

ILLUSTRATIONS
OF THE
LYRIC POETRY AND MUSIC
OF
SCOTLAND.

PART VI.

DI.
MY PEGGY'S FACE.

THIS song was written by Burns in 1787, for the second volume of the Museum, but having been mislaid, it did not make its appearance till the publication of the last volume of that work. In a letter, inclosing the song and the fine air to which it is adapted, the bard thus addresses Mr Johnson: "Dear Mr Publisher, I hope, against my return, you will be able to tell me from Mr Clarke if these words will suit the tune. If they don't suit, I must think on some other air, as I have a very strong private reason for wishing them in the *second* volume. Don't forget to transcribe me the list of the Antiquarian music. Farewell. R. Burns." Burns alludes to the manuscript music in the library of the Antiquarian Society, Edinburgh.

Mr George Thomson has inserted this song in the third volume of his Collection; but the name of the heroine, in place of "Peggy," is changed for that of "Mary," and the words are directed to be sung to the tune called "The Ewie wi' the Crooked Horn." These alterations, however, do not appear to be for the better. It will generally be found, that the tune which the poet himself had in view when composing a song, if not superior, is, at least, more in unison

with the sentiments expressed, than any other that can be selected.

DII.

MY BOY TAMMY.

THIS fine ballad, beginning "Whar hae ye been a' day, my boy, Tammy?" was written by Hector Macneill, Esq. It first appeared in a magazine, printed at Edinburgh in 1791, entitled "The Bee," which was conducted by his friend Dr James Anderson. It has since been printed in the author's poetical works, and has deservedly become a favourite with the public. Miss Duncan (afterwards Mrs Davidson) the celebrated actress, used frequently to sing this ballad on the stage with great applause.

The melody, to which the words are adapted, is very ancient and uncommonly pretty. The old song, however, was quite puerile; the Editor has often heard it sung by old people, when he was a boy, and he still remembers some of the verses. One of them ran thus:

Is she fit to soop the house,
 My boy, Tammy?
 Is she fit to soop the house,
 My boy, Tammy?
 She's just as fit to soop the house
 As the cat to tak' a mouse;
 And yet she's but a young thing
 New come frae her mammy.

Another verse contained a very singular sort of puzzle:

How auld's the bonnie young thing,
 My boy, Tammy?
 How auld's the bonnie young thing,
 My boy, Tammy?
 She's twice six and twice seven,
 Twice twenty and eleven;
 And yet she's but a young thing
 Just come frae her mammy.

DIII.

RED GLEAMS THE SUN.

THIS song was written by Robert Couper, Esq. M. D. author of two volumes of poetry, chiefly in the Scottish lan-

guage, printed at Inverness in 1804, and dedicated to the late Jane, Duchess of Gordon. The title of the song, in the Doctor's works, is "Kinrara, —*tune*, "Niel Gow."

In the Museum, the song has accordingly been set to the beautiful strathspey, called "Niel Gow," which was composed by Mr Macintyre, the musician, in honour of the late father of Scottish *ball music*, Niel Gow of Dunkeld. Kinrara Lodge was the summer residence of the late Duchess of Gordon.

DIV.

O, STEER HER UP, AND HAUD HER GAUN.

RAMSAY wrote a bacchanalian song to this ancient tune, and printed it in his Tea-Table Miscellany, 1724. He very properly suppressed the old song, enough of which is still but too well known. The first four lines of the song in the Museum were taken from Ramsay's, and the rest of it was written by Burns for that work. Johnson has made a mistake in copying the fifth line of the second stanza. It should be "Ne'er break your heart for *ae* rebute," as in the manuscript.

DV.

WHEN I GAE'D TO THE MILL.

THIS song was copied from Herd's Ancient and Modern Songs, printed in 1776. It is adapted to a tune, which Oswald, in his Caledonian Pocket Companion, book ix. calls "The Birth of Kisses," which was probably the original title of the song. The author's name has not yet been discovered.

DVI.

WHAR ESK ITS SILVER CURRENT LEADS.

THIS beautiful song, according to the information of the publisher of the Museum, was written by Mr Carey. It is adapted to a very beautiful and plaintive old air, called "I'll never see him more," printed in the sixth book of Oswald's Caledonian Pocket Companion, p. 16. This tune is omitted in the Index of Oswald's work.

Mr Carey's song, five years after its appearance in the sixth volume of the Museum, which was published on the 4th of June 1803, appeared, for a second time, in the fourth number of Mr George Thomson's Collection, printed in 1808, with the following alterations, which are evident improvements. In place of the 8th, 10th, and 12th lines in the Museum, read, as in Mr Thomson's edition,

I deck'd my pleasing peaceful bower—line 8th.

A modest sweet and lovely flower—line 10th.

To grace and chear my bonnie bower—line 12th.

Mr Thomson says the author is unknown, and that "The Esk here alluded to, after passing the romantic banks of ROSLIN, winds for several miles through a variety of scenery singularly beautiful." There are, at least, six rivers of that name in Scotland, whose banks are all particularly romantic, and there is not one line in the song that fixes the locality to the Esk which washes the ruins of Roslin Castle. Mr Thomson directs the words of Carey's song to be sung to the "Braes of Ballochmyle," a song written by Burns, set to music by A. Masterton, and published in the second volume of the Museum, page 285, in the year 1790.

DVII.

THO' FOR SEVEN YEARS AND MAIR.

THIS poetical dialogue between two rustic lovers, was written by Ramsay to the tune of "I'll never leave thee," and printed in his Tea-Table Miscellany in 1724. Some lines of the ancient song of "I'll never leave thee," however, are interspersed here and there in Ramsay's production. The editor of the Orpheus Caledonius, having preferred Crawford's song, beginning "One day I heard Mary say," to the same air, published it in that work in 1725.

Mr John Watt, in the fourth volume of his "Musical Miscellany," printed at London in 1730, published Ramsay's song, adapted to the tune of "A Lad and a Lassie lay in a Killogie," which was afterwards called "Bannocks o' Bear Meal, and Bannocks o' Barley," under the following

title, "A dialogue between Jenny and Nelly, to the tune of I'll never leave thee." As Crawford's song to the genuine air, was published in the first volume of the Museum, page 92, Johnson adapted the same tune that Watt had selected for Ramsay's dialogue, which suits the words nearly as well as the proper tune of "I'll never leave thee" would have done.

DVIII.

ROW SAFTLY, THOU STREAM.

THIS beautiful song, entitled "Captain O'Kaine," was written by the late Mr Richard Gall, a young man of the most promising poetical talents, and author of several songs in the sixth volume of the Museum. The tune is certainly Irish.

Richard Gall was born at Linkhouse, near Dunbar, in the month of December 1776. At an early period he was sent to the school at Haddington, where he soon acquired a proficiency in reading, writing, and arithmetic. On leaving school, his parents placed him under the charge of a relation, to learn the trade of a house-carpenter; but, ere long, he felt such antipathy to the occupation that he left it. He was next placed with a respectable builder and architect, to acquire a knowledge of his profession. After a trial of this new line of business however he found it nearly as disagreeable to him as the other; he therefore gave it up also, and went to Edinburgh, to which city his father and mother had recently removed.

Soon after his arrival in the Scottish metropolis, he was bound apprentice to Mr David Ramsay, a respectable printer, and publisher of the Edinburgh Courant. This mode of life proved quite congenial to the feelings of young Gall. Indeed, the attention and friendship which his worthy master showed him on every occasion, attached him so strongly to his employer, that after the expiration of his indenture, he continued in the service of that gentleman during the rest of his life.

Whilst in this situation Gall employed his spare hours in acquiring various branches of education, and in wooing Scotia's muse. His poetical efforts soon began to attract considerable attention, and procured him the friendship and correspondence of several literary characters, amongst whom were Burns and Macneill. About the beginning of 1801, an abscess broke out in his breast, which, notwithstanding every possible care and the best medical assistance, put a period to his existence on the 10th of May 1801, in the 25th year of his age.

During his last illness, although unable from weakness to hold a pen, he committed several of his poems to paper, written with a black lead pencil. Mr Stark, in his *Biographica Scotica*, justly observes, that "Of all the writings of Mr Gall, the tendency is *uniformly virtuous*. But this is not their only merit. A rich vein of poetry pervades them; the sentiments are striking; the language simple and unaffected."

Mr Gall's Poetical Works were lately published in a neat volume 12mo, by Messrs Oliver & Boyd, with a Life of the Author, elegantly written, by the Rev. Alexander Stewart.

DIX.

AS I WENT O'ER THE HIGHLAND HILLS.

THIS is the well-known ballad of "Peggy Bawn," which has long been a favourite at the firesides of the peasantry of Scotland, although it does not appear to have been honoured with a place in any regular collection until the publication of the Museum. The air is said to be Irish, but the ballad itself is unquestionably of Scottish origin. The tune, however, is very pretty. It was made into an excellent rondo, with variations for the piano-forte or harpsichord, by Butler the organist, which has had a considerable run. The author of the words and music has not yet been discovered.

DX.

O, CHERUB CONTENT.

THIS beautiful song was written by Thomas Campbell, Esq. author of the Pleasures of Hope, Gertrude of Wyoming, and many other excellent poems. The words are adapted to the favourite Irish air, called *Coolun*. Mr Campbell evinced considerable abilities, both as a poet and a scholar, at a very early period of life. The present Editor recollects of having read a poem, called "The Choice of Paris," written by Mr Campbell, when he was a boy at the high-school of Glasgow. Mr Campbell entered that seminary on 10th October 1785.

DXI.

AS WALKING FORTH TO VIEW.

THIS ballad was printed in Ramsay's Tea-Table Miscellany in 1724, with the letter Q annexed, to denote that it was an old song with alterations. It is entitled "Omnia vincit amor," i. e. "Love conquers all."

In Skene's music manuscripts, written in the reign of James VI. of Scotland, there is an air with the same Latin title inserted in book sixth, after "Lady Rothemayes Lilt." The original ballad must therefore have been a favourite long before the year 1600. It seems to have been set to various tunes, for in Oswald's Caledonian Pocket Companion, book viii. there is a slow air, in common time, entitled "Omnia vincit amor," which is quite different from the air in Skene's MSS. as well as that in the Museum. But the Editor is of opinion, that neither the airs published by Oswald nor Johnson are so old as the words.

DXII.

THE BATTLE OF HARLAW.

THIS old ballad, beginning "Frae Dunideir, as I cam through," gives a very minute and faithful account of the cause and issue of the battle of Harlaw, fought on the 24th day of July 1411, between Donald, Lord of the Isles, and the Earl of Mar, son of Robert, Duke of Albany, Regent

of Scotland, during the captivity of his nephew, James I. King of Scots. Harlaw, where the battle took place, is situated in Garioch, a district in Aberdeenshire. The royal army on this occasion were completely victorious; Donald's forces being defeated with great slaughter.

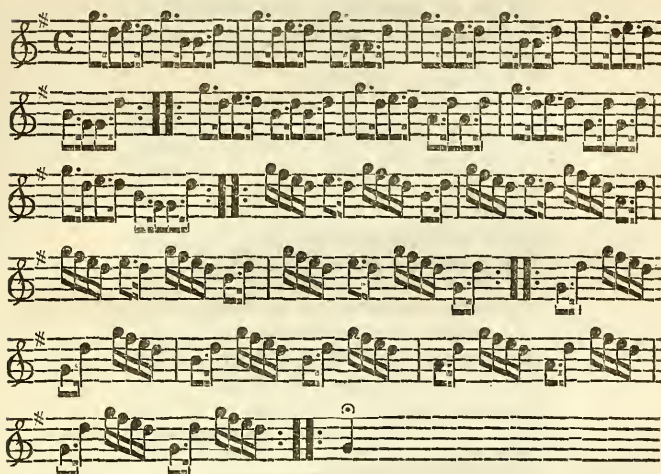
"The Battel of Hayrlaw" is quoted as one of the "sweet sangis," in Wedderburn's "Complainte of Scotlande," printed in 1549; but, so far as we know, no printed edition of this celebrated ballad has yet been discovered, prior to that in Ramsay's *Evergreen*, published at Edinburgh in 1724, from an ancient manuscript copy. The late Lord Hailes seemed to have entertained some doubts of its being a genuine production of the 15th century; because Ramsay did not scruple on some occasions to retrench, or substitute verses of his own for originals of the ancient poetry which he collected. The present ballad, however, is so very different from the style and structure of every production of Ramsay, and bears such evident and strong marks of antiquity, that, making allowance for some verbal alterations which may, perhaps, have been substituted for a few of the more ancient and obsolete words, there can scarcely remain a doubt of its genuine authenticity. Indeed, Ritson, who in general had little or no faith in any of the *Scottish* traditions, thus expresses himself with regard to this ballad. "The Battel of Hayrlaw," (mentioned by Wedderburne) is presumed to be the fine poem printed in the "*Evergreen*," which, with submission to the opinion of the late Lord Hailes, may, for any thing that appears either in or out of it to the contrary, be as old as the 15th century."

In Drummond of Hawthornden's mock-heroic poem, which was edited, with notes and illustrations, by Bishop Gibson in 1691, mention is made of a bagpipe tune, called the Battle of Harlaw—

*"Interea ante alios dux Piper Laius heros,
Precedens, magnamque gerens cum burdine pypam,
Incipit HARLAW cunctis sonare BATTELLUM."*

The present Editor is in possession of a folio manuscript of Scots tunes of considerable antiquity, wherein this pibroch is inserted under the title of the “Battle of Harlaw.” It is nere annexed :

BATTLE OF HARLAW. *A Pibroch.*



Mr Ritson conjectures, that this ballad must have been sung to a very slow air ; but none of these long ballads were sung in *adagio* time. It seems highly probable, that this ballad was chanted to the first strain of the old pibroch, which contains the whole air, and suits the measure of the stanza. The other strains of this wild pibroch are evidently mere variations of the *theme* or first strain.

As Johnson was under the necessity of curtailing this fine old historical ballad, on account of the limited size of his sixth volume, it is here reprinted from Ramsay's *Evergreen*, 1724.

THE BATTLE OF HARLAW.

FRAE Dunideir as I cam through,
Doun by the hill of Banochie,
Allangst the lands of Garioch,
Grit pitie was to heir and se,
The noys and dulesum hermonie,
That evir that driery day did daw,

Cryand the corynoch* on hie,
 “ Alas, Alas ! for the Harlaw ! ”

II.

I marvlit what the matter meint,
 All folks were in a fiery fairy,†
 I wist not quha was fae or friend,
 Zit quietly I did me carrie :
 But sen the days of auld King Harrie,‡
 Sic slauchter was not hard or sene ;
 And thair I had nae tyme to tairy,
 For bissiness in Aberdene.

III.

Thus as I walkit on the way,
 To Inverury as I went,
 I met a man, and bad him stay,
 Requesting him to mak me 'quaint
 Of the beginning and the event
 That happenit thare at the Harlaw ;
 Then he entreated me tak tent,
 And he the truth sould to me schaw.——

IV.

Grit Donald of the Yles did claim
 Unto the lands of Ross sum richt,
 And to the Governour he came,
 Them for to haif gif that he micht ;
 Quha saw his interest was but slicht,
 And thairfore answerit with disdain ;
 He hastit hame baith day and nicht,
 And sent nae bodword § back again.

V.

But Donald richt impatient
 Of that answer Duke Robert gaif,
 He vow'd to God Omnipotent
 All the hale lands of Ross to haif,
 Or ells be graithed in his graif :
 He wald not quat his richt for nocht,
 Nor be abusit lyk a slaif,
 That bargane sould be deirly bocht.

* *Corynoch*, i. e. a funeral dirge, or lament for the dead.

† Bustle and confusion.

‡ Whilst our Malcolm IV. was on the Continent with Henry II. of England, Somerled, Thane of Argyle, who aspired to the throne of Scotland, raised a formidable rebellion in the north, which was fortunately quelled by the Earl of Angus, commander of the royal army, who defeated Somerled's forces with immense slaughter. It is a singular coincidence, that Donald, Lord of the Isles, likewise took the opportunity of urging his claim to the lands of Ross, during the absence of his Sovereign ; James I. being, at this period, a captive in England.

§ Reply, or message.

VI.

Then haistylie he did command
 That all his weir-men should convene,
 Ilk ane well harnisit frae hand
 To meit and heir quhat he did mein ;
 He waxit wraith and vowit tein,
 Sweirand he wald surpryse the north,
 Subdew the brugh of Aberdene,
 Merns, Angus, and all Fyfe to Forth.

VII.

Thus with the weir-men of the Yles,
 Quha war ay at his bidding bown,
 With money made, with forss and wyles,
 Right far and neir, baith up and down,
 Throw mount and muir, frae town to town,
 Alangst the land of Ross he roars,
 And all obeyit at his bandown,
 Evin frae the north to suthren shoars.

VIII.

Then all the countrie men did yeild,
 For nae resistans durst they mak,
 Nor offer battil in the field,
 Be forss of arms to beir him bak ;
 Syne thay resolvit all, and spak
 The best it was for their behufe,
 They sould him for thair chiftain tak,
 Believing weil he did them lufe.

IX.

Then he a proclamation maid,
 All men to meet at Inverness,
 Throw Murray-Land to mak a raid
 Frae Arthursyre unto Spey-ness ;
 And, furthermair, he sent express,
 To schaw his collours and ensenyie
 To all and sindry, mair and less,
 Throuhout the boundis of Boyn and Enyie.

X.

And then throw fair Strathbogie land,
 His purpose was for to pursew,
 And quhasoever durst gainstand,
 That race they should full sairly rew.
 Then he bad all his men be trew,
 And him defend by forss and slicht,
 And promist them rewairds anew,
 And mak them men of mekle micht.

XI.

Without resistans, as he said,
 Throw all these parts he stoutly past,
 Quhair sum war wae, and sum war glaid,
 But Garioch was all agast;
 Throw all these fields he sped him fast,
 For sic a sicht was nevir sene,
 And then forsuith, he langd at last
 To see the bruch of Aberdene.

XII.

To hinder this prowde enterprise,
 The stout and mighty Erle of Mar,
 With all his men in arms did ryse,
 Even frae Curgarf to Craigyvar,
 And down the syde of Don richt far,
 Angus and Mearns did all convene,
 To fecht, or Donald cam sae nar,
 The ryall bruch of Aberdene.

XIII.

And thus the martial Erle of Mar,
 Marcht with his men in richt array,
 Before the enemy was aware,
 His banner bauldly did display;
 For weil eneuch they kend the way,
 And all their semblance weil they saw,
 Withoutin dangir or delay,
 Came haistily to the Harlaw.

XIV.

With him the braif Lord Ogilvy,
 Of Angus Sheriff principal;
 The Constabill of gude Dundé,
 The vanguard led before them all;
 Suppose in number they were small,
 They first richt bauldly did pursew,
 And maid their faes befor them fall,
 Quha then that race did sairly rew.

XV.

And then the worthy Lord Saltoun,
 The strong undoubted laird of Drum,
 The Stalwart laird of Lawriestoun,
 With ilk thair forces all and sum;
 Panmuir with all his men did cum;
 The Provost of brave Aberdene,
 With trumpets and with tuick of drum,
 Came shortly in their armour schene.

XVI.

These, with the Erle of Mar, came on
 In the reir-ward richt orderlie,
 Their enemies to set upon,
 In awful manner hardily;
 Togither vowit to live or die,
 Since they had marchit mony miles,
 For to suppress the tyrannie
 Of doubted Donald of the Yles.

XVII.

But he in number ten to ane,
 Richt subtilie alang did ride,
 With Malcolmtosh and fell Maclean,
 With all their power at their syde;
 Presumeand on their strength and pryde,
 Without all feir of ony aw,
 Richt bauldlie battill till abyde
 Hard by the town of fair Harlaw.

XVIII.

The armies met, the trumpet sounds,
 The dandring drums alloud did tuik,
 Baith armies byding on the bounds,
 Till ane of them the field sould bruik;
 Nae help was thairfor, nane wad jouk,
 Ferss was the fecht on ilka syde,
 And on the ground lay mony a bouk
 Of them that there did battill byd.

XIX.

With doutsum victorie they dealt,
 The bludy battill lastit lang;
 Each man his nibour's forss there felt,
 The weakest aft-times gat the wrang;
 There was nae mowis there them amang,
 Naething was hard but heavy knocks,
 That echo maid a dulefull sang,
 Thairto resounding frae the rocks.

XX.

But Donald's men at last gaif back,
 For they war all out of array,
 The Erl of Mar's men throw them brak,
 Pursewing shairply in thair way,
 Thair enemys to tak or slay,
 Be dint of forss to gar them yield;
 Quha war richt blyth to win away,
 And sae for feirdness tint the fray.

XXI.

Then Donald fled, and that full fast,
 To mountains hich for all his micht,
 For he and his war all agast,
 And ran till they war out of sicht ;
 And sae of Ross he lost his richt,
 Thóch mony men with him he brocht,
 Towards the Yles fled day and nicht,
 And all he wan was deirlic bocht.

XXII.

This is (quod he) the richt report
 Of all that I did heir and knaw,
 Thoch my discourse be sumthing short
 Tak this to be a richt suthe saw.
 Contrair God and the King's law,
 Thair was spilt mekle Christian blude,
 Into the battil of Harlaw :
 This is sum, sae I conclude.

XXIII.

But zit a bonny whyle abide,
 An I sall mak thee clearly ken,
 Quhat slauchter was on ilka syde,
 Of Lowland and of Highland men ;
 Quha for thair awin haif ever bene,
 Theselazie lowns micht weil be spaird,
 Chessit lyke deirs into thair den,
 And gat thair wages for rewaird.

XXIV.

Malcolmtosh of the clan heid chief,
 Maclean with his grit haughty heid,
 With all thair succour and relief
 War dulefully dung to the deid ;
 And now we are freid of thair feid
 And will not lang to come again
 Thousands with them without remeid
 On Donald syd, that day war slain.

XXV.

And on the uther syd war lost,
 Into the field that dismal day,
 Chief men of worth (of mekle cost),
 To be lamentit sair for ay ;
 The Lord Saltoun of Rothemay,
 A man of micht and mekle main,
 Grit dolour was for his decay
 That sae unhappyie was slain.

XXVI.

Of the best men amang them was
 The gracious gude Lord Ogilvy,
 The sheriff-principal of Angus
 Renownit for truth and equitie,
 For faith and magnanimitie ;
 He had few fallows in the feild
 Zit fell by fatal destinie,
 For he nae ways wad grant to zield.

XXVII.

Sir James Scrimgeor of Duddop, knight,
 Grit Constabill of fair Dundee,
 Unto the duleful deith was dicht,
 The King's chief banner-man was he,
 A valiant man of chevalrie,
 Quhais predecessors wan that place
 At Spey, with gude King William frie,
 'Gainst Murray and Macduncan's race.

XXVIII.

Gude Sir Alexander Irving,
 The much renownit laird of Drum,
 Nane in his days was better sene,
 Quhen they were semblit all and sum,
 To praise him we sould not be dumm,
 For valour, witt, and worthyness,
 To end his days he there did cum,
 Quhois ransom is remeidyless.

XXIX.

And there the knight of Lawriston
 Was slain into his armour schene ;
 And gude Sir Robert Davidson,
 Quha Provost was of Aberdene ;
 The knight of Panmuir, als was sene,
 A mortal man in armour bricht,
 Sir Thomas Murray, stout and kene,
 Left to the world thair lost gude nicht.

XXX.

There was not sin King Keneth's days
 Sic strange intestine cruel stryf
 In Scotland sene, as ilk man says,
 Quhair mony liklie lost thair lyfe ;
 Quhilk made divorce twene man and wyfe,
 And mony children fatherless,
 Quhilk in this realm hath been full ryfe,
 Lord help these lands, our wrangs redress !

XXXI.

In July, on Saint James his even',
 That four-and-twenty dismall day,
 Twelve hundred ten score and eleven
 Of Zeirs sen Chryst, the suth to say;
 Men will remember, as they may,
 Quhen thus the verite they know,
 And mony ane may mourn for ay
 The brim battill of the Harlaw.

In the reign of Henry the II. of England, Scotland was torn by intestine broils and insurrections. This was occasioned by the servile conduct towards that monarch, both by MALCOM, and his brother and successor WILLIAM, kings of Scotland, which disgusted and enraged the Scottish chiefs. During the reign of William, Donald, another Lord of the Isles, likewise invaded Scotland, and committed horrid ravages in the counties of Ross and Murray. This person was a progenitor of the Donald mentioned in the ballad, and claimed the crown in right of Duncan, the bastard King of Scots. This circumstance is alluded to in stanza xxvii. On the 5th July 1187, however, Roland, the gallant hero of Galloway, decided the fate of the older Donald, who was slain in an accidental rencounter of a foraging party, and the greater part of his followers were put to the sword.

The wild melody, to which the ballad of Harlaw is adapted in the Museum, is evidently the progenitor of the old Highland Pibroch formerly mentioned. The second stanza is merely a slight alteration of the first.

DXIII.

O BOTHWELL BANK, THOU BLOOMEST FAIR.

THIS song was written by Mr John Pinkerton, the historian, who is a native of Edinburgh. The words are adapted to a fine modern air, which was composed by Mr Fergus, organist of the Episcopal Chapel, Glasgow.

In 1783, Mr Pinkerton published this song, amongst with several other pieces, as genuine old Scottish reliques. The forgery of these poems, however, being detected by a gentleman, who directly accused Mr P. by a letter inserted in

the Gentleman's Magazine, for November 1784. Our historian confessed himself guilty. In palliation of his conduct, he pleads his youth and purity of intention; professing that the imposition was only intended to give pleasure to the world. "All which, (says the satirical Ritson,) it is to be hoped he has found some charitable person to believe!" *Ritson's Essay on Scottish Song*, p. 77.

Burns makes the following remark on this song: "This modern *thing* of Pinkerton's could never pass for old, but among the sheer ignorant. What poet of the olden time, or indeed of any time, ever said or wrote any thing like the line—

"Without ae flour his grave to crown."

"This is not only the pedantry of tenderness, but the very bathos of bad writing." See *Select Scottish Songs, with Critical Remarks* by Burns; edited by Cromek. 2 vols. London. 1810.

It is neither the Editor's intention to palliate imposition, nor defend poetry that is really bad; but he is of opinion, that a slight alteration of the second stanza is all that the song requires to render it unexceptionable. Indeed Burns, in one of his letters, (see vol. iv. letter No 28, in Dr Currie's edition,) afterwards admits, that "Mr Pinkerton, in his what he calls ancient ballads, many of them, though notorious, are *beautiful enough* forgeries."

DXIV.

WEE WILLY GRAY.

THIS comic little song, intended for the nursery, was written by Burns. It is adapted to the lively tune, called, "*Wee Totum Fogg*," the first line of a much older ditty of the same description, which Burns must have had in view when he wrote the words for the Museum. It began,

WEE Totum Fogg
Sits upon a creepie;
Half an ell o' gray
Wad be his coat and breekie.

These old tunes—*Wee Totum Fogg*—*The Dusty Miller*—*Go to Berwick, Johnnie*—*Mount your Baggage*—*Robin Shure in Har'est*—*Jockey said to Jenny*, &c. &c., have been played in Scotland, time out of mind, as a particular species of “*the double hornpipe*.” The late James Allan, piper to the Duke of Northumberland, assured the present Editor, that this peculiar measure originated in the borders of England and Scotland. Playford has inserted several of them in his “*Dancing Master*,” first published in 1658. Some modern imitations of this old style appear in Gow’s *Repositories*, and several other collections of Scotch tunes.

DXV.

LAMMINGTON RACES.

THIS ballad, beginning “*When the days they are lang*,” commemorates a horse-race of Lammington, in the county of Lanark. It possesses considerable humour; and the tune to which it is adapted is lively enough; but all *jeux d’esprit*, of a local or personal nature, generally cease to be interesting when the original characters are no more. The song was written by Mr Macaulay, an acquaintance of Mr Johnson; but the composer of the air is unknown.

DXVI.

THE BANKS OF THE DEE.

THIS charming song, beginning “*’Twas summer, and softly the breezes were blowing*,” was written by the late John Tait, Esq. writer to the signet, and some time judge of the Police Court, Edinburgh. It is adapted to the Irish air called *Langolee*. This song has often, though erroneously, been attributed to the Rev. Mr John Home, author of the tragedy of “*Douglas*.” It was inserted in Wilson’s *Collection of Songs*, printed at Edinburgh 1779, with some additional stanzas written by Miss Betsy B—s; but the lady’s verses are far inferior to the original. Mr Tait’s song was written in 1775, on the departure of a friend for America to join the British forces, who were at that time endeavouring “*to quell the proud rebels*” of Columbia; but the issue of

that contest was very different from the anticipations of the bard. The Americans, after a long and arduous contest, proved ultimately successful; and their independence was acknowledged, on the part of Great Britain, by a treaty of peace ratified in 1783.

Burns, in one of his letters to Mr George Thomson, dated 7th April 1793, says, “*The Banks of the Dee* is, you know, literally *Langolee*, to slow time. The song is well enough, but has some false imagery in it; for instance,

“And sweetly the nightingale sung from the tree.”

“In the first place, the nightingale sings in a low bush, but never from a tree; and in the second place, there never was a nightingale seen or heard on the banks of the Dee, or on the banks of any other river in Scotland. Exotic rural imagery is always comparatively flat.”

The justice of these remarks appears to have been admitted by Mr Tait; for in a new edition of the song, retouched by himself, thirty years after its first appearance, for Mr Thomson’s Collection, and published in the fourth volume of that work, the first half stanza is printed thus—

’Twas summer, and softly the breezes were blowing,
And sweetly the wood-pigeon coo’d from the tree.
At the foot of a rock, where the wild-rose was growing,
I sat myself down on the banks of the Dee.

The only other corrections and alterations are as follow—

Stanza II. line 5,
For *loud roaring*, read *rude roaring*.

Stanza II. line 8,
For *And left me to stray ’mongst these once loved willows*,
Read *And left me to wander ’mongst these once loved willows*.

Stanza III. line 2,
For *dear shepherd*, read *dear Jamie*.

DXVII.

SCENES OF WOE AND SCENES OF PLEASURE.

THIS elegant and pathetic song was written by Mr Richard Gall, who has already been noticed in a former part of this

work.—*Vide Notes on Song No 508.* The air to which it is adapted was composed by Mr Allan Masterton, who has also been often mentioned in the course of the present Editor's remarks.

The following particulars respecting this song are extracted from Mr Stark's Sketch of the Life of Richard Gall, printed in the *Biographia Scotica*, at Edinburgh, 1805. "One of Mr Gall's songs in particular, the original of which I have by me, has acquired a degree of praise, from its having been printed amongst the works of Burns, and generally thought the production of that poet. The reverse, indeed, was only known to a few of Mr Gall's friends, to whom he communicated the verses before they were published. The fame of Burns stands in no need of the aid of others to support it; and to render back the song in question to its true author, is but an act of distributive justice, due alike to both these departed poets, whose ears are now equally insensible to the incense of flattery or the slanders of malevolence. At the time when the 'Scots Musical Museum' was published at Edinburgh by Mr Johnson, several of Burns's songs made their appearance in that publication. Mr Gall wrote the song entitled 'Farewell to Ayrshire,' prefixed Burns' name to it, and sent it anonymously to the publisher of that work. From thence it has been copied into the later editions of the works of Burns. In publishing the song in this manner, Mr Gall probably thought, that under the sanction of a name known to the world, it might acquire that notice, which, in other circumstances, it might never have obtained, but have been doomed to waste its sweetness in the desert air."

The particulars mentioned in the preceding extract by Mr Stark, who was intimately acquainted with Mr Gall, (both of them being employed in the same printing-office,) may be relied upon as being correct. The manuscript of the song, in the hand-writing of Mr Gall, is in the possession of the Editor

DXVIII.

GO TO BERWICK, JOHNNY.

RITSON says, he “has heard gravely asserted in Edinburgh, that a foolish song, beginning

Go, go, go,
Go to Berwick, Johnny;
Thou shalt have the horse,
And I shall have the poney,

was actually made on one of Sir William Wallace the Scottish hero's marauding expeditions; and that the person thus addressed was no other than his *fidus Achates*, Sir John Graham.—*Historical Essay on Scottish Song*, p. 26. The writer of this note, however, can safely aver, that he never heard such an assertion from the lips of any Scotsman, nor ever saw such an allegation in print, till he met with Ritson's Essay. That gentleman must certainly have been imposed upon by the *gravity* of some wag. The silly old verses are usually chanted by nurses to divert their little ones, and have not the smallest allusion either to Wallace or Graham.

The words, which are adapted to the old air in the Museum, were written by the late Mr John Hamilton, music-seller in Edinburgh, who contributed several songs to the same work. Oswald published the air, with variations, in his Caledonian Pocket Companion. It has since been arranged as a rondo for the piano-forte, by various masters.

DXIX.

'T WAS AT THE SHINING MID-DAY HOUR.

THIS burlesque parody of Mallet's beautiful ballad of “William and Margaret,” was written by Allan Ramsay for the fourth volume of his Tea-Table Miscellany, where it made its first appearance under the title of “Watty and Madge.” The words are adapted to a fine old tune, called *The Maid in the Mill*, taken from the seventh volume of Oswald's Caledonian Pocket Companion, p. 27.

The reader will find Mallet's ballad of William and Margaret, adapted to a fine air composed by the late Mr Stephen

Clarke, in the sixth volume of the Museum.—*Vide Song No 536.* In the second edition of the *Orpheus Caledonius*, printed in 1733, Mr William Thomson, the editor of that work, adapted Mallet's ballad to the old tune of *Chevy Chase*.

DXX.

HAVE YOU ANY POTS OR PANS?

THIS humorous song was written by Allan Ramsay, and published in his *Tea-Table Miscellany* 1724, as a substitute for the words of the old song called "Clout the Cauldron." The original tune is printed in the first volume of the Museum, p. 24, with some curious Scoto-Gaelic verses.—See the *Notes on that Song, No 23.*

In the sixth volume of the Museum, Ramsay's verses are adapted to the favourite strathspey, called "Cameron has got his Wife again."

DXXI.

NOW BANK AND BRAE ARE CLOTHED WITH GREEN.

THIS fine Scottish pastoral song was written by Gall, and is printed in his poetical works. The words are adapted to a very beautiful tune, called "Cassilis Banks."

"Girvan's fairy-haunted stream," is a well known river in Ayrshire, which rises in the parish of Dailly, and after meandering through the district of Carrick, pours its waters into the Irish Channel at the ancient village of Girvan, to which it gives its name.

DXXII.

AE DAY A BRAW WOOPER.

THIS humorous song was written by Burns in 1787, for the second volume of the Museum; but Johnson, the publisher, who was a religious and well-meaning man, appeared fastidious about its insertion, as one or two expressions in it seemed somewhat irreverent. Burns afterwards made several alterations upon the song, and sent it to Mr George Thomson for his Collection, who readily admitted it into his second volume, and the song soon became very popular. Johnson, however, did not consider it at all improved by the

later alterations of our bard. It soon appeared to him to have lost much of its pristine humour and simplicity; and the phrases which he had objected to were changed greatly for the worse. He therefore published the song as originally written by Burns for his work. In order to enable the reader to judge how far Johnson was, or was not correct, both editions of the song are here annexed.

FIRST EDITION.

Æ day a braw wooer came down the lang glen,
And sair wi' his love he did deave me;
But I said there was naething I hated like men;
The deuce gae wi' him to believe me!

A weel stockit mailen himsel o't the laird,
And bridal aff han' was the proffer;
I never loot on that I kend or I car'd,
But thought I might get a waur offer.

He spak o' the darts o' my bonnie black een,
And said for my love he was diein';
I said he might die when he liket, for Jean;
The gude forgie me for liein'!

But what do ye think, in a fortnight or less,
(The deil's in his taste to gae near her,)
He's down to the castle to black cousin Bess,
Think, how the jade I could bear her.

An' a' the niest ouk as I fretted wi' care,
I gaed to the tryst o' Dalgarnock;
And wha but my braw fickle wooer was there,
Wha glowr'd as if he'd seen a warlock.

Out oure my left shouther I gied him a blink,
Lest neighbours shou'd think I was saucy,
My wooer he caper'd as he'd been in drink,
And vow'd that I was his dear lassie.

I spier'd for my cousin, fu' couthie and sweet,
An' if she had recover'd her hearin';
And how my auld shoon fitted her shauchel't feet?
Gude saf' us how he fell a swearin'!

He begg'd me for gudesake that I'd be his wife,
Or else I wad kill him wi' sorrow;
And just to preserve the poor body in life,
I think I will wed him to-morrow.

SECOND EDITION.

Last May a braw wooer cam down the lang glen,
 And sair wi' his love he did deave me.
 I said there was naething I hated like men ;
 The deuce gae wi'm, to believe me, believe me,
 The deuce gae wi'm, to believe me.

He spak o' the darts o' my bonnie black een,
 And vow'd for my love he was dying ;
 I said he might die when he lik'd, for Jean,
 The Lord forgie me for lying, for lying,
 The Lord forgie me for lying !

A weel-stockit mailen himsel for the laird,
 And marriage aff-hand were the proffers ;
 I never loot on that I kend it or car'd,
 But thought I might hae waur offers, waur offers,
 But thought I might hae waur offers.

But what wad ye think ? in a fortnight or less,
 (The deil tak his taste to gae near her)
 He's up the lang loan to my black cousin Bess,
 Guess ye how, the jad ! I could bear her, could bear her,
 Guess ye how, the jad ! I could bear her.

But a' the niest week, as I fretted with care,
 I gaed to the tryst of Dalgarnock,
 And wha but my fine fickle lover was there !
 I glowr'd as I'd seen a warlock, a warlock,
 I glowr'd as I'd seen a warlock.

But owre my left shouther I gae him a blink,
 Least neebors might say I was saucy ;
 My wooer he caper'd as he'd been in drink,
 And vow'd I was his dear lassie, dear lassie,
 And vow'd I was his dear lassie.

I spier'd for my cousin, fu' couthy an' sweet,
 Gin she had recover'd her hearin,
 And how her new shoon fit her auld shackl't feet,
 But, Heavens ! how he fell a swearin, a swearin,
 But, Heavens ! how he fell a swearin.

He begged, for gudesake ! I wad be his wife,
 Or else I wad kill him wi' sorrow :
 So e'en to preserve the poor body in life,
 I think I maun wed him to-morrow, to-morrow,
 I think I maun wed him to-morrow.

These alterations, in general, are certainly far from being
 in the happiest style of Burns. Indeed he appears to have

been in bad health and spirits when he made them; for, in the letter inclosing the song, he says, "I am at present quite occupied with the charming sensations of the tooth-ach, so have not a word to spare."

Dr Currie likewise informs us, that the third line of the fourth stanza, in the manuscript sent to Mr Thomson, runs "He up the *Gateslack* to my black cousin Bess;" but Mr T. objected to this word, as well as to the word *Dalgarnock* in the next verse. Burns replied as follows:

"Gateslack is the name of a particular place; a kind of passage up among the Lauther hills, on the confines of this county (Dumfries-shire). Dalgarnock is also the remains of a romantic spot near the Nith, where are still a ruined church and a burial ground. However, let the first line run, "*He up the lang loan,*" &c.

Dr Currie remarks, that "It is always a pity to throw out any thing that gives locality to our poet's verses."

It only remains to be observed, that this song is adapted to the tune called *The Queen of the Lothians*, the name of a curious old ballad, which is produced in the sixth volume of the Museum, and inserted after the modern verses by Burns.

DXXIII.

GUDEEN TO YOU, KIMMER.

THIS comic song was corrected by Burns. The greater part of the verses, however, are taken from the old satirical song formerly sung to that tune of "John Anderson my Jo." See the notes on that song, No 260. The words are adapted to the old tune of "We're a' nid noddin in our House at hame."

DXXIV.

IN BRECHIN DID A WABSTER DWELL.

THIS is only a fragment of a long ballad frequently heard at country firesides, entitled "The Brechin Weaver." It possesses some traits of humour, though not of the first order. The specimen in the Museum is certainly quite enough. The tune to which the ballad is chanted, however, is very pretty.

DXXV.

WILLY'S RARE AND WILLY'S FAIR.

THIS ancient fragment, with its original air, was copied from Thomson's *Orpheus Caledonius*. London, 1725. The editor has often heard the following additional stanza, though it is omitted by Thomson.

She's taen three links o' her gowden locks ;
That hung down lang and yallow,
She's tied them about sweet Willy's waist,
And drawn him out of Yarrow.

This poetical relique of some ancient and long forgotten minstrel, has given rise to two beautiful modern ballads. The first of these, entitled, "The Braes of Yarrow," was written in imitation of the ancient Scottish manner, and inscribed to Lady Jane Home, by William Hamilton of Bangour, Esq., prior to the year 1724. It is printed in Ramsay's *Tea-table Miscellany* of that date ; and in the following year, Thomson published it adapted to the old tune of one strain in his *Orpheus Caledonius*. The first half stanza of Bangour's ballad, beginning, "*Busk ye, busk ye, my bonny bonny bride,*" is all that remains of the old song, called "*The Braes of Yarrow.*" Ramsay has also preserved the first half stanza of the original verses, in the song which he wrote to the same tune. See the first volume of the *Museum*, page 65. The other ballad, of "The Braes of Yarrow," was written by the late Rev. Mr John Logan, one of the ministers of Leith. It begins,

Thy braes were bonny, Yarrow stream !
When first on them I met my lover,
Thy braes how dreary, Yarrow stream !
When now thy waves his body cover.

Both these ballads may be seen in the poetical works of their respective authors, and in various other collections of poetry. It appears, on comparing Bangour's ballad, as inserted in the *Tea-table Miscellany*, and the *Orpheus Caledo-*

nius, with a later version in the author's poetical works, that he had made some slight corrections on the earlier edition.

It remains to be observed, that in the year 1777, the words of this ancient song received some alterations and additions from the pen of an Englishman, which were set to a beautiful modern air, composed by Mr James Hook of London. This Anglo-Scottish production was sung by Mrs Wrihten at Vauxhall with much applause in the summer of 1777, and was published among the other Vauxhall songs of that year. It has since been frequently reprinted.

DXXVI.

MY DADDY LEFT ME GEAR ENOUGH.

THIS humorous old ballad was taken from Thomson's Orpheus Caledonius, printed with the music in 1725, under the title of "Willie Winkie's Testament." The enumeration of the testator's goods and effects is extremely comic. This curious ballad appears to have been unknown to Ramsay, as it is omitted in the Tea-Table Miscellany.

DXXVII.

STERN WINTER HAS LEFT US.

First Set.

THIS ballad was copied from Yair's Charmer, vol. ii. printed at Edinburgh in 1721. The original air, under the title of "Jocky and Jenny," is inserted in the *fifth* volume of Oswald's Caledonian Pocket Companion, p. 31.

This appears to have been a very popular song, both in England and Scotland, about the middle of the last century, for the verses, although adapted to a different air from that in Oswald's Collection, are printed in the "The Muses Delight" at Liverpool in 1754, under the title of "JOCKY and JENNY, a dialogue sung by Mr Lowe and Miss Falkner."

In the Museum this ballad is adapted to two tunes. The first set a Gaelic air. The other is an Irish melody.

DXXVIII.

STERN WINTER HAS LEFT US.

Second Set.

THIS is the ballad Jocky and Jenny, above noticed, adapted to the Irish tune called *Kitty Tyrell*, Johnson had heard the ballad sung to both tunes, and being unable to decide which was best, he inserted them both that the singer might choose for himself. This ballad has therefore been adapted to four different tunes. The original Scottish air is in Oswald; the English air in the “*Muses Delight*,” and the Irish and Gaelic tunes the in Museum.

DXXIX.

AH, MARY! SWEETEST MAID, FAREWELL.

THIS charming pastoral dialogue, between Willie and Mary, was written by Alexander Boswell of Auchinleck, Esq. M. P. It was originally published as a single sheet song, by Messrs Gow & Shepherd, music-sellers in Edinburgh. Mr Nathaniel Gow tells me, it was at his particular request that Mr Boswell furnished him with the words. The verses are adapted to the beautiful slow strathspey tune called “*The Maid of Isla*,” which was communicated to Mr Gow by the late Colonel John Campbell of Shawfield and his Lady.

DXXX.

ANNA THY CHARMS MY BOSOM FIRE.

THIS sweet song of two stanzas was written by Burns, and published in the Edinburgh edition of his Poems in 1787. It is adapted to a very beautiful and plaintive air composed by Oswald, and published in the first volume of his *Caledonian Pocket Companion*, under the title of “*Bonny Mary*.”

DXXXI.

THY CHEEK IS O' THE ROSE'S HUE.

THIS beautiful song, which is another of the productions of the late Mr Richard Gall, was written at the earnest request of Mr Thomas Oliver, Printer and Publisher, Edinburgh, an intimate acquaintance of the author's. Mr Oliver

heard it sung in the Pantomime of Harlequin Highlander, at the Circus, and was so struck with the melody, that it dwelt upon his mind; but the only part of the words he recollected were,

My love's the sweetest creature,
That ever trode the dewy green;
Her cheeks they are like roses,
Wi' the op'ning gowan wet between.—

And having no way of procuring the verses he had heard, he requested Mr Gall to write words to his favourite tune. Our young bard promised to do so; and in a few days presented him with this elegant song, in which the title of the tune is happily introduced at the close of every stanza.

DXXXII.

O AY MY WIFE SHE DANG ME.

THIS humorous song was written by Burns for the Museum. The old air to which his verses are adapted, originally consisted of one strain, but Oswald made two variations to it, and published them with the old melody in his Caledonian Pocket Companion, book vi. p. iv. under the title of "My wife she dang me." The tune in the Museum is composed of the original melody, and the first of Oswald's variations. I have heard several of the old verses sung, but they are of such a nature as to render them quite unfit for insertion.

DXXXIII.

COME UNDER MY PLAIDY.

THIS fine ballad is another production of my late friend, Hector Macneill, Esq. who has frequently been noticed in the course of this work. It is adapted to a lively air called "Johny M'Gill," after the name of its composer, Mr John M'Gill, who was a musician in Girvan, Ayrshire. Burns likewise wrote some verses to the same tune, which are inserted in the third volume of the Museum. *Vide Notes on Song No. 207.*

DXXXIV.

COME FOLLOW, FOLLOW ME.

NEITHER the words nor music of this excellent old ballad, entitled "The Fairy Elves," are of Scottish origin, although it has long been a favourite in Scotland. The poetry is attributed to Christopher Marlow, and the melody to John Dowland, both Englishmen. The former was an eminent dramatic poet, and the latter a celebrated musician, in the reign of Queen Elizabeth. Marlow fell a victim to *jealousy*, the most torturing passion of the human breast; he was stabbed in a brothel, by a fellow whom he found with his mistress, and, notwithstanding the best medical care and attention, died soon after, in 1593.

Mr Gay, author of "The Beggar's Opera," wrote the following words to the same old tune in another musical opera of his, called "Achilles," printed with the music prefixed to each song by John Watts of London, in 1733, after the author's decease.

AIR.—*Fairy Elves.*

O guard your hours from care,
Of *Jealousy* beware;
For she with fancied sprites,
Herself torments and frights;
Thus she frets, and pines, and grieves,
Raising fears that she believes.

Bishop Percy published an edition of the Fairy Elves in 1765, taken from an old black letter copy, under title of "*The Fairy Queen.*" The ancient set of the air and that in the Museum are very similar.

DXXXV.

LORD THOMAS AND FAIR ANNET.

BISHOP PERCY, who published this fine old Scottish ballad in his *Reliques of Ancient English Poetry* in 1765, from a manuscript transmitted to him from Scotland, observes, that it seems to be composed (not without improvements) out of two ancient English ones. The first of these is entitled "A

tragical Ballad on the unfortunate Love of Lord Thomas and Fair Ellinor; together with the Downfall of the Browne Girl." The second is "Fair Margaret's Misfortunes, or Sweet William's frightful Dreams on his Wedding Night; with the sudden Death and Burial of these noble Lovers." The learned Prelate likewise acquaints us, that although the latter ballad was picked up on a stall, he considers it to be the old song quoted in Fletcher's comedy of "The Knight of the Burning Pestle." This old play, as appears from the dedication prefixed to the first edition in 4to., printed at London, 1613, was written in 1611, and was not well received when acted on the stage. The reader will find some further observations on the ballad of "Sweet William and Fair Margaret," in the notes on the following song, No 536.

Upon comparing these ballads with each other, *viz.* Lord Thomas and Fair Ellinor—Fair Margaret and Sweet William—Lord Thomas and Fair Annet—the present Editor, notwithstanding the conjecture of the learned Prelate, is of opinion, both from the difference in the structure of the stanzas, the language and the incidents of the several pieces, that they were composed by different hands, although it may be difficult now to decide which of the three was first written. It is very possible, that the ballads themselves are, comparatively speaking, only modernized abridgments of ancient metrical romances, familiar among all the nations of Europe many ages ago. These romances, in their turn, likewise appear to have been derived from Asiatic sources, and were gradually introduced into the western world, by successive minstrels, for the amusement of the great. As a full investigation of these facts, however, would lead us into a field by far too wide for the nature of this work, we are constrained to return to the ballad now under consideration.

In the year 1806, Mr Robert Jamieson published a Collection of Popular Ballads and Songs from tradition, Manuscripts, and scarce Editions, among which is a ballad entitled "Sweet Willie and Fair Annie," which he took down from

the recitation of Mrs W. Arnot of Aberbrothick, who, it is said, learned it when a child from an elderly maid-servant. The leading incidents of Mr Jamieson's ballad are very similar to those of the earlier edition of "Lord Thomas and Fair Annet;" but the name of the hero is changed from Lord Thomas to Sweet Willie, who is represented as "*the heir of Duplin town,*" the residence of the Earl of Kinnoul in *Perthshire*. Several of the stanzas in Mr Jamieson's ballad are likewise admitted to have been altered and supplied by himself. But neither these alterations, nor interpolations, nor the changing of the scene from the borders to Perthshire, appear to have improved the original ballad. It only remains to be observed, that, in the Scots Museum, the ballad of "Lord Thomas and Fair Annet" is adapted to the tune called "The Old Bard," preserved in Oswald's Caledonian Pocket Companion, book xii.

DXXXVI.

WILLIAM AND MARGARET.

THIS excellent ballad, beginning "'Twas at the silent solemn hour," was written, in 1723, by David Mallet, Esq. a native of Edinburgh, editor of Lord Bolingbroke's Works, and author of several popular poems and dramatic works. It appeared in several of the newspapers a short time after it was written, as well as in various periodical publications. Ramsay printed it in his Tea-Table Miscellany, with the signature D. M. the initials of the author, in 1724; and William Thomson, who erroneously conceived it to be very old, copied it into his Orpheus Caledonius, where it is adapted to the well-known tune of *Chevy Chase*. Mallet afterwards retouched and improved the ballad. The reader will easily discover the improvements which the author made on this fine poem, upon comparing the copy in the Museum with that in Ramsay's Tea-Table Miscellany, or any of the early editions.

Mallet, in a note prefixed to the ballad printed in the edition of his Poems, 3 vols 8vo. London, 1759, informs us, that

“ in a comedy of Fletcher, called *The Knight of the Burning Pestle*, old MERRYTHOUGHT enters repeating the following verses :

“ WHEN it was grown to dark midnight,
And all were fast asleep,
In came Margaret's grimly ghost,
And stood at William's feet.

“ This (he continues) was probably the beginning of some ballad commonly known at the time when that author wrote (1611) ; and it is all of it, I believe, that is any where to be met with. These lines, naked of ornament, and simple as they are, struck my fancy ; and, bringing fresh into my mind an unhappy adventure much talked of formerly, gave birth to the following poem, which was written many years ago.”

The unhappy adventure, here alluded to, was a circumstance that occurred in real life. A young lady, whose hand had been scornfully rejected by her infamous seducer, when in a weak state of health, fell, in consequence, into a fever ; “ and, in a few days after, (says Mallet,) I saw her and her child laid together in one grave.” See the *Plain Dealer*, No 36 and 46—a periodical paper, published by Mr Aaron Hill in 1724, and afterwards reprinted in 2 vols 8vo.

Thus far concerning the origin of Mallet's fine poem, which Bishop Percy pronounces to be “ one of the most beautiful ballads in our own or any language.” Mr Ritson likewise observes, that “ we have many songs equal no doubt to the best of those written by Hamilton of Bangour, or Mr Thomson ; though it may be questioned whether any English writer has produced so fine a ballad as William and Margaret, or such a beautiful pastoral as Tweedside.” *Historical Essay on Scottish Song*, p. 78.

Mr Mallet was mistaken in supposing the old ballad, quoted by Fletcher in 1611, to be lost. It is preserved in the Collections of Bishop Percy and Mr Herd. A more faithful copy, however, will be found in Ritson's *Ancient English*

Ballads ; for the worthy Prelate has used some freedom with a few of the verses.

In the Museum, the ballad of William and Margaret, by Mr Mallet, is adapted to a beautiful slow melody, which was composed by the late Mr Stephen Clarke of Edinburgh, organist.

DXXXVII.

WHAT AILS THE LASSES AT ME ?

THIS humorous song, in the broad Buchan dialect, beginning “ I am a young bachelor, winsome,” was written by Alexander Ross, author of the songs called “ A Rock and a wee pickle Tow,” “ The Bridal o’t,” &c. See the Notes on Songs No 269 and 439 of the Museum. In that author’s works, printed at Aberdeen in 1768, the song of “ What ails the Lasses at me,” and “ Jean Gradan’s answer,” are directed to be sung to the tune of “ An the Kirk wad let me be ;” but as this air was inserted in the first volume of the Museum, (vide Song No 58,) entitled “ Fye let us a’ to the Wedding,” Mr Johnson made choice of another lively Scots air, which answers the words extremely well.

DXXXVIII

THE SUN IN THE WEST.

THIS pathetic sonnet is another production of Mr Richard Gall. The beautiful air to which the words are adapted, is supposed to be of Gaelic origin.

DXXXIX.

SCROGGAM.

THIS humorous and eccentric song, beginning “ There was a wife wonn’d in Cockpen,” was written by Burns for the Museum. There is another, and a very old song, to the same air, but it is quite inadmissible.

Cockpen is the name of a parish in the county of Edinburgh, of which the Earl of Dalhousie is patron.

DXL.

O, TELL ME, MY BONNY YOUNG LASSIE.

THIS fine pastoral dialogue was written by Hector Macneill, Esq. author of several songs in the Museum. Mr Macneill informed the present Editor, that he picked up the air, to which his verses are united in the Museum, during a trip to Argyleshire, and being very fond of the tune, he wrote the words for it *con amore*.

The late Mr Graham of Gartmore wrote a song, which has a similar burden with that of Mr Macneill's. It was printed in Mr Scott's Minstrelsy of the Border, under an idea that it was as old as the reign of Charles I. The chorus runs—

THEN tell me how to woo thee, love !
O tell me how to woo thee !
For thy dear sake nae care I'll take,
Tho' ne'er another trow me.

But the two songs, in other respects, have no similarity, and the respective measures of the stanzas require them to be adapted to very different tunes.

DXLI.

O, MARY, TURN AWA.

THIS song was written by the late Mr R. Gall. His verses are adapted to the beautiful old air of "My Dearie, an thou die."

The second song, to the same tune, beginning "What ails this heart of mine," is the production of the late Miss Blamire of Carlisle. Both of these songs are excellent.

DXLII.

O, GUDE ALE COMES.

THIS humorous drinking song, with the exception of the chorus, which is old, was written by Burns. It is adapted to the tune, called "The Bottom of the Punch-bowl," which appears in Oswald's First Collection, and in many others.

DXLIII.

ROBIN SHURE IN HAIRST.

THE tune and title of this song are ancient, but the rest is by Burns. In Oswald's Caledonian Pocket Companion, book fifth, page 11th, the air, with variations, is inserted under the title of "Robin shear'd in Her'st," but the old words of the song are probably now lost.

The tune, in some modern collections, is called "Bobbing John," but erroneously, for that is the name of a very old English air, printed in Playford's 'Dancing Master,' in the time of $\frac{6}{8}$, or six quavers in the bar, so far back as 1657, and in all the subsequent editions of that work. It is quite different from the Scottish air. Mr Robert Jamieson of Edinburgh, however, in his Popular Ballads and Songs, printed in 1806, has written a very humorous song to the tune, under its modern title. It follows :

BOBBING JOHN.

HEY, for Bobbing John,
Kittle up the chanter !
Bang up a strathspey
To fling wi' John the ranter.
Johnnie's stout an' bald,
Ne'er could thole a banter,
Bie in byre an' fald,
An', lassies, he's a wantner.

Back as braid's a door ;
Bow-hough'd, like a felly ;
Thick about the brands,
And o'er the breast an' belly.
Hey, for Bobbing John !
Kittle up the chanter !
Queans are a' gane gyte
To fling wi' John the Ranter.

Bonny's his black ee,
Blinkin', blythe, an' vogie,
Wi' lassie on his knee,
In his nieve a cogie ;
Syne the lad will kiss,
Sweetly kiss and cuddle ;
Cald wad be the heart
That con'd wi' Johnnie widdle.

Sonse fa' Bobbing John ;
 Want and wae gae by him ;
 There's in town or land
 Nae chiel doesna envy him.
 Flingin to the pipe,
 Bobbin to the fiddle,
 Knief was ilka lass
 That could wi' Johnnie meddle.

DXLIV.

MAGGIE LAUDER.

THIS comic ballad, beginning "Wha wadna be in love wi' bonny Maggie Lawder?" was written by Francis Semple of Beltrees, Esq. in the county of Renfrew, about the year 1642. This fact is stated on the joint authorities of two of his descendants, viz. the late Mr Semple of Beltrees, who died in 1789, and his relation, the late Mr Semple of Edinburgh.

In the fifth number of the "Paisley Repository," the editor of that work has communicated the following additional information respecting the author of this favourite song:

"Anecdote of Francis Semple of Beltrees, author of *The Banishment of Poverty*—some *Epitaphs* in Penny-cooke's Collection of Poetical Pieces, and the songs of 'She rose and loot me in,' and 'Maggie Lawder.'"

"When Cromwell's forces were garrisoned in Glasgow, the city was put under severe martial law, which, among other enactments, ordained 'That every person or persons coming into the city must send a particular account of themselves, and whatever they may bring with them, unto the commander of the forces in that place, under the penalty of imprisonment and confiscation, both of the offender's goods and whatever chattels are in the house or houses wherein the offender or offenders may be lodged.' &c.

"Francis Semple and his lady set out on a journey to Glasgow, accompanied by a man-servant, some time in 1651, or a little after that, to visit his aunt, an old maiden lady, his father's sister, who had a jointure of him, which he paid by half-yearly instalments.

“ When he came to his aunt’s house, which was on the High-street, at the *bell of the brae*, now known by the name of ‘ The Duke of Montrose’s Lodging, or Barrell’s Ha’,’ his aunt told him, that she must send an account of his arrival to the captain of Cromwell’s forces, otherwise the soldiers would come and poind her moveables. Francis replied, ‘ Never you mind that ; let them come, and I’ll speak to them.’ ‘ Na, na,’ quoth his aunt, ‘ I maun send an account o’ your coming here.’—‘ Gie me a bit of paper,’ says Francis, ‘ and I’ll write it mysel.’ Then taking the pen, he wrote as follows :

Glasgow, — —

Lo doon near by the City temple,
There is ane lodg’d wi’ auntie Semple,
Francis Semple of Beltrees,
His consort also, if you please ;
There’s twa o’s horse, and ane o’s men,
That’s quarter’d down wi’ Allan Glen.
Thir lines I send to you, for fear
O’ poindin of auld auntie’s gear,
Whilk never ane before durst stear,
It stinks for staleness I dare swear.

(Signed)

FRANCIS SEMPLE.

Directed ‘ To the commander of the guard in Glasgow.’ ”

When the captain received the letter, he could not understand it, on account of its being written in the Scottish dialect. He considered it as an insult put upon him, and, like a man beside himself with rage, he exclaimed, ‘ If I had the scoundrel who has had the audacity to send me such an insulting, infamous, and impudent libel, I would make the villainous rascal suffer for his temerity.’ He then ordered a party of his men to go and apprehend a Francis Semple, who was lodged with a woman of the name of Semple, near the High Church, and carry him to the provost. Mr Semple was accordingly brought before the provost, and his accuser appeared with the insulting, infamous, and impudent libel against him. It was read ; but it was impossible for the provost to retain his gravity during the perusal ; nay,

the captain himself, after hearing an English translation of the epistle, could not resist joining in the laugh. From that moment he and Beltrees became intimate friends, and he often declared, that he considered Semple to be one of the cleverest gentlemen in Scotland. On no account would the captain part with Beltrees during his residence in Glasgow. The time, therefore, that Francis intended to have passed with the old lady his aunt, was humorously spent with the captain and the other officers of Cromwell's forces, who kept him in Glasgow two weeks longer than he otherwise would have staid.

It seems probable, that these officers of Cromwell had introduced two of Semple's songs into England before the period of the Restoration; for they were both printed, and well known in England, in the reign of Charles II. the words and music being engraven by Thomas Cross. Henry Playford afterwards introduced the song of "She rose and let me in," in his "Wit and Mirth," vol. i. printed at London in 1698. Gay introduced the air of *Maggie Lauder* in his musical opera of *Achilles*, printed in 1733. The same air had previously been used for a song, called *Sally's New Answer*, set to the tune of *Mogey Lauther*, a sort of parody on Carey's *Sally in our Alley*, as well as for a song in the Quaker's Opera, written by Thomas Walker, and acted at Lee and Harper's Booth in Bartholomew Fair, anno 1728.

The following continuation of the ballad, by a modern hand, appeared in the Pocket Encyclopædia of Songs, printed at Glasgow, 2 vols 12mo, 1816. It possesses considerable merit.

THE cantie spring scaree rear'd her head,
 And winter yet did blaud her,
 When the Ranter cam to Anster fair,
 And spier'd for Maggy Lauder;
 A snug wee house in the East Green,
 Its shelter kindly lent her;
 Wi' cantie ingle, cleau hearth-stane,
 Meg welcom'd Rob the Ranter!

Then Rob made bonnie Meg his bride,
 And to the kirk he ranted ;
 He play'd the auld " East nook o' Fife,"
 And merry Maggie vaunted,
 That *Hab* himsel' ne'er play'd a spring,
 Nor blew sae weel his chanter,
 For he made Anster town to ring ;
 And wha's like Rob the Ranter !

For a' the talk and loud reports
 That ever gaed against her,
 Meg proves a true and faithfu' wife,
 As ever was in Anster ;
 And since the marriage knot was tied,
 Rob says he coudna want her ;
 For he loes Maggy as his life,
 And Meg loes Rob the Ranter.

Anstruther, easter and wester, is the name of two adjacent royal burghs in the county of Fife. The scene of the ballad, however, is laid in easter Anstruther, where a fair is held on the first Tuesday after the 11th of April, another on the 5th day of July, and a third on the 12th day of November annually. This burgh has lately acquired an additional celebrity, from the excellent poem of *Anster Fair*, by Mr William Tennant, (late schoolmaster of Lasswade, now Professor in the Institution at Dollar.)

The learned editor of the *Reliques of Ancient English Poetry* (Bishop Percy) says, it is a received tradition in Scotland, that, at the time of the Reformation, *Maggie Lawder* was one of those ridiculous songs composed to be sung by the rabble to the tune of a favourite hymn in the Latin service, and that the original music of all these burlesque sonnets was very fine. The absurdity of this notion has already been detected in a former part of this work.—*Vide Notes on Song No 260 of the Museum.*

The service-book used in the cathedral of Dunkeld was, till lately, supposed to be the only work of this kind that had escaped the flames at the period of the Reformation in Scotland ; but this conjecture was incorrect. The service-book used in the abbey of Scone has likewise been discovered, and

is now deposited in the library of the Faculty of Advocates, Edinburgh. It is a very large folio volume, and very neatly written. From a Latin docquet inserted in the work,* it appears to have been compiled by Mr Robert Carver, a canon of Scone, in the twenty-second year of his age, and in the sixth year after his initiation into holy orders. The Editor has carefully examined this book from beginning to end, and can safely aver, that there is not one air that has the smallest resemblance to *Maggie Lauder*, or to any other secular Scots tune in the whole compass of the work. The chaunts, hymns, and antiphones, are all, as usual, in the Latin tongue.

DXLV.

A COGIE OF ALE AND A PICKLE AIT-MEAL.

THIS song was written in 1797, by Andrew Sheriffs, A. M. author of the Scottish pastoral comedy of “*Jamie and Bess*,” printed at Edinburgh in 1790, and other poems. The Editor was present when Mr Sheriffs sung this song on the Edinburgh stage, at his own benefit; on which occasion the author’s pastoral comedy above-mentioned was performed by some of his friends who were natives of Edinburgh. Mr Sheriffs received a classical education at Aberdeen, and was for a considerable time one of the editors of “*The Aberdeen Chronicle*.” In 1798 he went to reside in London; but the writer of this article has heard nothing of him since that period. Mr Sheriffs had the misfortune to be lame from his infancy.

The melody was composed by the late Mr Robert Macintosh, musician in Edinburgh. Mr Macintosh afterwards went to London, where he continued till his death, in February 1807. He published three Collections of Scottish Reels and Strathspeys, and composed many of the best of them himself. He was an excellent violin player.

* “*Composuit Dominus Robertus Carver Canonicus de Scona, Anno Domini 1513, et aetatis sue Anno 22, nec non ingressus sue religionis anno 6to, ad honorem Dei et Sancti Michaelis.*”

DXLVI.

THE DUMFRIES VOLUNTEERS.

THIS song, beginning "Does haughty Gaul invasion threat?" was written by Burns in 1795, and transmitted to Johnson for insertion in his Museum. The charming tune, to which the words are adapted, was composed by Mr Stephen Clarke, organist.

It was originally published as a single sheet song, a considerable number of which were transmitted to Mr Burns, to be distributed among the Dumfries Volunteers, of which corps he was a member. Burns, on receipt of the packet, wrote a letter to Johnson, which is printed in his Reliques, wherein he says, "Thank you for the copies of my Volunteer ballad. Our friend Clarke has indeed done well! 'tis chaste and beautiful. I have not met with any thing that has pleased me so much. You know I am no connoisseur; but that I am an amateur, will be allowed me."

DXLVII.

HE'S DEAR TO ME.

THIS sweet little pastoral made its appearance about the year 1796, as a single sheet song, written by a gentleman. His name, however, the Editor has not yet learnt. The melody is very pretty, and appears to belong to the ancient class of Scottish airs of one simple strain, such as the "Braw braw Lads of Gala Water," to which indeed it bears a strong resemblance.

DXLVIII.

THE BLUE BELLS OF SCOTLAND.

THIS song appears to be a parody of another written by Mrs Grant of Laggan, beginning "O where, tell me where, is your Highland laddie gone?" on the Marquis of Huntly's departure for Holland with the British forces under the command of the gallant Sir Ralph Abercrombie, in 1799. The words are adapted to a modern Scottish air.

DXLIX.

COLIN CLOUT.

THIS fragment of a very fine pastoral ballad, beginning "Chanticleer wi' noisy whistle," was communicated by Mr Gall. The Editor recollects having seen the whole of the ballad in that gentleman's hands, and perhaps the manuscript may yet be recovered. It well deserves to be printed. The author is anonymous.

The words are adapted to a fine melody, which was composed by the late Mr Stephen Clarke.

DL.

'TIS NAE VERY LANG SINSYNE.

THIS humorous ballad was copied from Herd's Collection, printed in 1776, where it is inserted under the title of "My Heart's my ain." It does not appear in the Tea-Table Miscellany, and may therefore have been composed subsequently to the year 1724. The author is unknown.

The words are adapted to the tune of "We'll kick the world before us," from Oswald's Caledonian Pocket Companion, vol. xi.

DLI.

O, ONCE I LOV'D A BONNIE LASS.

THIS song was the earliest that Burns ever wrote; or, as the bard terms it, the "first time he committed the sin of rhyme." It was written in the autumn of 1773. In a letter to Dr Moore, dated 2d August 1787, Burns says, "You know our country custom of coupling a man and a woman together in the labours of harvest. In my fifteenth autumn my partner was a bewitching creature, a year younger than myself. My scarcity of English denies me the power of doing her justice in that language; but you know the Scottish idiom—she was a *bonnie, sweet, sonsie lass*. In short, she altogether, unwittingly to herself, initiated me in that delicious passion, which, in spite of acid disappointment, gin-horse prudence, and book-worm philosophy, I hold to be the first of human joys, our dearest blessing here below! How

she caught the contagion, I cannot tell : you medical people talk much of infection from breathing the same air, the touch, &c. ; but I never expressly said I loved her. Indeed, I did not know myself why I liked so much to loiter behind with her, when returning in the evening from our labours ; why the tones of her voice made my heart-strings thrill like an Eolian harp ; and particularly, why my pulse beat such a furious rattan, when I looked and fingered over her little hand, to pick out the cruel nettle stings and thistles. Among her love-inspiring qualities, she sung sweetly ; and it was her favourite reel (*I am a Man unmarried*) to which I attempted giving an embodied vehicle in rhyme. I was not so presumptuous, as to imagine that I could make verses like printed ones, composed by men who had Greek and Latin ; but my girl sung a song, which was said to be composed by a small country laird's son, on one of his father's maids, with whom he was in love ! and I saw no reason why I might not rhyme as well as he ; for, excepting that he could smear sheep and cast peats, his father living in the moor-lands, he had no more scholarcraft than myself. Thus with me began love and poetry, which at times have been my only, and, till within the last twelve months, my highest enjoyment."

This song was originally intended to have been sung to the old reel tune, called *I am a Man unmarried*, with the foolish chorus of *Tal lal de ral*, &c. repeated at the end of each verse. Burns afterwards gave up this idea, and had it set to the beautiful slow melody in the Museum, which he picked up and transmitted to the publisher of that work : it is said to be very ancient. *"an auld psalm tune."*

DLII.

WHEN I THINK ON MY LAD.

THIS song was written by Ramsay, as a substitute for the indelicate old Scots song, called "Jumping John." Ramsay published it in his *Tea-Table Miscellany*, under the title of "Her Daddy forbad, her Minny forbad," in 1724. But as this tune, with new words by Burns, had been inserted in the second

volume of the Museum (vide Song No. 138), Johnson made choice of another air for Ramsay's words, taken from Oswald's Caledonian Pocket Companion, book?viii. entitled *Hark, the Cock crow'd*. Neither Oswald nor Johnson, however, seem to have been aware that this was an English tune, composed by Mr Jeremiah Clarke of London, organist, and published by Henry Playford, with the original words, in the first volume of his *Wit and Mirth*, in 1698. The English song begins,

HARK ! the cock crow'd, 'tis day all abroad,
And looks like a jolly fair morning ;
Up Roger and James, and drive out the teams ;
Up quickly and carry the corn in.

The old Scottish tune of *Jumping John*, was an early favourite in England. In "Playford's Dancing Master," 1657, it is printed with the name of "*Joan's Placket*," the title of a parody upon, and equally indelicate as the old northern words. In the year 1686, Lord Wharton wrote a satirical song to the same tune, beginning "Ho ! broder Teague, dost hear de decree," which contributed in no small degree towards the great Revolution in 1688. In this song, his Lordship introduced, as the burden or chorus, the words of distinction which had been used by the Irish papists in their horrid massacre of the protestants in 1641, viz. *Lilliburlero* and *Bullen-a-lah*. It was written on occasion of James II. having nominated General Talbot, newly created Earl of Tyrconnel, to the lieutenancy of Ireland. Talbot was a furious papist, and had recommended himself to his bigotted master by his arbitrary treatment of the protestants in the preceding year, when only lieutenant-general, and whose subsequent conduct fully justified his expectations and their fears. The violences of his administration may be seen in any of the histories of these times. Bishop Burnet, alluding to the ballad which had been written by Wharton, says, that it "made an impression on the (king's) army that cannot be imagined by those that saw it not. The whole army,

and at last the people both in the city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect." Ritson, in alluding to the same ballad observes, "what an astonishing effect these vulgar and despicable rhapsodies had upon the temper of the times; we may, in some measure, conjecture from the brags of that unprincipled character, Lord (afterwards Marquis of) Wharton, who was wont to boast, that by the most foolish of them all (Lilliburlero) he had rhymed the king out of his dominions. *Historical Essay on National Song*, p. 62. See also Notes on Song No. 138 of the Museum. This old Scots tune of Jumping Joan, having acquired the new title of *Lilliburlero* from Wharton's ballad, has erroneously been, by many, supposed to be an Irish air.

DLIII.

THE FIENT A CRUM OF THE SHE FAWS.

THIS ancient song, beginning *Return hameward my heart again*, was recovered by Ramsay, and printed in his *Tea-Table Miscellany* in 1724, with the letter Z, to denote its antiquity. The tune to which the verses are adapted is likewise known by the name of *The Spinning Wheel*, but it is essentially different from the air called "The Spinning Wheel," in Oswald's *Caledonian Pocket Companion*, book ix. The author and composer are unknown.

DLIV.

MY LADY'S GOWN THERE'S GAIRS UPON'T.

THIS song was written for the Museum by Burns, in 1788. The words are adapted to a well-known strathspey, or reel tune, composed by the late Mr James Gregg, an eminent teacher of dancing in Ayrshire. Gregg composed the strathspey, called "Gregg's Pipes," and many other excellent dancing tunes. He had a taste for painting, mechanics, and natural history; made and improved telescopes; he was also skilled in the mathematics, and was frequently employed as a land-surveyor. He taught dancing, until, by old age, he could scarcely see his pupils, or hear the tones of his own

violin. He died, regretted by all who knew him, in November 1817, at a very advanced age.

Johnson long hesitated to admit this song into his Museum ; but, being blamed for such fastidiousness, he at length gave it a place in that work.

DLV.

MAY MORNING.

THIS little song, beginning “ The nymphs and shepherds are met on the green,” was communicated to Johnson by an anonymous hand. It is adapted to an old strathspey tune, which is very pretty.

DLVI.

DINNA THINK, BONNIE LASSIE, I'M GAUN TO LEAVE THEE.

HECTOR MACNEILL, Esq., informed the Editor that he wrote the whole of this song except the last verse, which the late Mr John Hamilton, music-seller in Edinburgh, took the liberty to add to it, and to publish as a sheet song. “ It was on this account, (Mr Macneill added,) that I did not include this song in collecting my poetical works for the uniform edition in two volumes, which has been given to the public.” For a similar reason he omitted another song, likewise written by him, beginning *My love's in Germany, send him hame, send him hame.*

The song of *Dinna think Bonnie Lassie*, is adapted to a dancing tune, called *Clunie's Reel*, taken from Cumming of Granton's Reels and Strathspeys.

DLVII.

O, GIN I WERE FAIRLY SHOT O' HER !

THIS old song received some additions and corrections from the pen of Mr John Anderson, engraver of music in Edinburgh, who served his apprenticeship with Johnson, the publisher. The air, under the title of *Fairlie Shot of Her*, appears in Mrs Crockat's Manuscript Music-book, so that the tune is very old. It is also preserved in Oswald's Caledonian Pocket Companion, and various other collections. This tune was selected by Mr O'Keefe for one of his songs

for "Shelty" in the *Highland Reel*, beginning, "Boys, when I play, cry O Crimini," acted at Covent Garden in 1788.

DLVIII.

HEY! MY KITTEN, MY KITTEN.

THIS humorous nursery song was written, about the beginning of the last century, by the celebrated Dean Swift. The words are adapted to the old Scottish air, called *Whip Her below the Courcing*, which is inserted in the Crockat Manuscript, and was printed in *The Dancing Master*, by Playford, under the name of *Yellow Stockings*, in 1657. This tune has been a great favourite, time out of mind, in both kingdoms. The old Scots song is inadmissible, for an obvious reason; but there are several humorous English ones to the same tune, such as "Madam Fig's Gala," &c., of considerable merit.

DLIX.

SWEETEST MAY, LET LOVE INSPIRE THEE.

THIS *petit morceau*, words and music, was communicated by Burns. The tune is very simple and sweet, yet the critical reader will easily discover that Burns, in this instance, has parodied the first verse of the old song of *There's my Thumb I'll ne'er beguile Thee*. It begins—

MY sweetest May,* let love incline thee,
T' accept a heart which he designs thee;
And as your constant slave regard it,
Syne for its faithfulness reward it.
'Tis proof a-shot to birth or money,
But yields to what is sweet and bonny.

DLX.

ARGYLE IS MY NAME.

THIS ballad is universally attributed to John Campbell, the renowned Duke of Argyle and Greenwich, whose uncorrupted patriotism and military talents, justly entitled him to be ranked among the greatest benefactors of his country. He

* May, i. e. Maid.

died on the 4th of October 1743, in the sixty-third year of his age.

Old David Herd published a copy of this ballad in his *Ancient and Modern Scottish Songs* in 1776, under the title of *Bannocks o' Barley Meal*, with two additional stanzas; but these were rejected in the Museum, on account of their being both spurious and indelicate. The tune is of Gaelic origin.

Alexander Boswell of Auchinleck, Esq., M.P., altered and abridged this old ballad for Mr Thomson's Collection, vol. iii., published in 1801.

DLXI.

AN I'LL AWA TO BONNY TWEEDSIDE.

THIS song was written by Allan Ramsay, and published in his *Tea-Table Miscellany*, A.D. 1726. He directs it to be sung to the tune of *We'll a' to Kelso go*. In the Museum, the words have accordingly been adapted to this lively old air, which is also preserved in Oswald's *Caledonian Pocket Companion*, book vi. p. 11. The old song of *We'll a' to Kelso go*, is supposed to be lost.

DLXII.

GENTLY BLAW, YE EASTERN BREEZES.

THIS song was written by Mr John Anderson, engraver of music in Edinburgh. It is adapted to a very ancient and beautiful air, entitled *O gin my Love were but a Rose*, from the first line of an old but rather indelicate song, still well known. Two verses of the old song were retouched by a modern hand, and printed in Herd's Collection, in 1776.—The reader will find them in the sixth volume of the Museum (vide Song 594); but they are there adapted to a different tune, taken from Gow's Collection, called *Lord Balgonie's Delight*.

DLXIII.

IN YON GARDEN FINE AND GAY.

MR ANDERSON, author of the last song, informed the Edi-

tor, that the words and music of this were taken down from the singing of Mr Charles Johnson, father of Mr James Johnson, the publisher of the Museum. The song was acquired by old Johnson in his infancy, and he was then informed that it was very ancient. From the simplicity of the air, which consists of one strain, and the structure of the words, there can be no doubt of the correctness of the old man's information.

DLXIV.

THE POOR PEDLAR.

THIS humorous ballad, beginning "There was a noble lady so fair," has been a favourite among the peasantry of Scotland time out of mind. But the strain of double meaning, which runs through many of the verses, must ever prove a bar to its reception in the more polished circles of modern society.

DLXV.

YOU ASK ME, CHARMING FAIR.

THIS beautiful song was written by William Hamilton of Bangour, Esq. The composer of the charming melody, to which the verses are united, has hitherto escaped the researches of the Editor.

DLXVI.

O, KEN YE WHAT MEG O' THE MILL HAS GOTTEN?

THIS humorous old song was retouched by Burns in 1788, and sent to the publisher of the Museum, with directions to unite it to the old air called *Jackey Hume's Lament*. This was accordingly done.

Mr Burns, about five years thereafter, made several alterations on the first copy of his song, which he transmitted to Mr George Thomson, with the following introduction: "Do you know a fine air called *Jackie Hume's Lament*? I have a song of considerable merit to that air. I'll enclose you both the song and tune, as I had them ready to send to Johnson's Museum."

It had escaped the bard's recollection, that the original draught of the song, as well as the air, had been sent to the publisher of the Museum long before this period, and that he had altered his intention of having the second edition of the song set to the air of *Jackie Hume's Lament*; for, in Dr Currie's edition of Burns' Works, we find that it is directed to be sung to the air of *O bonnie Lass will ye lie in a Barrack*. The song, with Burns' last alterations, is annexed for the reader's perusal.

MEG O' THE MILL.

Air—"O, bonnie Lass will ye lie in a Barrack."

O KEN ye what Meg o' the mill has gotten,
An' ken ye what Meg o' the mill has gotten?
She has gotten a coof wi' a claut o' siller,
And broken the heart o' the barley miller.

The miller was strappin, the miller was ruddy,
A heart like a lord, and a hue like a lady;
The laird was a widdiefu' bleerit knurl;
She's left the guid fallow and ta'en the churl.

The miller he hecht her a heart leal and loving;
The laird did address her wi' matter mair moving,
A fine pacing horse, wi' a clear-chained bridle,
A whip by her side, and a bonnie side-saddle.

O wae on the siller, it is sae prevailing!
And wae on the love that is fixed on a mailen!
A tocher's nae word in a true lover's parle,
But, gie me my love, and a fig for the warl'!

DLXVII.

HOW SWEET IS THE SCENE AT THE DAWNING OF MORNING.

THIS fine song is another of the productions of the late Mr Richard Gall. The original manuscript is in the hands of the Editor. The words are adapted to the fine old air, called "The Humours o' Glen."

DLXVIII.

SURE MY JEAN IS BEAUTY'S BLOSSOM.

THIS song was also written by Mr Gall. The original manuscript of it is likewise in the possession of the Editor. The words are adapted to a very pretty modern air, which was communicated by Mr Gall himself.

DLXIX.

HOW SWEET THIS LONE VALE.

THIS song was written by the Honourable Andrew Erskine, brother of Thomas late Earl of Kellie, an eminent violin performer and musical amateur. Burns admired this song very much. In a letter addressed to Mr George Thomson, dated 7th June, 1793, he says, "Mr Erskine's songs are all pretty, but his *Lone Vale* is divine."

The verses are adapted to a favourite Gaelic melody.

DLXX.

JOCKEY'S TA'EN THE PARTING KISS.

THIS charming song was written by Burns for the Museum. It is adapted to the ancient air called *Bonnie Lassie tak a Man*, which is also preserved in Oswald's Caledonian Pocket Companion. The old song is supposed to be now lost.

DLXXI.

WHAT'S THAT TO YOU.

THIS is one of Thomas Durfey's *Anglo-Scottish* productions, with some alterations by Allan Ramsay. Durfey's verses were printed with the music in Playford's Wit and Mirth, vol. iii. first edition, London, 1702. Some of them are very indelicate, and even the copy re-touched by Ramsay, and printed in the Tea-Table Miscellany, in 1724, is not altogether free from objections on the same score. Ramsay directs the song to be sung to the tune of "The Glancing of her Apron;" but this tune being already inserted in a former volume of the Museum, Johnson got the words adapted to a modern Scots air. Mr James Hook of London, about thirty years ago, composed a beautiful melody to the modernized verses.

DLXXII.

LITTLE WAT YE WHA'S COMING.

THIS Jacobite ballad was written about the time of the rebellion in 1715. Its old title was "The Chevalier's Muster-Roll, 1715." The author, of course, is anonymous.

The Dunywastles (*Dhuine Usal*, Gaelic) were the High-

land lairds or gentlemen. The Earls of Wigton, Nithsdale, Carnwath, and Derwentwater; the Viscount Kenmure, and Thomas Foster, Esq. M.P. for Northumberland, and commander-in-chief of the Chevalier's English forces; the Earl of Widdrington and Lord Nairn are the personages alluded to in the third stanza of the ballad. The names in the other verses are either those of particular clans, or such as are applicable to all.

The old tune, to which the words are adapted, was formerly called "Fiddle Strings are dear, Laddie," from the first line of an ancient, though now almost forgotten song. It began—

Fiddle strings are dear, laddie,
Fiddle strings are dear, laddie,
An' ye break your fiddle strings,
Ye'se get nae mair the year, laddie.

The same tune, in Gow's and other recent collections, is called *Tail Toddle*, but from what cause the Editor has been unable to discover. The old tune, called "Cuttyman and Treeladle," which is mentioned by Ramsay in the canto which he added to the ancient poem of "Christ's Kirk on the Green," has a considerable resemblance to "Fiddle Strings are dear, Laddie." Both airs seem to have been composed about one period, if not by the same minstrel.

DLXXIII.

O LEAVE NOVELS, YE MAUCHLINE BELLES.

THIS humorous but friendly advice to the ladies of Mauchline, a town in Ayrshire, on the dangers arising from an indiscriminate use of novels, was written by Burns in 1785. The *Rob Mossgiell* in the ballad was our bard himself, who has substituted the name of his farm in place of his own surname. The words are adapted to a favourite Scots measure, or dancing tune.

DLXXIV.

O LAY THY LOOF IN MINE, LASS.

THIS song was written by Burns for the Museum. It is

adapted to the favourite old tune, called *The Cordwainer's March*, which, in former times, was usually played before that ancient and useful fraternity, at their annual procession on St Crispin's day. The tune is also preserved in Aird's first volume of *Select Airs*, and other collections.

DLXXV.

SAW YE THE THANE O' MEIKLE PRIDE.

THIS ballad, entitled "DUNCAN, a fragment," was written by Henry Mackenzie, Esq. author of *The Man of Feeling*, and many other well-known and justly esteemed works. It was a juvenile composition; but when the late Dr Blacklock first heard the author's father read the manuscript of this poem and that of "Kenneth," as his son's compositions, he predicted that the young poet would, in his more advanced years, make a distinguished and respectable figure in the republic of literature; a prediction which has been most amply verified.

Johnson, the publisher of the Museum, has omitted several stanzas of the ballad for want of room, but the reader will find the whole of it in Mr Mackenzie's works, printed at Edinburgh in 1812, or in Herd's Collection in 1776, and in various other publications.

The tune to which the words are united in the Museum is, perhaps, one of the sweetest melodies, in the minor mode, that ever was played or sung. The composer's name has hitherto eluded every research that the Editor has made.

DLXXVI.

GO, PLAINTIVE SOUNDS.

THIS song was written by William Hamilton of Bangour, Esq. Mr William Shield of London set the words to a tune of his own composition, which is printed in Ritson's Collection of *Scottish Songs*, London 1794. In the Museum the words are united to a fine modern Scottish air.

DLXXVII.

BRUCE'S ADDRESS TO HIS ARMY.

THIS justly celebrated and patriotic song, beginning "Scots wha hae wi' Wallace bled," was written by Burns on the 1st of August 1793. The following account of its origin, from the pen of his friend Mr Syme, is very interesting.

On the 30th of July 1793, Mr Syme and our bard set out on horseback from the hospitable mansion of Mr Gordon of Kenmure, for Gatehouse, a village in the stewartry of Kirkcudbright. "I took him (says Mr Syme) by the moor-road, where savage and desolate regions extended wide around. The sky was sympathetic with the wretchedness of the soil; it became louring and dark. The hollow winds sighed, the lightnings gleamed, the thunder rolled. The poet enjoyed the awful scene—he spoke not a word, but seemed rapt in meditation.

"What do you think he was about? He was charging the English army along with Bruce at Bannockburn. He was engaged in the same manner on our ride home from St Mary's Isle, and I did not disturb him. Next day (2d July 1793) he produced me the following Address of Bruce to his Troops, and gave me a copy for Dalzell." (Here follows the song.)

In the month of September following, Burns transmitted another copy of the song to Mr George Thomson, accompanied with a letter, in which he says, "I have shewed the air (meaning *Hey now the Day dawis*, or, as it is sometimes called, *Hey tutti taitie*) to Urbani, who was *highly pleased with it*, and begged me to make *soft* verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania."

Mr Thomson, on receiving the song, wrote Mr Burns to the following effect: "Your heroic ode is to me the noblest composition of the kind in the Scottish language. I hap-

pened to dine yesterday with a party of your friends, to whom I read it. They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur, as “Hey tutti taitie.” Assuredly, your partiality for this tune must arise from the ideas associated in your mind by the tradition concerning it; for I never heard any person, and I have conversed again and again with the greatest enthusiasts for Scottish airs—I say, I have never heard any one speak of it as worthy of notice.” Mr T. then proceeds to inform the bard, that he had fixed on the tune of *Lewie Gordon* for the words; but this tune required an elongation of the last line of each verse, to make the words and music agree together.

This unfortunate criticism obliged Burns to lengthen and alter the last line of every stanza, to suit the newly-suggested air, which, instead of improving, manifestly injures the simple majesty of the original. That the old air was susceptible of stirring up or assuaging the passions, according to the different styles in which it may be played or sung, was at one glance obvious to Urbani, than whom no better judge of these matters ever lived. The tune has also been a favourite of Messrs Braham, Incledon, Sinclair, and the best singers throughout the united kingdom. To us, indeed, it appears impossible, that any person, who is endowed with the smallest portion of musical taste, can listen to the song of “The Land of the Leal,” without feeling the most tender emotions of pity, or hear “The Bruce’s Address to his Troops,” without partaking of that patriotic flame that glowed in the breasts of his gallant ancestors. Mr Thomson, however, after some years’ reflection, has himself become a convert to the united sense of the public. In a late edition of his third volume, in which the tune of “Hey tutti taitie” is happily adapted to the original words of Burns, he observes, that “the poet *originally* intended this noble strain for the air just mentioned; but, on a suggestion from the editor of this work, who then thought ‘Lewie Gordon’ a fitter tune for the words, they were united

together, and published in the preceding volume, page 74. The editor, however, having since examined the air 'Hey tutti taitie' with more particular attention, frankly owns, that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry, than the air of 'Lewie Gordon.'"

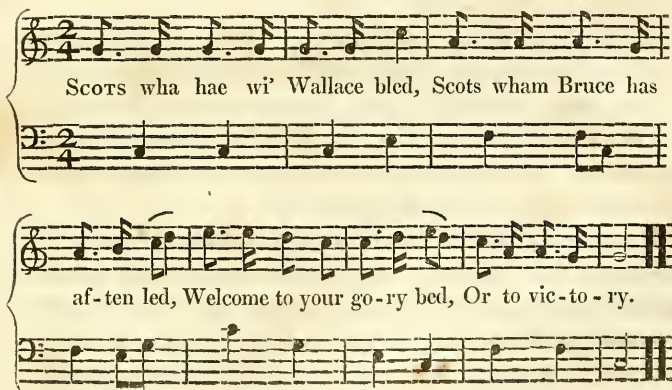
As the tune of "Hey now the Day dawis" was inserted in the second volume of the Museum, (vide Song No 170, and the observations upon it in a former part of the present work) Johnson requested Mr William Clarke, the organist, to set Burns' song to a simple ballad tune which he sent him. It is undoubtedly pretty, but by no means calculated to give adequate expression to the bold and energetic sentiments of the bard. Some people too, having got by rote the altered edition of this poem, sing it to the old air; but they are obliged to distort the tune, to make it suit the lengthened lines. For these reasons, we shall now present the reader with the words and air in their original simplicity, according to the first intention of the bard.

KING ROBERT THE BRUCE'S ADDRESS TO HIS ARMY,

AT THE BATTLE OF BANNOCKBURN, 24th June 1314,

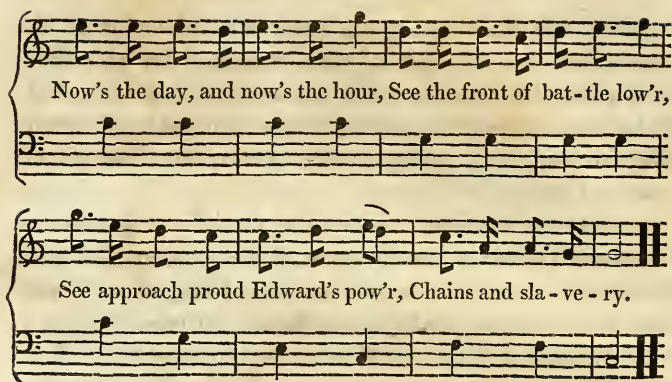
As originally written by Burns,

To the tune of "Hey now the Day dawis."



Scots wha hae wi' Wallace bled, Scots wham Bruce has

af-ten led, Welcome to your go-ry bed, Or to vic-to-ry.



Wha will be a traitor knave,
Wha can fill a coward's grave,
Wha sae base as be a slave,
Let him turn and flee !
Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freemen stand or freemen fa',
Let him follow me !

By oppression's woes and pains !
By your sons in servile chains !
We will drain our dearest veins,
But they shall be free.
Lay the proud usurper low !
Tyrants fall in every foe !
Liberty's in every blow !
Let us do, or die !

DLXXVIII.

FAREWELL YE FIELDS AND MEADOWS GREEN.

THIS song, entitled "Miss Forbes' Farewell to Banff," was written by the late Mr John Hamilton, music-seller in Edinburgh. It is adapted to a favourite air, composed by Mr Isaac Cooper of Banff, musician.

The musical reader will observe a considerable similarity between this air and the tune of *Shannon's flowery Banks*, which, though generally supposed to be an Irish melody, was composed by Mr James Hook of London, organist, in 1783, and sung by Mrs Kennedy, at Vauxhall, with much applause.

DLXXIX.

THE BLIND HARPER.

THIS fine old ballad, beginning "O heard ye of a silly harper," with its original melody, was recovered by Burns, and transmitted to Johnson for his Museum.

Mr Ritson, in his *Historical Essay on Scottish Song*, alludes to this ballad in the following words: "The Reverend Mr Boyd, the ingenious translator of 'Dante,' had a faint recollection of a ballad of a Scotch minstrel who stole a horse from one of the Henrys of England."

In Mr Scott's *Minstrelsy of the Border*, we have another edition of the same ballad, under the title of "The Lochmaben Harper," but it is not so complete as the copy in the Museum. The fourth, fifth, and eighteenth stanzas of the original ballad are omitted in Mr Scott's edition. The following stanza, however, is substituted for the eighteenth:

Now all this while, in merry Carlisle,
The harper harped to high and low,
And the fiend thing dought they do but listen him to,
Until the day began to daw.

Mr Scott has the following verse at the end of his edition, which is not in the original:

Then aye he harped, and aye he carped,
Sae sweet were the harpings he let them hear;
He was paid for the foal he had never lost,
And three times o'er for the gude gray mare.

In Mr Scott's copy, the scene is laid at Carlisle, and the warden of that city is substituted for King Henry himself.

DLXXX.

MY NANNIE, O.

THIS song, beginning "Behind yon hills where riv'lets row," was written by Burns, and printed in the second edition of his *Poems*, at Edinburgh, in 1787. The first line of the song, as originally written, was "Behind yon hills where Stinchar flows," but Burns afterwards inserted the word *Lugar*, the name of another river in the county of Ayr, in preference to the former, as being more agreeable to the ear.

Burns directs the song to be sung to the tune of “My Nannie, O.” This fine air is inserted in the first volume of the Museum, with the words by Allan Ramsay.—*Vide Song No 88.* In order to avoid a repetition of the same tune, Mr William Clarke adapted the verses by Burns to a favourite modern melody, composed by Mr Thomas Ebdon of Durham, organist.

DLXXXI.

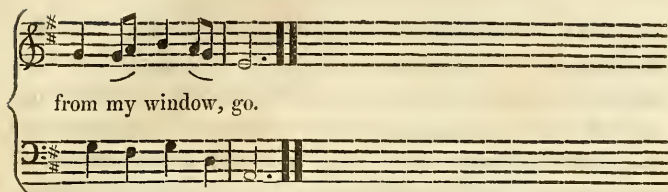
GO FROM MY WINDOW, LOVE, DO.

THIS fragment of an ancient ballad, with its melody, was recovered by Burns, and transmitted to Johnson for the Museum. It is all that remains, we believe, of one of those secular songs that were parodied about the dawn of the Reformation in Scotland, and printed by Wedderburne in 1549, under the title of “Ane compendious Booke of Godly and Spirituall Songs, collectit out of sundrie partes of the scripture, with sundrie of other ballates, changed out of profaine sanges, for avoiding sinne and harlotrie.” The Editor, however, has met with a far more ancient, and, he thinks, more genuine set of the melody than that communicated by Burns, which he shall now annex with the first verse of Wedderburne’s parody.

Slow.

Who is at my window, who, who? Go from my window, goe,

goe. Who call-is there, so like a stranger? Go



Wedderburn's parody must have been well known in England early in the reign of Elizabeth, for a new tune was made to it by J. D. *i. e.* John Dowland, which is still preserved in a work called "An Instruction to the Orpharion," printed at London by William Barley, in 1596. Dowland contributed "Mrs Winter's Jump," and several other airs, to this work; but his tune of "Go from my Window, goe," is altogether different from the ancient Scottish melody.

DLXXXII.

THE RAIN RINS DOWN THRO' MIRRYLAND TOWN.

THIS old Scottish ballad was published by Bishop Percy, under the title of "The Jew's Daughter," in his *Reliques of Ancient Poetry*, printed at London in 1765. The manuscript was sent to him from Scotland.

The bishop observes, that "the ballad is probably built upon some Italian legend, and bears a great resemblance to the Prioress's Tale in Chaucer; the poet seems also to have had an eye to the known story of HUGH OF LINCOLN, a child said to have been murdered there by the Jews, in the reign of Henry III. The conclusion of this ballad appears to be wanting: what it probably contained, may be seen in Chaucer. As for MIRRYLAND-TOWN, it is probably a corruption of MILAN (called by the Dutch Meylandt) TOWN; since the PA is evidently the river Po."—*Percy's Reliques*.

The story of Hugh of Lincoln, a boy about eight years old, being murdered by the Jews, and of the child's body having been discovered in a well by his disconsolate mother, with the punishments inflicted on that dispersed and persecuted people, are circumstantially narrated by Mathew Paris. But Bishop Percy observes, that "the supposed practice of

the Jews, in crucifying, and otherwise murdering, Christian children out of hatred to the religion of their parents, hath always been alleged in excuse for the cruelties exercised upon that wretched people, but which probably never happened in a single instance. For, if we consider, on the one hand, the ignorance and superstition of the times when such stories took their rise, the virulent prejudices of the monks who record them, and the eagerness with which they would be caught up by the barbarous populace as a pretence for plunder; on the other hand, the great danger incurred by the perpetrators, and the inadequate motives they could have to excite them to a crime of so much horror, we may reasonably conclude the whole charge to be groundless and malicious."

There are various editions of this ballad. That in the Museum, which was taken from Percy's *Reliques*, volume first, is merely a fragment. A more perfect copy was published by Mr Jamieson in his *Ancient Ballads and Songs*, printed at Edinburgh in 1806. It was taken down, *verbatim*, from the recitation of Mrs Brown of Falkland, wife of the reverend Dr Brown. Another edition of the ballad, under the title of "Sir Hugh," appears in Gilchrist's *Scottish Ballads*, vol. i. page 210. Edinburgh, 1814. But the following edition, communicated by an intelligent antiquarian correspondent, appears to be the most complete version yet obtained.

SIR HUGH OF LINCOLN,

An old Scottish Ballad.

THE rain rins down thro' merry *Lincoln*,
 Sae does it down the *Pa*;
 Sae rin the lads o' merry *Lincoln*,
 Whan they play at the ba'.

Four and twenty bonnie young boys
 Were playing at the ba',
 With sweet Sir Hugh of *Lincoln* town,
 The flower amang them a'.

He kick'd the ba' wi' his right foot,
And stopt it wi' his knee,
And thro' and thro' the Jew's window
He gard it quickly flee.

Sir Hugh hied to the Jew's castle,
And walk'd it round about,
And there he saw the Jew's daughter,
At a window looking out.

"Cast down the ba' to me, fair maid;
Cast down the ba' to me:"
"I winna cast down the ba'," she said,
"Till you come up to me."

"How will I come up?" said sweet Sir Hugh,
"How can I come up to thee?
For as ye did to my father dear,
The same ye'll do to me."

"Come in Sir Hugh, my dear Sir Hugh,
And ye sall get the ba';"
"I winna come in, I canna come in,
Without my play-fere's a'."

Then outen came the Jew's daughter,
The sweet Sir Hugh to win;
She powd the apples red and white,
And wyl'd the young thing in.

She has wyl'd him thro' ae dark dark room,
Sae has she done thro' twa;
She has wyl'd him to anither room,
The mirkest o' them a'.

Then she has ta'en a sharp pen-knife,
That hung down by her gair,
And she has twin'd Sir Hugh o' his life;
Ae word he never spake mair.

She laid him on a dressing-board,
Whar she did aften dine;
And then she took his fair body,
And drest it like a swine.

And first came out the thick thick blood,
And syne came out the thin;
And syne came out the bonnic heart's blood,
There was nae life left in.

She rowd him in a cake of lead,
 Bade him lie still and sleep :
 She cast him in a garden well,
 Was fifty fathom deep.

When bells were rung, and mass was sung,
 An' a' the bairns came hame ;
 Then ilka lady had her young son,
 But lady Helen had nane.

She wrapt her mantle her about,
 And sair sair gan she weep,
 Till she came to the Jew's castle,
 When all were fast asleep.

" My bonnie Sir Hugh, my pretty Sir Hugh,
 I pray thee to me speak ;"
 " O lady rin to the deep draw-well,
 Gin ye your son wad seek."

Then she ran to the deep draw-well,
 And knelt upon her knee ;
 " My bonnie Sir Hugh, my sweet Sir Hugh,
 I pray thee speak to me."

" The lead is wond'rous heavy, mither,
 The well is very deep ;
 A keen pen-knife sticks in my heart,
 But, mither, dinna weep."

Gae hame, gae hame, my mither dear,
 Prepare my winding-sheet,
 And at the back o' merry Lincoln,
 It's there we twa sall meet.

Now lady Helen is gane hame,
 Made him a winding-sheet,
 And, at the back o' merry Lincoln
 The dead corpse did her meet.

And a' the bells o' merry Lincoln,
 Without men's hands were rung ;
 And a' the books o' merry Lincoln,
 Were read without men's tongue.

Was never heard in Christantie,
 By woman, chyld, or man,
 Sic selcouth sounds at a burial,
 Sen Adam's days began.

Though the foregoing ballad is Scottish, yet, in all probability, it has been derived from a still more ancient English tragic ballad; for the scene of it not only lies in England, but the English tune to which it was sung is also known. It is very different from the Scottish melody, and seems even more appropriate to the melancholy catastrophe of the poem. For the satisfaction of the reader, we shall annex the English air, from Mr Smith's "*Musica Antiqua*," vol. i. folio 65.

THE JEW'S DOCHTER.

THE rain rins doon thro' mirryland toun, Sae does it doon the

Pa; Sae does the lads o' mir-ry-land toun, When

they play at the ba'. Then out and cam the Jew's dochter, Said,

Will ye come in and dine? I win-na come in, I

can-na come in, Without my playferes nine.

DLXXXIII.

CAULD IS THE E'ENING BLAST.

THIS short song was written by Burns for the Museum. It is adapted to an old Scottish air, called "Peggy Ramsay," which, in several bars, resembles the tune of "O'er Bogie." The ancient words, adapted to the tune of Peggy Ramsay, began—

Bonny Peggy Ramsay,
As ony man may see,
Has a bonny sweet face,
And a gleg glintin ee.

The old song is witty, but indelicate. A corrupted copy of it was inserted in the third volume of Henry Playford's Pills, published at London in 1704, who directs it to be sung to the tune of "The Suburbs of London," which is totally different and very inferior to the original Scottish air.

DLXXXIV.

O, TURN AWAY THOSE CRUEL EYES.

THE author of this song is unknown to the Editor. It is adapted to an old air, called "Be Lordly, Lassie," from the first line of a silly old nursery song, beginning—

Be lordly, lassie, be lordly,
Be lordly, lassie, be lordly ;
Put a hand in each side
And walk like a bride,
Your mither bids you be lordly.

DLXXXV.

O, MARY, YE'S BE CLAD IN SILK.

THIS song is only slightly altered from the original words of "The Siller Crown," which the reader will find in the third volume of the Museum.—*Vide Song No 240.*

This new version of "The Siller Crown" first appeared in Urbani's Collection of Scottish Songs, adapted to a beautiful modern Scottish air, composed by Miss Grace Corbett of Edinburgh when she was only eleven years old. Both the words and new melody were copied into the sixth volume of the Museum, by Urbani's permission.

DLXXXVI.

THERE WAS A BONNIE LASS.

THIS song was written by Burns. The words are adapted to the tune of a favourite slow march.

DLXXXVII.

NO CHURCHMAN AM I.

THIS is another production of Burns. It was published in the second edition of his poems, printed at Edinburgh in 1787. The words are adapted to a beautiful tune, called "The Lazy Mist," from the last volume of Oswald's Caledonian Pocket Companion. Several modern songs, such as "Prepare, my dear Brethren,"—"Honest Dermot," &c. have been united to this fine old air.

DLXXXVIII.

THE HIGHLANDER'S LAMENT.

THIS song, beginning "A soldier for gallant achievements renown'd," is a fragment of a larger poem, supposed to have been written by an anonymous hand after the battle of Culloden, in 1746. The tune is said to be a Gaelic melody.

DLXXXIX.

THERE'S NEWS, LASSES, NEWS!

THIS humorous song was retouched by Burns from a very ancient one, called "I winna gang to my Bed until I get a Man." It is adapted to the lively old original air, which may be considered one of the earliest specimens of *Scottish Reels*. It appears in Skene's MSS. circa, 1570, under the title of *I winna gang to my Bed till I sud die.* 1627

DXC.

HARD IS THE FATE OF HIM WHO LOVES.

THIS elegant pastoral song was written by James Thomson, Esq. the well-known author of "The Seasons," "The Castle of Indolence," and many other excellent poems. The composer of the plaintive air, to which the words are suited, is not known. The bass part was added by Mr William Clarke.

DXCI.

YE MUSES NINE, O LEND YOUR AID!

THIS song, entitled *The Highland King*, made its appearance soon after the publication of *The Highland Queen*, by Mr Macvicar, to which it was intended as an answer. *Vide Song, No 1. vol. i. of the Museum.* It was printed as a sheet song, and did not appear in any regular collection until the publication of Wilson's "*ST CECILIA*," at Edinburgh in 1779. The author of the song, as well as the composer of the melody, have hitherto escaped the Editor's researches.

DXCII.

NELLY'S DREAM.

THIS song, beginning *Bright the moon aboon yon mountain*, was written by the late Mr John Hamilton, music-seller in Edinburgh. He published it with the music as a sheet song, and it was copied into the Museum by his permission. Mr Hamilton furnished several other songs for the same work.

DXCIII.

O THAT I HAD NE'ER BEEN MARRIED.

THE first verse of this song is old; the second was written by Burns for the Museum. The Bard likewise communicated the beautiful old air to which it is united.

In a letter to Mrs Dunlop, dated 5th December, 1795, Burns introduces the original lines to her notice, with the following prefatory remarks: "There had much need be many pleasures annexed to the states of husband and father; for, God knows! they have many peculiar cares. I cannot describe to you the anxious sleepless hours these ties frequently give me. I see a train of helpless little folks, me and my exertions all their stay; and on what a brittle thread does the life of man hang! If I am nipt off at the command of fate, even in all the vigour of manhood as I am—such things happen every day;—gracious God! what would become of my little flock! 'Tis here that I envy your people of fortune. A father on his death-bed, taking an everlasting leave of his children, has indeed woe enough; but the man

of competent fortune leaves his sons and daughters independency and friends; while I——but I shall run distracted if I think any longer on the subject!

“To leave talking of the matter so gravely, I shall sing with the old Scots ballad—

“O THAT I had ne’er been married,
I would never had nae care;
Now I’ve gotten wife and bairns—
They cry, crowdie! evermair.

Crowdie! ance—crowdie!—twice—
Crowdie! three times in a day;
An ye crowdie ony mair,
Ye’ll crowdie a’ my meal away.”

DXCIV.

O GIN MY LOVE WERE YON RED ROSE.

THIS fragment is copied verbatim from Herd’s Collection, printed in 1776. Burns had a high opinion of its poetical merit. In a letter to Mr Thomson, he says, “Do you know the following beautiful little fragment in Witherspoon’s Collection of Scots Songs?

AIR.—“*Hughie Graham.*”

“O GIN my love were yon red rose
That grows upon the castle wa’,
And I mysel’ a drap o’ dew,
Into her bonnie breast to fa’!
Oh! there, beyond expression blest,
I’d feast on beauty a’ the night:
Seal’d on her silk-saft faulds to rest,
Till fley’d awa’ by Phoebus’ light.

“This thought is inexpressibly beautiful, and quite, so far as I know, original. It is too short for a song, else I would forswear you altogether, unless you gave it a place. I have often tried to eke a stanza to it, but in vain. After balancing myself, for a musing five minutes, on the hind-legs of my elbow-chair, I produced the following:

“O WERE my love yon lilac fair,
Wi’ purple blossoms to the spring;
And I a bird to shelter there,
When wearied on my little wing;

How wad I mourn when it was torn
 By autumn wild and winter rude !
 But I wad sing on wanton wing
 When youthfu' May its bloom renew'd."

" These verses are very far inferior to the foregoing, I frankly confess ; but if worthy insertion at all, they might be first in place, as every poet, who knows any thing of his trade, will husband his best thoughts for a concluding stroke."—*Burns' Works.*

Mr Thomson paid attention to this hint in arranging the old and new words ; but, in place of the air of " Hughie Graham," (the music and words of which old ballad are printed in the fourth volume of the Museum, vide Song No 303), he has adapted the song to a Gaelic or Irish melody ; for it is claimed by both nations. This melody, in Gow's Second Collection, is called *Ceanu dubh dileas*, and in Fraser's Highland Airs, *Cuir a ghaoil dileas tharrum do lamh*, i. e. " Place, true Love, thine arms around me." All these *three* sets of the tune differ, in some notes, from each other, as well as from the Irish set of the same air, printed in the Irish Melodies.

In the Museum, the words of *O gin my Love were yon red Rose*, are united to a strathspey tune, printed in Gow's Fourth Collection of Reels, &c. under the title of " LORD BALGONIE'S FAVOURITE, a very old Highland tune," which was afterwards published under the new title of " Gloomy Winter's now awa," from the first line of a beautiful Scots song adapted to that air, written by the late Mr Robert Tannahill of Paisley. This strathspey, however, has lately been claimed as a *modern* production by Mr Alexander Campbell, the editor of Albyn's Anthology. In the first volume of that work, Mr C. says he composed this strathspey in the year 1783, and in 1791, or 1792, he published and inscribed it to the Rev. Patrick Macdonald of Kilmore. The writer of this article has made a diligent search for this production, but has met with no copy to decide the question between Messrs Gow and Campbell. But

the reader, on comparing the air of Burns' song of "O lay thy Loof in mine, Lass," (vide No 574 of the Museum), which was taken from Aird's First Collection, and has been known time out of mind by the name of "The Cordwainer's March," will observe a striking similarity between it and the disputed composition.

But the proper air of "O gin my Love were but a Rose," is neither the *Strathspey* in question, nor *Hughie Graham*, nor the *Gaelic* or *Irish Melody* before alluded to. Both the words and air of this old song are still very well known. The first four lines of it, as printed in Herd's Collection, only are genuine; the other four, though beautiful, are comparatively modern. The strain of double meaning, that runs through the whole of the eight verses of the old song, prevents their insertion in the present work; but the tune to which they are uniformly sung, is that which Mr Anderson has selected for his song of *Gently blow ye Eastern Breezes*, printed in the sixth volume of the Museum. Vide Song No. 562.

DXCV.

THERE'S NAE LUCK ABOUT THE HOUSE, WHEN OUR GOOD-
WIFE'S AWA.

THIS very humorous modern ballad is a parody of the celebrated poetic tale, called *The Wife of Auchtermuchty*, which tradition affirms to have been composed by a priest of the name of Moffat, in the reign of James V. A manuscript copy of the original, which is preserved in the Bannatyne Manuscript of 1568, in the Advocates' Library, Edinburgh, corroborates the traditional account, for the signature "*quod Moffat*," is actually subjoined to that copy. This curious old ballad is printed in Herd's Collection 1776, and in several others. But the most perfect edition is that in Blackwood's Edinburgh Monthly Magazine for April 1817:

The name of the author of the parody has not yet been discovered; but the writer has evidently meant it to be an answer to the beautiful ballad of, *There's nae Luck about*

the House when our Gudeman's awa, which was written by William Julius Mickle, Esq., the ingenious translator of *The Lusiad*. It is printed in the first volume of the Museum. Vide Song, No 44. The beautiful tune to which Mickle's ballad was adapted, would have suited the parody equally well; but Johnson united the latter to a sprightly modern tune for the sake of greater variety.

DXCVI.

WILLIE AND ANNET.

THIS old Border ballad was inserted in Herd's Collection in 1776. In the Museum the words are adapted to an air in the new series of *The Vocal Magazine*, published at Edinburgh, by the late Mr James Sibbald, in 1803. In that work the air is said to have been "communicated by a lady in Orkney." But the old Border melody is much better adapted to the words. Vide notes on Song No 482, of the Museum.

DXCVII.

O MALLY'S MEEK, MALLY'S SWEET.

THIS song was written by Burns for the Museum. He also communicated the air to which it is united; but it is evidently borrowed from the fine old Lowland melody of *Andro and his cutty Gun*.

DXCVIII.

TELL ME, JESSY, TELL ME WHY.

THIS song was written and published by the late Mr John Hamilton, music-seller in Edinburgh, by whose permission it was inserted in the Museum.

DXCIX.

I CARE NA FOR YOUR EEN SAE BLUE.

THIS song was also written and published by Mr John Hamilton, before it appeared, by his permission, in the Museum.

DC.

GOOD NIGHT AND JOY BE WI' YOU A'.

THIS beautiful tune has, time out of mind, been played at the breaking up of convivial parties in Scotland. The principal publishers of Scottish music have also adopted it, as their

farewell air, in closing their musical works. Macgibbon placed it at the end of his third and last volume of *Scottish Airs*, published in 1755. Oswald closed the fourth volume of his *Caledonian Pocket Companion* with the same air. Oswald probably then thought it would be the last volume of his work, but he afterwards found materials for no less than *eight* more. Mr James Johnson followed the same example, in closing his sixth and last volume of the *Scots Musical Museum*.

There are two songs adapted to this air in the Museum. The first is said to have been composed by Thomas Armstrong, the night before his execution for the murder of Sir John Carmichael of Edrom, warden of the middle marches on the Border of Scotland. The warden was murdered 16th June 1600, and Armstrong suffered on 14th November 1601. It is by no means certain that these verses are the original words.

This tune was a particular favourite with Burns, who wrote the second song, beginning *Adieu! a heartwarm fond adieu!* In one of his letters, he says, “Ballad-making is now as completely my hobby-horse, as ever fortification was Uncle Toby’s; so I’ll e’en canter it away till I come to the limit of my race, (God grant that I may take the right side of the winning-post!), and then, cheerfully looking back on the honest folks with whom I have been happy, I shall say or sing, ‘Sae merry as we a’ hae been!’ and raising my last looks to the whole of the human race, the last words of the voice of *Coila* shall be, ‘Good night and joy be wi’ you a’?’ *Works*, vol. iv. Burns here calls himself the *Voice of Coila*, in imitation of Ossian, who styles himself the *Voice of Cona*. Coila, or Kyle, is the middle bailiwick of Ayrshire.

The second song was printed in Burns’s *Works*, at Edinburgh in 1787. It is there entitled “The Farewell to the Brethren of St James’s Lodge, Tarbolton, tune, Good Night and Joy be wi’ you a’.” Burns became a member of this

lodge of Freemasons, after his family removed to the farm of Lochlea, in the parish of Tarbolton, Ayrshire." During this period (says his brother Gilbert,) he became a Freemason, which was his first introduction to the life of a boon companion. Yet, notwithstanding these circumstances, and the praises he has bestowed on Scotch drink, (which seem to have misled his historians,) I do not recollect, during these seven years, nor towards the end of his commencing author (when his growing celebrity occasioned his being often in company,) to have ever seen him intoxicated, nor was he at all given to drinking."—*Life of Burns*.

We shall conclude these remarks with the following masterly song, to the same tune, written by Alexander Boswell of Auchinleck, Esq. M. P. It is entitled "The old Chef-tain to his Sons," and conclude the fourth volume of Mr George Thomson's Collection of Scottish Songs.

Good night, and joy be wi' ye a',
 Your harmless mirth has cheer'd my heart;
 May life's fell blasts out-o'er ye blaw!
 In sorrow may ye never part!
 My spirit lives, but strength is gone,
 The mountain fires now blaze in vain:
 Remember, sons, the deeds I've done,
 And in your deeds I'll live again!

When on yon muir our gallant clan,
 Frae boasting foes their banners tore,
 Who show'd himsel a better man,
 Or fiercer wav'd the red claymore?
 But when in peace—then mark me there,
 When thro' the glen the wanderer came,
 I gave him of our hardy fare,
 I gave him here a welcome hame.

The auld will speak, the young maun hear,
 Be canty, but be good and leal;
 Your ain ills ay hae heart to bear,
 Anither's ay hae heart to feel;
 So, ere I set, I'll see you shine,
 I'll see you triumph ere I fa';
 My parting breath shall boast you mine,
 Good night, and joy be wi' ye a'.

FINIS.

ADDITIONAL ILLUSTRATIONS.

PART VI.

DIII.

RED GLEAMS THE SUN.

THIS Song was afterwards inserted by the author in his collection of "Poetry chiefly in the Scottish Language. By ROBERT COUPER, M. D." Inverness, 1804, 2 vols. 12mo. He was the author of other lyrical pieces. One of these, written "to a beautiful old Highland air," called *Geordy Agam*, is inserted in Campbell's Albyn's Anthology, vol. ii. p. 23. The author states, that he wrote this song at the request of L. G. G. (Lady Georgiana Gordon, now Duchess of Bedford), and that it alludes "to her noble brother (the Marquis of Huntley), then with his regiment in Holland. A few days after it was written, and to the author's great uneasiness, the news arrived of his being wounded, from which he is not yet recovered."

Dr Thomas Murray, in his Literary History of Galloway, p. 247, refers to a MS. Life of Dr Couper, "communicated by his accomplished friend, John Black, Esq., Wigton. On applying to Dr Murray, I was favoured with the following abstract of the memoir:—

"ROBERT COUPER was born at Balsier, parish of Sorbie, Wigtonshire, of which farm his father was tenant, on the 22d September 1750. He entered a student in Glasgow College in 1769. He studied at first for the Scottish Church; but his parents having died, and his patrimony being small, if any thing at all, he accepted of an office as tutor in a family in the State of Virginia, America, where he

meant to take orders to enter the Episcopal Church as a clergyman. The date of his going to America is not given. But he returned in 1776, owing to the breaking out of the war of Independence. He returned to the College of Glasgow, and having studied medicine, and taken his diploma as a surgeon, (date not known,) he began practice at Newtonstewart, a village of 2000 inhabitants, in his native county. While at Glasgow, he had gained the friendship of Dr Hamilton, professor of midwifery, on whose recommendation to the Duke of Gordon, Couper settled in Fochabers (I am informed, in 1788), as physician to his Grace. Previously to going there, and preparatory to it, he had obtained the degree of M. D. from the College of Glasgow, to ‘prevent people, no wiser than himself, from dictating to him.’ At this time, that is, shortly after settling in Fochabers, he married Miss Stott, daughter of the Rev. Ebenezer Stott, minister of the parish of Minnigaff, Kirkcudbrightshire. He left Fochabers in 1806. He died in Wigton on the 18th January 1818. He was F. R. S. E.”

DVI.

WHERE ESK ITS SILVER CURRENT LEADS.

THE author of this Song was DAVID CAREY, who was known during the earlier part of this century as “an elegant poet and agreeable novelist.” He was a native of Arbroath, and he died at his father’s house, in that town, after a protracted illness, on the 4th of October 1824, in the forty-second year of his age. A brief but interesting biographical notice, and a list of his various works, will be found in the Scots Magazine, for November 1824, p. 637.

DVIII.

ROW SAFTLY, THOU STREAM.

THE collection of Poems and Songs, by RICHARD GALL, (the author of this and other Songs in the present volume of the Museum,) which is mentioned by Mr S. at page 444,

bears the date "Edinburgh, from the press of Oliver and Boyd," 1819. 12mo.

DX.

O CHERUB CONTENT.

THIS early production of a poet who has attained such high distinction as the author of "The Pleasures of Hope," is not contained in the collected edition of his Poems. THOMAS CAMPBELL, Esq., is a native of Glasgow, and was born in the year 1777, as, I think, he stated two years ago, at a public dinner given him in this place. His "Hohenlinden," "Ye Mariners of England," and other compositions, rank him as a lyric poet of the first order.

DXII.

THE BATTLE OF HARLAW.

THIS well-known ballad, or poem, is probably not older than the latter part of the 16th century. There was an edition printed in the year 1668, which Ramsay probably copied, when he inserted the poem in "The Evergreen," 1724.

DXIII.

O BOTHWELL BANK.

THIS Song was evidently, or rather avowedly, founded upon an interesting incident related in Verstegan's "Restitution of Decayed Intelligence," first published at Antwerp, 1605.

In Pinkerton's Select Scottish Ballads, vol. ii. p. 131. Lond. 1783, where this Song first appeared, it consists of three stanzas, disfigured by an affected use of obsolete words. The first stanza is descriptive, and runs thus:—

On the blyth Beltane, as I went
Be mysel attour the green bent,
Wharby the crystal waves of Clyde
Throch saughs and hanging hazels glyde,
There sadly sitting on a brae,
I heard a damsel speak her wae.

The other two verses are given in the Musical Museum,

some of the words being modernized, and two lines added to suit the music. Pinkerton's imitations of our old ballad poetry, were not happy. In the account of his writings given in Chambers's *Lives of Eminent Scotsmen*, we meet, indeed, with the following astounding assertion respecting his publication of *Ancient Scottish Poems*, from Sir Richard Maitland's MSS.—“Pinkerton *maintained* that he had found the Manuscript in the Pepysian Library at Cambridge; and, in his correspondence, he sometimes alludes to the circumstances *with very admirable coolness*. THE FORGERY WAS ONE OF THE MOST AUDACIOUS RECORDED IN THE ANNALS OF TRANSCRIBING. Time, place, and circumstances, were all minutely stated—there was no mystery.” (vol. iv. p. 102.) I confess my ignorance of what is here meant by “the Annals of Transcribing,” unless, perchance, it may have some allusion to the learned Mr Penny, the “Historian of Linlithgowshire,” whose accuracy and minute research were so highly commended by his literary executors in 1831, although, it must be admitted, that the merit of his work consists wholly in the accuracy with which he transcribed that portion of Chalmers's “*Caledonia*,” which relates to the Shire. In regard to Pinkerton, it would have been strange had he pretended any “mystery” where there was none; as the MSS. in question may be seen in the Pepysian Library to this day. Some half century after this, it is as probable that the future biographer of Mr Robert Chambers shall attribute to him all Burns's Poems, contained in his late comprehensive edition of that poet, as that any one should have given Pinkerton the credit of having written the poems by Henryson, Dunbar, and the other old Scottish Makers, contained in Maitland's Manuscript Collections, from which Pinkerton's Selections, printed in 1782, were copied. After all, it ought to be added, that the contributor of the article in Chambers's Work, merely improves upon the similar blundering statement that appeared in Nichols's *Literary Illustrations*, &c., vol. v. p. 670.

JOHN PINKERTON was born at Edinburgh, 17th of February 1758, and died at Paris, 10th of March 1825, at the age of sixty-seven. With all his insufferable petulance and conceit, (not to mention other failings,) he was unquestionably a man of learning and research; and he rendered very important services to the history and early literature of his native country, by several of his publications.

DXV.

LAMINGTON RACES.

THIS Song is attributed, at page 456, to "Mr Macaulay, an acquaintance of Mr Johnson," the publisher of the Museum. I have not ascertained who this Mr M. was; but it is not improbable that he was the same with JAMES MACAULAY, printer in Edinburgh, the author of a volume of "Poems on various subjects, in Scots and English."— "Edinburgh, printed for and sold by the Author, Printing-office, Castlehill, 1790," 12mo. pp. 300.

DXVI.

THE BANKS OF THE DEE.

THIS Song was long and deservedly popular. As stated at page 456, it was written in 1775, and it appeared in several collections. In "The Goldfinch," Edinb. 1782, it is accompanied "With additions by a Lady," being four stanzas, no doubt the same that Mr S. notices as contained in Wilson's collection, 1779, and there said to be by "Miss Betsy B—s."

The author of "The Banks of the Dee," was JOHN TAIT, Esq., who had been an assiduous wooer of the muses in his younger days. Besides the frequent contributions to the Poets' Corner, signed J. T—t, consisting of elegiac and other verses, which appeared in Ruddiman's Edinburgh Weekly Magazine for 1770, and subsequent years, he published anonymously, the "Cave of Morar," "Poetical Legends," and some other poems, in a separate form. Mr

Tait passed as Writer to the Signet, 21st November 1781. In July 1805, when the new system of police was introduced into Edinburgh, he was appointed Judge of Police, and he continued to preside in that Court till July 1812; when it was again remodelled by Act of Parliament, and the decision of Police cases replaced in the hands of the Magistrates of the City. (See Kay's Portraits, vol. ii. p. 147.) He died at his house in Abercrombie Place, 29th of August 1817. (Scots Mag. 1817, p. 99.)

DXXV.

WILLY'S RARE AND WILLY'S FAIR.

THIS song is contained in the second volume of the Orpheus Caledonius, 1733, and not in the first volume, 1725. So likewise is Hamilton's ballad, "The Braes of Yarrow." This favourite theme in Scottish Song, has obtained additional celebrity by the verses of our great English Poet, Mr Wordsworth, who to his "Yarrow Unvisited," in 1803, "and Yarrow Visited," in 1814, again honoured this much favoured stream by his "Yarrow Revisited," in 1831.

DXXIX.

AH! MARY! SWEETEST MAID, FAREWELL.

THIS song was included in a small volume of "Songs, chiefly in the Scottish dialect. Edinburgh, 1803," 8vo, published anonymously, in which the songs were given in a more correct form, in consequence of several of them having been printed "without the Author's permission, and with alterations, which he did not consider as improvements." The author of this and two other songs in this volume, (See pages 435 and 512,) SIR ALEXANDER BOSWELL of Auchinleck, was the eldest son of the biographer of Johnson, and was born 9th of October 1775. He succeeded to his paternal estate in 1795, and was created a Baronet in 1821. At a time when party politics ran high,

his disposition to satirical writing unfortunately involved him in a dispute, which was the occasion of that fatal duel, 26th of March 1822, that cut off in the prime of life, a gentleman of much natural genius and high acquirements, only a few days after having performed the last sad offices to his brother James, the friend of Malone, and the editor of Shakspeare. Some affecting lines, written on the death of his brother, were found in Sir Alexander's pocket-book after his own death.

Sir A.'s love of literature was exemplified by the republication of many rare and curious works, for private circulation, from his press at Auchinleck, of which a full list is given by Mr Martin, in his "Bibliographical Catalogue of Books. Privately printed." Lond. 1834, 8vo.

DXXXVI.

WILLIAM AND MARGARET.

"A GENTLEMAN of universal erudition lately showed me a MS. copy of the above, with a notice prefixed, that it was composed on—'Sharp, and Gregory's Daughter,'—most probably a descendant of Archbishop Sharp, and a lady of the learned house of Gregory, for some time settled at St Andrew's.

"I may mention here, that Mallet's song, 'A youth adorned with every art'—was composed on the ill-fated loves of Lady Jean Hume, daughter of Alexander, seventh Earl of Home, and Lord Robert Kerr, killed in the bloom of youth, and extraordinary personal attractions, at the battle of Culloden. Susanna Kennedy, Countess of Eglington, used to sing this pretty ballad, and relate its origin; she was well acquainted with both the parties.

"The music of this song was composed by Oswald."—(C. K. S.)

The editor of Andrew Marvell's works, Lond. 1776, in the Preface (vol. i. p. xx), refers to a MS. volume of "Marvell's Poems, some written with his own hand, and the rest copied by his order," among which was a copy of this

well-known ballad. He accordingly claimed it for Marvell, charging Mallet with gross plagiarism. "I am sorry this truth (he adds) did not appear sooner, that the Scots Bård might have tried to defend himself; but now the jackdaw must be stripped of his stolen plumage, and the fine feathers must be restored to the real peacock." Notwithstanding this bold assertion, (and, upon the same grounds, he claims for Marvell some undoubted compositions by Addison,) it is perfectly evident that the MS. he refers to, must have contained a number of pieces transcribed forty years subsequent to Marvell's death.—Allan Ramsay wrote a poetical address to Mr David Malloch on his departure from Scotland (*Poems*, vol. ii. p. 402), in which he specially mentions "his tender strains," in this ballad of William and Margaret.

Gibbon, in the *Memoirs of his own life*, mentions, that about the time when he professed himself a Roman Catholic, he had resided for some time with Mallet, "by whose philosophy I was rather scandalized than reclaimed." There are some curious anecdotes respecting his irreligion, in Davies's life of Garrick.

DXL.

O TELL ME, &c.

THE song by Mr Graham of Gartmore need not be quoted here, from a work so well known as the *Minstrelsy of the Scottish Border*. When first published by Sir Walter Scott, he considered it to be a traditional version of a song of the age of Charles I.; and he afterwards remarked, that the verses "have much of the romantic expression of passion common to the poets of that period, whose lays still reflected the setting beams of chivalry." Curious enough, however, in a collection published by John Ross, Organist in Aberdeen, the song is given as written "by Mr Jeffreys." There is no reason, however, to doubt, that Sir Walter was correct in subsequently assigning it to Mr

Graham, of whom the following is a brief notice, obligingly communicated by Sir John Graham Dalyell, Kt., who is his nephew on the mother's side. (See Douglas's Peerage, by Wood, vol. i. p. 639.)

“ ROBERT GRAHAM of Gartmore, was the son of Nicol Graham of Gartmore, by Lady Margaret Cunningham, eldest daughter of William, twelfth Earl of Glencairn. After discharging the office of Receiver-General of the Revenue of the island of Jamaica, he returned to Scotland on the decease of his elder brother, William, and succeeded his father in his estates, in the year 1775: and, on the demise of John, the last Earl of Glencairn, he succeeded to the estates of Finlayston. Mr Graham was a man of refined taste, and of a patriotic disposition; he warmly encouraged the reform so long projected of the royal boroughs, and represented the county of Stirling in Parliament (in 1794). Having been elected Rector of the University of Glasgow, he bestowed some testimony of liberality in its favour, which he was the better enabled to do from his ample fortune. Mr Graham married first, a sister of Sir John Taylor, baronet, by whom he had two sons and two daughters. Secondly, a lady alike beautiful and amiable, Elizabeth, eldest daughter of Thomas Buchanan of Leny; whose son, the late Dr Francis Hamilton Buchanan, was recognised as chief of the family of Buchanan.”—Mr Graham of Gartmore died the 11th of December 1797.

DXLI.

WHAT AILS THIS HEART OF MINE.

IN the Scots Magazine, for February 1803, there is inserted another excellent song, entitled “ The Nabob. By the *late* Miss Blamire, Carlisle,” to the tune of Auld Langsyne. It begins,

When silent time, with lightly foot
Had trode on thirty years,
I sought again my native land
With many hopes and fears:

Wha kens gin the dear friends I left
 May still continue mine,
 Or gin I e'er again shall taste
 The joys I left langsyne.

Miss SUSANNAH BLAMIRE was a native of Cumberland, and was born at Thackwood-nook, in the parish of Sowerby. She died at Carlisle in 1795, aged 49, and lies interred at Roughton Head, near Rose Castle. Her nephew, William Blamire, Esq., lately one of the Members of Parliament for Cumberland, possesses the patrimonial estate called *The Oakes*, a beautiful property about three miles from Carlisle; and Rose Castle is possessed by her aunt. For this information I am indebted to Patrick Maxwell, Esq., who is forming a collection of her poems. Mr M. adds, that "Miss Blamire was very affable to the poor and the peasantry about her, and that she was generally addressed in their provincial manner by the title of *Miss Sukey*."

DXLIII.

ROBIN SHURE IN HAIRST.

" 'WRITTEN for this work, by Robert Burns.' This is probably wrong; or Burns suppressed the last stanza, to be found in the stall copies, besides substituting "three goose feathers and whittle," for the indecent line in the third: it is likely that he only altered the song for the Museum, making it applicable to himself as an author, by the three goose quills and the pen-knife. The last stanza begins:

"Now I'm Robin's bride, free frae kirk fo'ks bustle,
 Robin's a' my ain, wi's, &c., &c., &c."—(C. K. S.)

DXLIV.

MAGGY LAUDER.

THE late Mr William Motherwell had made some collections for an edition of the Poems attributed to the SEMPLES OF BELTREES. As his papers are still in the hands of his

friend, Mr P. A. Ramsay, it is to be hoped that the project will not be abandoned.

My good friend, WILLIAM TENNANT, Esq., the author of the inimitable poem of "Anster Fair," mentioned at page 478, as then newly appointed Teacher, or Professor of Languages in Dollar Academy, has since (in 1835) obtained higher and more congenial preferment, as Professor of Oriental Languages in St Mary's College, St Andrew's—an appointment alike honourable to the patrons and to himself, as the reward of learning and genius.—A short Memoir of Professor Tennant is prefixed to Chambers's late edition of "Anster Fair," Edinb. 1838, 8vo.

"IN former times, the singers of this ditty used to inform their audience that Maggie was at last burnt for a witch; I could never find her name in any lists of Satan's Seraglio which I have had an opportunity of inspecting.

"Some amusing verses were said to have been composed to this air, by a very eccentric person, Lady Dick of Prestonfield: before the reader peruses them, a short account may be given of the reputed authoress. She was the daughter of Lord Royston, a Lord of Session, son of the Earl of Cromarty, and the wife of Sir William Dick, with whom she did not live on the best of terms, having a high spirit, much satirical wit, and no children to endear their conjugal union. Her strange fancies and frolics were well remembered fifty years ago; and that with considerable spleen, as she made herself many enemies by the lampoons she was in the habit of composing. Among her other odd freaks, she took it into her head to enact the she-Petrarch to Sir Peter Murray of Balmanno, whose perfections she celebrated in several other copies of verses, besides the subjoined song—two of these have been printed in a small ballad book, dedicated to Sir Walter Scott. There seems to have been nothing criminal in her admiration, as she made no secret of her poetical effusions—but those whom she had offended by poems of a different stamp, were naturally eager enough

to put the worst constructions on her mirth, and pretended to take seriously what was only meant in jest. Lady Dick died in the year 1741. There is a half-length portrait of her at Prestonfield, not handsome, and ill painted. Her Adonis, Sir Peter, married in 1751, Anne, daughter of Alexander Hay of Drummelzier."—(C. K. S.)

Tune.—MAGGY LAUDER.

On Tweedside dwells a gallant swain,
 The darling o' the women ;
 Whene'er he makes his entering bow,
 With joy their eyes are swimming.
 Tho' gallant he, yet snug his heart,
 He only plays with Cupid,
 For as Minerva guides the youth
 He never can be stupid.
 Tho' gallant he, yet snug his heart,
 He only plays with Cupid,
 For reason tames his passions ; thus
 He never can be duped.

O, when he dances at a ball,
 He's rarely worth the seeing ;
 So light he trips, you would him take
 For some aerial being !
 While pinky winky go his een,
 How blest is each bystander ;
 How gracefully he leads the fair,
 When to her seat he hands her !
 While pinky winky go his een,
 How blest is each bystander !
 More conquests he is said to make
 Than e'er did Alexander.

But when in accents soft and sweet
 He chants forth Lizzy Baillie,
 His dying looks and attitude
 Enchant ; they cannot fail ye.
 The loveliest widow in the land,
 When she could scarce disarm him,
 Alas, the belles in Roxburghshire
 Must never hope to charm him.

O happy, happy, happy she,
 Could make him change his plan, sir,

And of this rigid bachelor
 Convert the married man, sir.
 O happy, and thrice happy she
 Could make him change his plan, sir.
 And to the gentle Benedick,
 Convert the single man, sir.

How could the lovely Roman give
 To Michael all her beauty,
 When Peter's such a worthy saint,
 To whom she owed her duty !
 How could the lovely Roman let
 That Michael take possession ;
 Nor angel he, nor saint, nor yet
 An embryo Lord of Session.

The lady to whom the above verses are assigned, was Anne Mackenzie, daughter of the Hon. Sir James Mackenzie, a Senator of the College of Justice, under the title of Lord Royston (and third son of George, first Earl of Cromartie), by Elizabeth, daughter of Sir George Mackenzie of Rosehaugh, Lord Advocate in the reign of Charles the Second. As stated above, she became Lady Dick by marriage. In the Scots Magazine for September 1741, (p. 431,) where her death is recorded, she is simply styled "The Lady of Sir William Dick of Corstorphine."

DXLV.

A COGGIE OF ALE.

ANDREW SHIRREFS, A. M., was a bookbinder in Aberdeen. Burns, in the notes of his Northern Tour, mentions having seen him, and calls him "a little decrepid body, with some abilities." He is best known as the author of "Jamie and Bess, or the Laird in Disguise, a Scots Pastoral Comedy, in imitation of the Gentle Shepherd." It was first printed at Aberdeen, 1787, 12mo, and was frequently performed at different theatres in the country. In the dedication "To the Honourable the County Club of Aberdeenshire," the author says, "he never was, and probably

never will be, without the limits of their county." As stated, however, at page 479, Shirrefs migrated to the South in 1798, but whether he spent the rest of his life at London, and when or where he died, I have not been able to ascertain.

DXLVIII.

THE BLUE BELLS OF SCOTLAND.

"MR RITSON, in his 'North Country Chorister,' gives the older words of this ballad, beginning—'There was a Highland laddie courted a Lowland lass'—and adds, 'this song has been lately introduced upon the stage by Mrs Jordan, who knew neither the words nor the tune;' but there is another set of words, probably as old, which I transcribed from a 4to collection of songs in MS. made by a lady upwards of seventy years ago.'"—(C. K. S.)

O, fair maid, whase aught that bonny bairn,
O, fair maid, whase aught that bonny bairn?
It is a sodger's son, she said, that's lately gone to Spain,
Te dilly dan, te dilly dan, te dilly, dilly dan.

O, fair maid, what was that sodger's name?
O, fair, &c.
In troth a'tweel, I never speir'd—the mair I was to blame.
Te dilly dan, &c.

O, fair maid, what had that sodger on?
O, fair, &c.
A scarlet coat laid o'er wi' gold, a waistcoat o' the same.
Te dilly dan, &c.

O, fair maid, what if he should be slain?
O, fair, &c.
The king would lose a brave sodger, and I a pretty man.
Te dilly dan, &c.

O, fair maid, what if he should come hame?
O, fair, &c.
The parish priest should marry us, the clerk should say amen.
Te dilly dan, &c.

O, fair maid, would ye that sodger ken ?
 O, fair, &c.
 In troth a'tweel, an' that I wad, among ten thousand men.
 Te dilly, &c.

O, fair maid, what if I be the man ?
 O, fair, &c.
 In troth a'tweel, it may be so ; I'se haud ye for the same.
 Te dilly dan, te dilly dan, te dilly, dilly dan.

The song, by the late MRS GRANT, referred to at p. 480, is too well known to be quoted in this place. This lady, ANNE MACVICAR, was born at Glasgow in 1755, was married to the Rev. James Grant, minister of Laggan, in 1779, whom she survived many years, and died at Edinburgh, 7th of November 1838, in the 84th year of her age. A detailed notice of her life and writings, which originally appeared in the Edinburgh newspapers, will be found in the Gentleman's Magazine for January 1839, p. 97.

DLIII.

THE FEINT A CRUM OF THEE SHE FAWS.

THIS ancient song, *Return hameward*, &c., says Mr S., was revised by Allan Ramsay, and printed in the Tea-Table Miscellany, 1724. It was likewise included in "The Evergreen," by Ramsay, who had used undue freedoms in altering the original verses, which were the production of ALEXANDER SCOTT, a poet who flourished about the middle of the sixteenth century, and who has been styled the Anacreon of Scotland. See edition of Scott's Poems, p. 100. Edinb. 1821, small 8vo.

DLVII.

O GIN I WERE FAIRLY SHOT O' HER.

JOHN ANDERSON, music-engraver, the writer of this and of some other verses, in the last part of the Museum, is, I am informed, still living in Edinburgh.

DLX.

ARGYLE IS MY NAME.

“ THIS song is older than the period here assigned to it—and if the name of Maggie is to be trusted, can only apply to the first Marquis of Argyle, whose wife was Lady Margaret Douglas, daughter of the Earl of Morton. He was so very notorious a coward, that this song could have been made by nobody but himself, unless to turn him into ridicule.”—(C. K. S.)

DLXIX.

HOW SWEET THE LONE VALE.

THE Honourable ANDREW ERSKINE, was the third son of Alexander, fifth Earl of Kellie, by his lady, who was a daughter of Dr Pitcairne. He was born about the year 1739, and having embraced a military life, he held a lieutenant's commission in the 71st regiment of foot, as early, at least, as 1759. On its being reduced in 1763, he exchanged from half-pay into the 24th regiment of foot, then quartered at Gibraltar. Previous to this, he had carried on a kind of literary correspondence, in verse as well as prose, with James Boswell of Auchinleck, Esq., which, with that most insatiable desire for notoriety which characterised him, were published by the latter, at London, 1763, 8vo, in order, as it was expressed, to gratify “ Curiosity, the most prevalent of all our passions.” Whether the publication of these letters, in “ their present more conspicuous form,” raised the character of the writers in public estimation, we need not stop to enquire. Both of them were likewise principal contributors to Donaldson's collection of “ Original Poems, by Scots gentlemen.” Edin. 1760 and 1762, 2 vol. 12mo. Mr Erskine's “ Town Eclogues,” and other poems, appeared at a later date. He died suddenly, in the neighbourhood of Edinburgh, about the end of September 1793, much lamented. Mr George

Thomson sent Burns an account of his death, as appears from Burns's reply, dated Oct. 1793, but the letter itself was not published by Dr Currie.

His eldest brother, Thomas Alexander, sixth EARL of KELLIE, born 1st of September 1732, who was so distinguished for his musical genius, was also an occasional writer of verses. His brother Andrew, in 1762, alludes to some poems written by Lord Kellie; as in a letter to Boswell, he says, "Donaldson tells me that he wants thirty or forty pages, to complete his volume; pray, don't let him insert any nonsense to fill it up," (an advice that was altogether disregarded;) "but try John Home, and John R[——?], who I hear is a very good poet; you may also hint the thing to Mr N[airne?], and to my brother Lord K[ellie], who has some excellent poems by him." The following Song, I have been assured on good authority, was written by Lord Kellie. It seems, at least, to have been written by some one not a professed dealer in rhyme. It is now first printed from a MS. Album, containing Songs and Poems, written before the year 1780, in the possession of Thomas Mansfield, Esq. of Seatwell.

KELSO RACES.

Tune—LOGAN WATER.

1.

You have heard of our sweet little races at Kelso;
Of the riders and horses, and how they all fell so,
Of Dirleton¹ and Kelly Sir John—and, what's still more,
The famed clerk of Green-Cloth, Sir Alexander Gilmore.

2.

Of Dukes there were two, of Duchesses one,
As sweet a dear woman as e'er blest a man;
Of mien most engaging, how finely she dances,
With her sister-in-law, full of mirth, Lady Frances.²

¹ Nisbet of Dirleton.

² Lady Frances Scott, afterwards Lady Douglas of Bothwell.

3.

His Grace of Buccleugh would have been most extatic,
But, alas, he was seized with a fit of sciatic.
As he could not attend to make us all mellow,
He left t'other Duke,³ a clever little fellow.

4.

Of Nabobs a pair, their names shall have strait,
Take Archibald Swinton, and fat Thomas Rait,
As fine jolly fellows, I'm sure to the full,
As ever set their faces to the Great Mogul.

5.

The bald-pated Knight⁴ soon had them in view,
And set at these Nabobs like an old Jew ;
Quoth he to himself, I think I with ease,
Could plunder these Indians of all their rupees.—

6.

Gentlemen, says he, will you bet on a horse,
I'll lay what you please, without any remorse ;
If that does not suit, I'll do what you list,
Perhaps you would choose a rubber at whist.

7.

Down sat the great dupes, and with them a Peer—
Lord ! how the bald Knight did joke and did jeer ;
The Nabobs and Peer he left not a groat,
And even condescended to steal a great-coat.

8.

Young Nisbet comes next, whom they call Maccaroni,⁵
The sweet youth whom he and we think so bonny,
That whene'er he appears, the ladies cry bless us,
I vow and protest he's a perfect Narcissus.

9.

My dearest sweet girls, pray tell me what mean ye,
Cries his spruce little cousin, Mr John Gantoucini ;⁶
Pray look at me, a'n't I a fine little man,
A trig dapper fellow, deny it who can ?

10.

O' my drunken friend Jock, I'll tell you a story O,⁷
He had of his own a complete oratorio ;

³ Probably the Duke of Roxburghe.

⁴ (In MS.) Sir John Paterson.

⁵ Nisbet of Dirleton.

⁶ Mr John Nisbet.

⁷ (In MS.) M'Dowell.

Three hours after midnight his concert begun,
Where he drank and he danced and he had all his fun.

11.

His company consisted of Mr Stewart Shaw,
My Lord Percy's piper who travels to Blair, (?)
An Irish dear joy, two captains of foot,
And Lord North⁸ the waiter who danced so stout.

12.

Melvina appeared next like a bright star,
She stole the heart of a young man of war.
Of all her solicitors she lives but for one,
And solicitor Dundas⁹ is the happy man.

13.

The great little Percy came down from the border,
To keep us poor Scotch a little in order ;
He nothing remarkable did, but we hope
Next year when he's steward, he'll take his full scope.

14.

There were many more besides, well I wot,
Sir Gilbert¹⁰ and Lady, Miss Bell Elliot:
There was sweet Anne Scott, and Lady Diana,¹¹
And bold Mrs Ker, like any hyena.

15.

I cannot pass by were I ever so brief,
That loveliest of girls, Miss Jeany Moncrieff:
To Kelso she came with uncle beau Skeene,
Whose person is always so neat and so clean.

16.

There was fat Sandy Maxwell as big as a tun,
A fine laughing fellow in whom there's much fun:
Sir William Lorrain, Jack Askew, and Selby,
As fine jolly bucks as e'er pint bottle fell by.

17.

There was John Scott of Gala, and Wat Scott of Harden,
Who they say is possessed of many a farthing ;

⁸ See Kay's Portraits of Edinburgh Characters.

⁹ Dundas of Arniston, afterwards Lord Chief Baron.

¹⁰ Sir Gilbert Elliot of Minto, his lady, and sister Isabella.

¹¹ Lady Diana Hume, who married Walter Scott of Harden, Esq.

And numbers more over—but I'm in a hurry,
I had almost forgot sweet Peter Murray.¹²

18.

We laught and we danced, and we sat up all night,
A thing, I confess, in which I delight.
But I very dear my pleasure did earn,
For I was obliged to return to Blaneearn.

On the subject of Lord Kellie's musical genius, it may be sufficient to refer to the elegant collection of his Minuets, published by Charles Kirkpatrick Sharpe, Esq., Edinburgh, 1836, 4to. The Hon. Henry Erskine, (brother of the late Earl of Buchan,) in an unpublished poem, written about the year 1772, has paid the following compliment to his Lordship's musical genius. It is entitled "The Musical Instruments, a Fable,"—when the claims of the Fiddle, to pre-eminence, are thus stated:—

'Twas he that still employ'd the master's hand,
Follow'd obsequious by the list'ning band,
Nay, swore that KELLY learnt from him his art
To rule, with magic sounds, the human heart.

DLXXV.

SAW YE THE THANE O' MEIKLE PRIDE.

IN the collected edition of Mr Mackenzie's Works, (vol. viii. p. 1,) printed at Edinburgh, 1808, 8 vols. 8vo, the author gives this account of the ballad:—

"DUNCAN: A FRAGMENT, FROM AN OLD SCOTS MANUSCRIPT.

"The following ballad was an almost extempore production, written when I was a mere lad, in imitation of the abrupt and laconic description of the ancient Scottish ballad, some of which had been collected and published at that time. It was sent, under the above title, to the editor of *The London Chronicle*, who published it without any

¹² Sir Peter Murray, *vide* page *523.

comment; and such was the state of politics at the time, that some of his readers objected to the first line,

Saw ye the Thane o' meikle pride,

as applying personally to Lord Bute, who used to be known by that appellation. It was afterwards inserted in Clark's (Herd's) Collection of Ancient Scottish Ballads, as genuine, though one should have thought the imitation was so inartificial as might have saved it from the sin of forgery."

Mr Mackenzie dates it 1762. It was also inserted in the Edinburgh Advertiser, April 1764, No. 575. This copy contains the following lines, omitted in the above edition, but which, as necessary for the sense, should be restored. They come in before the last verse, at page 6.

Wou'd then my uncle force my love,
 Whar love it wou'd na be?
 Or wed me to the man I hate?
 Was this your care of me?
 Can these brave men, &c.

HENRY MACKENZIE, Esq., best known by the title of his most popular work, as "The Man of Feeling," was born at Edinburgh, in August 1745, where he died on the 14th of January 1831, at the venerable age of 86. An excellent sketch of his life, by Sir Walter Scott, is included in his Miscellaneous Prose Works, vol. iv. Edin. 1834, 12mo.

DLXXVII.

BRUCE'S ADDRESS TO HIS ARMY.

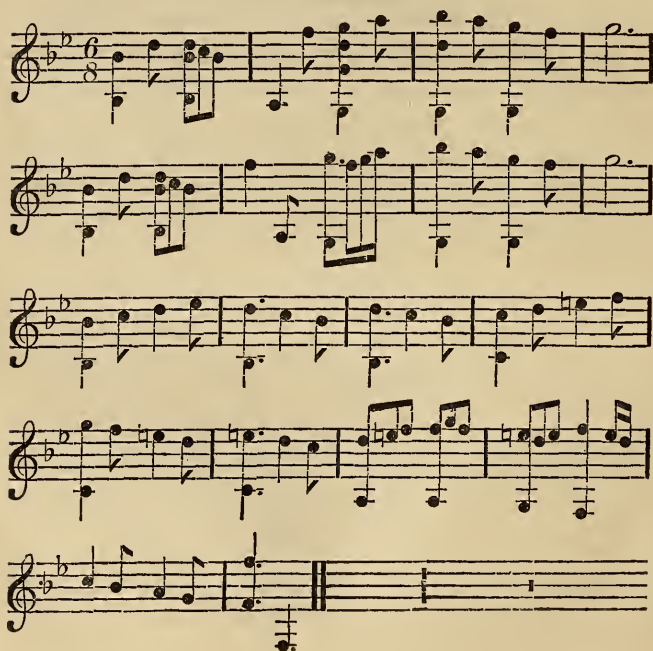
IN the additional note to song CLXX., at page *215, it is stated that Gordon of Straloch's MS. Lute Book, 1627, preserves the old tune, "The Day Dawis," but that it bears no resemblance to that air, (under any of its different titles of "Hey, now the day daws," "Hey, tuttie, tattie," or "The land of the leal,") which, on mere conjecture, has been assigned to the age of Robert the Bruce. The earliest reference to any of these tunes is by Dunbar, who alludes to the common minstrels of the town of Edinburgh,

(that is, to the town's pipers), in the reign of James the Fourth, as having only two hackneyed tunes, which were played, no doubt, at an early hour, to rouse the inhabitants to their daily occupations.

Your commone Menstralis has no tone,
But "Now the day daws," and "Into June."

It is very probable that there might have been two different airs under that name; at least the following air, which is here subjoined from Gordon's Manuscript, 1627, has more the character of an artificial tune, than of a simple melody, and it is not unlikely that it may have been composed by some of the musicians at the Scottish Court during the minority of James the Sixth, to suit Montgomery's Song, the words of which the Reader will find in this work at page 163.

THE DAY DAWIS.



DLXXXII.

THE RAIN RINS DOWN THRO' MIRRYLAND TOWN.

A CURIOUS volume has been lately published at Paris, containing, along with an Anglo-Norman ballad of the 13th century, on Hugh of Lincoln, the various Scottish or English ballads on the same subject, reprinted from the collections of Percy, Pinkerton, Jamieson, Gilchrist, and Motherwell. It is entitled, "Hugues de Lincoln: Recueil de Ballades Anglo-Normande et Ecossoises relatives au meurtre de cet Enfant commis par les Juifs en M.CC.LV. Publié avec une Introduction et des Notes, par Francisque Michel." Paris, 1834, 8vo.

The Anglo-Norman ballad is a great curiosity, and corresponds more closely with the notice that occurs in Matthew of Paris, and other old English historians, than with the more poetical cast of this tragical incident in the Scottish ballads. It begins —

Ore oez un bel chançon
Des Jues de Nichole, qui par tréison
Firent la cruel occision
De un enfant que Huchon ont nom.

DLXXXIX.

THERE'S NEWS, LASSES, NEWS!

In this Note, for Skene's MS. circa 1570, *read* circa 1620.

DXC.

HARD IS THE FATE, &c.

It would be superfluous to give any account of a person so well known as the author of "The Seasons." The most minute and accurate life of the poet with which I am acquainted, is that prefixed to the elegant edition of his Poetical Works, in the Aldine series of English Poets, London, 1830, 2 vols. 12mo.

JAMES THOMSON was born at Ednam, in Roxburghshire,

11th of September 1700, and died at London, 27th of August 1748. The following is an extract from a letter written by David Malloch, or Mallet, from London in 1727, soon after the appearance of Thomson's "Winter." It was addressed to Professor Ker of Aberdeen, and gives a curious account of the estimation in which Thomson was held by his college companions at Edinburgh :—

"SIR,—I beg leave to take notice of a mistake that runs through your last letter, and that was occasioned by your not understanding a passage in mine. The copy of verses that I sent you, was, indeed, written by me, and I never intended to make a secret of it; but Mr Thomson's 'Winter' is a very different poem, of considerable length, and agreeing with mine in nothing but the name. It has met with a great deal of deserved applause, and was written by that dull fellow whom Malcolm calls the jest of our club. The injustice I did him then, in joining with my companions to ridicule the first imperfect essays of an excellent genius, was a strong motive to make me active in endeavouring to assist and encourage him since; and I believe I shall never repent it. He is now settled in a very good place, and will be able to requite all the services his friends have done him, in time. The second edition of his poem is now in the press, and shall be sent to you as soon as published. You will find before it three copies of commendatory verses, one written by Mr Hill, the second by a very fine woman, at my request, and the third by myself. Since all this is so, I will say nothing of your suspecting me of insincerity, a vice which I am very free from."

Thomson's earliest printed verses occur in a volume entitled "The Edinburgh Miscellany," vol. I. (no second volume ever appeared). Edinburgh, 1720, 12mo.

Since the previous notes regarding Malloch or Mallet, were printed, a search has been made in the parochial registers of Crieff (from 1692 to 1730), where he is said to have been born in 1700. It appears, however, that

his baptism was not registered. The names of various children of Charles and Donald Malloch's, in the neighbourhood of Crieff, occur, including a David, in 1712. This obviously was not the poet; but it appears that his father "James Malloch, and Beatrix Clark, his wife," were brought before the Kirk-Session of Crieff, in October and November 1704, for profanation of the Lord's day, "by some strangers drinking and fighting in his house on the Sabbath immediately following Michaelmas." On the 12th of November, "they being both rebuked for giving entertainment to such folks on the Sabbath-day, and promising never to do the like, were dismissed."

DXCII.

Nelly's Dream

GO TO BERWICK, JOHNNY.

JOHN HAMILTON, who contributed various pieces to the Museum, was for many years a Musicseller at No. 24, North Bridge street, Edinburgh. He was much employed also as a teacher of music, and I have been told that it was one of his fair pupils, connected with an ancient family, whom he married, to the no small indignation of her friends. He died at Edinburgh, in September 1814.

In the Scots Magazine for November 1814, the following notice occurs:—Sept. 23d, "Died in the 53d year of his age, after a lingering and painful illness, JOHN HAMILTON, late Musicseller, in this city, author of many favourite Scots Songs, and composer of several Melodies of considerable merit."

DXCIV.

O GIN MY LOVE WERE YON RED ROSE.

To the two verses inserted in this Note, the one old, the other by Burns, this song has been enlarged, by the addition of the following beautiful lines, written by John Richardson, Esq., for Mr George Thomson's Collection.

O were my love yon violet sweet,
That peeps frae 'neath the hawthorn spray,
And I mysel' the zephyr's breath,
Amang its bonnie leaves to play ;
I'd fan it wi' a constant gale,
Beneath the noontide's scorching ray ;
And sprinkle it wi' freshest dews,
At morning dawn and parting day.

As Mr Stenhouse alludes, at page 508, to Tannahill's fine Song, " Gloomy Winter," I may take this opportunity to mention, that an interesting Memoir of that unfortunate Bard has recently appeared, by Mr Philip A. Ramsay, prefixed to " The Poems and Songs of ROBERT TANNAHILL, a revised and enlarged edition, with Memoirs of the author, and of his friend, Robert A. Smith." Glasgow, 1838, 12mo. Tannahill was born at Paisley, 3d of June 1774, where he died, 17th of May 1810, in the thirty-sixth year of his age. ROBERT ARCHIBALD SMITH, usually styled 'of Paisley,' to whose musical skill Tannahill was indebted for much of the celebrity which his songs enjoyed, was born at Reading, 18th of November 1780. His father, originally a weaver from Paisley, had been settled at Reading for a number of years, but at length he returned to Paisley with his family in 1800. Here Robert continued during the best period of his life, and had so distinguished himself by his musical attainments, that so early as 1812, we find he was strongly urged to settle in Edinburgh as a teacher of music. This appears from a friendly letter addressed to him by Mr John Hamilton, Musicseller, with which I have been favoured by Smith's biographer. It was not until August 1823, on receiving an invitation from the Rev. Dr Thomson to conduct the music in St George's Church, that he came hither ; and I believe he had only occasion to lament his not having done so at an earlier period of life. He died at Edinburgh, very sincerely regretted, 3d of January 1829, in the 49th year of his age, and lies interred in St Cuth-

bert's burying-ground. His "Scottish Minstrel," 1821-1824, 6 vols., and his various other musical publications, are well known and esteemed; he also enriched the music of his country by many original melodies of great simplicity and beauty; and above all, the services that he rendered to Sacred Music, by his professional skill and good taste, as well as by his original compositions, will long continue to have a beneficial influence on the Psalmody and Sacred Music of the Church of Scotland.

The late WILLIAM MOTHERWELL, who projected the publication of the volume which his friend Mr Ramsay has so well performed, was a native of Glasgow, and born 13th of October 1797. Besides his "Minstrely, Ancient and Modern," Glasgow, 1827, small 4to, his edition of Burns, and various other republications, he was the author of a small volume of original "Poems, Narrative and Lyrical," Glasgow, 1832, 12mo, which remains as a pleasing memorial of his poetical genius. He was for many years resident in Paisley, officially connected with the Sheriff-Clerk's Office, but latterly settled in his native place (as editor of the Glasgow Courier Newspaper), where he died in the prime of life, 1st of November 1835.

DC.

GOOD-NIGHT AND JOY BE WI' YOU A'.

THE following beautiful stanzas, by JOANNA BAILLIE, written for this air, appeared in Mr Allan Cunningham's "Songs of Scotland," vol. IV. p. 212, from whence they were copied, by his son, Mr Peter Cunningham, into one of the most elegant and judicious selections of the kind that has appeared, under the title of "Songs of England and Scotland." Lond. 1835. 2 vols. 12mo.

GOOD-NIGHT, GOOD-NIGHT!

The sun is sunk, the day is done,
E'en stars are setting, one by one;

Nor torch nor taper longer may
Eke out the pleasures of the day ;
And, since, in social glee's despite,
It needs must be, Good-night, good-night !

The bride into her bower is sent,
The ribald rhyme and jesting spent ;
The lover's whispered words, and few,
Have bid the bashful maid adieu ;
The dancing floor is silent quite,
No foot bounds there, Good-night, good-night !

The lady in her curtain'd bed,
The herdsman in his wattled shed,
The clansmen in the heather'd hall,
Sweet sleep be with you, one and all !
We part in hope of days as bright
As this now gone, Good-night, good-night !

Sweet sleep be with us, one and all ;
And if upon its stillness fall
The visions of a busy brain,
We'll have our pleasures o'er again,
To warm the heart, and charm the sight ;
Gay dreams to all ! Good-night, good-night !