

21L.423J/21M.223J

Reading Questions: Session 2

Gerould, Pound, and Muir

What does Gerould mean by the “ballad of tradition”? What are some of its characteristics?

What is meant—and not meant—by the “impersonality” of ballads?

Look at “Thomas Rhymer” in your volume of Child. How is the narrative handled?

“The use of dreams as cover for underworld feeling shows that the archaic world was beginning to recede” (Muir, 75). What does Muir mean by “underworld of feeling”? How does Muir explain the place of ballads in the restructuring of feeling in the late Middle Ages?

Willa Muir is interested in the way “the imagination takes its rise in the underworld of feeling.” What does she mean by this?

What is a bothy?

What in the “nucleus of feeling” at the core of “Fire of Frendraught” (Child 196)? Is it historically accurate?

How does Muir date the ballad?

Why does Muir say that ballads were carried by country people?

What is the “nucleus of feeling” at the core of “Hind Horn”?

Do ballads teach ethics?

What does Pound say about class and authorship?