

described what he there saw, in a poem full of sprightliness and humor, which in many parts is too plain speaking for modern recital. The poem must have been well-known in England in Pope's time, for he says :

"I like no language but the Fairy Queen,  
A Scot will fight for Christ's Kirk o' the Green."

It is in an easy lyric stanza, somewhat modernized, this is the opening one :

"Was ne'er in Scotland heard or seen  
Sic dancing and deray,  
Nouther Falkland on the Green  
Nor Peblis at the Play,  
As was o' wooers, as I ween  
At Christ's Kirk on a day.  
'Then came our Kilties, washen clean,  
In their new kirtles o' grey—full gay,  
At Christ's kirk of the green that day."

In "Peblis to the Play" we see the same full sympathy with the peasantry and their frolics, and the poet's true eye for the picturesque and the human. James V., known as the poor in the Commons, is said to have wandered about the country in disguise, conversing freely with all he met, often passing the night under the peasant's hut or by the farmer's fireside, and there finding for himself strange adventures. Two poems are attributed to him, "The Gaberlunzie Man" and the "Jolly Beggar." The latter has the following chorus :

"And we'll gang nae mair a-roving,  
A-roving in the night.  
We'll gang nae mair a-roving,  
Let the moon shine ne'er so bright."

Early in the 16th century we have a poem of the same class called the "Friars of Berwick," representing the hospitality of the country people and the coarseness of the Monk's lives. To the same time also belongs "Three Tales of the Priests of Peebles."

From this time onward for nearly two centuries, the poetry of rustic manners slumbered in Scotland. Early in the 18th century, it was revived by Allan Ramsay, in his pastoral drama of "The Gentle Shepherd," a poem of great original merit, which has maintained a strong hold on the affections of the

Scottish nation for more than a century and a half. Immediately succeeding to Ramsay, Robert Fergusson carried on the description of rustic manners in his "Farmer's Ingle," "Leith Races," and other poems, from which Burns afterwards took the form and manner of his own productions of for higher genius.

The ballad ranks second in Scotland's popular poetry—The simple and affecting narratives of memorable events

"Of old, unhappy, far-off things,  
And battles long ago."

Every country in Europe, at least, has had its ballads or something corresponding to them. Spain, Germany, Denmark, Sweden, England too, had theirs, in early times. These cluster around mythic or national heroes; such as Arthur and his Knights, Robin Hood, Guy of Warwick. Judging from the contempt with which Shakespeare and his contemporaries, however speak of "odious ballad makers," the trade of ballad making must have fallen into disrepute in England in the 16th century. Early in the 18th century, Addisons' comments on Chevy Chase, and the publication of a collection of ballads for popular use, showed that the tide was turning in their favor again. But the great epoch-making-books, those which established the ballad forever as a great national inheritance were, "Percy's Reliques of Ancient English Poetry," containing many fine Scottish ballads communicated to the bishop by Lord Hailes, and Scott's "Minstrelsy of the Scottish Border." These two great works wrought quite a revolution in English thought and sentiment. They not only restored the long-despised and almost forgotten ballad to its rightful place, but they changed and revived the whole body of England's poetry.

Who may have been the authors of the old ballads we still possess, is wholly unknown. Many of the oldest were probably composed by those wandering minstrels, who abounded before the Reformation. These minstrels absolutely swarmed about the Court of James I. Dunbar in his "Lament for the Makaris,"