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POETRY AND
THE DRAMA

POPULAR BRITISH BALLADS
WITH AN INTRODUCTION BY
R. BRIMLEY JOHNSON

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THE THREE RAVENS. (<i>Melismata</i> , No. 20)	1
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This ballad has retained its hold on the country people for many centuries, and is still known in some parts. I have received a version from a gentleman in Lincolnshire, which his father (born Dec. 1793) had heard as a boy from an old labouring man, who could not read and had learnt it "from his fore-elders." Here the "fallow doe" has become a "lady full of woe."—See also *The Twa Corbies*.

II. Wit Restored. 1658.

LITTLE MUSGRAVE AND LADY BARNARD. (<i>Wit Restored</i> , reprint <i>Facetiæ</i> , I. 293)	2
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Percy notices that this ballad was quoted in many old plays—viz., Beaumont and Fletcher's *Knight of the Burning Pestle*, v. 3; *The Varietie*, a Comedy, Act iv. (1649); and Sir William Davenant's *The Wits*, Act iii. Prof. Child also suggests that some stanzas in Beaumont and Fletcher's *Bonduca* (v. 2) and Fletcher's *Monsieur Thomas* (iv. 11) may be parodies or reminiscences of the same.

THE TWA SISTERS (Jamieson-Brown MS., fol. 39)	5
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This is one of the very few old ballads which is still known and sung in country neighbourhoods, though it is not sold by Mr. Such. It goes by a variety of names—e.g., *Binnorie*, *The Miller and the King's Daughter*, *The Cruel Sister*, *The Miller's Melody*, etc. Judge Hughes has a version—*The Drowned Lady*—in his *Scouring of the White Horse*, with a ludicrous ending, which he tells me was learnt in his nursery; "one or two of the verses were patched by his father."

The refrain varies much in the different versions. In the earliest printed copy (*Wit Restor'd*) it is—

With a hie down down a down—a.

In Scott's *Minstrelsy*—

Binnorie, O Binnorie,
By the bonnie mill-dams of Binnorie.

In Motherwell's manuscript (printed by Prof. Child)—

Hey with the gay and the grandeur O,
At the bonnie bows o' London town;

or in another part of the MS.—

Hech, hey my Nannie O,
And the swans swim bonnie O.

In *Notes and Queries*, from Lancashire—

Bow down, bow down, bow down,
I'll be true to my love and my love'll be true to me.

III. *A Collection of Old Ballads. Corrected from the best and most ancient copies extant, with introductions historical, critical, or humorous, 3 vols. 1723-1725.*

SIR ANDREW BARTON (*Percy Folio*, III. 399) 7

The events on which this ballad is founded began in 1476, when a richly loaded ship, under the command of John Barton, was seized by the Portuguese. Letters of reprisal were accordingly granted, and renewed in 1506, to John Barton's sons, Andrew, Robert, and John, who somewhat abused their rights, and "converted this retaliation into a kind of piracy against the Portuguese trade."

LORD THOMAS AND FAIR ANNET (*Percy's Reliques*, 1767, III. 240) 17

This ballad, perhaps better known under its titles of *Lord Thomas and Fair Ellinor* or *The Nutbrown Bride*, exists in many forms.—See further *Fair Margaret and Sweet William*.

IV. *The Tea-Table Miscellany. A Collection of Choice Songs, Scots and English, 4 vols. 1724. Edited by A. Ramsay.*

WALY, WALY, BUT LOVE BE BONNY (*Ramsay's Tea-Table Miscellany*, 1729, p. 176) 20

These extremely beautiful verses are altogether superior to the ballad of *Jamie Douglas*, in which they are sometimes included, and it is better to accept them gratefully as a fragment.

V. *Reliques of Ancient English Poetry; consisting of old heroic ballads, songs, and other pieces of our earlier poets; together with some few of later date. By Thomas Percy, Lord Bishop of Dromore, 3 vols. 1765 and 1794.*

FAIR MARGARET AND SWEET WILLIAM (*Percy's Reliques*, 1767, III. 119) 22

This ballad begins like *Lord Thomas and Fair Annet*, and has the same catastrophe as *Lord Lovel*. It is probably "the old song" quoted in Fletcher's *Knight of the Burning Pestle*, Acts ii. and iii. "The elegant production of David Mallet, Esq."—viz., *Margaret's Ghost*,

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which purported to be founded on the stanzas quoted by Fletcher, and was regarded by Percy as "one of the most beautiful ballads in our own or any language,"—has since been proved a fraud. A refined (!) version of our ballad, dated 1711, with the title of <i>William and Margaret, an old Ballad</i> , has been discovered, which Mr. Mallet evidently touched up and published as his own.	
YOUNG WATERS (<i>Percy's Reliques</i> , 1765, II. 172)	24
This ballad has been associated by different editors with various historical events, but there is no conclusive evidence on the subject.	
HUGH OF LINCOLN (<i>Jamieson's Popular Ballads</i> , I. 151)	26
The whole subject of the various legends and traditions with which this ballad in its various forms has been associated may be best studied in <i>The Athenæum</i> , Dec. 15, 1849. It has many similarities with the beautiful <i>Tale of the Prioress</i> in Chaucer. Jamieson obtained his version from the recitation of Mrs. Brown. It was known to the labourers of Lincolnshire, and probably of other parts, in very recent years.	
CHILD WATERS (<i>Percy Folio</i> , II. 269)	28
Percy did little to this ballad, and the fact should be recorded as a tribute to his taste. Also known as <i>Fair Ellen</i> .	
THE BRAVE EARL BRAN (Mr. Robert White's Papers)	33
"Earl Brand," says Prof. Child, "has preserved most of the incidents of a very ancient story with a faithfulness unequalled by any ballad that has been recovered from English oral tradition." Percy's version, <i>The Child of Ell</i> , is very corrupted. <i>The Douglas Tragedy</i> , in Scott's <i>Minstrelsy</i> , is the same ballad, and is associated by popular tradition with the farm of Blackhouse, in Selkirkshire. "Seven large stones, erected upon the neighbouring heights of Blackhouse, are shown, as marking the spot where the seven brethren were slain; and the Douglas burn is averred to have been the stream at which the lovers stooped to drink."	
THE NUTBROWN MAID (<i>Arnold's Chronicle</i> , 1502. Reprinted by T. Wright, 1836)	36
Matthew Prior composed an "elegant" and tiresome poem called <i>Henry and Emma</i> on the model of this ballad.	
ROBIN HOOD AND GUY OF GISBORNE (<i>Percy Folio</i> , II. 227)	45
There is in existence a fragment of a dramatic piece founded on the ballad of <i>Guy of Gisborne</i> and dated 1475 or earlier. Ritson remarks that Guy of Gisborne is named in William Dunbar's <i>Sir Thomas Norray</i> "along with our hero (<i>i.e.</i> Robin Hood), Adam Bell, and other worthies, it is conjectured of a similar stamp, but whose merits have not, less fortunately, come to the knowledge of posterity."	
OLD ROBIN OF PORTINGALE (<i>Percy Folio</i> , I. 235)	53
This is one of the ballads in which Percy made considerable alterations.	

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- CAPTAIN CAR, OR EDMO O' GORDON (*Cotton MS.* in British Museum) 57
- “ This ballad is founded upon a real event which took place in the North of Scotland, in the year 1571, during the struggles between the party which held out for the imprisoned Queen Mary, and that which endeavoured to maintain the authority of her infant son, James VI.” Edom o' Gordon was Adam Gordon of Auchindown, deputy-lieutenant for the queen, who was a bitter enemy to the Forbes clan, and, under colour of the queen's authority, “ sent a party under one Captain Car or Ker, to reduce the house of Towie, one of the chief seats of the name of Forbes.” Car executed his commission after the fashion described in the ballad, and Gordon, having never cashiered him, was regarded as equally responsible for the outrage. In some versions of the ballad he is represented as the principal actor himself.
- THE BATTLE OF OTTERBOURNE (*Scott's Minstrelsy*, I. 345) 61
- In Professor Hale's paper on Chevy-Chase the history of the Battle of Otterbourne is fully described. It is an incident in the “ raid ” into English territory which was undertaken “ in revenge of the invasion of Scotland by Richard II. in 1387.” The small division under the command of Douglas, with which we are concerned, marched over the Cheviots, pillaged Durham, and re-crossing the Tyne, halted before Newcastle. “ And then it was, after some skirmishing, that, according to the ballad, Douglas made a tryst to meet Percy at Otterbourne.” This Percy is Shakespeare's Hotspur. The longer and less poetical English version, printed by Bp. Percy, describes the whole battle with greater detail, but throws less fire into the personal contest.
- VI. *Ancient and Modern Scottish Songs, Heroic Ballads, etc.* By David Herd, 2 vols. 1769 and 1776.
- THE BONNY LASS OF ANGLESEY (*Herd's MSS.* in the British Museum, I. 148) 65
- This ballad is also printed by Buchan, who says mysteriously: “ It is altogether a political piece, and I do not wish to interfere much with it.”
- THE WEE WEE MAN (*Herd's Ancient and Modern Scottish Songs*, I. 95) 66
- CLERK COLVILL, OR THE MERMAID (*Herd's Scottish Songs*, I. 161) 67
- LADY ISABEL AND THE ELF-KNIGHT (*Buchan's Ballads*, I. 22) 69
- This ballad is variously known as *The Gowans sae gay*, *The Water o' Wearies' Wells*, *May Colvin*, *The False Knight outwited*, or *The Outlandish Knight*. Under the last title it is still sung in the country, and printed by Mr. Such, who tells me he is frequently asked for it.

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- FAIR JANET (Sharp's *Ballad Book*, p. 1) 70
 This ballad is variously known as *Willie and Annet* or *Janet, Sweet Willie and Fair Maisry*.
- FAIR HELEN OF KIRKCONNELL (Second Part. Scott's *Minstrelsy*, III. 98) 74
 This ballad is founded on certain "well-known incidents" related by Scott. Helen Irving, or Bell, daughter of the Laird of Kirkconnell, was beloved by two suitors, Adam Fleming of Kirkpatrick and a man whose name is not certain, though it has been alleged that he was a Bell of Blacket House. Helen cared nothing for Bell, her family's choice, but loved his rival, and used to meet him in the churchyard of Kirkconnell, "a romantic spot, almost surrounded by the river Kirtle." One evening Bell "appeared suddenly on the opposite bank, and levelled his carebine at the breast of his rival. Helen threw herself before her lover, received in her bosom the bullet, and died in his arms."
 A First Part, apparently an address by Fleming or his rival to the lady, was also published by Scott, but is so inferior that it is impossible to believe it the work of the same hand.
 Elegies on Helen have been written by Pinkerton (*Select Scottish Ballads*, I. 109); Mayne (*Gentleman's Magazine*, vol. 86, part ii., 64); Jamieson (*Popular Ballads*, 1205); and Wordsworth's *Ellen Irvin* was inspired by the same subject.
- LAMKIN (Jamieson's *Popular Ballads*, I. 176) 75
 Sometimes called *Lambert Linkin, Bold Rankin, Long Lankyn, Lammikin*, etc.
- COSPATRICK (*Border Minstrelsy*, III. 263) 79
 Sometimes known as *Bothwell, Child Brenton, Lord Dingwall, We were sisters, we were seven*, etc.
- YOUNG TAM LIN (Johnson's *Museum*, p. 423) 83
 This ballad, known also as *Tam Lin, The Young Tam-lane, Kertonha, or The Fairy Court*, and *Tamaline the Elfin Knight*, is traditionally connected with the plain of Carterhaugh "at the conflux of the Ettrick and Yarrow in Selkirkshire. . . . Miles Cross, where fair Janet awaited the arrival of the Fairy train, is said to have stood near the Duke of Buccleuch's seat of Bow-hill, about half a mile from Carterhaugh."
- THE BROOMFIELD HILL (Scott's *Minstrelsy*, III. 271) 88
 A Song of "Brume, brume on hil" is named in *The Complaynt of Scotland*, 1549, sung by Moros in Wager's "very merry and pithy comedy called *The longer thou livest the more fool thou art*," c. 1568; and included in Captain Cox's "bunch of ballets and songs all auncient," 1575; but the connection between this and the ballad are not completely established.
 The ballad is still popular in England, and is printed as *The Merry Broomfield* by Mr. Such, who told me, however, that he only sells it occasionally to country hawkers.

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- YOUNG JOHNSTONE (Motherwell's *Minstrelsy*, 193) . . . 90
 Called also *The Cruel Knight, Sweet William and the Young Colonel*, or *Lord John's Murder*. The lady who recited it to Motherwell says the murder of the lady was "committed unwittingly, through young Johnstone's suddenly waking from sleep and, in that moment of confusion and alarm, unhappily mistaking his mistress for one of his pursuers."
- VII. *Robin Hood: A Collection of all the Ancient Poems, Songs, and Ballads, now extant, relative to that celebrated English Outlaw, to which are prefixed Historical Anecdotes of his Life. By Joseph Ritson, Esq., 1795.*
- ROBIN HOOD'S DEATH AND BURIAL (Ritson, II. 187) . . . 94
 A very interesting, but fragmentary version of this ballad may be seen in the *Percy Folio*, though it was not published in the *Reliques*.
- VIII. *Minstrelsy of the Scottish Border: consisting of historical and romantic ballads, collected in the southern counties of Scotland; with a few of modern date, founded upon local tradition. Edited by Sir Walter Scott. 1802-1803.*
- KING HENRY (Scott's *Minstrelsy of the Scottish Border*, II. 132) 96
 Monk Lewis re-wrote this ballad, under the title of *Courteous King Jamie*, for his *Tales of Wonder*, 1801, where it first came out. It resembles *The Marriage of Sir Gawain*.
- THE DÆMON LOVER (Scott's *Minstrelsy*, II. 427) . . . 99
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- CLERK SAUNDERS (Herd's MSS. in the British Museum, I. 177) 102
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- FINE FLOWERS IN THE VALLEY (Johnson's *Museum*, 331) . 105
 This beautiful fragment is also known as *The Cruel Mother* or *Lady Anne*. The refrain in Motherwell's *Minstrelsy* is—
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 Three, three, and thirty-three.
- THE DOWIE DENS OF YARROW (Abbotsford MS.) . . . 106
 Sometimes called *The Braes* or *Glens of Yarrow*. Tradition connects this ballad with certain events in the history of a brave knight called Scott, and Sir Walter expressed a conviction that it refers to a duel between John Scott of Tushielaw, and his brother-in-law, Walter Scott of Thirlestane. These Scotts lived in the seventeenth century, but there is no satisfactory evidence for regarding them as the heroes of the story.

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FAIR ANNIE (Scott's <i>Minstrelsy</i> , II. 102)	113
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THE LAIRD O' LOGIE (Scott's <i>Minstrelsy</i> , III. 128) . . .	123
<p>Wemyss of Logie took part in a conspiracy (1592) against James VI., conducted by Francis Stewart, Earl of Bothwell. He was caught and imprisoned, but his lady-love, Mistress Margaret Twinslace, a Danish lady of the Court, arranged his escape, and the Queen stood by her maid, refusing to give her up when requested.</p>	
JOHNNIE OF BREADISLEE (Scott's <i>Minstrelsy</i> , III. 114) . .	125
<p>Scott conjectures that the hero of this ballad was "an outlaw and deer-stealer, probably one of the broken-out men residing upon the Border." He is sometimes said to have "possessed the old castle of Morton, in Dumfriesshire, now ruinous."</p>	
KINMONT WILLY (Scott's <i>Minstrelsy</i> , I. III)	128
<p>This ballad celebrates an exploit of Sir Walter Scott of Branxholm, laird of Buccleuch, which "fell out the thirteenth of April 1596." One William Armstrong or Will of Kinmonth, a notorious plunderer, on that year accompanied Robert Scott, the deputy of the Laird of Buccleuch, the Keeper of Lidisdale, for the purpose of holding conference with Mr. Salkeld, the deputy of Lord Scroop, English Warden of the West Marches, concerning the affairs of the Border. Disregarding the truce, always granted on such occasions, the English pursued Kinmont Willy on his return, and, in spite of numerous applications, refused to give him up. Buccleuch finally took the law into his own hands after the fashion described in the ballad.</p>	
KEMP OWYNE (Motherwell's <i>Minstrelsy</i> , 373)	134
<p>This ballad has been sometimes associated with "Ewein or Owain, ap Urien the King of Reged, who is celebrated by the bards Taliesin and Llywarch-hen, as well as in the Welsh historical Triads." Compare <i>The Laidley Worm of Spindleston Houghs</i>, communicated to Hutchinson (a <i>View of Northumberland</i>), and probably written by the Rev. Mr. Lamb of Norham.</p>	

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<p><i>IX. Popular Ballads and Songs, from tradition, manuscripts, and scarce editions; with translations of similar pieces from the ancient Danish language, and a few originals by the editor, by Robert Jamieson. 1806.</i></p>	
<p>THE DROWNED LOVERS (Skene MS., p. 50)</p> <p>Sometimes called <i>Clyde's Water, Willie and May Margaret</i>, or, <i>The Mother's Malison</i>. From fuller and less authentic versions we learn that May Margaret followed her lover and was drowned with him.</p>	136
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<p>CHILD VYET (<i>North Countrie Garland</i>, by Maidment, p. 24)</p> <p>Sometimes called <i>Lord Ingram and Chiel Vyet</i> or <i>Auld Ingram</i>.</p>	147
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THE BONNY HOUSE O' AIRLY (Finlay's <i>Scottish Ballads</i> , II. 25)	162
This ballad is a free rendering of certain events which took place in 1640, when the Committee of Estates, of whom Montrose was one, commissioned the Earl of Argyll to take up arms against certain "enemies to religion," the Earl of Airly and others. Argyll made the order an occasion for pillage, and extended his operations to the house of Lord Ogilvie, Airly's eldest son.	
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BONNY JAMES CAMPBELL (Herd's MSS., I. 40)	163
<i>XI. Select Scottish Songs, ancient and modern, with critical and biographical notes by Robert Burns. Edited by R. H. Cromek. 1810.</i>	
HIND HORN (Motherwell's MS., p. 106)	164
This ballad is an abridgment of the ancient metrical romance <i>The Gest of King Horn</i> which, with other poems and ballads about this sovereign, was reprinted for the Bannatyne club by Michel— <i>Horn et Rimenhild</i> . Paris, 1845.	
In Motherwell's <i>Minstrelsy</i> the refrain is—	
With a hey lilloo and a how lo lan;	
And the birk and the broom blooms bonny.	
<i>XII. "A Ballad-Book." By Charles Kirkpatrick Sharpe. 1824.</i>	
RICHIE STORY (Motherwell's MSS., 426)	166
Lillias Fleming, second daughter of John, Earl of Wigton, eloped with one of her father's servants named Richard Story and, with the consent of her husband, resigned her portion in 1673. The well-known song <i>Huntingtower</i> , or <i>The Duke of Athol</i> , was doubtless founded on some version of this ballad, though its exact history has not been ascertained.	
<i>XIII. A North Country Garland. By James Maidment. 1824.</i>	
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<i>XIV. Ancient Scottish Ballads, recovered from tradition, and never before published; with notes historical and explanatory, and an appendix, containing the airs of several of the ballads. By George R. Kinlock. 1827.</i>	
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Sometimes called <i>Hind Etin</i> , or <i>Young Hastings</i> .	

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| THE LAIRD O' DRUM (Kinlock's <i>Ancient Scottish Ballads</i> , p. 199) | 176 |
| Alexander Irvine, laird of Drum, married Dec. 7, 1643, Lady Mary Gordon, daughter of Marquis of Huntly and niece to Marquis of Argyll. He lost much by his fidelity to the Stuart cause, and hence, perhaps, chose for his second wife the wealthy Margaret Coutts, "a woman of inferior birth and manner, which step gave great offence to his relations." | |
| JOHNNY SCOTT (Jamieson-Brown MS., fol. 5) | 179 |
| One James Macgill of Lindores performed a feat of arms like that described in this ballad about the year 1679. | |
| XV. <i>Minstrelsy, Ancient and Modern, with an historical introduction and notes.</i> William Motherwell. 1827. | |
| LORD DERWENTWATER (Motherwell's MSS., p. 351) | 183 |
| In 1715 a warrant was issued against James Ratcliffe, Earl of Derwentwater, on suspicion of being concerned in intrigues on behalf of the Pretender. He then took up arms, was forced into surrender at Preston, and executed in London, February 24, 1716. He seems to have been an unusually affectionate and charitable man. | |
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| BROWN ROBIN (Jamieson-Brown MS.) | 187 |
| BLANCHEFLOUR AND JELLYFLORICE (Buchan's <i>Ballads</i> , I. 125) | 190 |
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| XVI. <i>Folk-Lore Record.</i> 1868. | |
| THE UNQUIET GRAVE (<i>Folk-Lore Record</i> , I. 60) | 192 |
| This characteristic little piece is doubtless only a fragment. Last verse from Sharpe MS., "from the recitation of Lady Nairne." | |

PEASANT BALLADS

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| YOUNG ROGER OF THE VALLEY (<i>Tea-Table Miscellany</i> , by A. Ramsay, Vol. IV.) | 194 |
| The old ballad is still known in some parts of England, and has been recently printed in F. Kidson's <i>Traditional Tunes</i> "from a singer in Alderhill, Meanwood." | |
| THE GOLDEN GLOVE (<i>Ancient Poems, Ballads, and Songs of the Peasantry.</i> Edited by J. H. Dixon, Percy Society) | 195 |
| This is a very popular ballad, sung in all parts of England, and published as a broadside by the Catnach Press. | |

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SIR ARTHUR AND CHARMING MOLLEE (<i>Ancient Poems, Ballads, and Songs of the Peasantry of England</i> , by Robert Bell)	197
<p>“ For this old Northumbrian song we are indebted to Mr. Robert Chambers. It was taken down from the recitation of a lady. The ‘ Sir Arthur ’ is no less a personage than Sir Arthur Haslerigg, the Governor of Tyne-mouth Castle during the Protectorate of Cromwell.”</p>	
UNDAUNTED MARY; OR, THE BANKS OF SWEET DUNDEE (Traditional)	199
<p>This ballad, though probably not very old, is sung in all parts of England, and printed both at the Catnach Press and by Mr. Such. I have received two traditional versions from Devonshire and Lincolnshire, our text being made up from these and a broadside.</p>	
THE ROVING JOURNEY-MAN (<i>Songs of the West</i>)	200
<p>From recitation. It may be found in broadsides.</p>	
THYME AND RUE (Traditional—S. Baring-Gould)	201
<p>This ballad exists in innumerable versions and has been frequently printed—first in <i>Five Excellent New Songs</i> (Edinburgh, 1766). Our text was obtained by Mr. Baring-Gould from recitation at Mawgan on Pyder. It may be compared with <i>The Gardener</i>.</p>	
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THE SIMPLE PLOUGHBOY (<i>Songs of the West</i>)	203
<p>From recitation. Corrupt versions are still printed as broadsides.</p>	
CUPID'S GARDEN (<i>The Scouring of the White Horse</i> , by T. Hughes)	205
<p>Judges Hughes tells me that this version was taken down by R. Lane, A.R.A., from the singing of a carter. That sent to <i>Songs of the Four Nations</i>, by Mr. W. H. Hadow, from Gloucestershire, is very similar, and others may be found in Chappell's <i>Popular Music</i> and W. H. Long's <i>Dictionary of the Isle of Wight Dialect</i>. <i>Cupid's Garden</i> is perhaps a corruption of “ Cupper's Gardens,” which were on the south of the Thames opposite Somerset House, and were open from 1678 to 1753, when they were superseded by Vauxhall.</p>	

II. Social and Domestic Ballads.

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This song appears in W. Chappell's <i>Popular Music of the Olden Time</i> , J. Ashton's <i>Real Sailors' Songs</i> , and many other collections. It is a version of the old <i>Sir Patrick Spens</i> , p. 94.	
CAPTAIN WARD AND THE "RAINBOW" (Broadside)	213
Published in Bell's <i>Early Ballads</i> and Ashton's <i>Real Sailors' Songs</i> .	
GOLDEN VANITEE	215
<i>(Sir Walter Raleigh sailing in the Lowlands; showing how the famous ship called the Sweet Trinity was taken by a false galley; and how it was recovered by the craft of a little sea-boy, who sunk the galley; as the following song will declare:—Old Broadside, by I. Conyers.)</i>	
This ballad is reprinted in the <i>Pepys Ballads</i> , 1682-85, Ashton's <i>Century of Ballads</i> , and many collections of songs. A traditional version may be found in the <i>Songs of the West</i> , and Long's <i>Isle of Wight</i> , and a corrupt abridgment is printed by Mr. Such, who tells me that he is still constantly asked for it. In one version (possibly written up by Christopher North) the little boy secures his reward by threatening to scuttle his own ship.	
<i>IV. Local and Miscellaneous Ballads.</i>	
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This song was sung "with great applause" by Emery, and is founded on events which actually took place at the end of last century. (Clapham is in West of Yorkshire, between Skipton and Kendal.)	
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This is the most popular of Devonshire songs, and is distinctly local, not to say historical. The names are all known to natives of the county.	

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