITH and SENSE upon any pretence/Was heretic, damnable error, &c.”
The popularity of the metrical pattern is indicated by Henley-Henderson’s
citation of a political lampoon from The Glasgow Mercury (December 25–30,
1788) as the immediate model for Burns’ song (ii, 329): “Mr. Fox, Mr.
Fox, Thou’rt knock’d down like an ox...”

²⁹Both Kinsley (iii, 1995) and Schipper (p. 322) give the scheme ending
of Chrystis Kirk as being \(A_4B_4A_1B_3B_1B_4\). There is perhaps an oversight
here, for although the bob of the first stanza does rhyme with the B line
of the frons, in subsequent stanzas it has a quite separate sound. Further,
I do not see how the repeated closing line, “At Chrystis Kirk on the Greene,”
can have more than three major stresses. It should be noted that when
Burns constructs the octave on a four-rhyme scheme, he varies his use of
the feminine ending in the trimeter lines by employing it throughout, re-
stricting it to either the first or second quatrains, or not utilizing it at all.
the mock-tournament device as a basis for satire. The stanza in its original form was complex and demanded technical virtuosity from the poet, for in addition to maintaining the two-rhyme scheme in the octave, it likewise sustained a strong alliteration throughout. As the form developed, more flexibility was achieved through a freer rhyme scheme and the abandonment of the alliteration, a tendency already discernible in Pemble to the Play, where subsequent to the fifth stanza, the pattern deviates from a two- to a three-rhyme scheme and discards the alliteration as well. Chrystis Kirk, however, retains the stricter structure.

The Chrystis Kirk stanza seems itself to be a variant of a true bob-wheel stanza, whose scheme is ABABABABAB, and which is found in what may be taken as an example of the Middle English source for this form, Sir Tristrem, a thirteenth-century medieval romance attributed to Thomas of Erceldoune.

In fifteenth-century Scotland, the Chrystis Kirk version of the stanza appears, minus the bob, in Robert Henryson’s Robene and Makyn, a poem reprinted by Ramsay in The Ever Green. The complete stanza—as well as the device of a mock-tournament which culminates in a brawl—was very popular with the sixteenth-century Scottish makars. In addition to its use in Alexander Scott’s Joust-


32 For an illustration, see Scottish Verse, p. 1. Both Schipper, p. 322, and Henley-Henderson, 1, 328, mention this genealogical connection.

33 MacLaine, pp. 111–16, discusses fifteenth- and sixteenth-century poems which he feels are illustrative of the Chrystis Kirk tradition in theme,
ing of Adamisone and Sym (ca. 1560, possibly the latest surviving sixteenth-century example of the form), it is a model for many anonymous works. Although the stanza apparently ceased to be employed by the poets of the seventeenth century, it nevertheless survived—partly because of the many editions of the original poem and also through the influence of the Chrystis Kirk tradition on other genres—and regained currency as a poetic vehicle in the second decade of the eighteenth century when Allan Ramsay utilized it in writing his Cantos, sequels to Chrystis Kirk on the Grene.

Burns was familiar with the original Chrystis Kirk stanza since the poem was reprinted in The Ever Green, in which Ramsay modified the bobwheel, making it $A_3B_3A_4B_1B_1A_5B_4C_6$. Both Burns and Ferguson picked up this variation, but Ferguson took it a step further in Leith Races, Hallow-Fair, and The Election by breaking the pattern of the frons, so that in Leith Races it appears as one of three alterations, the most significant being $A_4B_3A_5B_2C_3D_3C_2D_2$. With the exception of Stanza xv, the stanza of The Holy Fair is identical to this.

From the makars to Ferguson, Scottish poets had always put this stanza form to lighthearted purposes. They meant the interaction of the bob-wheel with the verse to convey a joviality and a "rollicking" rhythm. This is decidedly not true of Burns' use of

tone, and subject matter although they are not written in the appropriate stanza. I would demur from ascribing such influence to Dunbar's work, however (pp. 16–18), for (as is noted in the article) not only does the verse form not appear among the poet's four distinctive stanzaic structures, but Dunbar's vision is perhaps too bitter and claustrophobic, his tone too dark, and the intensity of his satire too readily achieves a level of cynicism, for the poetry to show indebtedness to what is basically an expansive, exhilarating, and genial form.


32 MacLaine, pp. 118–24; Kinghorn, p. 58.

33 MacLaine, pp. 164–68, considers Ramsay's contribution to the genre as both poet and editor.

34 Robert Ferguson, Scots Poems, ed. Alexander Law (Edinburgh: Oliver and Boyd, 1947), pp. 17–22, 48–51; other variations in the second quatrains are: $B_3C_4B_2C_2d_2$; $A_3C_4A_2C_2d_2$. MacLaine, pp. 171–82, examines the poet's modifications of formal and thematic elements of the genre; for a discussion of Ferguson's poems, see Allan H. MacLaine, Robert Ferguson (New York: Twayne Publishers, Inc., [1965]).
the structure. As noted earlier with other stanza forms, he employed what had been a light vehicle to make serious, even dark comments upon life. The bob in *The Holy Fair* is not present to indicate a rising, lilting movement, but coming as it does after the catalogue of society's vices described in the verse, it is a rhythmic comedown, a bitter refrain. While other poets might allow this circumscribed form to dictate its contents, here again Burns is seen reversing the procedure: what he has to say controls how the structure is used.  

By tracing stanzas used by Burns back to medieval sources, the tradition out of which he worked is better understood, and perhaps more importantly, his unique and individual use of that tradition and its forms is more clearly revealed. It is apparent that beyond employing these venerable forms, he assimilated them, and through their structures expressed his personality—one quite distinct from those of the poets who were his contemporaries and immediate predecessors. Intriguingly, the suggestion arises from this investigation that in using forms based on medieval models, he found outlets that better suited his personality, and that perhaps the parallel between Burns and the earlier lyricists who also used simple vehicles to say serious things, is an indication of a temperament closer to the Middle Ages than to the eighteenth century.

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38 A complete discussion of Burns' use and enrichment of and innovations upon the form is undertaken by MacLaine, pp. 235–49. In addition to the poems already mentioned in which the stanza is employed, MacLaine examines its appearance without the bob in *The Jolly Beggars* (pp. 242–44).