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# BALLADS OF THE REVOLUTION

AND

## OTHER POEMS

BY

GEORGE LANSING RAYMOND

AUTHOR OF "A LIFE IN SONG," "POETRY AS A REPRESENTATIVE ART," ETC



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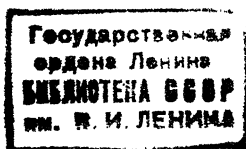
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BALLADS OF THE REVOLUTION.

REPRESENTING THE SPIRIT AND REASONS  
LEADING TO THE  
AMERICAN WAR FOR INDEPENDENCE.

# BALLADS OF THE REVOLUTION.<sup>1</sup>

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## OUR FIRST BREAK WITH THE BRITISH.

1765.

GREAT BRITAIN'S lords<sup>2</sup> were planning—  
 So ran the world's report—  
 To tax the colonies more and more,<sup>4</sup>  
 And treat our sires as if they wore  
 The liveries at the court.

<sup>1</sup> "In writing a ballad the secrets of success are definiteness of aim, directness of execution, and singleness of idea. The language must be simple, but so vigorous that every word tells; the metre must also be simple, but the versification demands a musical swing, a rush of rhyme, the talent for which is rare. To smell of the lamp is fatal to the ballad; it should have all the spontaneity of an impromptu. The author must forget himself, for ballad poetry is essentially objective, and a touch of subjectivity spoils it. Each incident must be related as though the writer had taken part in it, and seeing with his mind's eye, he must paint as vividly as though that described were before him in very truth. It is not an easy thing to write a ballad in these days, when the drift of poetic thought is quite in the opposite direction."—*Philadelphia Inquirer*, 1876.

<sup>2</sup> In 1761, "America knew that the Board of Trade had proposed to annul colonial charters, to reduce all the colonies to royal governments."—*Bancroft's Hist. U. S.*, vol. iv., ch. 18, p. 414. "The king, the ministry, the crown officers all conspiring against her liberties. . . there was no help unless from Parliament."—*Idem.*, vol. v., ch. 11, p. 236.