"O where ha’ you been, Lord Randall, my son?
And where ha’ you been, my handsome young man?"

"I ha’ been at the greenwood; mother, mak my bed soon,
For I’m weariest wi’ hunting, and fain wad lie down."

"An’ wha met ye there, Lord Randall, my son?
And wha met ye there, my handsome young man?"

"O I met wi my true-love; mother, mak my bed soon,
For I’m wearied wi’ huntin, and fain wad lie down."

"And what did she give you, Lord Randall, my son?
And what did she give you, my handsome young man?"

"Eels fried in a pan; mother, mak my bed soon,
For I’m wearied wi’ huntin, and fain wad lie down."

"And what gat your leavins, Lord Randall, my son?
And what gat your leavins, my handsome young man?"

"My hawks and my hounds; mother, mak my bed soon,
For I’m wearied wi’ huntin, and fain wad lie down."

"And what becam of them, Lord Randall, my son?
And what becam of them, my handsome young man?"

"They stretched their legs out and died; mother mak my bed soon,
For I’m weared wi’ huntin, and fain wad lie down."

"O I fear you are poisoned, Lord Randall, my son!
I fear you are poisoned, my handsome young man!"

"O yes, I am poisoned; mother, mak my bed soon,
For I’m sick at the heart, and fain wad lie down."

"What d’ye leave to your mother, Lord Randall, my son?
What d’ye leave to your mother, my handsome young man?"

"Four and twenty milk kye; mother, mak my bed soon,
For I’m sick at the heart, and I fain wad lie down."

"What d’ye leave to your sister, Lord Randall, my son?
What d’ye leave to your sister, my handsome young man?"

"My gold and my silver; mother mak my bed soon,
For I’m sick at the heart, and I fain wad lie down."

"What d’ye leave to your brother, Lord Randall, my son?
What d’ye leave to your brother, my handsome young man?"

"My houses and my lands; mother, mak my bed soon,
For I’m sick at the heart, and I fain wad lie down."

"What d’ye leave to your true-love, Lord Randall, my son?
What d’ye leave to your true-love, my handsome young man?"

"I leave her hell and fire; mother mak my bed soon,
For I’m sick at the heart, and I fain wad lie down."

Audio file: https://www.youtube.com/watch?v=MMR55HoeSG4
Dove sei stato, Lord Randal, figlio mio?
Dove sei stato mio bel giovanotto?
Sono stato nel bosco sacro, madre mia fammi il letto presto
Che sono stanco di cacciare e volentieri mi stenderei.
E chi ti ha incontrato, Lord Randal, figlio mio?
E chi ti ha incontrato, mio bel giovanotto?
Mi sono incontrato con la mia innamorata, madre fammi il letto presto
Che sono stanco di cacciare e volentieri mi stenderei.
Che cosa ti ha dato, Lord Randal, figlio mio?
Che cosa ti ha dato, mio bel giovanotto?
Anguille fritte in padella, madre etc.
Chi si è preso i tuoi avanzi? Etc. I miei falchi e i miei cani.
Che ne è stato di loro? Sono morti lungo la strada.
Temo tu sia avvelenato Oh si sono avvelenato,
madre fammi il letto presto
che ho male al cuore e volentieri mi stenderei.
Cosa lasci a tua madre? Ventiquattro mucche da latte.
Cosa lasci a tua sorella? Il mio oro e il mio argento.
Cosa lasci a tuo fratello? Il mio castello e le mie terre.
Cosa lasci alla tua dama? Le lascio inferno e fiamme.
LORD RANDAL – GUIDED ANALYSIS

Comprehension
Answer the following questions.
1. Who is speaking?
2. Can you infer when and where the story is set?
3. Where has Lord Randal been? Why?
4. How did he get there?
5. Who did he meet?
6. What was he given?
7. What did he take with him?
8. What happened to him?

Sound Patterns
Now focus on the sound pattern of the poem and try to understand its musical quality.
9. Write down the rhyme scheme using the letters of the alphabet. Is it regular? If it is, why?
10. Point out all the repeated words. Are there many? You will notice they are repeated without any variation from stanza to stanza. This sort of repetition involves the use of a sort of fixed formula called "refrain".
11. Find examples of alliteration, underlining the words starting with the same consonant sound:

Now focus on the organisation of the poem on the page, that is to say, on its layout.
13. How many stanzas are there?
14. How many lines are there in each stanza?
15. What is the function of the apostrophes?

Language and Meaning
Now consider the language of the poem.
16. Decide whether the nouns are: concrete or abstract.
17. To what purpose? Tick and give reasons.
   o To convey the psychology of the characters.
   o To describe events.
   o To express feelings.

Each stanza (from 1 to 6) contains an alternation of sense and sound. Lines 1 and 3 provide information about the story-line; lines 2 and 4 contribute to the sound quality of the poem through repetition.

18. The 3rd line of stanzas 1-6 contains key-words. Write them down below; the first has been provided:
   st 1 greenwood
   st 2
   st 3
   st 4
   st 5
   st 6

19. In this way we get to know the story; here is its beginning. Complete it using your own words:
20. Now that you have written down Lord Randal's story, say where its turning point, or climax, lies.
21. The climax of the story affects the tone of the dialogue between Lord Randal and his mother in the last four stanzas. In fact they contain another device typical of the ballad: the oral testament. Explain how it works.

Connection
22. This poem can help you to understand some important features of popular tradition and ancient habits of life. Find evidence in the text for the following.
   a hunting, as a resource
   b the absence of the horse, which helps you understand that Lord Randal is a very old ballad, witnessing an age when hunting was carried out on foot
   c the wood, as a main feature of landscape but, at the same time, as a mysterious and magic place
   d hawks and hounds, as the hunter's assistants
KEYS:

Comprehension
1. Lord Randal and his mother are speaking.
2. The story probably takes place at Lord Randal's home on his return from hunting in the wood.
3. He has been to the wood to hunt.
4. He went there on foot.
5. He met his true-love.
6. He was given "eels fried in a pan" (line 11)
7. He took his hawks and hounds with him (line 15)
8. He was poisoned by his true-love and he is near dying.

Sound Patterns
9. The rhyme scheme is aabb. It is regular because lines 1, 2, 3 and 4 of each stanza end with the same word: line 1= "son", line 2= "man", line 3= "soon" and line 4= "down".
10. The second half of lines 1, 2, 3 and 4 is repeated with no variation within each stanza. The first half of the fourth line is repeated with no variation within each half of the ballad.
12. Now discuss the effect of rhyme, repetition and alliteration. Tick as appropriate and justify your choice.
   ☒ They help the listener to memorise.
   ☒ They create a musical effect.
   ☒ They link words and lines.
   ☒ They emphasise important details.

Now focus on the organisation of the poem on the page, that is to say, on its layout.
13. 10 stanzas.
14. 4 lines.
15. To underline elisions.

Language and Meaning
Now consider the language of the poem.
16. They are concrete.
17. To what purpose? Tick and give reasons.
   ☐ To convey the psychology of the characters.
   ☒ To describe events.
   ☐ To express feelings.
18. The 3rd line of stanzas 1-6 contains key-words. Write them down below; the first has been provided:
   st 1 greenwood
   st 2 true-love
   st 3 Eels fried in a pan
   st 4 hawks and hounds
   st 5 died
   st 6 poisoned
19. Lord Randal has been hunting in the wood and he has met his true-love. She has given him poisoned eels and now he is about to die.
21. Lord Randal explains what he is going to leave to his mother, sister, brother and his true-love after his death.

Connection
   a line 11
   b line 3;
   c lines 3, 21, 22;
   d line 15
BOB DYLAN - HARD RAIN'S A-GONNA FALL- 1962

1 Oh, where have you been, my blue-eyed son?
2 Oh, where have you been, my darling young one?
3 I've stumbled on the side of twelve (1) misty mountains,
4 I've walked and I've crawled on six crooked highways,
5 I've stepped in the middle of seven sad forests,
6 I've been out in front of a dozen dead oceans,
7 I've been ten thousand miles in the mouth of a graveyard,
8 And it's a hard, and it's a hard, and it's a hard, and it's a hard,
9 And it's a hard rain's a-gonna fall.

2
10 Oh, what did you see, my blue-eyed son?
11 Oh, what did you see, my darling young one?
12 I saw a newborn baby with white wolves all around it
13 I saw a highway of diamonds with nobody on it,
14 I saw a black branch with blood that kept drippin',
15 I saw a room full of men with their hammers a-bleedin',
16 I saw a white ladder all covered with water,
17 I saw ten thousand talkers whose tongues were all broken,
18 I saw guns and sharp swords in the hands of young children,
19 And it's a hard, and it's a hard, it's a hard, it's a hard, it's a hard,
20 And it's a hard rain's a-gonna fall.

3
21 And what did you hear, my blue-eyed son?
22 And what did you hear, my darling young one?
23 I heard the sound of a thunder, it roared out a warnin',
24 Heard the roar of a wave that could drown the whole world,
25 Heard one hundred drummers whose hands were a-blazin',
26 Heard ten thousand whisperin' and nobody listenin',
27 Heard one person starve, I heard many people laughin',
28 Heard the song of a poet who died in the gutter,
29 Heard the sound of a clown who cried in the alley,
30 And it's a hard, and it's a hard, it's a hard, it's a hard,
31 And it's a hard rain's a-gonna fall.

4
32 Oh, who did you meet, my blue-eyed son?
33 Who did you meet, my darling young one?
34 I met a young child beside a dead pony,
35 I met a white man who walked a black dog,
36 I met a young woman whose body was burning,
37 I met a young girl, she gave me a rainbow,
38 I met one man who was wounded in love,
39 I met another man who was wounded with hatred,
40 And it's a hard, it's a hard, it's a hard, it's a hard,
41 It's a hard rain's a-gonna fall.

5
42 Oh, what'll you do now, my blue-eyed son?
43 Oh, what'll you do now, my darling young one?
44 I'm a-goin' back out 'fore the rain starts a-fallin',
45 I'll walk to the depths of the deepest black forest,
46 Where the people are many and their hands are all empty,
47 Where the pellets of poison are flooding their waters,
48 Where the home in the valley meets the dam dirty prison,
49 Where the executioner's face is always well hidden,
50 Where hunger is ugly, where souls are forgotten,
51 Where black is the color, where none is the number,
52 And I'll tell it and speak it and think it and breathe it,
53 And reflect it from the mountain so all souls can see it,
54 Then I'll stand on the ocean until I start sinkin',
55 But I'll know my song well before I start singin',
56 And it's a hard, it's a hard, it's a hard, it's a hard,
57 It's a hard rain's a-gonna fall.

E dove sei stato figlio dagli occhi azzurri,
dove sei stato dolce figlio mio?
Ho inciampato nel fianco di dodici montagne nebbieose
ho camminato e strisciato su sei strade contorte
ho camminato nel mezzo di sette tristi foreste
sono stato davanti a dodici oceani morti
sono stato diecimila miglia nella bocca di un cimitero
e una dura, dura, pioggia cadrà.

E cosa hai visto dagli occhi azzurri,
cosa hai visto dolce figlio mio?
Ho visto un neonato e lupi selvatici lo circondavano;
ho visto una strada di diamanti e nessuno vi camminava;
ho visto un ramo nero che goccioleva sangue;
ho visto una stanza piena di uomini e i loro martelli sanguinavano;
ho visto una scala bianca tutta coperta di acqua;
ho visto diecimila che parlavano e le loro parole erano un balbettio;
ho visto fucili e spade affilate nelle mani di bambini,
E una dura, dura, pioggia cadrà.

E cosa hai sentito dagli occhi azzurri,
cosa hai sentito dolce figlio mio?
Ho sentito il fragore di un tuono e il suo rombo era un avvertimento;
ho sentito il fragore di un'onda che potrebbe sommergere tutto il mondo;
ho sentito cento tamburini e le loro mani erano in fiamme;
ho sentito diecimila bisbigliare e nessuno ascoltare;
ho sentito un uomo morire di fame
ho sentito molti altri che ridevano;
ho sentito la canzone di un poeta che e' morto nella strada;
ho sentito la voce di un pagliaccio che piangeva nel cortile.
E una dura, dura, pioggia cadrà.

E chi hai incontrato figlio dagli occhi azzurri,
chi hai incontrato dolce figlio mio?
Ho incontrato un bambino vicino a un pony morto;
ho incontrato un uomo bianco che portava a spasso un cane nero;
ho incontrato una giovane donna, il suo corpo era in fiamme;
ho incontrato una ragazzina, mi ha dato un arcobaleno;
ho incontrato un uomo che era ferito in amore;
ho incontrato un altro uomo che era ferito dall'odio
e una dura, dura, pioggia cadrà.

E cosa farai adesso figlio dagli occhi azzurri,
cosa farai adesso dolce figlio mio?
Tornerò là fuori prima che la pioggia cominci a cadere;
camminerò nel profondo della più profonda nera foresta
dove molti sono gli uomini e vuote sono le loro mani
dove pallottole di veleno contaminano le loro acque,
dove la casa nella valle è una spora e fredda prigione
e la faccia del boia è sempre ben nascosta;
dove la fame è brutta dove le anime sono dimenticate;
dove nero è il colore, dove zero è il numero;
e lo dirò e lo ripeterò e lo penserò e lo respirerò
e rifletterò dalle montagne così che tutte le anime lo vedano;
poi starò in piedi sull'oceano fino a quando comincerò ad affondare;
ma saprò la mia canzone bene prima di cominciare a cantare.
E una dura, dura, pioggia cadrà.
The son stumbled on twelve misty mountains. Apart from the use of alliteration which is typical of popular English poetry, we must focus our attention on number 12 which has been a symbolic number since Babylonian times. The Babylonians built their vision of the world around number 12. They divided the day into 12 hours to be repeated twice. They also counted in dozens by using the thumb of the hand to count the 3 phalanxes of the other 4 fingers. The Semitic peoples considered it a symbol of fullness, the last goal to achieve in order to be saved and be accepted in the reign of God. In the Bible there are also 12 tribes of Israel. It is likely that the choice of 12 apostles (not only Jesus but all preachers of the period) represented the 12 lost tribes of Israel that only could achieve fullness when reunited. In the lunar calendar there are 12 months and the solar calendar has about 12 more days than the lunar one. Not by chance there are 12 days between Christmas and Epiphany.

He also walked in the middle of seven sad forests. In popular tradition the number 7 usually symbolises death or rebirth. The middle of the forest in this song corresponds to the greenwood we saw in Lord Randal, that is, where there is the entrance to the Otherworld, the residing place of the dead. Indeed the son entered the mouth of a graveyard. But the greenwood which the son visits has already been destroyed. It is sad, the fairies and elves who protected it have been defeated. In this text the sad forests have been destroyed by "a hard rain", a powerful weapon that nobody can defeat.

Bob Dylan, whose real name is Robert Zimmerman, was born in Minnesota, U.SA, in 1941 to a Jewish family. He started singing as a busker, i.e. he sang and played on the streets of New York in the late 50s. His first songs were an imitation of the style of Woody Guthrie, a ballad composer of the 30s who used to sing protest songs. When Dylan wrote "A Hard Rain's A-Gonna Fall", he was inspired by the threat of nuclear war. He wrote this song as if it was going to be the last he ever wrote. Such was the general atmosphere on the street, and every single line is meant to stand up as a full song. It was just a few weeks before the Cuban missile crisis of October 1962, a direct and dangerous confrontation between the United States and the Soviet Union during the Cold War that was the moment when the two superpowers came closest to nuclear conflict, which means the closest moment to self-extinction in human history. When the song hit the airwaves, it captured the mood of a world on the edge of apocalyptic nightmare. Now, substitute "Muslims" for "Russians"…

Ballads do not belong to a distant, almost forgotten past with no relationship with today's music. We must be aware that some ballads are still sung today and that they have greatly influenced both the music and the lyrics of today's songs.

Bob Dylan

1. What features of the traditional ballad can you also find in Bob Dylan's song?
2. From the first stanza copy the three verses of the son's answer following the one already in the grid:

<table>
<thead>
<tr>
<th>VERB</th>
<th>PREPOSITION</th>
<th>NUMBER</th>
<th>ADJECTIVE</th>
<th>NOUN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stumbled</td>
<td>on (the side of)</td>
<td>twelve</td>
<td>misty</td>
<td>mountains</td>
</tr>
<tr>
<td>…</td>
<td>…</td>
<td>…</td>
<td>…</td>
<td>…</td>
</tr>
</tbody>
</table>
3. What do you understand from the grid about the structure of these four verses of the first stanza?
4. What effects do you think they can produce on the listener?
5. In your opinion, does Bob Dylan leave a message of hope or despair?
6. What will happen to the prophet-singer in the last stanza? Why does he go to those terrible places?
7. In the light of what you have read, do you think Bob Dylan's song is still up-to-date? Can you give examples?
1. What features of the traditional ballad can you also find in Bob Dylan's song?

1. Characters speak as if the conversation is taking place at that moment. Use of alliteration. A dramatic narration.

2. From the first stanza copy the three verses of the son's answer following the one already in the grid:

2. He has...

<table>
<thead>
<tr>
<th>VERB</th>
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<th>NOUN</th>
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</thead>
<tbody>
<tr>
<td>Stumbled</td>
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<td>twelve</td>
<td>misty</td>
<td>mountains</td>
</tr>
<tr>
<td>Walked/</td>
<td>on</td>
<td>six</td>
<td>crooked</td>
<td>highways</td>
</tr>
<tr>
<td>crawled</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stepped</td>
<td>in the middle of</td>
<td>seven</td>
<td>sad</td>
<td>forests</td>
</tr>
<tr>
<td>Been</td>
<td>out in front of</td>
<td>a dozen</td>
<td>dead</td>
<td>oceans</td>
</tr>
</tbody>
</table>

3. What do you understand from the grid about the structure of these four verses of the first stanza?

4. What effects do you think they can produce on the listener?

3.- 4. The simplicity of this similar structure works emotionally on the listener as if it were an incremental repetition; also the simplicity of the final refrain works on it (Tell the students how symbolic are the esoteric images of each stanza and how esoteric images usually play subconsciously on the listener's/ reader's emotions).

5. In your opinion, does Bob Dylan leave a message of hope or despair? Free.

6. What will happen to the prophet-singer in the last stanza? Why does he go to those terrible places?

6. He may as well sink in the flood but he will try to wake up consciousness till the last moment of his life. He will never give up trying to save the earth. To do so he also goes to terrible places to give people hope.

Connotations (to be completed / changed as you like)

1. Oh, where have you been, my blue-eyed son?
Oh, where have you been, my darling young one?
I've stumbled on the side of twelve misty mountains, confusion
I've walked and I've crawled on six crooked highways, suffering
I've stepped in the middle of seven sad forests, sadness
I've been out in front of a dozen dead oceans, death
I've been ten thousand miles in the mouth of a graveyard, death
And it's a hard, and it's a hard, it's a hard, and it's a hard,
And it's a hard rain's a-gonna fall. God's going to send a hard rain to drown all the evil / Tsunami, Hurricane Katrina

2. Oh, what did you see, my blue-eyed son?
Oh, what did you see, my darling young one?
I saw a newborn baby with wild wolves all around it He feels guilt and fear in leaving a dangerous and damaged world to the next generation
I saw a highway of diamonds with nobody on it, general injustice of the world, the unrealised "better society" || misplaced wealth: there is enough wealth and enough resources to feed starving people but the wealthy people of the world hold onto too much of it for their own pleasure instead of giving it where it is needed
I saw a black branch with blood that kept drippin', RACISM / Dante's Inferno where a group of sinners are doomed for eternity to be trapped in black trees. When Dante breaks one of the branches the tree bleeds and cries out.
I saw a room full of men with their hammers a-bleedin', violence
I saw a white ladder all covered with water, popular capitalist myth of the ladder of success / everyone is supposed to be able to climb if only they work hard enough / Only some people may be so poor and beaten down that they cannot climb the ladder...for them the ladder is symbolically "covered with water" and no matter how hard they try to climb it they just keep slipping down. || We have thrown the ladder into a dead ocean and by doing so we have broken the bonds with Nature and God.
I saw ten thousand talkers whose tongues were all broken,
I saw guns and sharp swords in the hands of young children, WAR-CHILDREN: fighting in Rwanda with kids as young as 10 being loaded up with weapons and trained as guerilla fighters. / school shootings such as Columbine
And it's a hard, and it's a hard, it's a hard, it's a hard,
And it's a hard rain's a-gonna fall.

3. And what did you hear, my blue-eyed son?
And what did you hear, my darling young one?
I heard the sound of a thunder, it roared out a warnin', destruction of relationship nature / man
Heard the roar of a wave that could drown the whole world, reminds us of Noah's Flood
Heard one hundred drummers whose hands were a-blazin', → the beating of drums and the fire represented by the blazing hands of a hundred drummers, all announce a sort of Final Judgement, the end of the world.
Heard ten thousand whisperin' and nobody listenin', → Poets / singers / God quietly speaking to us and revealing their / His will for us only to be totally ignored as we go about our lives as usual.
Heard one person starve, I heard many people laughin', → POVERTY / It may mean starve for equality, for peace, for a voice ||

INDIFFERENCE
Heard the song of a poet who died in the gutter,  
Heard the sound of a clown who cried in the alley,  
And it's a hard, and it's a hard, it's a hard, it's a hard,  
And it's a hard rain's a-gonna fall.  

4
Oh, who did you meet, my blue-eyed son?  
Who did you meet, my darling young one?  
I met a young child beside a dead pony,  
I met a white man who walked a black dog, → racism against black people  
I met a young woman whose body was burning, → famous picture of the Vietnamese girl who was burned by napalm  
I met a young girl, she gave me a rainbow, → hope; is there a chance that the hard rain may stop?  
I met one man who was wounded in love, → frustration  
I met another man who was wounded with hatred, → racism...  
And it's a hard, it's a hard, it's a hard, it's a hard,  
It's a hard rain's a-gonna fall.  

5
In this stanza it is as if the rainbow he was given, were a weapon to make him act. He has become a preacher and he will try to wake everybody up, even in those places where there is apparently no hope. He wants to raise consciousness and he will try to do it till the end of his days; until he starts sinking in a new Great Flood where no one will be saved. The final message can be summarised with these words: "Let's save our only Mother, the Earth. Let's act now before it is too late."

Oh, what'll you do now, my blue-eyed son?  
Oh, what'll you do now, my darling young one?  
I'm a-goin' back out 'fore the rain starts a-fallin',  
I'll walk to the depths of the deepest black forest, → AFRICA  
Where the people are many and their hands are all empty, → Starvation  
Where the pellets of poison are flooding their waters,  
In an interview Bob Dylan affirmed that the pellets of poison were the lies of the media which were meant to "smash" our brains. He also affirmed that he was thinking of this kind of rain (a rain of lies) more than an atomic fallout.

Where the home in the valley meets the damp dirty prison,  
Where the executioner's face is always well hidden,  
Where hunger is ugly, where souls are forgotten,  
Where black is the color, where none is the number,  
And I'll tell it and speak it and think it and breathe it,  
And reflect it from the mountain so all souls can see it,  
Then I'll stand on the ocean until I start sinkin', → The singer must be faithful to go out and change the world.
But I'll know my song well before I start singin',

BOB DYLAN: "Scrissi quella canzone ai tempi della crisi dei missili a Cuba. Mi trovavo in Bleecher Street di notte assieme ad altra gente e ci chiedevamo preoccupati se la fine del mondo fosse prossima. Avremmo mai visto l'alba del giorno seguente? Era una canzone di disperazione... Cosa potevamo fare? Come potevamo controllare le persone che erano in procinto di annientarci? Le parole mi vennero fuori in fretta, molto in fretta...Era una canzone di terrore; frase dopo frase dopo frase cercando di catturare il feeling procuratomi dalla sensazione del nulla"  
And it's a hard, it's a hard, it's a hard, it's a hard,  
It's a hard rain's a-gonna fall.
<table>
<thead>
<tr>
<th>GEORDIE</th>
<th>GEORDIE - adattamento F. De Andrè</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 As I walked out over London Bridge</td>
<td>Mentre attraversavo London Bridge</td>
</tr>
<tr>
<td>2 One misty morning early</td>
<td>un giorno senza sole</td>
</tr>
<tr>
<td>3 I overheard a fair pretty maid</td>
<td>vidi una donna pianger d'amore,</td>
</tr>
<tr>
<td>4 Was lamenting for her Geordie. (1)</td>
<td>piangeva per il suo Geordie</td>
</tr>
<tr>
<td>5 &quot;Ah my Geordie will be hanged in a golden chain</td>
<td>Impiccheranno Geordie con una corda d'oro,</td>
</tr>
<tr>
<td>6 'Tis not the chain of many, (2)</td>
<td>è un privilegio raro.</td>
</tr>
<tr>
<td>7 He was born of king's royal breed</td>
<td>Rubò sei cervi nel parco del re</td>
</tr>
<tr>
<td>8 And lost to a virtuous (3) lady.</td>
<td>vendendoli per denaro</td>
</tr>
<tr>
<td>9 Go bridle me my milk white steed,</td>
<td>Sellate il suo cavallo dalla bianca criniera</td>
</tr>
<tr>
<td>10 Go bridle me my pony, (4)</td>
<td>sellatele il suo pony</td>
</tr>
<tr>
<td>11 I will ride to London's court</td>
<td>cavalcherà sino a Londra stasera</td>
</tr>
<tr>
<td>12 To plead for the life of Geordie.</td>
<td>ad implorare per Geordie</td>
</tr>
<tr>
<td>13 Ah my Geordie never stole nor cow nor calf</td>
<td>Geordie non rubò mai neppure per me</td>
</tr>
<tr>
<td>14 He never hurted any.</td>
<td>un frutto o un fiore raro.</td>
</tr>
<tr>
<td>15 Stole sixteen of the King's royal deer</td>
<td>Rubò sei cervi del parco del re</td>
</tr>
<tr>
<td>16 And sold them in Bohenny. (5)</td>
<td>vendendoli per denaro</td>
</tr>
<tr>
<td>17 Two pretty babies have I born (6)</td>
<td>Salvate le sue labbra, salvate il suo sorriso,</td>
</tr>
<tr>
<td>18 The third lies in my body;</td>
<td>non ha vent'anni ancora</td>
</tr>
<tr>
<td>19 I'd freely part with them everyone</td>
<td>cadrà l'inverno anche sopra il suo viso,</td>
</tr>
<tr>
<td>20 If you'd spare the life of Geordie.&quot;</td>
<td>Potrete impiccarlo allora.</td>
</tr>
<tr>
<td>21 The judge looked over his left shoulder</td>
<td>Né il cuore degli inglesi né lo scettro del re</td>
</tr>
<tr>
<td>22 He said &quot;Fair maid I'm sorry&quot;</td>
<td>Geordie potranno salvare,</td>
</tr>
<tr>
<td>23 He said &quot;Fair maid you must be gone</td>
<td>anche se piangeranno con te</td>
</tr>
<tr>
<td>24 For I cannot pardon Geordie.&quot;</td>
<td>la legge non può cambiare</td>
</tr>
<tr>
<td>25 &quot;Ah my Geordie will be hanged in a golden chain</td>
<td>Così lo impiccheranno con una corda d'oro,</td>
</tr>
<tr>
<td>26 'Tis not the chain of many</td>
<td>è un privilegio raro.</td>
</tr>
<tr>
<td>27 Stole sixteen of the King's royal deer</td>
<td>rubò sei cervi nel parco del re</td>
</tr>
<tr>
<td>28 And he sold them in Bohenny.&quot;</td>
<td>vendendoli per denaro</td>
</tr>
</tbody>
</table>

English version: https://www.youtube.com/watch?v=_aFKuxBhoNI

Fabrizio De Andrè: https://www.youtube.com/watch?v=m41K_tv5oVA
1. *Was lamenting for her Geordie*: sometimes ballads are introduced by the minstrel himself by depicting an atmosphere with a few evocative words. Generally after one or two stanzas the minstrel lets the characters speak for themselves. He intervenes in the story again in crucial moments when his voice may sound more appropriate for the description of the events. In Geordie he speaks again in the sixth stanza just to introduce the words of the judge.

2. *'Tis not the chain of many*: there is no evidence that nobles were hanged by a golden chain. There is no sign of this in other versions. This was probably due to the minstrel's fancy.

3. *virtuous*: his sweetheart remains faithful to him even as he is about to be executed.

4. *Go bridle me my pony*: when a character is in a hurry he asks someone to saddle him a horse. This is a formula adopted by all singers of ballads. Moreover when there is a steed it must be "milk-white". In our text it is used as a formula without any real logic; Geordie's wife is already in London. We know that she is at London Bridge when the singer meets her. She does not need a horse to get to London Court. The ballad underwent so many transformations that the meaning of this stanza can be fully understood only by comparing this text with the older ones in which Geordie's wife receives a letter from her husband informing her that he will be hanged for poaching. She asks for a horse to reach the town where the trial is set (In one version she is in London and must go to Newcastle).

5. *Bohenny*: in most texts we read "Bohemia". Bohenny is what the one who listened to the ballad understood. However, even in the first case it would have been absurd and awkward to sell deer in such a distant country. It is likely that Geordie sold his deer (horses in other versions) to Bohemians i.e. gypsies. Bohemian was another name of French origin for gypsy. Moreover gypsies were famous horse breeders.

6. *Two pretty babies have I born*: the number of children varies according to the versions. It is generally nine or six in the Scottish versions, and three in the English ones.

**HISTORICAL ROOTS OF THE BALLAD GEORDIE**

The sixteenth century. The ballad originated in Scotland. George or Geordie Gordon was imprisoned (in most versions he had killed a noble after a battle in the north). He sends a message to his wife to come to Edinburgh. She promptly rides there and is told that his life may be redeemed by the payment of a large sum of money. She raises a contribution on the spot, pays the ransom, and rides off with her husband.

The seventeenth century. The ballad undergoes the first change. Geordie Gordon has committed crimes, but not murder. He has stolen fifteen of the king's horses and sold them in Bohemia. He will be hanged for this offence. Geordie sends for his wife who rides to Edinburgh as fast as she can. She meets many poor people and gives them money to pray for Geordie's life. The block and the axe with which Geordie will be executed are in sight and he is in chains, coming down the stairs, the napkin is laid over his face, and the gallows is making ready. As a sign of contempt the nobles sit with their hats on. The lady makes a plea for her husband's life. She is the mother of many children and is pregnant with yet another but she would part from them all to save Geordie's life. The king is not moved by these appeals and he orders the executioner to make haste. But the Gordons pass the word that there will be bloody deeds after Geordie's death. The lady is told that by paying a good round sum, she can redeem Geordie's life. The money is collected and she wins her husband's life.

In 1610 a man, whose name was George, was sentenced to death for stealing horses and cattle in Newcastle. After the execution street ballads about the event appeared almost immediately and passed into oral circulation. As a ballad with a similar story already existed in neighbouring Scotland, the minstrels adapted it to the new event. The main difference is that this time Geordie is executed despite his wife's attempts to save his life. The story becomes very similar to the one we know.
This ballad was taken from Percy's Reliques (1765), the first important collection of ballads ever printed. It has been transcribed into more modern English to make it easier to understand. Edward can be found in other Northern European countries, mainly in Scandinavian ones where the ballad comes from.

There are two interpretations of Edward's departure by boat. The first suggests that Edward has decided to die. His choice to travel by boat may symbolise his last voyage to the Other World. Many people believed that they had to cross a river or a sea to reach the world of the dead. This belief had been widespread all over Europe and in ancient Egypt. Also Dante took this belief into account when he described the river Lete in Inferno: "Quelli che muoiono nell'ira di Dio tutti convengono qui d'ogni paese; e pronti sono a trapassar lo rio" (Canto III, 121-24) and the river Eunoè in Purgatorio. This hypothesis in Edward is emphasised by the fact that there is a testament at the end of the ballad.

The second interpretation is that Edward submitted himself to exposure in an open boat, a medieval punishment for fratricide (in other more ancient versions of the ballad it was not the father who was killed but the brother or brother-in-law and there are good reasons to believe that the first versions of the ballad deal with Edward's brother's death).

GUIGED ANALYSIS

1. a. Who is speaking?
   b. Can you say when and where the story is set?
   c. What is strange about Edward's sword?
   d. What has he done? Does he confess the truth at once?
   e. What will his punishment be?
   f. What does his mother ask him in the second part of the ballad?
   g. Why does Edward curse her?
   h. Why do you think Edward's mother acted like that?
   i. Who do you think she really is?

2. Now focus on the layout of the poem.
   a. How many stanzas are there? How many lines are there in each stanza?
   b. Write down the rhyme scheme using the letters of the alphabet. Is it regular?

3. Are the characters described physically or psychologically?

4. How would you classify this ballad according to theme?

5. Which other ballad does Edward remind you of? Why?

6. Read and listen to the ballad again; focus on the main subject in this ballad. Tick (√) the ones you consider appropriate and give reasons for your choice/s
   It is a ballad about
   jealousy and death    a cruel father    a cruel mother    a cruel son
   an outlaw    a rich and noble parricide    Other: ____________________________

7. Does Edward's mother know from the start that her son has just killed his father?
8. In your opinion why does Edward lie?
9. Underline the topic words which make you understand who advised Edward to kill his father.
10. Structure of the ballad - Compare Edward and Lord Randal. What do they have in common?
11. Use of the language: Read the ballad again and try to find all the alliterations. What do you think the alliterations emphasise in this ballad?

Writing
1. Rewrite the story in your own words in indirect speech. Start like this: "It is a conversation between a mother and her son. The mother asks her son why his sword is dripping with blood. Her son answers that he has..." Try to use the verbs to ask, to inquire, to insist, to claim or any other verbs with similar meaning when you write about the mother and the verbs to answer, to reply, to affirm, to claim, to state, to declare or any other verbs with similar meaning when you write about her son. Give reasons or provide a clue as to why he killed his father and leaves nothing to his wife and children and "the curse of hell" to his mother.
2. Continue the story with your own imagination and tell what happened to Edward, his wife and children, and his mother.
1. a. Who is speaking? Edward and his mother.
b. Can you say when and where the story is set? NO, the setting is not described, even if some places (stable, towers and hall) are mentioned.
c. What is strange about Edward's sword? It drips with blood.
d. What has he done? Does he confess the truth at once? He has killed his father. No, at first he says he has killed his hawk and his horse but his mother does not believe him.
e. What will his punishment be? He will leave and travel by boat over the sea.
f. What does his mother ask him in the second part of the ballad? She asks him what his punishment will be, what he will leave to the members of his family.

What does this part of the poem sound like? It sounds like a testament.
g. Why does Edward curse her? Because she told him to kill his father.
h. Why do you think Edward's mother acted like that? Open answer.
i. Who do you think she really is? She is probably a witch in disguise.

2. Now focus on the layout of the poem.
a. How many stanzas are there? How many lines are there in each stanza? There are 7 stanzas of 4 lines.
b. Write down the rhyme scheme using the letters of the alphabet. Is it regular? The rhyme scheme is abcb. It is regular.
c. Indicate all the repeated words or phrases. Are there many? Discuss the effect of rhyme and repetition.
The ballad is full of repetitions. The first half of lines 1-2 and lines 3-4 is repeated with no variation. Rhyme and repetition helped memorisation and also created a musical effect.

3. Are the characters described physically or psychologically? No, they are not. The poem does not even describe the characters' reactions to the tragic situation.

4. How would you classify this ballad according to theme? It is a domestic tragedy.

5. Which other ballad does Edward remind you of? Why? Lord Randal. Because there is a conversation between a mother and her son.

6. Read and listen to the ballad again; focus on the main subject in this ballad. Tick (✓) the ones you consider appropriate and give reasons for your choice/s All choices are possible if they can find an appropriate reason.

7. Does Edward's mother know from the start that her son has just killed his father? Yes, she does.


9. Underline the topic words which make you understand who advised Edward to kill his father. The curse of hell from me shall ye bear, such counsel ye gave to me.

10. Structure of the ballad - Compare Edward and Lord Randal. What do they have in common?
   1. In both there is a conversation between a mother and her son.
   2. The name of the son is repeated in every stanza.
   3. The noun "mother" is repeated in every stanza.
   4. In the 2nd line of both ballads there is the repetition of the words of the 1st line.
   5. They both deal with domestic tragedies.
   6. The hawk is present in both.
   7. There is a testament at the end of the ballad.
   8. There is a curse in the last stanza.

11. Use of the language: Read the ballad again and try to find all the alliterations. What do you think the alliterations emphasise in this ballad? Does/sword/drip/blood/Edward. The alliterations emphasise the dramatic atmosphere of the ballad. (Shakespeare did the same, for example in Macbeth after the murder of Duncan by playing with the letter d which reminded of the word "death", The deed is done and cannot be undone).
Anonymous 19th Century Street Ballad - Finnegan’s Wake

Audio file - https://www.youtube.com/watch?v=39oO7zKStvU
https://www.youtube.com/watch?v=lL6QTzwZDzak4 (with lyrics)

This song is famous for providing the basis of James Joyce's final work, Finnegans Wake (1939), in which the comic resurrection of Tim Finnegan is employed as a symbol of the universal cycle of life. As whiskey, the "water of life", causes both Finnegan's death and resurrection in the ballad, so the word "wake" also represents both a passing (into death) and a rising (from sleep). Joyce removed the apostrophe in the title of his novel to suggest an active process in which a multiplicity of "Finnegans", that is, all members of humanity, fall and then wake and arise.

Tim Finnegan lived in Walkin' Street,
A gentleman Irish mighty odd;
He had a brogue both rich and sweet,
And to rise in the world he carried a hod.

Now Tim had a sort of a tipplin' way,
With a love of the whiskey he was born,
And to help him on with his work each day,
He'd a drop of the craythur every morn.

Chorus:
Whack fold the dah O, dance to your partner,
Welt the floor, your trotters shake;
Wasn't it the truth I told you,
Lots of fun at Finnegan's wake!

One mornin' Tim was rather full,
His head was heavy which made him shake;
And they carried him home his corpse to wake.
They rolled him up in a nice clean sheet,
And laid him out upon the bed,
With A gallon of whiskey at his feet,
And a barrel of porter at his head.

Chorus
His friends assembled at the wake,
And Mrs. Finnegan called for lunch,
First they brought in tay and cake,
Then pipe, tobacco and whiskey punch.
Biddy O'Brien began to cry,
"Such a nice clean corpse, did you ever see?"
"O Tim, mavourneen, why did you die?"
"Arragh, hold your gob," said Paddy McGhee!

Chorus
Then Maggie O'Connor took up the job,
"O Biddy," says she, "You're wrong, I'm sure",
Biddy she gave her a belt in the gob,
And left her sprawlin' on the floor.
And then the war did soon engage,
A war and a ruction soon began.

Chorus
Then Mickey Maloney ducked his head,
When a noggin of whiskey flew at him,
It missed, and falling on the bed,
The liquor scattered over Tim!
The corpse revives! See how he raises!
Timothy rising from the bed,
Says, "Whirl your whiskey around like blazes,
Thanum an Dhoul! Do you think I'm dead?"
the disappearance of the traditional ballad is due to the disappearance of the collectivistic village life

enjoyed by common people

+ music / dance

regularity: 4-line stanza / repetitions (…) / refrain / rhyme scheme / stress pattern / alliteration / stock phrases / formulae / simple language

no moral aim

Spreadsers: minstrels, merchants, pilgrims etc.

beginning in medias res

simple story-line (1 single situation) / rapid flashes

narrative dramatic form: mixture of dialogue and narration

oral form

13th / 14th centuries - early Renaissance

Themes: supernatural, love, unfaithful lovers, war, family tragedies, murder, revenge etc.