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ANNUAL

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& CLUB DIRECTORY

INSTITUTED
4TH SEPTEMBER 1891

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D. Mc NAUGHT,
KILMUN.

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PREFACE.

The sustained success of the Chronicle, since the responsibility of its publication was taken over by the Federation, has been so gratifying as to warrant the conclusion that its usefulness could be still further increased through the Clubs taking a more active interest in its management, and by increasing the amount of the guarantee fund which represents the measure of that interest.

In the present issue more space has been allotted to "Notes and Queries," which, for unavoidable reasons, had fallen into arrear. We again thank all who have assisted us, and trust the present issue will meet with approval.

D. M'NAUGHT,
Editor.

BENRIG, KILMAURS,
December 22nd, 1909.
A SKETCH OF SCOTTISH LITERATURE
FROM THE EARLIEST TIMES.

CHAPTER VI.

EIGHTEENTH CENTURY.

IN some respects Dr Grainger may scarcely be reckoned a poet of sufficient merit with which to begin a chapter which must necessarily include writers of infinitely greater powers. Grainger's literary associations, however, were extensive, and his poetry and translations appealed not only to his own countrymen, but to a much wider circle. Indeed, his works were of sufficient merit to secure him admission into the fellowship of that distinguished brotherhood of wits, poets, and philosophers over which Dr Samuel Johnson was in the habit of presiding. James Grainger was born at Dunse, in Berwickshire, in 1724. By birth and education he was a Scotsman; but, as his name indicates, he was of English descent. His father, John Grainger, Esq., was once the owner of Houghton Hall, Cumberlandshire; but owing to unsuccessful speculations in mines he was compelled to sell his estate and migrate to Scotland, where he secured a situation in the Excise, and was stationed at Dunse when our author was born.

When a mere youth he lost his father, but by the generosity of his elder brother, who had a good position as a writing-master in Edinburgh, he was sent to the University of that city, where he completed his education, and finally qualified in medicine. By the time he attained his majority he was appointed surgeon to a Regiment of Foot, and during the Rebellion of 1745 saw some active service; subsequently going to Germany, where he dis-
tunguished himself by his devotion to duty. When the peace of Aix-la-Chapelle was concluded in 1748, Grainger severed his connection with the army and returned to Edinburgh, where the degree of M.D. was conferred upon him. He afterwards went to London, where he had a prolonged struggle with adverse circumstances, which entailed many hardships. To his credit be it said that he maintained a brave fight, turning his hand to anything to earn an honest penny, though it is insinuated by Smollett that he had to engage in the meanest literary work among the hacks of Grub Street. Smollett's testimony, however, must be taken cum grano salis, as he had a strong prejudice against Grainger on account of his ability and learning, and Smollett in his day was something of a literary autocrat.

The first publication Grainger issued with his real name attached was a volume written in Latin, entitled "Historia Febris: anomala Batavae, annorum 1746, 1747, 1748, &c."; but it did not attract the attention it deserved, for the reason that most of his observations had been anticipated by Sir John Pringle, who had previously published a work entitled Observations on the Diseases of the Army. In his next literary venture he was more fortunate, it being estimated highly both by the critics and the public. "An Ode on Solitude," as it was called, first appeared in Dodsley's Collection, published in 1755, and by this composition Grainger's fame assumed some importance. For one thing, it secured him a position among the leading literary lights of London society, which resulted in his appointment as tutor to a young gentleman of fortune. His services were so well appreciated that when parting from this gentleman he settled upon him an annuity for life. This did not interfere with his productive activity, for in 1758 he published, in two volumes, a translation of the Elegies of Tibullus, and also the poems of Sulpicia, with the original text, and notes critical and explanatory. This work was the subject of a bitter attack in the Critical Review, then under the direction of Smollett. The two great rival monthlies published at the time were the Critical Review and the Monthly Review, and their attitude towards each other was distinguished by the
bitterest and most acrimonious spirit possible in the competition of letters. Amongst the writers to the *Critical Review* there was a suspicion that Grainger was connected in some way with the *Monthly Review*. This, combined with Smollett’s jealousy of Grainger’s talents, prompted the attack and neutralised its bitterness. Grainger, fired with indignation, wrote an open letter to Tobias Smollett, in which he successfully exposed the malice and misrepresentation of the critical article in his periodical. Grainger unwisely pursued his enemy beyond the point of honourable victory, for he was no match for Smollett in vituperation and vulgar abuse. The following is an example of Smollett’s attack:— “One of the owls belonging to the proprietor of the *Monthly Review*, which answers to the name of Grainger, hath suddenly broken from his mew, where he used to hoot in darkness and peace, and now screeches openly in the face of day. We shall take the first opportunity to chastise this troublesome owl and drive him back to his original obscurity.” In his “Ode to Solitude,” Grainger mentions the owl in the following random allusion:— “Where the owl, still hooting, sits.”

The assumption is that this is the line that beguiled Smollett into the foregoing poor attempt at wit, which is too obvious to conceal the bitterness and scorn he cherished for his rival. By this time, however, the reading public had become disgusted with the vulgar and aggressive criticism in which Smollett and his myrmidons indulged towards almost every new aspirant in literature, and the censures of the *Critical Review* left the reputation of Grainger unhurt. Not only did the translations of Tibullus and Sulpicia secure general admiration in the author’s own day, but anyone who takes the trouble to compare the translations of Eton, Otway, and Hammond with Grainger’s will be influenced in Grainger’s favour, though perhaps not in entire agreement with the estimate of his contemporary critics.

Book IV. of the *Translations of Tibullus* is composed of elegies assigned to Sulpicia and Cerinthus, of which the following lines may be given as a specimen:—
"If from the bottom of my love-sick heart,
Of last night's coyness I do not repent,
May I no more your tender anguish hear,
No longer see you shed th' impassioned tear;
You grasp'd my knees, and yet to let you part—
Oh, night—more happy with Cerinthus spent!
My flame with coyness to conceal I thought,
But this concealment was too dearly bought."

The only poetical work by Sulpicia of which a correct critical judgment can approve is entitled *Sulpicia Satira*, comprising about seventy hexameters, believed to have been written after the exile of the Philosophers by Domitian in 94 A.D. Moreover, it is supposed that both the third and fourth books of *Tibullus* are the works of inferior poets, and with which neither Tibullus nor Sulpicia had much to do. Almost immediately after the publication of *Tibullus*, Dr Grainger was induced to accept an appointment in the island of St. Christopher, where he married one of the daughters of the Governor, which alliance was of great advantage to him professionally. In 1763, after peace was proclaimed, Grainger returned to England, where he remained nearly two years, bringing with him a poem, designated "The Sugar Cane," written during his stay in the West Indies. The poem was read from the manuscript at the house of Sir Joshua Reynolds, where the title and various allusions in the poem were a source of much amusement to the wits there assembled. It was generally approved, however, and he was induced to publish it in a quarto volume in 1764. While in England, Grainger supplied Dr Percy with the ballad "Bryan and Pereene," which was published in the first volume of *Reliques of English Poetry*. The ballad was founded on a real incident which happened in the island of St. Christopher, and is of a most touching and romantic character.

In 1765 Grainger returned to St. Christopher, and resumed his medical practice, but only for a brief period. He died of fever at Basse-Terre two years afterwards, in the forty-third year of his age. By all who knew him he was highly esteemed, both as a man and an author. Dr Percy says of him, that "he was not only a man of genius and learning, but had many excellent virtues, being one of the most generous, friendly, and benevolent
men he ever knew." His poetry has been rather over than under-
estimated, which, perhaps, might be accounted for by his fasci-
nating personality. His "Ode on Solitude" is an imitation, and
a successful one, of Milton's "Allegro" and "Penseroso," and
has generally been regarded as his ablest production. Finally,
his works were edited and published by Dr Anderson. In addi-
tion to the pieces already alluded to, "Translations from Ovid,"
"Heroic Epistles," and a "Fragment of Capua: A Tragedy"
which he left in manuscript, were also included in Dr Anderson's
edition.

In Caleb Whitefoord, 1734-1810, we have a man who was
more distinguished in his own day for his social qualities than his
literary achievements, although, by a little
Caleb Whitefoord, more assiduous cultivation of his natural gifts
he would assuredly have left a greater reputa-
tion. The Whitefoord Papers, edited by Professor Hewins, and
published by the Clarendon Press in 1898, shows the wide range
of Caleb Whitefoord's literary and artistic associations, comprising,
as they did, such men as Dr Johnson, Sir Joshua Reynolds, Gold-
smith, Garrick, Foote, Benjamin Franklin, and many other
celebrities of the day. He was the only son of Colonel Charles
Whitefoord of the Fifth Regiment of Foot, and was born at Edin-
burgh in 1734. At an early age he attended James Mundell's
school, where, among his fellow-scholars, were the Earl of Buchan,
Lord Balmuto, and Dr Andrew Hunter. In March, 1748, he
matriculated at the University of Edinburgh, where he rapidly
became distinguished for his knowledge of classical literature.
The intention of Caleb's father was that his son should enter the
Church, but as he showed a strong dislike to the clerical profes-
sion the idea was abandoned, and he was sent to London and
placed in the counting-house of Archibald Stewart, a wine
merchant in a large way of business. While in this situation his
father died, leaving to Caleb and his sister the greater portion of
his fortune. With the view of adding to his knowledge and
experience of the world Caleb went to France, where he remained
two years, after which he returned to England and invested the
greater portion of his money in the wine trade as partner with Thomas Brown. He became a society man, and man of the world. In spite of his natural talents for wit, learning, and the refined arts, Whitefoord had little or no ambition to employ them in the cause of literature. Indeed, had he not made the acquaintance of W. Woodfall, the popular journalist and publisher, he might never have exercised his pen for the instruction and amusement of the public, for which he was so eminently qualified. The numerous essays, poems, and epigrams Whitefoord wrote were published in the Public Advertiser, the St. James's Chronicle, and other periodicals, and were greatly appreciated by the reading public. From the moment his contributions left his pen, however, they gave him no further concern, and he was quite indifferent about the reputation they brought him. For anything he cared they would have been lost and forgotten had they not been searched out and collected by Almon and Debrett, who thought them worthy of a place in the "Foundling Hospital for Wit." Among the most interesting papers in the Whitefoord collection are "John Croft's Letters to Caleb Whitefoord" and "Anecdotes of Laurence Sterne," which he supplied to Croft. Valuable information here reposes which would form important material for a Life of that eccentric genius. Another important epistle is from Whitefoord to his partner, Thomas Brown, dated from Lisbon, where he arrived immediately after the great earthquake in August, 1756. The description he gives of the disaster to the city is graphic and interesting. "There are not three houses," he says, "left entire in the whole city of Lisbon, and the one from which I write stands like a lame beggar propped up on crutches." There is also an interesting letter to Caleb Whitefoord from the ill-starred Andrew Erskine, advocating the claims of George Thomson, the friend of Robert Burns, who was going to put in execution a plan of giving the public the Scottish melodies in a new and superior style to what had yet been done. In the course of this letter Erskine says—"I have turned poet on the occasion, and have wrote seven love-songs for him; at fifty-two, I'm afraid, we write on these subjects more from recollection than our present feelings."
The numerous friends Whitefoord could reckon amongst people of nearly every intellectual degree and social status show how widely he was known and how much he was appreciated. By his wit and good-humoured satire he not only amused and instructed his readers, but he was instrumental in delivering the daily press from the dulness and insipidity with which it had been trammelled and oppressed. His satire partook so much of a sportive character that it offended no one, though in less judicious hands his power of satire might easily have become a dangerous weapon. Adam Smith said of him "that although the Junto of wits and authors hated one another heartily, they had all a sincere regard for Mr Whitefoord, who, by his conciliatory manners and happy adaptation of circumstances, kept his circle together in amity and good humour." Whitefoord was a popular member of the famous literary Club founded by Dr Johnson, and though he cannot be ranked among its ablest members, no one was held in higher esteem. From the time he first settled in London, he took a deep interest in the political questions of the day, becoming a convert to American Independence. He acted as secretary to Lord St. Helens, the Minister entrusted to negotiate treaties of peace with the United States. Several of the treaties drawn up at this juncture on American affairs are in the handwriting of Caleb Whitefoord. Withdrawing from all other business, he remained in Paris some thirteen months, where he acted as sole secretary to the Commission for the negotiation of the Preliminary Treaty of Peace, which was begun in 1782. Notwithstanding the importance of Whitefoord's diplomatic services, the Government suggested no reward, and it was not till after his case was brought to the notice of the King that he was rewarded with a small pension. Although the State was slow to recognise his talents and accomplishments, he was elected a member of the Royal Society of London for his literary and scientific acquirements, a member of the Royal Society of Edinburgh, the Society of Antiquaries, and the Philosophical Society of Philadelphia. Outside the artists' profession he was unrivalled as a connoisseur of art, and he had a fine collection of specimens of distinguished artists to the number
of two hundred and twenty-six, which were sold at Christie's after his death in 1810. In addition to the honours already referred to, the Society for the Improvement of Arts, Manufactures, and Commerce elected him Chairman of their Committee in 1786, and Vice-chairman of the Society in 1800—a position which had usually been conferred on persons of the highest rank only. The circumstances of Oliver Goldsmith's "Retaliation" are too well known to need a detailed reproduction, except to state that the epitaph on Whitefoord was published in the fourth and subsequent editions of Goldsmith's Poems, and is worth quoting:—

"Here Whitefoord reclines, and deny it who can,
Though he merrily liv'd, he is now a grave man,
Rare compound of oddity, frolic, and fun,
Who relish'd a joke, and rejoiced in a pun;
Whose temper was generous, open, sincere,
A stranger to flattery, a stranger to fear;
Who scatter'd wit and humour at will,
Whose daily bon mots half a column might fill;
A Scotsman from pride and from prejudice free;
A scholar, but surely no pedant was he."

Previous to, and contemporary with, Robert Fergusson, there was quite a dynasty of small poetasters who did not write much, but yet were the authors of songs which were memorable for their popularity. For instance, there was Dr Austin, 1726-1776, the author of "For Lack of Gold," who made his name in Edinburgh in medicine and only appears to have been once inspired, and then owing to a disappointment in love. It appears that the lady was Miss Jean Drummond, who, in 1749, married the Duke of Athole, leaving her earlier lover to lament that

"A star and garter have more art
Than youth, a true and faithful heart."

After the fashion of human kind, the wound ultimately healed; nor did he carry out his threat to rove henceforth in distant climes, nor yet the other resolution thus expressed:—

"No cruel fair shall ever move
My injured heart again to love."

Then there is "Roy's Wife of Aldivalloch," which was for some
time, attributed to Mrs Grant of Laggan, the celebrated authoress of *Letters from the Mountains*, *Essays on the Superstitions of the Highlands of Scotland*, a volume of Poems, &c.; but it was written by Mrs Grant of Carron, a native of Banffshire, who was born 1745, and married for her second husband Dr Murray, of Bath, where she died in 1814. According to tradition, Roy of Aldivalloch distinguished himself in one of the risings of the clans by holding a small island in the Firth of Forth with a mere handful of men. The Balloch mentioned in the still popular song is situated at the foot of Loch Tay, and is now known as Tay Mouth.

"The Nabob" and "Ye shall Walk in Silk Attire" are also deservedly popular songs, and were written by Susanna Blamire (1747-1794), who was not born in Scotland, but at Cardew Hall, near Carlisle, and was the daughter of the laird of the Oakes, in Cumberland. While very young she lost her mother, and was brought up by a wealthy aunt named Mrs Simpson of Thackwood. In Scotland much of her life was spent, and she became greatly attached to its history and traditions. It is true she wrote a number of English pieces, but her reputation as an author is due to her Scottish songs. She was most happy in the expression of her sentiments through the medium of the Scots vernacular. Her longest poem is entitled "Stocklewath, or the Cumbrian Village." For a considerable time her songs and poems were circulated among her friends and acquaintances in manuscript form, but they were published in Edinburgh in 1842, forty-eight years after her death, the authoress being designated on the title page, "The Muse of Cumberland."

In this connection the song of "Roslin Castle" may also be mentioned, as it was so highly appreciated by the poet Burns, whose judgment on the qualities of a song is, of course, entitled to a hearing. As to the author, Richard Hewitt, little is known, except that when a lad he was employed to take Dr Blacklock, the blind poet, from place to place during his residence in Cumberland. In addition to this he acted as his amanuensis, subsequently becoming Secretary to Lord Milton, then Lord Justice
Clerk, and Sub-Minister for Scotland under Archibald, Duke of Argyle, but his health gave way under the pressure of work, and he died in 1764. The air to "Roslin Castle" was formerly known as "The House of Glamis."

A far better-known name than Richard Hewitt is that of James Tytler, a man who played many parts, and yet his talents were vastly underrated. The son of a Brechin minister, he was originally educated with a view to the Church, but subsequently changed his mind, entering the medical profession, which he could easily have adorned had he made that his aim, but he had too keen a desire for travel and adventure to make an indelible mark in any one walk in life. As an instance of his adventurous spirit, he was the first person in Scotland to make a balloon ascent, in face of much opposition and a wide-spread belief that such an adventure was a temptation of Providence, which it was wicked to incur, and which earned him the sobriquet of "Balloon Tytler." In the course of his life he devoted much time to general literature, to which he added chemical investigation. It is worthy of remark that he was editor and principal compiler of the original *Encyclopaedia Britannica,* which now holds so important a place among books of reference. Besides his other literary gifts he had the faculty of rhyming, and left at least three well-known songs to further enrich the poetry of Scotland—"Loch Errock Side," which derives its name from a lake in Perthshire; "The Bonnie Bruckit Lassie," and "Lass, gin ye Lo'e Me," the last of which was probably suggested to the author by an old fragment which was published by Herd. After a life of much activity and adventure Tytler died at Massachusetts, in 1805, at the age of fifty-eight.

Another well-known name—at all events a name that deserves to be known—is that of Elizabeth Hamilton, who, though born in Belfast, was of Scottish parentage, and from them she inherited strong Scottish sympathies, which were no doubt strengthened from the fact that she spent much of her life in Scotland. She was a versatile writer, and her works comprise *Letters of a Hindoo*
Raja, which appeared in 1796; Memoirs of Modern Philosophers, 1800; Letters on Education, 1802; Life of Agrippina, 1804; and Letters on the Moral and Religious Principle, 1806. The work by which she is now best known, however, is the Cottagers of Glenburnie. Briefly, it is a vivid and realistic representation of rural life in Scotland a century ago, and is valuable owing to its historical side-lights. For nearly a century it was to be found on the shelves of almost every cottage library in Scotland. The Memoirs of the Life of Agrippina is a fascinating and interesting sketch. Although the authoress does not claim to be a Latin scholar, but frankly acknowledges her indebtedness to Murphy's Translation of the Annals of Tacitus, Adams on Roman Antiquities, and other sources, she seems to have grasped the Roman spirit in a thorough and sympathetic manner. We are also indebted to her for that popular Scots song, "My Ain Fireside," which will be readily recalled by the first few lines:

"I ha'e seen great anes, an' sat in great ha's,
'Mang lords and fine ladies a' covered wi' braws;
At feasts made for princes, wi' princes I've been
Where the grand sheen o' splendour has dazzled my een;
But a sight sae delightful, I trow, I ne'er spied
As the bonnie blithe blink o' mine ain fireside."

Another well-known ballad is popular in Galloway—the author's native place—"Mary's Dream," which is deservedly popular throughout the whole of Scotland; and John Lowe, 1750-1798.

The author was the son of a gardener at Kenmure Castle, New-Galloway. He acquired the rudiments of a classical education at the Parish School of Kells, which fired his ambition for still more
extensive knowledge. In his ardent desire to become a scholar worthy of the name, he was induced to engage in the teaching of sacred music and the violin during his spare hours from weaving, to which he had been apprenticed. He was thus enabled to secure the advantages of the University of Edinburgh, to which he betook himself in 1771, entering the Divinity Classes. While at Edinburgh he was made tutor to the family of Mr M‘Ghie of Airds, a gentleman of limited means, a good reputation, and a large family. Lowe ultimately went to reside with the M‘Ghie’s, whose estate was situated in the peninsula where meet and blend the rivers Dee and Ken.

Here, amidst congenial surroundings, his poetical talent was first manifested, and he composed the verses which have preserved his name till the present time. His other most popular piece is entitled “A Morning Poem,” and is of a descriptive and pastoral character, while “Mary’s Dream” is pathetic and sentimental, bearing evidence of having been inspired by a painful incident. During the time he was tutor in the M‘Ghie family, Alexander Miller, a young and promising surgeon, the betrothed lover of Mary M‘Ghie, was drowned at sea, and the sad incident supplied the subject of the poem. The gist of the poem is that a spirit appeared to Mary in a dream, which can best be conveyed by the concluding four lines:—

“Loud crow’d the cock, the shadow fled,
    No more of Sandy could she see;
    But soft the passing spirit said—
    ‘Sweet Mary, weep no more for me.’”

It was Lowe’s intention to enter the Church of Scotland, for which he was fully qualified, but seeing no immediate prospect he emigrated to America, and subsequently became tutor in the family of the brother of the illustrious George Washington. He crossed the Atlantic to Virginia, where he forgot Jessie M‘Ghie, the girl he left behind him in Scotland, marrying a Virginian lady, with whom he lived unhappily. Although he became a clergyman in an Episcopal Church in Virginia, his ill-assorted marriage appears to have changed his whole outlook on life, and
he became dissolute in his habits. Finally, overtaken with poverty and disgrace, he is said to have died from an overdose of opium in 1798, in the forty-eighth year of his age. Lowe is said to have written one of the airs which is set to his popular ballad in *Johnson's Musical Museum*, and he is also credited with the authorship of a song entitled "Pompey's Ghost."

The name of Robert Graham of Gartmore is suggestive of days long past and gone. His best known song has so much of the spirit of the old cavalier that in reading it Robert Graham, 1750-1797. one is forcibly reminded of the spirited effusions of the Marquis of Montrose. As a matter of fact, the "Cavalier Song" was for some time attributed to Montrose by no less an authority than Sir Walter Scott, and when its true authorship was discovered it earned for its author the title of "The last of the Cavalier Poets." The author, Robert Graham, was the son of Nichol Graham of Gartmore, and Lady Margaret, daughter of the twelfth Earl of Glencairn. Early in life he went abroad and became a planter in Jamaica, where he met his first wife, who is reported to have brought him a considerable fortune. In 1785 he was chosen Rector of Glasgow University, in opposition to Burke, and two years before his death he sat as Member of Parliament for Stirlingshire. On the death of the fifteenth, and last, Earl of Glencairn he inherited some of his estates, taking the name of Cunningham as a prefix to his own. Unfortunately, Graham did not long enjoy either his new title or the acquisition to his fortune, for he died in the following year at the comparatively early age of forty-seven. Besides the "Cavalier's Song" our author wrote a number of lyrics by no means void of merit, though none of them show the spirit and ability of the "Cavalier's Song."

Passing to the well-known song, "Auld Robin Gray," which has been designated "The king of Scottish ballads," and yet is the only piece that has come from the pen of its Lady Ann Lindsay, 1750-1825. author which at all entitles her to fame. For at least half-a-century its authorship remained a secret, thus making it the subject of frequent dispute, but it is
now definitely assigned to Lady Anne Lindsay, the eldest daughter of the Earl of Balcarres. She was born at Balcarres in 1750, and was married to Sir Andrew Barnard, private secretary to the Governor of Cape Colony, in 1793, and died at her London residence in 1825. In spite of the fact that the authorship of this famous ballad was kept a secret so long, Lady Anne Lindsay afterwards went to much trouble to furnish to the public all the particulars connected with its composition, and this created some scepticism with regard to the genuineness of her claim. “Auld Robin Gray” is usually sung to the air composed for it by the Rev. William Leeves, about 1771, who was then Rector of Wrington, in Somersetshire. For the full exposition of the English air it requires two of the four-line stanzas, while the Scots air only requires one. To provide for the exigencies of the English air the first four lines of the poem beginning “When the sheep are in the fauld” are generally left out. In Scotland few songs have been more popular than “Auld Robin Gray,” although its popularity has by no means been confined to Scotland. It has been translated into many languages, and has been the subject of many plays and pictures which could not have entered into the conception of the authoress when she penned it. The revelations of the motive of the poem as given by the authoress, alluded to above, does not enhance its romantic features, and would have been better kept in the background.

In the same category as Lady Lindsay may be placed William Dudgeon, 1753-1813, who was also the author of one well-known piece, entitled “The Maid that Tends the Goats.” This one piece has been sufficient to perpetuate his name, while many an author with a larger output has been long since forgotten. Dudgeon was born in 1753, at Tyningham, Haddingtonshire, six years before the Poet Burns, and was the son of a farmer, which occupation he also followed with much success. When Burns was making his Border tour he was introduced to him, and the greater Poet thought him worthy of a note in his journal to the following effect: “Dudgeon, a poet at times; a worthy, remarkable character; natural penetration, a good deal of informa-
tion, some genius, and extreme modesty." This may explain why one who could write so creditably (and, as Burns says, with some genius) did not take the public into his confidence more frequently than he did. Among the author's other virtues, if virtues they can be called, we are informed that he was a shy, well-conducted, Puritanic person—a poet, and writer of sermons. Yet the only specimen of his poetic genius which has been handed down to us is the one we have mentioned. This song, it would appear, was sung into public notice through the medium of the stage—a path to popularity which could scarcely be appreciated by its Puritanic author if he was in any way a reflex of his time. The melody is taken from the Rev. Patric Macdonald's Highland Airs, showing that the Highland laird who composed the air was technically correct according to the modern theory of music.

Notwithstanding the many poets and authors, great and small, already mentioned in the course of this sketch, Robert Fergusson falls to be placed among the first three of Scotland's more modern and truly national poets. More than half-a-century intervened between the birth of Ramsay and Fergusson, yet the latter must rank as Ramsay's immediate successor, for he is the connecting link between Ramsay and Burns. It is not so much the bulk of Fergusson's work that must be taken into consideration—for he passed away from the scene of his labours at an age when few poets have commenced to write at all—as the fact that he struck the vernacular keynote which was to set vibrating the more tuneful lyre of Burns. Indeed, we have it on the authority of Burns himself that when a very young man he had all but abandoned poetry in despair, till on reading Fergusson's Scottish poems he "strung anew his wildly-sounding lyre with emulating vigour." There can be no two opinions of the impression those poems made upon Burns. When he first visited Edinburgh he found only a green mound and scattered gowans above the spot where the remains of this wayward genius lay buried. He was moved to the depths of his soul, and when he recalled the brief
and painful past of his unfortunate brother bard he uncovered his head and wept over his last resting-place with all the fervour of the Poet's soul. Nor was it a spasmodic or transitory emotion. What better proof can be given of the depth and sincerity of that emotion than the fact that Burns at once sought leave to erect the humble monument in the Canongate Churchyard which still marks the spot? Robert Fergusson was born at Edinburgh, September 5, 1750, where his father held the office of accountant to the British Linen Hall, which, though respectable, was poorly paid. Like his son, he had poetic gifts; but with a small salary, and a family of five children to provide for, he had not the leisure or freedom from anxiety necessary to cultivate the gift of poetry. It is evident from some of the letters he wrote to his brother that the family were frequently in straitened circumstances. When Robert was first put to school, his father's income was scarcely more than twenty pounds per annum, and yet out of that small annual aggregate he expended 35s for the schooling of his son, which is but another of many instances that might be given to illustrate the value the people of Scotland have always put upon education. When about six years of age, Robert Fergusson was sent to school, but his mother, who was a woman of most excellent parts, had not left his mind uninstructed. After having attended the High School of Edinburgh the usual term of four years, he was transferred to the Grammar School of Dundee, which was distinguished as an efficient educational institution even in Fergusson's time. In 1762 Fergusson earned a bursary, or exhibition, of the annual value of £10 for four years at the University of St. Andrews, where he soon distinguished himself as a student of more than ordinary gifts. His case is the oft-repeated story in connection with the youth of Scotland in the seventeenth and eighteenth centuries—he entered the University with the view of going into the Church, and he matriculated in 1765. This was rather the desire of his parents, however, than freedom of choice on his part; but he appears to have willingly acquiesced, for at the age of fifteen he inscribed his name in his class-book, "Robert Fergusson, Student of Divinity." As it had
been at the High School of Edinburgh, he entered the University with the highest promise of rapid progress; but though this was the case it does not appear that he devoted himself to a deep study of the classics, which were then thought so essential. On the authority of Ruddiman, it is stated that Virgil and Horace were the only Latin authors he took much interest in. In spite of his natural bias for poetry, he does not seem to have shown any marked predilection for Greek literature. We are informed that on the fly-leaf of his copy of Xenophon's *Anabasis* is written in his own hand, "Ex libris Robert Fergusson," and underneath a rude drawing of a harp. Before Fergusson had been long at the University his fellow-students recognised that he was "a fellow of infinite jest" and excellent fancy, the very qualities which were instrumental in hastening his ultimate ruin. As a matter of fact, his great natural gifts gradually drew him into gay and reckless company, and he became noted among his companions as a wit, a songster, a mimic, a viveur—in short, a man who rejoiced to live his life. But his moral sense had too keen an edge to allow him to long play the buffoon, and he paid for his folly by the bitterest pangs of remorse and religious despondency, which ended in reason being hurled from her throne. Soon there was a vacant chair in the circle of his jovial companions, and they might have soliloquised over the remains of the unfortunate youth whom they had undone by their flattery and empty compliments, as did Hamlet over the skull of poor Yorick when he exclaimed with pathetic irony, "Where be thy jibes now, thy gambols, thy songs of merriment which were wont to set the table in a roar?"

From all that is known of Fergusson's life and character it must not be assumed that he was more dissipated than the average young man of the day; but owing to his delicate constitution and susceptible mental temperament he was soon vanquished, physically and mentally, while some of his more robust companions were permitted farther to play the rebel against Nature. From time to time there have been two statements preferred against Fergusson, but they are scarcely worth serious attention. The one is that he was disobedient and refractory at college, and was
disgraced for satirising the University professors; and the other is that he had neither perseverance nor application for the study of law or divinity, which left him no alternative but the drudgery of a copying clerk. With respect to the first, it does not appear that the satires were other than innocent, playful, and void of offence. In the lines of Burns, the charge may well be disposed of:

“The cleanest corn that e’er was dight
May hae some piles o’ caff in,
Sae ne’er a fellow-mortal slight
For random fits o’ daffin.”

Then with regard to the charge of lack of application and perseverance, it must not be forgotten that when his father died he was without means to pursue the study of divinity or take up the profession of the law, and had consequently to devote himself to the transcription of law papers for his daily bread. What wonder if he became restive under this yoke, and yearned for conviviality, summing up the position in one of his own lines:

“Tir’d o’ the law and a’ its phrases.”

He commenced to contribute occasional English poems to the *Weekly Magazine, or Edinburgh Amusement*, in 1771, which had been started by the brothers Ruddiman three years previously. His first contributions were three Pastorals entitled respectively “Morning,” “Noon,” and “Night;” and though they are by no means void of merit, the English in which they are written is halting and artificial, and bears evident marks of the influence of Pope and Gay, who were still factors in English poetry. In spite of these defects, however, which are probably more apparent to a later generation than they were at the time, Fergusson’s contributions greatly increased the reputation of the *Weekly Magazine*, which was eagerly read in the Coffee Rooms, and the publishers received letters of congratulation from ‘all parts of the country. It was when Fergusson had recourse to his homely vernacular for the exercise of his poetic fancy that his true success began. Immediately his new-found strength found expression in a little poem, which was sent from Glasgow to his publishers, entitled
the "Muse's Choice," which straightway ranked Fergusson next to Ramsay, and this when his Muse had only sounded its first notes. In due course he essayed loftier flights, for the "Farmer's Ingle," "Leith Races," "Odes to the Bee," and the "Gowdspink" soon followed. His compositions exercised a potent influence over Burns, which must be regarded as the highest tribute that can be paid to their merit.

It may be here remarked that it does appear to critics of a later day that Burns over-estimated his indebtedness to Fergusson. If he did exaggerate Fergusson's poetical claims to the ranks of fame this was probably due to his modesty and generous disposition. There was much in common between Burns and Fergusson in temperament and natural disposition. Like Burns, Fergusson could fascinate his friends by his conversational powers and ready wit, which were enhanced by a child-like gaiety and artlessness of manner, a kind and genial disposition. These, with his poetic gifts and excellent vocal powers in the rendering of a Scots song, endeared him to the coterie of associates, who did him much moral harm, and the giddy youth was gradually plunged into a course of life which unfitted him for sustained effort and the discharge of his daily duties. In 1773, when he was twenty-three years of age, his contributions to the Weekly Magazine were collected into a small volume and published by W. & T. Ruddiman, which was much appreciated by the public, and resulted in a profit of £50 to the author. To one who had been in the straitened circumstances to which Fergusson had been so long accustomed fifty pounds was a little fortune, which had the effect of turning his head. From the time of Allan Ramsay many able poetical productions had appeared, among which might be named Ross's "Helenore," Falconer's "Shipwreck," and Beattie's "Minstrel." But there was an intense yearning for the lyre of a more homely muse, and Fergusson appears to have supplied the want. This is plainly indicated by Dr Toshack, of Perth, who wrote under the nom de plume of Andrew Gray, and from whom the following lines may be cited:—
"Ye've English plain enough, nae doubt,
And Latin too; but ye do suit
Your lines to folk that's out about
'Mang hills and braes—
That's the thing that gars me shout
Sae loud your praise."

Immediately after the small volume by Ruddiman appeared, in 1772-3, Fergusson's poetical faculty appears to have increased in productiveness and vigour, for "The Address to the Tron Kirk Bell," "Caller Water," "Plainstanes and Causeway," "The Rising and Sitting of the Session," "Ode to the Bee and Gowdspink," "The Farmer's Ingle," "Leith Races," with a number of less important pieces, were thrown from his pen with marvellous rapidity, all adding to his reputation in the estimation of the Edinburgh public. Some of these pieces, such as "Plainstanes and Causeway," "The Rising and Sitting of the Session," and Leith Races," sparkled with allusions and incidents with which the Edinburgh people were familiar. It may be truly said that Fergusson is the poet of city life. But he was not exclusively acquainted with the habits and customs of the city; he was surprisingly happy in the portrayal of rustic life. Where is the peasant who could not re-echo his sentiments in wishing?—

"Peace to the husbandman an' a' his tribe,
Whase care fells a' our wants frae year to year;
Lang may his sock and couter turn the gleyb,
And banks o' corn bend down wi' laded ear."

He gives further proof of how well he grasped the spirit and advantages of rural life in "Home Content," where he says:—

"When the dog-day heats begin
To bristle and to peel the skin,
May I lie streckit at my ease,
Beneath the cauler shady trees,
Far frae the din o' borrow toon,
Whare water plays the haughs bedown;
To jouk the summer's rigour there,
And breathe awhile the cauler air,
'Mang herds and honest cottar fouck,
That till the farm and feed the flock,
Careless o' mair."
And again:—

"O Nature! canty, blithe, and free,
Whare is there keekin' glass like thee?"

How frequently we have in Fergusson's poems the humorous and the pathetic blended in that ingenuous and rollicking fashion so characteristic of the Scot of that day, who was as much afraid of being thought too serious as of being thought too effeminate. An example is afforded by the following lines from the "Gowdspink," which is only one of many illustrations that might be given:—

"Now steekit frae the gowan field,
Frae ilka fav'rite houff and bield;
But mergh, alas! to disengage,
Your bonny boucke frae fettering cage.
Your free-born bosom beats in vain,
For darling liberty again;
In window hung, how aft we see
Thee keek about at warblers free,
That carol saft, and sweetly sing,
Wi' a' the blythness o' the spring;
Like Tantalus they hing you here,
To spy the glories o' the year."

It may be claimed for Fergusson that he was not only a keen observer of the men and manners of his time, but he was familiar with the historical conditions of his country, as may be gathered from scattered allusions in many of his pieces. Among other things he marked the decline of Scottish music which supervened with the Reformation, compared with the time when savants from many parts of Europe flocked to the north to study at the Sang Schule of Aberdeen. The following lines will suffice as an illustration:—

"On Scotia's plains in days of yore,
When lads and lasses tartan wore,
Saft music rang on ilka shore,
In homely weed,
But harmony is now no more,
And music dead."
O Scotland, that could aince afford
To bang the pith of Roman sword,
Winna your sons wi' joint accord
To battle speed,
And fight till music be restor'd,
Which now lies dead?"

It is somewhat remarkable that although Fergusson was a
great lover of music, and possessed exceptional vocal powers, he
did not contribute anything of importance to the lyrical poetry of
his country. As a song writer he is far inferior to Burns,
Tannahill, and Lady Nairne.

Though it is apparent that he was qualified by education and
poetic gifts to imp his wing for boldest flights into the sublime,
he was content to confine himself to those homely themes which
appealed to the tastes of those in the humblest walks of life.
Nor can it be disputed that this, to a large extent, was the province
of Robert Burns—thus we can more easily understand why he was
encouraged to “string anew his wildly sounding lyre” on reading
Fergusson’s poems.

Even in Burns’s versification the influence of Fergusson is quite
apparent. The “Cottar’s Saturday Night” may be read in the
light of the “Farmer’s Ingle,” while “Leith Races” has also
exercised a considerable influence in the inspiration of the “Holy
Fair.” The opening verse of “Leith Races,” which is only one
of several that might be quoted to show the similarity, is as
follows:—

“In July month, ae bonny morn,
Whan Nature’s rokelay green
Was spread o’er ilka rig o’ corn
To charm our roving een,
Glouring about I saw a queen,
The fairest ’neath the lift;
Her een were o’ the siller sheen,
Her skin like snawy drift,
Sae white that day.”

That of the “Holy Fair” is as follows:—

“Upon a summer Sunday morn,
When Nature’s face is fair,
I walked forth to view the corn,
An’ snuff the caller air.”
The rising sun, owre Galston Muirs,
Wi' glorious light was glintin';
The hares were hirplin' down the furrs,
The lav'rocks they were chantin'
Fu' sweet that day."

In some instances Fergusson equals Burns; but it is the exception, for he had not the same capacity for sustained effort. What has been said of Shakespeare might be said of Burns, viz., that he improved and beautified everything that he touched, and it was no mean compliment to the genius of Fergusson that it had so large a share in quickening and vitalising the genius and talent of the greater Poet. When we remember that Fergusson passed away at the early age of twenty-four, before the poetical faculty in the ordinary way is sufficiently matured to gather inspiration from its native environment, it is well-nigh incomprehensible why he should have left so indelible a mark on the poetry of his country. By a different course of life, and a riper and more varied experience of human character, it is impossible to predict the poetic eminence to which Fergusson might have attained. So many of the scenes and incidents which subsequently found a fuller echo in Burns had kindled the poetic fire of Fergusson that it seems as if the Fates had decreed that the one Poet should be the complement and forerunner of the other. When Fergusson visited Dumfries, which but a few years afterwards was to play so important a part in the life and poetry of Burns, he paid a flattering tribute to the place where the greater Poet ended his life and work. In what a different spirit were the verses conceived from those with which he commemorated his visit to Fife. Indeed, one of the natives of the ancient kingdom was so incensed at the verses that he challenged the Poet to a duel. Fergusson, though confident in his ability to wield the pen, was not so sanguine about successfully wielding the sword, and so ignored the challenge. Fergusson, in the company of his friend Lieutenant Wilson, walked from Edinburgh to Dumfries to visit Charles Salmon, a brother poet and native of Edinburgh, who was well known for his Jacobite effusions, the best-known of which is the "Royal Oak Tree." In this poem Salmon makes a
distinct reference to King Charles’ Oak at Boscobel, as we gather from the following lines:—

“Old Pendril, the miller, at the risk of his blood,
Hid the King of our Isle in the King of the Wood.”

Since Salmon’s day Boscobel and its associations has been a fertile theme for quite a number of writers, one of the best-known being Harrison Ainsworth’s fascinating historical romance entitled Boscobel. Fergusson’s friend Salmon had come to Dumfries to a situation in a printing concern, the first of the kind established in that place. Previous to Fergusson starting on his return journey to Edinburgh he was requested to leave some memorial of his visit to Nithsdale, and he at once wrote the spirited little poem in which he says:—

“The gods, sure in some canny hour
To bonny Nith ha’e ta’en a tour,
Where bonny blinks the caller flow’r,
Beside the stream,
And sportive there ha’e shawn their pow’r
In fairy dream.

Had Horace liv’d, that pleasant sinner,
Wha lov’d gude wine to synd his dinner,
His Muse, though dowf, the deil be in her,
Wi’ blithest sang,
The drink wad round Parnassus rin her
Ere it were lang,
Nae mair he’d sung to auld Mæcenas
The blinking een o’ bonny Venus,
His leave at ance he wud ha’e ta’en us,
For claret here,
Which Jove and a’ his gods sill rain us,
Frae year to year.”

It is greatly to be deplored that one who had given so rich a promise of rare natural gifts should have ended life so sadly. When Fergusson lost his mental balance, his mother was in such extreme poverty that she had no other way of disposing of him except to send him to the asylum, and a momentary awakening to his painful position plunged him deeper into darkness and despair. On his first crossing the threshold of the receptacle for
the insane, by a flash of consciousness the hopelessness of his fate was revealed to him in all its naked reality, and he uttered a wild cry of despair which was at once responded to by a chorus of howls from the inmates of the asylum, among whom this young and gifted genius was to end his short and chequered career. This incident left an impression on the friends who attended him of inexpressible horror which haunted them till the end of their days. For some time before Fergusson finally lost his mental balance he was subject to fits of gloom and despondency that were obviously due to the highly-strung nervous constitution and artistic temperament which are frequently so closely identified with poetic genius.

Marvellous powers of observation were united in Fergusson with quickness of impression and richness of fancy; his sensitive being vibrated to the ebb and flow of external circumstances in an uncommon degree. When he surveyed the face of Nature, it appears as if the whole image was impressed upon his soul with lightning speed. When he turned his eye upon mankind, he could penetrate to the innermost depths of human nature, gauging their every peculiarity with amazing exactness for one of his age and experience. As a scholar, he could draw inspiration from the perennial fountain of ancient genius which education and circumstances had placed beyond the reach of his great successor, Robert Burns. Let not Fergusson be judged by the limited extent of his poetical work, or his unproductiveness in the purely lyrical sphere, but by the potent force which can be so clearly discerned in embryo. By his early death he was cut off before the flower of his natural genius had put forth its leaves.

Between Fergusson and Burns several minor poets come within the range of our survey who contributed to the general bulk of Scottish song. John Dunlop was among that number, and one of the sweetest of the smaller fry, though now scarcely known. He was born in 1755, at Carmyle House, the residence of his father, in the parish of Old Monkland, near Glasgow, of which city he subsequently became Lord Provost. He was not only a poet,
but a vocalist, and his powers were known and appreciated by his friends and acquaintances. He was the author of a considerable quantity of verse, two volumes of which were printed in 1817 for private circulation, and it is stated that he left four volumes of poetry in manuscript. His literary instincts were carried in his son to a higher degree, who wrote *A History of Fiction*, also *A History of Roman Literature* from the earliest period to the close of the Augustan age. In the capacity of Scottish Advocate and Sheriff of Renfrewshire he found much time for literary pursuits, and printed privately a small collection of his father's writings in 1836. This collection is now scarce, but the best-known songs in it are, "O dinna ask me gin I lo'e thee" and "The Year that's Awa." Four of Dunlop's songs are included in the *Modern Scottish Minstrel* of Dr C. Rogers, which appeared in 1857.

But a much better known name than that of John Dunlop is Mrs Grant of Laggan, whose maiden name was M'Vicar. Her father was connected with the army, and was an officer in a Highland regiment which was sent to assist in the conquest of Canada. From ill-health he was compelled to resign his commission, and returned to Scotland in 1768 with the view of ending his days in retirement; but to his great misfortune he was deprived of his estate by the breaking out of the Revolutionary War, and had to take the office of barrack-master at Fort Augustus, in Glenmore. His daughter Anne was married to the Rev. James Grant, military chaplain, in 1779. After his marriage Grant became incumbent of the parish of Laggan, near Fort Augustus, where he remained till his death in 1801. By the death of her husband Mrs Grant was left with eight children, and many debts, which she determined to pay. Actuated by this high sense of honour, she first took a farm, and afterwards published a volume of poems in 1803, which enabled her to pay her deceased husband's debts. Released of this incubus, she removed to Stirling, and subsequently to Edinburgh, where she devoted herself entirely to literature. Her house became the favourite resort of men of
letters, amongst whom were Lord Jeffrey, Henry Mackenzie, and Sir Walter Scott. Nor did she confine herself to poetry. In 1806 she published a collection of letters which were entitled *Letters from the Mountains* which gained her a considerable reputation. This work was succeeded by *Memoirs of an American Lady*, in 1808, and *Essays on the Superstitions of the Highlands*, in 1811. In 1825 she received a pension of one hundred pounds, which was ultimately augmented by several legacies from friends, added to which her prolific pen procured her a position of independence. No one among all the litterati of Edinburgh at that time had a more accurate knowledge of Highland customs, Highland character and legends, or wielded a more facile pen in depicting them. Indeed, it was believed for some time that *Waverley* and *Rob Roy* were the products of her pen.

Her two most popular songs are "O where, tell me where, is your Highland Laddie Gone?" and "Could I find a Bonnie Glen." The former of the two songs has not only had a great vogue in Scotland but it has long been a favourite in England.

"O'er the Muir amang the Heather" appears to be the only production of its authoress, Jean Glover, and its popularity has always been great. Of its authoress comparatively little is known, except that she was born at Townhead, Kilmarnock, and came of a respectable family. From the little that is known of her, however, the assumption is that she was one of those sympathetic, impressionable creatures who are but too apt to fall into those errors of life which usually end in misfortune and misery. Naturally romantic, with a strong inclination for the stage, she attended the performance of some strolling-players who visited Kilmarnock. Jean became enamoured of one of the sleight-of-hand performers of the company, and eloped with him, rapidly adapting herself to a vagrant life, with its excitement and its irregularities, and spent the rest of her days travelling the country with her Lothario. The song was taken down by Burns from the singing of its authoress. Her character Burns does not attempt to shield, evidently not from lack of charity towards his erring sister woman, but out
of contempt of the sleight-of-hand blackguard who had stolen away this charming Kilmarnock belle, who had the reputation of being exceptionally handsome. In addition to being the composer of this popular song, Jean Glover had fine natural vocal gifts, and the song she was said to have sung with most effect was "Green Grow the Rashes." After a life of many vicissitudes and trials she died at Letterkenny, in Ireland, in 1801, leaving this solitary lyric to perpetuate the memory of her sad and roving life. Originally, the tune appeared about 1764 as a reel in Bremner's collection, and another version was published in Johnson's Museum.

The concluding author of this chapter has usually met with but scant justice at the hands of his critics, and yet John Pinkerton has contributed his fair share to the literature of the country, if not as a poet, at least as an antiquarian and historian. His twenty-four works cover a vast range, and show him to have been a writer of accurate knowledge and discriminating power, which scarcely justifies the partial oblivion which now is his. Born in Edinburgh, and almost self-educated, first studying law, then literature, he became a shrewd, though somewhat acrid critic, and this seems to have marred his reputation in the eyes of certain writers who have had occasion to refer to his work. Moreover, he was detected in literary deception in claiming that he had taken down the second part of the poem "Hardyknute" from a Lanarkshire lady, who gave it from memory as an ancient production, though he afterwards acknowledged the same to be his own. After the slashing and unmerciful attack he had made on Macpherson's "Ossian" this did him much harm. In his Select Scottish Ballads, too, he endeavoured to give the words of "Bothwell Bank" an antiquarian flavour by adopting an old form of spelling. In spite of those defects of character, however, he wrote and published a considerable amount of good original poetry, the merits of which were duly appreciated by Dr Beattie. As a painstaking historian and antiquarian he ranks far above the average, and as such he was highly esteemed by Gibbon, who desired him as a colleague.
in editing the British historians. He was also in close correspondence with the most famous men of letters in his day. In the appreciation of Pinkerton's poetry Beattie stood not alone, for his admirers included Dr Percy and the fastidious Horace Walpole. His writings are of a miscellaneous character, and include *Letters on Literature*, which contains a fund of valuable information, *Scottish Tragic Ballads*, *Select Scottish Ballads*, and *Ancient Scottish Poems*. He also wrote a *History of Scotland*, which is marked by much critical insight and originality. His life was exclusively that of the indefatigable literary man, and his career was consequently not an eventful one. It is said that in youth he wrote for his own pleasure and gratification, and in age for his daily bread, which appears to have been the extent of his material reward. He died in Paris in the seventieth year of his age in a state of poverty and neglect.

WM. M'CILWRAITH.
ROBERT BURNS, BURGESS OF SANQUHAR, AND SOME OF HIS BROTHER FREEMEN.

IT is well known to those familiar with the life of Robert Burns that he was a frequent visitor to the ancient Royal Burgh of Sanquhar, and that he was also on terms of intimacy with some of its leading citizens. The town and parish were included in the district covered by him as an Exciseman, and, being at its western extremity, he was often obliged to remain there overnight; and he conferred an abiding distinction on the burgh by dubbing it "Black Joan" in his ballad of "The Five Carlins." But few are aware that Burns had any closer connection with the town. He was, however, admitted a burgess and freeman of the Royal Burgh upon Tuesday, the 23rd day of December, 1794. The fact of Burns's admission to the freedom of Sanquhar had long been lost sight of, and how the knowledge of it was again brought to light is worth retailing. No regular roll of burgesses appears ever to have been kept in Sanquhar, and it was while endeavouring to supply this want that, in September, 1907, I, not quite unexpectedly, came across the entry of the Poet's admission to all the rights and privileges of a freeman. To obtain a list of the burgesses I had to search the Town Council minutes, vouchers and accounts, records of incorporated trades, and other papers preserved among the burgh archives. It was tedious work, carried on intermittently; but a list of burgesses, so far as can be extracted from such sources, has now been compiled, commencing in 1714 (previous to which year all the burgh's papers were accidently destroyed by fire) and bringing the burgess roll down to 1835. In my research I received much valuable assistance from Mr William Forsyth, the town clerk of Sanquhar, who gave me every facility for consulting the burgh records.
The entry of Burns as a burgess of Sanquhar is given in a list drawn up by John Crichton, the town clerk of the time, being a "Note of burgess tickets given out by the town from 8th November, 1794, to Michaelmas, 1796," and had been given in by him at the settling of the burgh accounts at Michaelmas, 1796, as evidence of the town’s indebtedness to him—for the town clerk was allowed a fee of a shilling for each ticket he made out. The list embraces twenty-six names, and in the balance sheet of Thomas Barker, the treasurer, it is shown that John Crichton was paid twenty-six shillings for writing the tickets. In the entry, opposite the date, 23rd December, 1794, the Poet is described simply as “Mr Robert Burns, Dumfries.”

Needless to say, it was very gratifying to me when I came across such an interesting and historic document. My father had told me long before that Burns was a burgess of Sanquhar, but lack of documentary proof had made many people sceptical, who otherwise would have been proud to connect the Poet by such a close link with the ancient burgh. The people of Sanquhar were greatly delighted when undeniable testimony was produced, and the knowledge that Robert Burns had actually been a freeman of their “ain auld grey toun” seemed to make some of the citizens hold their heads “a wee thocht” higher. The list of burgesses as it stands shows an array of many men who were famous in their day and generation, in honouring whom the ancient burgh did greater honour to herself, and in no instance more so than in thus showing its respect for and admiration of the National Bard. The list of burgesses contains a surprising number of the names of intimate friends of the Poet and others who are referred to in his works, or mentioned in connection with him—names familiar to every Burns student. And believing that a list of these names will interest many readers I give them below.

It was during the Provostship of his friend, Edward Whigham, the landlord of the Queensberry Arms Inn, that Burns became a freeman of Sanquhar, and it is interesting to know who formed the Town Council of the time. They were:—Provost, Edward Whigham, innkeeper; Dean of Guild, John Crichton,
heritor, Sanquhar; First Bailie, Edward Witherington, heritor, Sanquhar; Second Bailie, Robert M‘Math, heritor, Sanquhar; Third Bailie, John Henderson, schoolmaster, Sanquhar; Treasurer, Thomas Barker at Newark. Councillors—John M‘Murdo, Drumlanrig; William Johnston of Roundstonefoot; John Taylor at Castle Mains; William Hutchinson at Rig; John Bramwell, overseer, Wanlockhead; Robert Hunter, wright in Sanquhar; Thomas Bradfute, tailor in Sanquhar; James M‘Millan, shoemaker, Sanquhar; William Whigham, weaver, Sanquhar; William Lorimer, clerk at Wanlockhead; John Crichton, writer in Sanquhar. Of course all the above members of the Town Council were de facto burgesses and freemen.

The following are intimates of Robert Burns, whose names are on the burgess roll, with the dates of their admission:—Robert Whigham, shoemaker in Sanquhar, September 7, 1758; Alex. Fergusson, Esq. of Craigdarroch, July 22, 1760; John Maxwell, Esq. of Terraughtyte, 1766; William Maxwell, second son of the above, 1776; His Grace William, Duke of Queensberry, September 7, 1779; William Purdie, surgeon in Sanquhar, September 30, 1782; Patrick Miller, Esq., younger of Dalswinton, October 5, 1789; Robert Riddell, Esq. of Glenriddell, November 12, 1789; Charles Maxwell of Carruchan, November 12, 1789; John Rigg, Crawick Forge, February 22, 1790; William Wallace, writer, Dumfries, October, 1790; Quintin M‘Adam, Esq. of Waterside, January 22, 1791; Francis Shortt, town clerk of Dumfries, June 2, 1792; Mr Hamilton, writer in Dumfries, April, 1793; Mr Blair, late Provost of Dumfries, September, 1793; Mr Laidlaw, writer in Dumfries, September 9, 1793; Alexander Findlater, supervisor of Excise, July 1, 1794; Quintin M‘Adam of Craigingillan, January 19, 1795; David Newall of Bushybank, October 15, 1795; John Whigham, son of Provost Whigham, September 30, 1799; Crawford Tait, W.S., of Harvieston, October 5, 1801.

Of the members of the Town Council as above Burns was on particularly friendly terms with Provost Whigham, Mr Barker, Mr M‘Murdo, Mr Johnston, and Mr Taylor. The following brief
notes concerning them and some of the burgesses named may not be out of place:—

Provost Edward Whigham was the landlord of the Queensberry Arms Inn, where Burns stayed when in Sanquhar. He took a leading part in the affairs of the town, and was Provost from 1793 till 1800. He was a great reader, and possessed an excellent library. Burns, on his first journey into Nithsdale, made the acquaintance of the host of the "Queensberry Arms," and the warmest friendship resulted. The Poet was a frequent inmate of the hostelry. He wrote verses upon its window panes—"Ye gods, ye gave to me a wife," and "Envy, if thy jaundice eye." Here one evening he recited to a group of admirers his popular song, "Of a' the airts the win' can blaw," which he
had composed during the day while looking westward to Ayrshire, and thinking of his wife, Bonnie Jean. He had to take his departure from its comfortable shelter one wintry night to make room for the funeral cortège of Mrs Oswald of Auchencruive, an occasion that gave rise to the bitter ode, "Dweller in yon dungeon dark." In the inn a drinking contest similar to the famous bout at Friars' Carse took place a few days after the latter, when Burns had the celebrated "Whistle" on loan from Fergusson of Craigdarroch. The contestants were the Poet, Provost Whigham, Mr William Johnston, Mr Thomas Barker, Mr John Rigg, and Mr John King, a peripatetic music-teacher—the victor being Mr William Johnston. Mr Whigham was presented by Burns with a copy of the first edition of his Poems, the valuable book being now in the possession of Mr J. R. Wilson, solicitor, Sanquhar. He also received from the Poet manuscript copies of several songs, one of which, "Muirland Meg," a lilt of the "Merry Muses" type, is also in Mr Wilson's possession. Provost Whigham died 3rd October, 1823, aged 73 years.

Mr Thomas Barker was the lessee of certain coal-fields in Sanquhar. He was a son-in-law of Mr Johnston, the laird of Roundstonefoot. In Burns's time he held the farm of Newark, but latterly he removed to Bridge-end, Crawick. He was long connected with the Town Council, as was his father before him, and at various times held the offices of Dean of Guild, Bailie, and Treasurer. One of his daughters, Susan (afterwards Mrs James Otto), was the sweetheart of James Hyslop, author of "The Cameronian's Dream." Mr Barker died 30th October, 1825, aged 65 years.

Mr John M'Murdo was chamberlain to the Duke of Queensberry, and was resident at Drumlanrig, and latterly at Dumfries. He had a long connection with Sanquhar burgh, having been a member of the Town Council from 1780 to 1796. From his first coming into Nithsdale, Burns was ever a welcome guest at Drumlanrig. He held "Factor John" and his "lovely spouse" in high esteem, and in praise of their daughters, Jean and Phillis, he wrote some beautiful songs, among which may be mentioned
"There was a lass, and she was fair, "Phillis, the Fair," and "Adown winding Nith."

Mr William Johnston, the laird of Roundstonefoot, in Upper Annandale, held the extensive sheep farm of Clackleith, and latterly Blackaddie farm, both in the parish of Sanquhar. He was a talented classical scholar and an accomplished musician, and Burns enlisted his aid in the collection of the traditionary music of the country. Mr Johnston was the "trusty auld worthy, Clackleith," of the Postscript to "The Kirk's Alarm," and in a note to Provost Edward Whigham, Burns refers to him as "that worthy veteran of original wit and social iniquity." He had a
long connection with Sanquhar's municipal affairs, and was Provost 1791-93. Provost William Johnston died 7th October, 1820, aged 87 years.

Mr John Taylor was the overseer of the lead mines at Wanlockhead, and it was by his permission and direction that Burns got his horse's shoes "frosted" on the memorable occasion of his journey up Mennock Pass on a winter day, when, with his friend Mr Sloan, he sat down in Ramage's Inn at Wanlockhead and penned the lines beginning "With Pegasus upon a day." Latterly Mr Taylor became the tenant of Castle Mains farm, Sanquhar. He had a brother, James Taylor, whose name is associated with that of William Symington, of Leadhills, in the invention of the steamboat. John Taylor died 14th October, 1806, aged 53 years.

Mr Robert Whigham was a man of great energy, sound judgment, and undoubted probity. He was much respected by the townspeople of Sanquhar, was very successful in business, and became the principal merchant in the burgh. He was Provost for the long period of 17 years—from 1772 till 1789. He died 7th January, 1815, aged 77 years.

Alexander Fergusson, Esq. of Craigdarroch, an eminent advocate, was the son of James Fergusson of Craigdarroch, chamberlain to the Duke of Queensberry, a gentleman who had been a member of Sanquhar Town Council for 29 years, viz., from 1743 till 1772, during which period he sat twelve months as a Bailie—1746-47, and 15 years as Burgh Treasurer, 1745-46 and 1748-62. Alexander Fergusson was a member of the Council in 1772-73 and in 1790-94. Burns described him as being "famous for wit, worth, and law." It was upon the death of his son James that the Poet wrote "The Mother's Lament."

John Maxwell, Esq. of Terroughtie, was treasurer of Sanquhar Burgh from 1766 till Michaelmas, 1780. He is the "Teuch Johnnie" of the second of the "Heron Election Ballads," and to him Burns indited a poem on his 71st birthday. He died 25th January, 1814, in his 94th year.
Mr William Maxwell; second son of the laird of Terraughtie, was a member of the Town Council from 1776 till 1780.

His Grace William Duke of Queensberry, the notorious “Old Q,” was responsible for the braes of Upper Nithsdale being stripped of their trees, a piece of vandalism that gave occasion for Burns to write the poem beginning, “As on the banks o’ winding Nith.” The destruction of the trees on the banks of the Nith was prompted purely by the Duke’s vicious sentiments towards the Scotts of Buccleuch, who succeeded the Douglases in the Dukedom. “Old Q” meant to have swept off all the fine ornamental trees round Drumlanrig Castle as well as the timber on Nithside, and they were actually put up to public auction and sold. But the county men around clubbed together to save them. By a clause in the articles of sale the purchaser was bound to cut all the trees within a year from the date of the purchase. The first purchaser was Mr Menteith, afterwards Sir Charles Menteith of Closeburn. When his term of grace was drawing to a close he sold it to another man, and the same thing was repeated from year to year until the old Duke died, when the Buccleuch family refunded the purchase money. Thus were the Drumlanrig woods saved. “Old Q” died 23rd December, 1810, in his 86th year.

Dr William Purdie was a native of Calder, in Midlothian. He practised as a surgeon and accoucheur in Sanquhar and district for the long period of 52 years. Along with a friend he was in the company of Burns in the inn at Brownhill on the occasion when the story of a wayworn soldier inspired the Poet to write the well-known and ever-popular song, “When wild war’s deadly blast was blawn.” He was a member of the Town Council for three years, 1782-85. Dr Purdie died at Edinburgh on the 7th March, 1831, in his 78th year.

Patrick Miller, Esq., younger of Dalswinton, a Captain in the Army, was the son of Burns’s landlord. He is the hero of the “Five Carlines” ballad, where our ancient burgh is dubbed “Black Joan,” and in the election in 1790, which gave rise to the
ballad, he defeated the sitting Member, Sir James Johnstone of Westerhall, and represented the Dumfries Burghs till 1796.

Robert Riddell, Esq. of Glenriddell, at whose residence of Friars’ Carse the celebrated “Whistle” contest took place on October 16th, 1789. He was an eminent antiquary, and wrote much upon the archaeology of the South of Scotland. He died 21st April, 1794.

Mr John Rigg of Crawick Forge was one of Burns’s earliest and most intimate acquaintances in Upper Nithsdale, and when the Poet entered upon the farm of Ellisland he supplied him with a stock of farming implements. Mr Rigg was wont to relate how he and the Bard came to know each other. It came about in this fashion. He was the owner of a copy of Burns’s Poems, and one day, after dinner, he was deeply absorbed in the book and failed to notice the entrance of a stranger, who remained perfectly still, for he knew the book, and marked the evident gratification it afforded the reader. The stranger was Robert Burns. He asked of Rigg what was the nature of the book that seemed to take such a deep hold upon him. Rigg, after an apology for keeping a stranger waiting, replied that he had been reading the “Poems of a fellow called Burns. They’re very clever,” he added, “and if I had the man here who wrote them I would like to shake him by the hand and stand him a good drink.” Burns made himself known, and a lasting friendship was the result. John Rigg was a member of Sanquhar Town Council 1796-98, and for many years took an active part in the affairs of the Incorporated Trades, being convener 1797-98, and returned Deacon of the Hammermen at nineteen of the annual elections. He died 1st April, 1833, in the 83rd year of his age.

The remaining names on the list will be more or less known to those familiar with the life of the Poet; but, as having a more close connection with Sanquhar burgh, I may add that “David Blair, Esq., late Provost of Dumfries,” was a member of the Town Council from September 30, 1793, to September 29, 1794, and that Mr Crawford Tait was on the Council for the twelve months from Michaelmas, 1801, till Michaelmas, 1802.
John Whigham, the eldest son of Provost Edward Whigham, was the last survivor of Sanquhar burgesses who were acquainted with Burns. He remembered the Poet well, and my father has told me that John would recount with pride how, when a boy, he had received a present of an orange from Burns. He died 19th September, 1857.

TOM WILSON.
BURNS INTERPRETED IN THE LIGHT
OF HIS OWN TIMES.

DISCUSSING the Works of Burns some time ago with a
gentleman, whom I supposed to be fairly intelligent, I
quoted the two following lines from "A Man's a Man for a'
that":

"The rank is but the guinea's stamp,
The man's the gowd for a' that"—

and, without thinking much about the question, asked him if he
knew what they meant? To my surprise he did not. He had
often read the lines, and heard them quoted hundreds of times,
and he thought that he understood their meaning. He was
ignorant of his ignorance until my question was accidentally put to
him. I had to tell him that the guinea was a gold coin, worth
21/-, current in the days of Burns, who had taken his illustration
of the worth of man, compared with his rank, from the process of
minting. What Burns meant was, that as the value of a guinea
was the gold of which it was composed, and not merely the super-
scription giving its value which was stamped upon it, so it was by
the possession of the essential qualities of manhood, and not by
social position, that the worth of a man was to be estimated.

There must be few people so ill-informed in this particular
respect as the gentleman to whom I have referred, but at the
same time there must be a vast number of others, not at all
ignorant of Burns, who do not understand many lines and verses
in his Works, because of a lack of eighteenth century knowledge.
For example, Burns claimed to possess the spirit of independence,
and he voiced that claim both in verse and prose; but how can
this attitude be reconciled, on a first reading at any rate, with
what he says in his "Epistle to Davie"?

"The last o't, the warst o't,
Is only but to beg."
This, by the way, was not the only time that Burns expressed himself in this fashion. There is the couplet in the "Dedication" of his Poems to Gavin Hamilton:

"And when I down a yoke a naig;
Then, Lord be thankit, I can beg."

In the context of the lines first quoted we are faced with a seeming contradiction, a declaration of independence combined with a willingness to descend without protest to what we regard as one of the meanest of occupations, viz., that of a beggar. If that is our reading of the lines perhaps we are wrong; and it may be found on a closer acquaintance with their meaning that there was nothing inconsistent in this attitude of Burns. If we know how beggars were regarded in the eighteenth century we will not marvel at the declaration of the Poet.

Readers of The Antiquary may remember what Sir Walter Scott had to say about beggars of bygone generations, and as his words express what I want to be at, they may be quoted here. "The old-remembered beggar, even in my own time, like the baccoch, or travelling cripple of Ireland, was," says Scott, "expected to merit his quarters by something beyond an exposition of his distresses. He was often a talkative, facetious fellow, prompt at repartee, and not withheld from exercising his power that way by any respect of persons, his patched cloak giving him the privilege of the ancient jester. To be a guid cracker—that is, to possess talents for conversation—was essential to the trade of a 'puir body' of the more esteemed class; and Burns, who delighted in the amusement their discourses afforded, seems to have looked forward with gloomy firmness to the possibility of himself becoming one day or other a member of their itinerant society. ... As the life of a Scottish mendicant of the eighteenth century," adds Scott, "seems to have been contemplated without much horror by Robert Burns, the author can hardly have erred in giving to 'Edie Ochiltree' something of poetical character and personal dignity above the more abject of his miserable calling." These words of Scott give us a different idea of the mind of Burns. We see now that if he had become so far reduced as to
need to beg he would have been able to give full value from his stores of wit and knowledge for the alms he received, so that it would be as much worth the while of the people to assist him as it would be for him to ask their help. In short, to the last Burns would be independent. The necessity of Burns being interpreted is thus apparent, and this necessity will become all the greater the further we are removed from the period in which he lived. It is with a view to elucidating some of the passages in Burns for the benefit of those who are unacquainted with things as they were in the eighteenth century that the following notes, which do not quite exhaust the subject, have been prepared.

Burns was a son of the soil, and it is appropriate that we should begin with those things with which he was earliest acquainted, and with which during the greater part of his life he was closely associated. There is a good deal about agriculture in the poems of Burns, which can only be understood by a knowledge of the conditions of that industry in the eighteenth century. Those conditions were vastly different, of course, from what they are to-day, agriculture having shared in the progress which has taken place in all our industries within the past century and a quarter. If it were possible for Burns to return to Scotland to-day he would see little connection between the system in vogue now, and the methods which he and his fellow-farmers followed. He would be unable to see the relationship between a band of shearers, with their sickles, slowly but cheerfully working in the corn-field, and the American self-binder, which mows down more grain in an hour than a band of shearers would do in a day, and reduces the employees to a few men—one who drives the horses and attends to the reaper, and another one or two who put the bound sheaves into stooks. But let us deal first with the plough. The old Scots plough was a very clumsy implement, and under no possible circumstances could be drawn by two horses, like the ploughs of to-day. It was constructed of wood, with the exception of the coulter and share, which were the only iron parts, whereas the plough of to-day is entirely made of iron unless—
and this is not always the case—the handles, which are covered with wood for the comfort of the ploughman in cold weather.

The late Rev. Henry Grey Graham, in his admirable work on the *Social Life of Scotland in the Eighteenth Century*, gives a description, which is worth quoting, of how the plough was worked. "Each plough," he says, "was drawn by four or six meagre oxen and two horses, like shelties, or even by twelve oxen, one or three or four abreast. As they dragged it along, a whole band of men attended to keep them going. One man, who held the plough, required to be strong enough to bear the shock of collision with 'sit-fast' stones; another led the team, walking backwards in order to stop the cattle when the plough banged against a frequent boulder; a third went in front with a triangular spade to 'mend the land' and fill up the hollows; and yet a fourth, as 'gaudsman,' was armed with a long pole with a sharp point to goad the lagging beasts, and was required to exercise his skill of loud, clear, tuneful whistling to stimulate them to their work. With all this huge cortège a plough scratched half an acre a day, and scratched it very poorly." This statement of Graham's with regard to the number of animals required to draw a plough is a general one, and was not applicable to the farm of Mossgiel. Burns, as we learn of his stock from "The Inventory" addressed to Mr Aiken, the surveyor of taxes in Ayr, used four horses:—

"For carriage cattle,
I have four brutes o' gallant mettle
As ever drew before a pettle;
My lan' afore's a guid auld has-been,
And wight and wilfu' a' his days been.
My lan' ahin's a weel gaan fillie
That aft has borne me hame frae Killie,
My fur ahin's a wordy beast
As e'er in tug or tow was traced:
The fourth's a Highland Donald beastie,
A d—— red-wud Kilburnie blastie."

The particular names which the Poet gives to the horses, which were driven two a-breast, indicate their places at the plough. The right-hand horse of the back pair was the fur ahin, and its neighbour was the lan' ahin, or fittie lan',* which was the hardest

* Because it trod on the 'lan'," not in the "fur" or furrow.—Ed.
worked of the team, and this statement gives significance to two of the lines in "The Auld Farmer's New-Year's Morning Salutation to his Auld Mare, Maggie" :—

"Thou was a noble fittie Ian'  
As e'er in tug or tow was drawn."

Burns does not specify, probably because of the exigencies of verse, the name of the right-hand horse of the front pair; but I learn that it was called the fur afore, while the other horse was the lan' afore. "My pleugh" also, says the auld farmer,

"is now thy bairn time a',  
Four gallant brutes as e'er did draw,"  

and by that he meant that his four plough horses were all the progeny of Maggie.

While Burns used only horses for ploughing, it was the custom in Ayrshire, as in Scotland generally, to put oxen in the team, and this explains certain allusions which we find in his songs. Thus, in the song "Guid Ale keeps the Heart Aboon," we read :—

"I had sax owsen in a pleugh,  
And they a' drew wee! aneugh;"

and in the opening lines of the better known, "My ain Kind Dearie," we have another reference to the same custom :—

"When o'er the hill the eastern star  
Tells bughtin' time is near, my Jo,  
And owsen frae the furrowed field  
Return sae dowff and weary, O."

Bughtin' time, it may be said here, will also probably need to be interpreted to some people. It referred to the hour, morning or evening, when the ewes were milked, and many references to it are to be found in old Scottish song. This, for example, is the opening verse of an old song by an unknown author :—

"The yellow-haired laddie sat on yon burn brae,  
Cries 'Milk the ewes, lassie, let none of them gae.'  
And aye she milked, and aye she sang,  
'The yellow-haired laddie shall be my guidman.'"
One of Lady Grizel Baillie's songs begins:—

"O the ewe bughtin's bonnie, both e'ening and morn,
When our blythe shepherds play on the bog-reed and horn;
While we're milking they're lilting, baith pleasant and clear,
But my heart's like to break when I think on my dear."

Then, there are few but know the verses in Jean Elliot's plaintive song:—

"I've heard the lilting at our ewe milking,
Lassies a-lilting before the dawn of day;
But now they are moaning on ilka green loaning—
'The flowers of the forest are a' wede away.'

At buchts in the morning nae blythe lads are scorning,
The lassies are lonely and dowie and wae;
Nae daffin', nae gabbin', but sighing and sabbing,
Ilk ane lifts her leglen* and hies her away."

But, to return to the main theme, the statement of Grey Graham with regard to the amount of ploughing done is a general one. Some farmers did more, others less, according to the quality of the soil. That, of course, is the case to-day as well as in the eighteenth century. Burns and his team ploughed more than half a Scots acre a day. "Aft thee and I," to quote again from the auld farmer,

"in aught hours gaun,
On guid March weather,
Hae turned sax rood beside our haun,
For days thegither."

From this it is to be inferred that Burns could plough an acre and a half a day, which, says Mr A. B. Todd, "is no exaggeration, as in our younger days we had it from the mouths of those who were contemporaries of Burns, my own father being only nine years his junior, as well as acquainted with him. The plough was driven at great speed, especially when being worked on stubble land, and turned over a furrow twenty inches or two feet broad." Mr Todd, it is interesting to note, also says that "although Burns never succeeded well as a farmer he had a perfect knowledge of the best methods then in use, and never once have we found him in error when writing on any agricultural subject."

*Pail or milk-cog.—Ed.
From "The Inventory" we also learn the number of men servants Burns had about his farm, and the work which it was their duty to perform:

"For men, I've three mischievous boys,
Run deils for rantin' an' for noise;
A gaudsman ane, a thresher t'other,
Wee Davock hauds the nowt in fother."

The gaudsman was John Blane, who must always interest us, because, but for his impulse to kill the mouse which the plough turned out of its nest, one of the most charming poems of Burns might not have been written. Grey Graham's statement that the gaudsman, besides having to goad on the horses or oxen that pulled the plough, "was required to exercise his skill of loud, clear, tuneful whistling to stimulate them to their work" is illustrated by a song of Burns which I shall partly quote:

"Young Jockey was the blythest lad
In a' our town or here awa';
Fu' blythe be whistled at the gaud,
Fu' lightly danced he in the ha'.

My Jockey toils upon the plain,
Through wind and weet, and frost and snae;
And o'er the lea I look fu' fain
When Jockey's owsen hameward ca'."

This musical part of the gaudsman's duty, it may be remarked in passing, gave rise to a north-east country saying—"Muckle whistlin' and little red lan'".

It may be also mentioned at this point that the land was cultivated in ridges or rigs from twenty to forty feet broad, each alternate ridge belonging to a different tenant, and "half of the width of the ridges and the ground between them," to quote again from Grey Graham's book, "were taken up with huge baulks or open spaces filled with briars, nettles, stones, and water." In Chambers's edition of Burns, edited by Dr Wallace, "baulk" is interpreted as "an open space in a corn-field," while Scott Douglas less accurately describes it as "a thorn-fringed footpath.
through a cultivated field.” This may be the baulk to which the Poet refers in the song beginning:—

“A rose-bud by my early walk
Adown a corn-enclosed baulk,
Sae gently bent its thorny stalk
All on a dewy morning.”

The old Scots rigs were “gathered” at the “crown,” the “furs” between being used for drainage and also as receptacles for stones and rubbish. Between each “rig” there was consequently a space not sown, upon which the natural grass grew. This was called a “baulk,” up which the cows were occasionally driven tethered by the horns, each in charge of a boy, who checked them by the rope if they attempted to snatch a mouthful of the growing corn.

This style of agriculture was abandoned long ago. Farmers may be fond enough of roses; but up-to-date methods of agriculture do not permit of such a waste of corn acreage, and so the old Scots “rigs” have been levelled in most localities.

In two of the quotations which I have just given the phrase “tug or tow” occurs, and I think it needs to be interpreted to most readers of Burns. It means that the traces were made of raw hide and rope, leather harness not coming into use till the century was pretty far advanced.

One who had only knowledge of the most modern methods of harvesting with the self-binder, to which I have already referred, would have some difficulty in understanding the opening lines in the “Epistle to the Guidwife of Wauchope House”:

“I mind it weel in early date . . .
When first amang the yellow corn
A man I reckoned was;
And wi’ the lave ilk merry morn
Could rank my rig and lass.
Still shearing and clearing
The tither stookit raw;
Wi’ claivers and haivers
Wearing the time awa’.”

We are presented in these lines with a picture of rural life which.
has quite passed away—a picture which most of us have probably never seen—the merry band of reapers, all animated by a healthy rivalry ("kempin'" it was called), each one doing his or her best for the pure love of the thing, and led on by the "stibble rig," who was the foremost reaper. The lines in "Hallowe'en" will recur to you:—

"Our stibble rig was Rab M'Graen,
A clever, sturdy fellow."

There is little or no likelihood of the love passion being stirred in the harvest field in the twentieth century—the self-binder has destroyed the romance of harvesting.

In the eighteenth century, and indeed up till nearly our own times, the ingathering of the harvest was celebrated by a "Kirn," which was a social meeting of the farmer and his household. Burns has several allusions to those joyous gatherings. Thus, in "The Twa Dogs," Luath, in telling his friend Cæsar that "poor folk's no sae wretched's ane wad think," points to the kirn as one of the occasions of happiness among the peasantry. It is to be regretted that Burns, who was such a master at painting the manners and customs of the people did not give us a description of a kirn, with which he was so familiar. He must have been present at many a one in his own father's house, and we know, on the authority of Robert Ainslie, his Edinburgh friend, that when he went to his farm at Ellisland he did not forget to entertain his household in this way. Ainslie visited him at such a time, and in a letter to Mrs M'Lehose he wrote—"We spent the evening in the way common on such occasions of dancing, and kissing the lassies at the end of every dance"—doubtless a very agreeable way, to Ainslie, who was about as fond of "the sex" as the Poet himself. There was, of course, plenty to eat and plenty to drink.

"That merry night we get the corn in,
O sweetly then thou reams the horn in,"

says Burns, in his eulogy of "Scotch drink," a beverage about which I shall have something to say later on. With so much
dancing the fiddler was indispensable, and the "pigmy scraper," one of the "Jolly Beggars," sings:—

"At kirns and weddings we'se be there,
And oh! sae nicely's we will fare;
We'll bouse about till Daddy Care
Sings 'Whistle o'er the lave o't.'"

The grain, having been gathered into the stackyard, was laboriously threshed with the flail, a huge kind of whip used by the hand, with a wooden batten for lash hinged on to the handle, still to be found in some of the remote parts of Scotland. It is the flail which Burns means when he refers to "the thresher's weary flinging tree;" but though the work was tiresome he was proud to be able to perform it. To quote again from the "Epistle to the Guidwife of Wauchope House":—

"I mind it weel in early date,
When I was beardless, young, and blate,
And first could thresh the barn,"

Or hau'd a yokin' at the pleugh,
And though forfoughten sair eneugh
Yet unco proud to learn."

It was with the flail that poor "John Barleycorn" was so sorely belaboured:—

"They laid him down upon his back
And cudgelled him full sore."

The threshing mill, with which experiments had been made before Burns became a farmer, was brought to a state of perfection in 1787, though the Poet does not appear to have used it either at Mossgiel or at Ellisland. Another implement which had been invented before his time, and which he made no use of, was fanners, which was much more effective for separating the corn from the chaff than the old process of winnowing. The corn was thrown into the air on the winnowing hill, or "shealing law," and the wind carried away the chaff, the operation being repeated till the corn was clean. So it happened with "John Barleycorn" after he had been cudgelled full sore that

"They hung him up before the storm
And turned him o'er and o'er."
The grain was thrown into the air with a "wecht," a thing like a huge tambourine, to which we have a reference in "Hallowe’en";—

"Meg fain wad to the barn gane
To win three wechts o' naething."

But winnowing was not a perfect process, and so

"The cleanest corn that e'er was dight
May hae some piles o' caff in."

It is amusing, by the way, at this date to look back upon the opposition which was aroused by the introduction of the fanners, which, the pious declared, was a way of raising the devil's wind. One remembers the indignation of Mause Headrigg at Cuddie Headrigg's working in the barn "wi' a newfangled machine for dightin' the corn frae the chaff, thus impiously thwarting the will o' Divine Providence."

In some old barns are still to be seen two doors, placed in a straight line on opposite sides of the building, for the purpose of creating a draught of air when open. The winnowers stood in this draught with the "wechts" and tossed the grain upwards, the full ears falling to the floor, while the husks were blown into the adjacent "caff" house, or at least in its direction.

In the early part of the eighteenth century the grinding of the corn was done under a system which entailed great hardship on the farmer, whose land was "thirled" to a particular mill, to which every particle of the grain, except what was reserved for seed, had to be sent. The miller exacted heavy dues in kind, and if the farmer sold his grain before it was ground he was subjected to prosecution for depriving the miller of his rights. This system had happily ceased to exist in most parts of the country at the time Burns wrote, and Ayrshire was tolerably free from it, if we may judge by the experience of Tam o' Shanter, who, instead of regarding the miller as one of his natural enemies, ranked him, along with the Souter of Ayr, as an "ancient, trusty, drouthy crony."

"Ilka melder wi' the miller,
Thou sat as lang as thou had siller,"

was the charge, doubtless well founded, brought against the
tenant of Shanter farm by his afflicted helpmate. In earlier days the journeyings to the mill—whether to leave the grain or to take away the meal—was a duty unwillingly performed; but in the closing years of the century better times had come for both the farmer and the miller, who, in true Scottish fashion, celebrated their prosperity and growing friendship by drinking drams. "Thirling," though still legally binding in some places, has fallen into desuetude, and is now very seldom insisted on.

But let us turn now to another phase of the subject. I mean spinning and weaving. There is a well-known verse in the "Epistle to J. Lapraik":—

"On Fasteneen we had a rockin',
To ca' the crack and weave our stockin';
And there was muckle fun and jokin',
Ye need na doubt;
At length we had a hearty yokin',
At sang about."

The word "rockin'" really takes us back to a time prior to Burns. In those early days the refined flax or tow, as the Scotch called it, was spun on the distaff or rock, which was a very portable instrument, and women calling on their neighbours were in the habit of taking their rocks with them, so that they might spin as well as talk, and spend the time profitably. The lads, of course, went where the lassies were, and carried their rocks, pretty much, I suppose, as the young men carry the umbrellas of the girls now a days. This was called going a-rockin', and when the distaff gave place to the spinning-wheel, and such gatherings became for the most part simply social, the name was retained. Thus it was in the days of Burns. But the spinning-wheel, though it was an unwieldy article, was sometimes carried to such a meeting. Witness the song "Duncan Davison":—

"There was a lass, they ca'd her Meg,
And she held o'er the moors to spin;
There was a lad that followed her,
They ca'd him Duncan Davison.
The moor was dreegh, and Meg was skeigh,
Her favour Duncan couldna win;
For wi' the rock she wad him knock,
And aye she took the temper pin."
As o'er the moor they lightly trod,
A burn was clear, a glen was green,
Upon the banks they eas'd their shanks,
And aye she set the wheel between;
But Duncan swoor a haly aith
That Meg should be a bride the morn,
Then Meg took up her spinnin' graith,
And flung them a' out o'er the burn."

The flax spun by the women was commonly known as lint, which was widely grown in Scotland in the eighteenth century, though it is rarely that one comes across a field of it in this country in these days, the supply for the linen mills being imported. When, therefore, Burns addressed a song to the "Lassie wi' the lint white locks," and the mother, in "The Cottar's Saturday Night," informed the bashful youth who had come to convoy Jenny hame that her "weel hained kebbuck" was "a towmond auld sin' lint was in the bell," he was using figurative language that everybody could understand, but the meaning of which we of the twentieth century will fail to grasp if we know nothing about flax-growing in the time of Burns. The process of teasing or refining flax was called "heckling"—a word used now, I fear, only at election meetings—which was a common trade throughout the country. Burns, it will be remembered, was a heckler in Irvine for some time. An oblong board with small steel spikes or stiff wires inserted, giving it the appearance of a huge clothes brush, known as a heckle, was used for this purpose, and tinklers found employment in putting new spikes into the frames when the old ones had worn out or were damaged. Without this explanation the meaning of 'Burns's song, "Merry hae I been teething a heckle," may be obscure:

"O merry hae I been teethin' a heckle,
And merry hae I been shapin' a spoon;
O merry hae I been cloutin' a kettle,
An' kissin' my Katie when a' was done."

The manufacture of flax into tow, from which the thread was spun, is illustrated by one of the humorous songs of Burns, and it may be quoted in full:
"I bought my wife a stane o' lint,
As guid as e'er did grow;
And a' that she has made o' that,
Is ae poor pund o' tow.

The weary pund, the weary pund,
The weary pund o' tow;
I think my wife will end her life
Before she spin her tow.

There sat a bottle in a hole,
Beyont the ingle lowe;
An aye she took the tither souk,
To drouk the stourie tow.

Quoth I, 'For shame, ye dirty dame,
Gae spin your tap o' tow!'
She took the rock, and wi' a knock,
She brak it o'er my pow.

At last her feet—I sang to see't—
Gaed foremost o'er the knowe;
And 'or I wad anither jad,
I'll wallop in a tow.'"
tion may not be aware of it, and the understanding of some of the songs of Burns depends on this knowledge. For instance, here are several verses from the song “To the Weavers gin ye go”:

“My mither sent me to the town
To warp a plaide wab;
But the weary, weary warpin’ o’it
Has gart me sigh and sab.

A bonnie westlan’ weaver lad
Sat workin’ at his loom;
He took my heart as wi’ a net
In every knot and thrum.

I sat beside my warpin’ wheel,
And aye I ca’d it roun’;
But every shot and every knock
My heart it gae a stoun.”

A similar hint is conveyed in “Robin shure in hairst”:

“As I gaed up to Dunse
To warp a wab o’ plaidin’.”

This consideration of spinning and weaving may be followed by some explanations regarding the clothing of the people, and a number of lines of Burns in this respect require to be elucidated. Thus, in “The Ronalds of the Bennals,” describing his own gay attire, he says:

“My sarks they are few, but five o’ them new,
’Twal’ hundred as white as the snaw, man.”

The Poet is not here enumerating, as one puzzled reader supposes, he was, the number of his shirts, but only informing us of the quality of the material. “’Twal’ hundred” was the term used to denote a coarse linen woven in a reed of 1200 divisions. The finer stuff had 500 extra divisions, and was “the snaw-white seventeen hundred linen” referred to in “Tam o’ Shanter.” Though the Poet, who must have been regarded as something of a “masher” by his neighbours, wore “a ten shillings hat” the common head-gear was a bonnet, which was worn not only by peasants, but also by those well-to-do farmers who owned the land which they cultivated, and were consequently known as-
“bonnet lairds.” It did duty on Sunday as well as on the other days of the week, and in the “Holy Fair” we have a picture of the elder at the plate, his head covered not with a “lum hat” but a black bonnet:

“A greedy glower Black Bonnet throws,  
And we maun draw our tippence.”

This allusion to the collection does not mean that two pennies sterling were put into the plate instead of the popular bawbee; the contribution was much smaller than that, as will appear from the explanations to be found further on of the currency of the day. That the head of the minister was protected like that of a humble member of his flock we learn from this line:

“Gown, and ban’, and douce black bonnet.”

The bodies of the peasantry were commonly clothed with hodden grey, a rough home-spun wool, and, of course, they did not wear trousers, which were not invented till after the days of Burns, but knee-breeches, which are the “breeks” referred to in “Tam Glen”:

“The verra grey breeks o’ Tam Glen.”

and in “Tam o’ Shanter”:

“Thir breeks o’ mine, my only pair,  
That ance were plush o’ guid blue hair.”

Stockings were worn with the breeks, and it was this garb which made possible the happy custom referred to in “Hallowe’en.” Lads who went courting indicated their intentions by a bab of ribbons attached to their garters. Thus:

“The lads, sae trig, wi’ wooer babs  
Weel knotted on their garten.”

One eighteenth century custom alluded to by Burns, and now a thing of the past, lingered so far into the nineteenth century that middle-aged people will have some recollection of it, though it must be quite unknown to the rising generation. This was the use of weepers—linen bands round the sleeves at the wrist—as the sign of deep mourning:

“Auld cantie Kyle may weepers wear,  
And stain them wi’ the saut, saut tear.”
The outward show of mourning was greater then than it is now. Great bobs of crape were worn at funerals, and "Robin's bonnet waved wi' crape for Mailie dead."

Burns has very little to say regarding the dress of the gentler sex; it was their personal charms, and not the way they were decked out that attracted him. Yet there are one or two allusions which will be obscure to those unfamiliar with the fashions of the eighteenth century. In the poem, "To a Louse," he says:—

"I wadna been surpris'd to spy
You on an auld wife's flainen toy;
Or aiblins some bit duddie boy,
On's wylecoat*;
But Miss's fine Lunardi, fye!
How daur ye d'ot?"

A toy was an old-fashioned cap made of flannel, and it hung down the back of the neck like the caps of British soldiers in tropical countries. As a rule, however, women went about with their heads bare. The "Lunardi" is a reminder that the problem of aerial flight is not one the solution of which belongs only to the early years of the twentieth century. Even in the days of Burns men were engaged in the conquest of the air, and some, he says:—

"Are mind't in things they ca' balloons
To tak' a flight,
An' stay ae month among the moons,
An' see them right."

One of the first, if not the first, to make a balloon ascent in Scotland was Vincenzo Lunardi, a young man who was Secretary to the Neapolitan Ambassador in London; and his voyages in the air creating no small sensation, the leaders of feminine fashion, anxious then as now to introduce some new stylé, appeared in balloon-shaped bonnets, which were known by his name.

Another explanation regarding the feminine mode of dressing may be made here. The young women of the eighteenth century were as fond of finery as those who have come after them; but they were not so well off, and in the care of their clothing they had to exercise a degree of economy which is not now practised.

*Flannel vest.
Country girls going to the kirk left home barefooted, carrying their shoes and stockings in their hands until they neared the place of worship, when they sat down by the side of a stream, washed their feet, and put on their footwear. Thus the Poet on being conducted to "The Holy Fair" at Mauchline saw:

"The lassies, skelpin' barefit, thrang,
In silks and scarlet glitter."

On the way home the shoes were taken off again at the first opportunity:

"At slaps the billies halt a blink,
Till lasses strip their shoon."

The people obtained some of their clothing from chapmen—that is, packmen—who are still to be found plying their trade in the more remote parts of the country. In those days they met their customers in the market, as well as called upon them in their homes:

"When chapmen billies leave the street,
As market days are wearin' late."

Superior kind of packmen were called "troggers" or "trokers," and the goods which they sold were known by the general name of "troggin":

"Wha will buy my troggin?"

The cloth that the country people bought was made into wearing apparel by tailors who travelled from house to house, measuring and cutting and sewing until the needs of the family were supplied. The tailor's visit, which was arranged weeks in advance, was naturally an event of great importance, and during his short stay "the knight of the needle" lived on the best which his employers had to give, while he more than repaid their attention by retailing the latest gossip and liberally drawing on his fund of entertaining stories. "The itinerant tailor," as Hugh Haliburton says, "was the theme of many a rustic song, composed at his expense, and sung in his absence. Amatory escapades, to which he was rather prone, from a nature peculiarly susceptible of female
charms, were a favourite subject of those compositions.” Thus Burns:--

“The tailor he cam’ here to sew,
    And weel he ken’d the way to woo.”

We now turn our attention from the way in which the people were clothed to the food by which they were sustained, and here we find that much that Burns says has to be interpreted to the twentieth century reader. In looking into this part of our subject we get a very clear idea of the great advance which has been made in the standard of living during the past hundred years. The working-classes to-day fare luxuriously compared with those in a similar position in the eighteenth century. The best that the land produced did not go to those who tilled it, but to the laird, whose rent was chiefly paid in kind—that is, in eggs, poultry, and grain. The poorest kind of food was drummock, which was simply oatmeal and cold water stirred about, and a most unappetising dish it must have been.

“To tremble under Fortune’s cummock,
    On scarce a bellyfu’ o’ drummock,”

was certainly as miserable a condition of life as may well be conceived.

A better food was crowdie, composed of the same ingredients, but with this important difference, that the water was hot. The dish is now a days known as brose, and it is still occasionally used in households in Scotland; but in the time of Burns it appeared to be the only sustenance of many families:--

“Ance crowdie, twice crowdie, crowdie three times a day;
    Gin ye crowdie ony mair, ye’ll crowdie a’ my meal away.”

There were times when a little butter was added to the mixture, and there is the authority of “Auld Hawkie,” the Glasgow gangrel, for saying that thus served crowdie made a “strong food.”

Another dish of which the present generation knows little or nothing was sowans, which were made from the soured “seconds” of oatmeal, and eaten with milk. They formed a favourable
Hallowe’en supper, but on that occasion they were taken with butter instead of milk, as we find from the concluding verse of the Poet’s masterly description of that festival:—

“Butter’d sowans, wi’ fragrant luirt,
Set a’ their gabs asteerin’.”

One word in the two following lines from the eulogy on ‘Scotch Drink” may be misunderstood by readers of the present day:—

“His wee drap parritch, or his bread,
Thou kitchens fine.”

The bread of which Burns here speaks is oatcake, and this use of the word is not yet obsolete in Scotland. In the house of my father, who was a Renfrewshire ploughman, I do not remember oatcake being ever called anything but “breed.” When the wheatmeal loaf was meant we always said “loaf bread”:—

“The carlin brocht her kebbuck* ben,
Wi’ girdle cakes weil toasted broon.”

Though everybody has heard of a haggis, and every loyal Burnside has either tasted one, or what was alleged to be one, the dish is no longer an article of the common food of Scotsmen, and there must be multitudes of people who have neither gazed upon its “sonsie face” nor delved a horn spoon into its “gushing entrails.” For the sake of these people it is necessary to explain that a haggis was composed of the minced offal of the sheep mixed with oatmeal and suet, and boiled in the stomach of the animal, skewered with a wooden pin:—

“Our pin wad help to mend a mill
In time o’ need.”

The following words of the late Dr Lawson, of Selkirk, may be accepted as evidence of the savouriness of the haggis. “If I were a king,” he said, “I do not know that I should live very much differently from what I do—only, perhaps I would have a haggis oftener to dinner.”

Barley as well as oats was ground into meal, which was of much finer quality than oatmeal, and hence the allusion to the

*Gaelic for “cheese.”
"barley miller." Baked into scones or bannocks, it made a most nourishing food:—

"On thee aft Scotland shows her cood
In souple* scones, the wale o' food."
Wha in a brulzie will first cry a parley?
Never the lads wi' the bannocks o' barley."

Another kind of bannock was the mashlum, which was made from a mixture of all kinds of grain, and was very sustaining; but the presence of peas and beans, which gave it a dark colour, was against its popularity.

"Tell yon guid bluid o' Auld Boconnocks
I'll be his debt twa mashlum bannocks,"
said Burns, and from this may be inferred the high value which he placed on this kind of bannock as a food.

From food our thoughts naturally turn to drink. The eighteenth century has been described as "The golden age of Scottish drinking," and so there is a good deal to be found about the beverages of the country in the pages of the National Poet. The restrictions which are now imposed on the brewing of liquor did not then exist. "Till 1750," says Grey Graham, "the popular beverage was ale, or 'two-penny,' from its costing two-pence a Scotch pint, equal to two English quarts. It had been made in every farm, manse, and mansion, and drunk in the dining-room and in the change-house." Its manufacture was so common that it gave rise to a figure of speech. Thus, the "dame in wrinkled eild," counselling "blythe Bessie in the milking shiel" not to marry the poor man whom she loved, but to take one with plenty of gear whom she did not love, said:—

"Some will spend and some will spare,
And wilfu' folk maun hae their will;
Syne, as ye brew, my maiden fair,
Keep mind that ye maun drink the yill."

It was this home-brewing that made such a scene as that which took place when Burns, Nicol, and Masterton forgathered possible:—

"O Willie brewed a peck o' maut,
And Rob and Allan cam' to pree."

*Rolled out so thin that they doubled up with their own weight.
We live in better, or worse, times now—it all depends on the point of view; and if Willie was to do in the twentieth century what he did with impunity in the eighteenth he would be prosecuted for running an unlicensed brewery. Though the small-beer of Scotland was inspiring—

"Wi' tippeny we fear nae evil,"
declared Burns—it was not so strong as the beer which is commonly drunk at the present day. Tea was only being introduced to the country, and beer was more frequently seen on the table at meal times than the now popular beverage:—

"His wee drap parritch, or his bread,
Thou kitchens fine."

But beer was not always drunk cold, drawn from the tap "in cheerful tankards foaming." In winter it was sometimes hot-spiced, being served, for instance,

"Reekin' on a New-Year's mornin'
In cog or bicker,"

with a drop of whisky and a taste of sugar in it, which is what Burns means when he adds:—

"An' just a wee drap spiritual burn in,
An' gusty sucker!"

The tax on malt imposed by Parliament in 1725, had a great effect on the drinking habits of the people. "Although the tax," to quote again from Grey Graham, "was made only 3d a bushel of malt, the rapid decrease in producing ale and in home-brewing is attributed to this impost, and certainly from that year the brewing of twopenny steadily declined, effectively to make way for the more potent drink of whisky, which was then almost unknown." It must be news to some to be told that there was a time when the Scotch people were ignorant of the qualities of whisky.

But strange as the statement sounds, its truth cannot be doubted. Whisky had long been a favourite drink of the Highlander, who was the first, I think, to discover the potent liquid;
but it was not till the middle of the eighteenth century that the Lowlanders began to use it to any extent. There was a rapid increase in its consumption, which, it may be safely said, has continued till this day. There were many distilleries at work in the Highlands, but the best known was Ferintosh, in Cromartyshire, which belonged to Forbes of Culloden, who for public services was freed, by an Act of the Scottish Parliament passed in 1690, from the payment of duty. Such was the sale of the product of this distillery, which was, of course, to be had cheap, that Ferintosh became a synonym for whisky. By an Act of the United Parliament, passed in 1785, this privilege was withdrawn from Forbes, and the supply of cheap whisky was at an end, which explains the wail of Burns in his poem, "Scotch Drink":—

"Thee Ferintosh! O sadly lost!
Scotland lament frae coast to coast!
Now colic-grips, and barkin' hoast,
May kill us a';
For loyal Forbes' charter'd boast
Is ta'en awa!"

But whisky was not the only liquor that took the place of home-brewed ale. An enormous supply of foreign spirits was smuggled into the country at isolated spots all round the coast, and this had a decided effect on the career of Burns, who, when farming failed, became one of the many Excisemen required to prevent the illicit importation of liquor. A good deal of brandy was thus brought into the country, much to the disgust of the Poet, who patriotically preferred tippeny and usquebae. This is the lament:—

"Wae worth that brandy, burnin' trash,
Fell source o' mony a pain and brash!
Twins mony a poor, doylt, drucken hash,
O' half his days;
And sends, besides, auld Scotland's cash
To her warst faes."

Something must now be said about the Kirk. Life was simpler in the eighteenth century than it is to-day—the coming of the complex conditions under which we live was hardly even
suggested—and, with fewer things to engage attention, the Kirk, and all that related to it, occupied more of the thoughts and the conversation of the people. There is more of the Kirk than of the State in Burns, and that though he was probably more interested in politics than most men of his day. To him the Kirk and its doctrines were an engrossing theme, and thus he apologises for departing from the subject of his dedication to Gavin Hamilton:—

“Your pardon, sir, for this digression;
But when divinity comes 'cross me,
My readers still are sure to lose me.”

The Kirk had a hold on the people of which we of the twentieth century have no experience, and in supervising their moral and spiritual well-being it could strike fear into the hearts of all but the utterly abandoned. It compelled those who were guilty of moral impurity to mount the cutty stool before the congregation and atone for their offence:—

“When I mount the creepie chair,
Wha will sit beside me there?
Gie me Rob, I seek nae mair,
The rantin' dog, the daddie o't.”

The Kirk also took cognisance of offences, such as breaches of the peace and drunkenness, which are now dealt with by the petty criminal courts. Thus Merry Andrew, in “The Jolly-Beggars,” sings:—

“I ance was tied up like a stirk
For civilly swearing and quaffing,”

which is equal to saying that he had been punished by being placed in the joughs.

One of the main themes of ecclesiastical conversation in the eighteenth century was patronage, with which we in these latter times are happily not troubled, and it was part of the enjoyment of poor folk to

“Talk o' patronage and priests
Wi' kindling fury in their breasts.”

The Kirk was long divided on the question whether the minister should be presented by a patron, usually the laird, or whether he
should be appointed by the people themselves. The controversy was a bitter one, as witness:

"Lang patronage wi' rod o' aim
Has shor'd the Kirk's undoin'."

The Calvinists, or Auld Lichts, were opponents of patronage, and, as Burns satirically put it in "The Twa Herds," they sought to

"Get the brutes the power themsel's
To choose their herds."

Rather curiously, the Moderates, or New Lichts, who believed in the saving power of a moral life (and to which party Burns, of course, belonged), were supporters of patronage, which, as all with any knowledge of Church history must know, was the cause of the Disruption in 1843. The system lingered on till 1874, when it was abolished by Act of Parliament.

In nothing is the change which has come over the Kirk more apparent than in the administration of the Sacrament of the Lord's Supper. Now it is a simple and reverent observance; then it was what Burns truly called it, a "Holy Fair." This is a part of the subject on which one is tempted to dwell; but while there is such a wide difference between the new way of celebrating the Communion and the old way, the narrative of the Poet is so explicit that it seems needless to unduly extend this article by any attempt at interpretation.

In bringing these notes to a close, several other matters must be dealt with very briefly. The allusions of Burns to the currency of the day must be explained. The Scots penny was equal in value to only one-twelfth of a penny sterling, so that the arles of the ploughman—a small sum given by the farmer to bind the bargain—was very small indeed:

"I fee'd a man at Martinmas
W' arle pennies three."

A boddle was one-sixth of a penny sterling:

"Fair play, he cared na deils a boddle;"
while a plack was worth only one-third of a penny:

"Awa' ye selfish warl'ly race,
Wha think that havins, sense and grace,
Ev'n love and friendship should give place
To catch the plack."

Many readers will remember the groat, or silver fourpenny piece, which was withdrawn from circulation not more than a generation ago:

"He will win a shillin'
Or he spen' a groat."

The tester was of the value of 6d sterling:

"Your sair taxation does her fleece
Till she has scarce a tester."

Another coin, of which we read occasionally in the newspapers when a delinquent juryman is fined, was the mark, worth 133/4d sterling.

"He gied me thee o' tocher clear,
An' fifty mark,"
said the farmer to his auld mare, Maggie, so that the actual cash which he received from his guidfather was £2 15s 63/4d, and no one will be disposed to dispute the observation that the tocher "was sma'." A pound Scots was the equivalent of 20d sterling. The guinea has already been referred to at the beginning of this article.

In "The Farmer's Salutation to his Auld Mare" we are informed of Maggie's prowess at brooses:

"At brooses thou had ne'er a fellow
For pith and speed;"

and this recalls a merry custom, now quite extinct. After the performance of a wedding ceremony, the young horsemen of the party had a race—riding off to the old tune, "She's yours, she's yours nae mair, she's ours"—from the house of the bridegroom to that of the bride, and the winner had the privilege of receiving the young wife with certain old-world ceremonies into her new home. The custom has been observed both in Lanarkshire and Ayrshire within living memory.
Newspapers were few, and they were also costly, owing to the tax, which was not removed till the middle of the last century, and the printed sheet had to serve a great many families, or groups of people, before it was finally disused, being passed round with the utmost care. Burns got the reading of a newspaper, and returned it after a more careful perusal than such publications are likely to get nowadays:

"Kind sir, I've read your paper through;

Sae grateful back your news I send you."

The hangmen used a whip besides a rope, it being part of his duty to flog as well as to hang:

"The fear o' hell's a hangman's whip."

As late as 1822 an offender against the law was whipped by the hangman on the streets of Glasgow.

A visitor to a house announced his arrival by tirling at the pin:

"Sae light's he jimped up the stair
And tilled at the pin."

"On the back of a house door there used to be attached a risping pin, i.e., a notched rod of iron, with a loose string attached. This made a loud noise on being drawn up and down (tirled)."—[Note to Dr Wallace's edition of Chambers' Burns.] A burglar was so rarely seen in the country that the peasants did not need to go to the trouble of trying to keep him out of their houses. The doors were loosely fastened with a snick, a small bar of iron resting on a catch, and raised by pulling a string:

"Click! the string the snick did draw,
And jee! the door gaed to the wa'."

I close this article with an elucidation of a pretty eighteenth century custom now quite forgotten, viz., that of drawing lots on the eve of St. Valentine's Day:

"Yestreen, at the Valentine's dealing,
My heart to my mou' gied a sten,
For thrice I drew ane without failing,
An thrice it was written 'Tam Glen.'"
Misson, a traveller, who lived in the early part of the century, described this custom as follows:—"On the eve of St. Valentine's Day the young folks in England and Scotland, by a very ancient custom, celebrate a little festival. An equal number of maids and bachelors get together, each write their true or some feigned name upon separate billets, which they roll up and draw by way of lots, the maids taking the men's billets and the men the maids'; so that each of the young men lights upon a girl that he calls his 'Valentine,' and each of the girls a young man whom she calls hers. . . . Fortune having thus divided the company into so many couples, the valentines give balls and treats to their mistresses, wear their billets several days upon their bosoms or sleeves, and this little sport often ends in love."

From these notes, imperfect though they may be, it will be seen how important it is to a proper understanding of the text of Burns—who, not being a philosophical Poet, found his material in the things around him—to know what were the social conditions under which he lived. But while the notes are intended to help those who have difficulty in grasping the meaning of the Poet, because of a lack of this knowledge, and inducing them to turn with fresh interest to his pages, I am not without hope that they will be read with interest by those who do not need such instruction.

ANDREW M'CALLUM.
THE FIRST EDITION AND ITS RECENT REPRODUCTION.

So great was the demand for Burns's first venture in print that, we are informed on good authority, not a copy could be procured for the household at Mossgiel, the whole impression (612 copies) having been exhausted in a few weeks. The fact that within a period of seven weeks the recent reproduction of the volume, by D. Brown & Coy., Kilmarnock, has been completely sold out is a most pregnant proof of the enduring nature of the Poet's fame. When the issue was put on sale it soon became evident that double the number could have been disposed of without effort, so widespread was the desire to possess a correct fac simile of the unpretentious volume, which an eminent Glasgow bibliophile has described as bringing us nearer the personality of Burns than the sum total of all the editions which have succeeded. No pledge was given to the subscribers, nor were the copies numbered, and that for justifiable and sufficient reasons. The venture was a speculative one; the expense of a photogravure block for each page was a heavy outlay for a provincial firm; and the price asked was the minimum proportionate to the risk. It was, therefore, necessary to guard against loss by reserving the right to issue a second and cheaper edition should the contingency eventuate. Happily, the result has exceeded all expectation, and the writer is authorised by the publishers to announce publicly that the blocks are to be destroyed in accordance with the pledge given at the last annual meeting of the Burns Federation, under whose auspices the work was undertaken. Some three dozen copies have been reserved, we understand, for the orders of those
Colonial agents whose lists are not yet to hand, and for the few copies which have been sold in the home market since the month of October the published price has been doubled. The book is therefore likely to rise in value. The writer has, advisedly, refrained till now from all public reference to the volume, for reasons which are perhaps obvious enough; but he may be allowed to take this opportunity of stating that he had no pecuniary interest whatever in the venture, what he was enabled to do in connection therewith having been undertaken freely and willingly pro causae honore.

In the unanimous chorus of approval with which the volume has been received by all competent to judge some fears have been expressed that it will facilitate the malpractices of the forger and the faker, but such fears are entirely groundless. Apart from the wide difference between a type-struck and a block-struck leaf plainly perceptible by the unskilled eye; every page of the reproduction bears evidence of its origin on the face of it, which booklovers will very soon discover for themselves. The wire-lines of the paper are identical with those of the original, but the trademark—apparently a trefoil with the mid-leaf transformed into a conventional ornament—has not been reproduced, one of the reasons for the omission being that only small fragments of it appear on some thirty leaves of the original, and these almost obliterated by the folding of the sheet and the subsequent stitching. There were no bound copies in the original issue of the Kilmarnock edition, the account rendered by John Wilson to Robert Burns containing the informing and conclusive item, "Stitching 612 copies in Blue Paper at 1\frac{3}{4}d—£4 9s 3d." Nor was there any label on the back, as has been supposed by some commentators, who, however, condescend on no proof of their averments. So far as known to the writer only four copies have come down to us in the original wrappers—the Dundee, the Paisley, the Edinburgh, and the Kilmours copy—none of which bears a label on the back nor any vestiges of it; as the writer can testify from careful and repeated personal examination of all four.
The exact tint of the wrappers gave some trouble, the originals having faded and become intermixed with perplexing greens and browns, and it was also necessary in selecting the colour to make allowance for the changes wrought by Father Time. For the same reason the ink had to be toned down to a point which allowed sufficient margin for the mellowing influence of the years to come. The blocks also were a source of anxiety, many of them requiring the most delicate retouching, while several, including the title-page, had to be recast several times before satisfactory results were obtained. All things considered, it may be confidently asserted that the Kilmarnock reproduction is as near an approach to perfection as is possible at the present stage of the photogravure art.

The craftsmanship of John Wilson, as evidenced in the printing of Poems, chiefly in the Scottish Dialect, by the "obscure nameless Bard," has been frequently and justly praised. Like most work of the kind, however, it is far from being faultless. The minute examination of every word and letter which the preparation of Messrs Brown's reproduction demanded, revealed many slips of the compositor and not a few of the reader as well. The peculiarities of spelling characteristic of the Kilmarnock edition, which were subsequently corrected in the Edinburgh, need not here be commented on. But a few of the more notable slips may be given as a means of identifying the genuine volume and setting forth the difficulties in the way of a reliable reprint such as that issued by the late Mr M'Kie in 1867. As was to be expected in that work some of the errors of the old compositors have been corrected, perhaps unconsciously, by their modern brothers-in-trade, while others have been left untouched. We have selected fifty misprints from our notes which may be taken as typical examples. To the ordinary eye some of these may appear trivial, while our mention of others may be adjudged somewhat hypercritical. The misprints in the "Cotter's Saturday Night" (pp. 126, 136) have long been known to the cognoscenti, but there are a few more almost as glaring.
<table>
<thead>
<tr>
<th>Page</th>
<th>Stanza</th>
<th>Line</th>
<th>Error</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>...</td>
<td>1</td>
<td>Wrong font comma.</td>
</tr>
<tr>
<td>Border of title.</td>
<td>...</td>
<td>...</td>
<td>Plain dash omitted at bottom of right-hand inner perpendicular. In the M‘Kie reprint the arrows are smaller and more numerous, and the interior finial of corner ornament is different.</td>
</tr>
<tr>
<td>Reverse of title</td>
<td>...</td>
<td>...</td>
<td>Apostrophe omitted in “Stationers.”</td>
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<tr>
<td>*III.</td>
<td>...</td>
<td>7</td>
<td>“Contrymen” for “countrymen.”</td>
</tr>
<tr>
<td>*IV.</td>
<td>...</td>
<td>4</td>
<td>“Creations,” final letter upside down.</td>
</tr>
<tr>
<td>*V.</td>
<td>...</td>
<td>6</td>
<td>“His,” final letter upside down.</td>
</tr>
<tr>
<td>VII.</td>
<td>...</td>
<td>1</td>
<td>Wrong font period.</td>
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<tr>
<td>9</td>
<td>...</td>
<td>...</td>
<td>Do. do. at end of title.</td>
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<tr>
<td>10</td>
<td>...</td>
<td>10</td>
<td>“Na” for “Nae.”</td>
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<tr>
<td>11</td>
<td>...</td>
<td>2</td>
<td>Small initial at “Lord.”</td>
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<td>“Een” for “e’en.”</td>
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<td>...</td>
<td>5</td>
<td>“Their” for “they’re.”</td>
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<tr>
<td>15</td>
<td>...</td>
<td>2</td>
<td>“Pooriths,” second vowel small cap.</td>
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<td>...</td>
<td>10</td>
<td>“Neer” for “ne’er.”</td>
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<td>*21</td>
<td>...</td>
<td>1</td>
<td>“Ladies,” last letter Roman.</td>
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<td>41</td>
<td>...</td>
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<td>“Our” for “owre.”</td>
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<tr>
<td>43</td>
<td>VI.</td>
<td>2</td>
<td>Small initial in “Sundays.”</td>
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<td>50</td>
<td>XXI.</td>
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<td>“Echos” for “echoes.”</td>
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<td>*77</td>
<td>...</td>
<td>5</td>
<td>Last “fool,” second vowel small cap.</td>
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<tr>
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<td>II.</td>
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<td>“Cukoo” for “cuckoo.”</td>
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<td>“Cheels” for “chiels.”</td>
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<td>XIV.</td>
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<td>“Kings” for “kings.”</td>
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<tr>
<td>95</td>
<td>...</td>
<td>9</td>
<td>“Campbell’s” for “Campbells.”</td>
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<td>*100</td>
<td>...</td>
<td>10</td>
<td>“Its,” final letter upside down.</td>
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<tr>
<td>109</td>
<td>...</td>
<td>Foot note</td>
<td>“Sirname” for “surname.”</td>
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<tr>
<td>126</td>
<td>Stanza number</td>
<td>...</td>
<td>“VI.” for “IV.”</td>
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<tr>
<td>128</td>
<td>VI.</td>
<td>3</td>
<td>“Duely” for “duly.”</td>
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<tr>
<td>129</td>
<td>VIII.</td>
<td>3</td>
<td>“Taen” for “ta’en.”</td>
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<tr>
<td>135</td>
<td>XVII.</td>
<td>5</td>
<td>“Sacredotal” for “sacerdotal.”</td>
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<td>*136</td>
<td>XIX.</td>
<td>3</td>
<td>“Rever’d” for “rever’d.”</td>
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<td>136</td>
<td>XIX.</td>
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<td>“Noble” for “noblest.”</td>
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<td>144</td>
<td>IV.</td>
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<td>“Well” for “we’ll.”</td>
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<tr>
<td>154</td>
<td>VIII.</td>
<td>4</td>
<td>“Hagard” for “haggard.”</td>
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<tr>
<td>Do.</td>
<td>Do.</td>
<td>Do.</td>
<td>“Afright” for “affright.”</td>
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<tr>
<td>162</td>
<td>...</td>
<td>1</td>
<td>“Mispending” for “mispending.”</td>
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<tr>
<td>164</td>
<td>X.</td>
<td>7</td>
<td>“Recompence” for “recompense.”</td>
</tr>
<tr>
<td>170</td>
<td>Title</td>
<td>3</td>
<td>Word “April” curiously divided.</td>
</tr>
</tbody>
</table>
Some seventy misprints in all have been noted, consisting of turned letters, wrong fonts, mis-spacing, and a few additional slips of the kind indicated above. We have taken no notice of the present and past participles—"coman," "howkan," "deny'd," "ply'd," &c.—nor of the repeated "ay" for "aye," which are characteristic of the Kilmarnock edition, though it will be found that the Poet repeatedly infringed his own rules on his first appearance in type. For the corrections in the M'Kie reprint it is almost certain that the compositor is responsible, the fruits of his craftsman instinct afterwards escaping the eye of the reader. The modern imitation type used in the reprint is narrower in face than the old, and consequently was capable of being packed more closely on the compositor's "stick." This might have been remedied in some degree by the use of the broader "quads" apparently in use in Wilson's time, and a greater measure of coincidence in the length of the lines thereby secured. The initial capitals of the reprint, besides, are much too large, and the paper and binding are not in accordance with the original. It was these considerations which induced Mr M'Kie's lineal business successors to improve upon the reprint by replacing it by the photographic reproduction, which is not likely to be superseded.
for many years to come. We have been informed that the profits realised are to be devoted to a pure-text edition, at a popular price, to take the place of the Kilmarnock Scott Douglas edition. If at all possible, we would advise the inclusion of at least representative examples of Burns’s prose compositions in this projected edition for the use of the masses, so as to afford them clearer grounds of judging what manner of man Robert Burns really was.

EDITOR.
"HONEST ALLAN."

I.

THE term "honest Allan" has an appearance of simplicity and, ex facie, a plain meaning, which can hardly be misunderstood. It indicates, one might say, the personal possession of a well-known, if not a common virtue, viz., honesty. A search for the individual having a clear title to the distinctive name proves ere long, nevertheless, both difficult and disappointing. The word "honest," moreover, turns out to be itself elusive and uncertain, as may be discovered by pondering the different shades of meaning between "an honest fellow" and "an honest woman." Its usual construction in English hardly supplies more than a shadowy clue to all that is implied in its Scots interpretation.

When, for example, Burns wrote of the "honest men" of Ayr, he did not mean to say that they were not addicted to fraud, cheating, or stealing, nor did he mean to place above the might of kings the making of a man who was simply not a thief. In either case, Burns had probably no thought of the vulgarly criminal appropriation of another person's property. A man may, accordingly, be innocent of the decalogued crime and be unimpeachably fair in his dealings, and still fall short of the Scots standard of honesty. It implies a certain all-round moral distinction, and such general, sterling solidity of character as inspires confidence. The honest man is alike above subterfuge and moral cowardice. He is to be trusted implicitly in word and deed, as one who speaks only what he deems truth, and does only what he thinks right. To be honest, in the Scots sense is, in fine, to be something of a paragon—a compendium of many virtues—but notably, to be manly and true. It is not unlikely that, in the end, "honest Allan" may turn out a myth, and that not because the
test applied to his ethical sense is either exacting or severe, but because the title has been conferred without due discrimination.

An instance in point occurs in one of the rhymed epistles of Hamilton of Gilbertfield, where he takes the liberty of addressing his correspondent, Allan Ramsay, as "honest Allie." Taking a hint apparently from Hamilton, Burns follows suit, and, looking for a rival to Theocritus, in "Poem on Pastoral Poetry" introduces the couplet:

"Yes! there is ane; a Scottish callan!
There's ane; come forrit, honest Allan!"

an endorsement sufficient, under ordinary circumstances, to have sent Ramsay down to posterity bearing the label of a quality akin to orthodoxy—namely, Scots respectability. Honours, however—knighthood, doctorate of laws, and the like—lose their gloss when bestowed without strict selection. Burns may thus have gone slightly astray in nominating a triumvirate of honest Allans. In a letter of 26th October, 1792, to George Thomson, he sends his "best compliments to honest Allan," which, so far as known, must mean David Allan, the artist, called by a stretch of fancy "the Scottish Hogarth," but most widely and favourably known probably by his illustrations of the other honest Allan's Gentle Shepherd. Burns frequently praises his work when writing Peter Cunningham as well as Thomson, but what title he had to admission to the aristocracy of Honest Men is beyond conjecture. The third of the trio is mentioned in a note by Burns to the song "Willie brewed a peck o' maut," inserted in the Riddell interleaved copy of the Scots Musical Museum. Distributing the honours, Burns says: "This air is Masterton's, the song mine. The occasion of it was this—Mr Wm. Nicol, of the High School, Edinburgh, during the autumn vacation, being at Moffat, honest Allan (who was at that time on a visit to Dalswinton) and I went to pay Nicol a visit. We had such a joyous meeting that Mr Masterton and I agreed, each in our own way, that we should celebrate the business." Never, surely, was any other peck o' maut so inspiring of immortal music wedded to immortal verse. William Nicol then filled the title rôle, while the Poet and Allan
Masterton are the twain who "cam' to see"—or to "pree," as they did to a purpose. Why, however, a writing-master, with a turn for musical composition, should be specifically designated "honest" cannot even be guessed; unless it be on the score of possessing all the essential virtues of a boon companion.

There, nevertheless, they stand—a poet, an artist, and a composer—to represent Burns's elastic sense of the word "honest," and so to pass among the immortals. Each might have been left in possession of his pro indiviso share of the honour, had not another claimant put in an appearance bearing a testimonial from Sir Walter Scott. In his Journal, 12th November, 1826, Scott, then in London, notes: "We breakfasted at honest Allan Cunningham's—honest Allan—a leal and true Scotsman of the old cast." The expression had previously been used by Scott in the introduction to The Fortunes of Nigel (1822), where, in kindly reference to possible adverse critics of Cunningham's tragedy of Sir Marmaduke Maxwell, he says: "Never mind them, honest Allan, you are a credit to Caledonia for all that."

Further search may be abandoned. Putting aside David Allan and Allan Masterton as yielding nothing to investigation into validity of title, Allan Ramsay and Allan Cunningham remain for examination in virtue of credentials under the sign-manual of their greatest countrymen, Burns and Scott. Both guarantors are at once acquitted of everything but the amiable weakness of trustful-kindliness. Burns owed much to Ramsay, and thought more highly of his poetical genius probably than it deserved. That he was acquainted with The Gentle Shepherd and the Tea Table Miscellany is certain; but that he was as familiar with The Ever Green (1724) is doubtful, although it is never safe to put limits to Burns's reading. It may, however, be taken for granted that he had no direct knowledge of the Bannatyne Manuscript, and there is no reason to think that he knew Lord Hailes' Ancient Scottish Poems, published in 1770, taken from that manuscript.

As "skull-thacker" or wig-maker, poet, editor, bookseller, librarian, and theatre-manager, Allan Ramsay may be said to have
lived, and (in 1757) to have died in the odour of respectability. It never appears to have occurred to any of his contemporaries to doubt the strict truthfulness of the prosperous High Street man of business, and proprietor of the architectural goose-pie which he called Ramsay Lodge. When the truth about him appeared, it was not harshly blurted out, but issued gently, and without any of the parade of a clever detective unearthing a fraud. Lord Hailes announced his "find" in his little, unpretentious volume of 1770, "Ancient Scottish Poems, published from the MS. of George Bannatyne, 1568." He pointed out that Ramsay, in his selection from Bannatyne, omitted some stanzas, added others, modernised the versification, and varied the ancient manner of spelling. Ramsay styles his work "The Ever Green: being a collection of Scots Poems, wrote by the Ingenious before 1600." In the preface we read of assistance rendered by The Honourable William Carmichael, advocate, who furnished "a valuable Number of Poems in a large Manuscript book in Folio, collected and wrote by Mr George Bannynitte in anno 1568; from which MS. the most of the following are gathered." The saving words, "the most," do not modify the explicit statement upon the title-page that the poems were "wrote before 1600."

Following up his minor general charge, Lord Hailes gives these particulars: "Some pieces inserted in The Ever Green were composed in the last age, others in the present. Thus, the "Comparison" and "The Solsequium"* are the work of the Earl of Stirling, Secretary to Charles I.; "The Vision" and "The Eagle and Robin Redbreast"† are obviously modern. "Hardiknute" is probably modern, certainly of no great antiquity. "Jock's Advice to his Dad" is the composition of Heywood, the English Epigrammatist, "The Answer" is modern. The Ever Green "Hardyknute: a Fragment," is a slight variation upon the poem (not described as a fragment) ascribed to Lady Wardlaw (1670-1727).

The poems signed "Ar. Scot." are traced to Ramsay himself, the Ar. being his initials, the added Scot. signifying his nationality.

*The Solsequium, or the Lover comparing himself to Sun-Flower, signed "Quod Montgomery."
† Both signed "Quod Ar. Scot."
That, with any real intention to deceive, Ramsay should have left tracks so easily and readily followed is surprising; surprise changes to amusement when, in knowledge of the facts, his little plot is examined in connection with the language he employs in the Dedication and Preface of *The Ever Green*. In the former, he speaks of the Royal Archers being presented by "the following Old Bards," "with an Intertainment that can never be disagreeable to any Scotsman who dispises the Fopery of admiring nothing but what is either new or foreign;" he descants upon these Poets making a "Demand for that Immortal Fame that tuned their Souls Some Hundred Years Ago"; and he argues modestly that "good Sense, sharp Satyre and witty Mirth may be express'd with a true Spirit, altho' in antiquated Words and Phrases"—and although the antique form is only assumed to cloak such a modern as himself.

The Preface is alike: amazing and delicious. Unabashed, Ramsay contrasts the "affected Delicacies and studied Refinements" of modern writings with "that natural Strength of Thought and simplicity of Stile our Forefathers practised"—and which he thought he could echo. "When these good old Bards wrote," he reflects, "we had not yet made Use of imported Trimmings upon our Cloaths, nor of foreign Embroidery in our Writings." The reader is audaciously reminded that, in these poems, "he is stepping back into the Times that are past and that exist no more"—except for those who see Visions. It is much to be regretted that the following crowning intention was not carried out:—

"It was intended that an account of the Authors of the following Collection should be given; but not being furnished with such distinct Information as could be wished for that End at present, the Design is delayed until the publishing of a third or fourth succeeding Volume, wherein the Curious shall be satisfied in as far as can be gathered with Relation to their Lives and Characters and the Time wherein they flourished. The Names of the Authors, as we find them in our Copies, are marked before or after their Poems."

This last observation is cunningly made for trail-covering
purposes, since it must be construed as including Ramsay's own *nom de plume*, "Ar. Scot," in its scope. He had, moreover, "distinct Information" at least about himself, and an autobiographical sketch of Allan Ramsay might have been a valuable curiosity. Coming now to the particular poem, the account given in *The Ever Green* of the origin of "The Vision" is so circumstantial as well-nigh to disarm suspicion in advance. It there bears to have been "compil'd in Latin be a most lernt Clerk in Tyme of our Hairship and Oppression, anno 1300, and translaitit in 1524." At the foot of the page, a note says the poem has reference to the Scots sufferings after Baliol's submission to Edward I., and until independence was asserted by the Great Bruce. Unfortunately, the greater the ingenuity of the mystery-maker, the greater the zest in divulging the secret.

In his "Remarks on the Genius and Writings of Allan Ramsay," Lord Woodhouselee at first treats Ramsay's composition of "The Vision" as more or less a matter of course, and adds that "to aid the deception he made use of a more antiquated phraseology than is found in his own Scots poems." In a note to this passage reference is made to an article in the first volume of the *Transactions* of the Scottish Antiquaries, proving that "The Vision" and "The Eagle and Robin Redbreast" were both written by Ramsay. Later in his "Remarks," Lord Woodhouselee returns to the subject, and making sundry additions to the Antiquaries article by the elder Tytler, summarises the entire case. The evidence and reasoning are quite convincing. It appears that Ramsay's daughter acknowledged her father's authorship, and it may be noted that Lord Woodhouselee makes no moral reflection upon the matter.

The secret once pierced, it is possible, but not certain, that Allan Cunningham had a hand in chastising Ramsay. If he had, the high moral tone assumed by the master of literary ethics becomes the most edifying feature of the biography in *Ramsay and the Earlier Poets of Scotland*, as published, without a date, by Virtue & Co. Under the above heading on the title-page, "Ancient Ballads and Songs" appears as a sub-title; and the
whole bears to be “Edited, with Notes Critical and Biographical, by Allan Cunningham and Charles Mackay, LL.D.” The volume is a miscellaneous collection of Scottish poetry by Ramsay, Fergusson, Lapraik, and several others. The Notes upon “Ancient Ballads and Songs of the North of Scotland” are specially credited to Peter Buchan, but none of the biographical sketches is signed. A doubt of the authorship of the Life of Ramsay, generally credited to Mackay alone, arises in this way. Cunningham lived 1784-1842, and Mackay 1814-1889. The latter began to publish in 1836, six years before Cunningham’s death. In his Recollections, Mackay makes no mention of Cunningham; but, without certain knowledge of collaboration between the two men, would Virtue & Co. have ventured to place their names as joint-editors upon the title-page of the book? How long Mackay’s work, Allan Ramsay and the Poets of Scotland prior to Burns, was in preparation, or in manuscript before publication, does not appear to be exactly known. The Life of Ramsay has a strong flavour of Cunningham, and yet the most cynical would fain wish him cleared of any share in the “preaching” to which Ramsay is subjected.

The delinquency of the latter concerning “The Vision” is discussed in all its bearings. The key proffered in The Ever Green, introducing King Edward and Bruce, is rejected as misleading. Instead, it is suggested that if George I. be put in place of Edward I., and the Chevalier St. George in that of Bruce, the real sense of “The Vision” is made clear. The explanation of Ramsay’s having donned the mask is that, a Jacobite at heart and to the knowledge of his intimates, he wished both to gratify and to conceal his political leanings, and so to please his friends without bringing his loyalty under suspicion. For worldly reasons, we are told, he was desirous of standing well with both parties. Hence “The Vision.”

The indictment of Ramsay thus holds a double count—one involving misrepresentation, the other amounting to uttering counterfeit poetic coinage. Under the first, “honest Allan” is pilloried for an offence akin to the technical crime in Scots law of
"falsehood, fraud, and wilful imposition." To realise how dreadful it is, the foresaid "preaching" must be read. In a professing collection of old Scots poems, written "by the Ingenious" before 1600, are some known to have been written after 1700, and one, probably two, from the pen of the collector himself, "honest Allan," the most "ingenious" of all the Bards! But for The Ever Green "the world might never have learned to doubt his veracity;" yet the certainty of this deception at once places him in the category of such writers as Chatterton and Macpherson. There is no mincing the matter. Allan Ramsay was to a certain extent—a very limited one it must be allowed—a literary impostor." Still, "the world deals mercifully with literary frauds"—"perhaps the less we say on the matter the better for our author;" "his greatest fault was that he was a dishonest editor." The treatment of the offence is forced throughout. If it be all Mackay's, the doctor was evidently bent upon improving the occasion. If it be either Cunningham's or of his inspiration it would merit being qualified as both insincere and hypocritical. Ramsay's sin, in fact, becomes pale, a mere venial peccadillo, beside, that of his reprover. He the commentator, assumes the ambiguous attitude of easing his conscience by clearly defining the heinousness of Ramsay's wrongdoing, and yet of endeavouring out of it, as a precedent, if not to build a defence for himself, to weave at least a plea in extenuation of his own fault. The epithets are bitter—"literary impostor," "literary fraud," "dishonest editor." Guilt being proven, more restrained condemnation had been more effective. It is, however, idle to protest. Exit "honest Allan" the First.

In his own experience Mackay was no stranger to editorial deceptions, as witness the Introduction to his Jacobite Songs and Ballads, and his handling of James Hogg. He reminds us that the Shepherd not only inserted his own song "Donald Macgillavry" in his collection of Jacobite Relics, but pronounced it editorially "one of the best songs that ever was made," and afterwards, avowing the fraud, gloried in it. Literary trickery, however, does not appear to have had more than a limited vogue. Hogg knew Cunningham, but that the mason caught the infection from the
shepherd is not borne out by the facts. Honest Allan, the Second, in fact, seems to have been born with a moral squint. Any intention of measuring "the quantum o' the sin" is repudiated in advance. To the last he could see no wrong in giving the rein to imagination when facts failed him, and throughout his life he was incapable of appreciating the difference between successful imposture and a good joke.

That his reputation stood so long is unaccountable. Of late years, however, he has frequently been spoken of lightly in the matter of veracity. Scott-Douglas, for example, allows Cunningham's account of Burns' funeral to be picturesque, but cannot accept it as other than "an effort of fancy." C. S. Dougall attributes the fact that he is not always trustworthy to a vivid imagination and a desire to say something new about Burns. In connection with the Buchanite Delusion, Mr John Cameron declares one of Allan's notes full of inaccuracies, and that he dressed up local rumour "in the most extraordinary manner out of the wealth of his own imagination." He singles him out as the "most unreliable of all for matters of fact," and finally gives him a contemptuous dismissal—"but anything can be pardoned the poet and novelist." Forgiveness, nevertheless, is one thing; respect and acceptance are another. Allan's British Painters, Life of Wilkie, and Life and Works of Burns are either authorities and good for reference, or they are good for nothing. It is not proposed here to traverse any of the panegyrics pronounced upon him, as a man of many virtues and praiseworthy traits. It is only desirable to take that view of him in which he appears, in succession to Ramsay deposed, as "honest Allan." It is possible that, meaning to praise, Scott did him an injury, and that the intended place of honour has proved a pillory—"Honos honestum decorat, inhonestum notat."

The story has been told more than once of Cunningham's practical joke at the expense of the villagers of Kirkmahoe, how he and a companion, at a time when a French invasion rested like a nightmare upon the country, created a local panic, and finished off the joke by placarding a reward for the apprehension
of the perpetrators of what has been called a "heartless hoax." The French peril was, no doubt, a very real bugbear. It was daring, and perhaps cruel, to make sport of it. Men, nevertheless, who have not forgotten that they once were young, are not likely to be too hard upon Allan and his fellow-conspirator. The trick, it is worth noting, was highly successful, and it remained a secret for more than half a century. It was cleverly conceived, boldly put in practice, and thoroughly carried out.

To moralise over it were profitless, but it does derive a certain amount of significance from after-events. It was one of the first symptoms of a constitutional tendency—so-called advisedly—which, left unchecked in early life, developed into a moral flaw. Allan's next practical joke was passing off as genuine Remains of Nithsdale and Galloway Song, and allowing Cromek to publish as such a number of ballads and lyrics of his own composition. He was then a man of twenty-five, and of probably mature judgment concerning ordinary matters of right and wrong. Allan's son, Peter, tells the history of the hoax, with manifest filial pride in his father's cleverness. It was no after-thought. At the beginning of the Cromek acquaintance, he having "jumped at the idea of rivalling Percy, Ritson, and Scott," "the idea of a volume of imitations passed upon Cromek as genuine remains, flashed across the Poet's mind in a moment."

"Cromek foresaw a volume of genuine verse. . . . He never suspected a cheat, or, if at all, not at this time." Once he must have posed Allan, by asking him the names of the poets Nithsdale and Galloway had produced. That Cromek came to know, or to divine the secret of the alleged Remains is morally certain. Why else should he have cautioned Allan—"Be cautious not to divulge the secrets of the Prison House." We now know from Allan himself that "every article but two little scraps was contributed by me." Virtually all the cognoscenti of the time knew the real poet of the Remains—Scott, Percy, Hogg, Jeffrey (who told Scott he was convinced of the fraud, but did not think it worthy of exposure) and Wilson
The *Remains* were published in 1810; nine years afterwards, (December, 1819) "Christopher North" reviewed them in *Blackwood*. Cromek is there said to be enthusiastic but credulous, and ignorant of poetry. The Appendix upon district customs is, without any doubt, ascribed to Cunningham, and to him also "the best of the poetry belongs." In the course of Wilson's destructive analysis of the probabilities of the invented story, the plot is pulled to pieces, and—"independently of all this, the poems speak for themselves, and for Allan Cunningham." The stories attached to certain songs are quoted with the Addendum, "which we know to be Allan Cunningham's." By that time, in fact, Allan had avowed the authorship of the "Mermaid." It is now amusing enough to read Allan's comment upon one specimen of his own work: "A fairer specimen of romantic Scottish love than is contained in this song is rarely to be met with. It was first introduced to Nithsdale and Galloway, about thirty years ago, by a lady whose mind was deranged." Peter says of the *Blackwood* article that "nothing can be more discriminately beautiful than the language of the review throughout." Neither he nor Wilson, nor apparently anyone else—it was years afterwards that Scott dubbed the arch-impostor "honest Allan"—saw in the *Remains* business any question of right and wrong. Peter concentrated his view of the volume, the review, and the whole circumstances, upon the single point of his father's rank and reputation as a poet. By trickery the glory was displayed, and the exposure of the trick robbed the glory of not a single ray.

In the midst of such acclaim one is almost afraid that the mere suggestion of a possible moral view might be dubbed Puritanical, or worse. What has the art of poetry to do with morals? In 1847, it may be diffidently mentioned, the editor of *Chambers's Journal* did advert to something of the sort in connection with Peter and the above-noted Introduction. He says, rather sheepishly: "From peculiar habits of feeling we never have been able to look on the proceeding *quite* in the sportive-light in which
it is usually regarded; but, at the worst, it was no heavy sub-
traction from the really estimable character of Cunningham. . . .
The best of ‘honest Allan’ is here.” The name, be it observed,
sticks in the very face of the evidence that it is a ludicrous misfit,
and the code of Scots ethics shrinks into “peculiar habits of
feeling”

EDWARD PINNINGTON.

(To be continued.)

ROBERT BURNS.

A “‘Blast o’ Januar’ win’” has brought
His birthday round again,
And gather round the festive board
The wale o’ Scotia’s men:
Grey-bearded sires, and ladies fair,
And chiels wi’ cleric gown,
Wi’ strappin’ lads frae “Banks o’ Ayr,”
An’ maids frae “Bonnie Doon;”
And to the immortal scroll of fame
Each thought in fancy turns,
Where high in radiant letters flame
The name of “Robert Burns.”

Through foreign lands, ayont the foam,
Ills fame and worth have spread,
His songs will aye be sung at home
Whilst laverocks sing o’erhead;
And eyes that are grown old and dim
Will brighten as of yore,
When fond remembrance points to him
Who treads these haunts no more.
The exile on a foreign strand,
His restless spirit yearns
To view again the rugged land
Of Wallace, Bruce, and “Burns.”

JOHN HOSE, Riccarton.
HIGHLAND MARY: A SUMMATION.

NOTWITHSTANDING all that has been written about Highland Mary—and she has been more written about than any other Burns heroine—very little that is certain is known regarding her. Put to purgation, the following is the meagre array of facts which we are prepared to swear to:—

(1) She was born somewhere in the West Highlands.

(2) She was a servant-maid in the household of Gavin Hamilton, Mauchline, when Burns resided at Mossgiel.

(3) She left Mauchline about the time Burns had resolved to emigrate, and returned to her home in the West Highlands.

(4) She died of fever, at Greenock, in the autumn of 1786.

Mystery surrounds her personal history, and Burns himself has left little upon the record to dispel it. On the contrary, it is evident that his desire was to draw the veil closer round the shadowy figure of the Highland maiden who impinged upon his orbit more like a meteor than a "lingering star"—shining in brightest effulgence for a brief period, and disappearing suddenly into the darkness from which she had emerged. Tradition has thrown a light, more or less glimmering and uncertain, on her life-history; but, at best, the bulk of what has been received as fact by her chroniclers is only probability, resting upon evidence which is purely circumstantial. Burns's early biographers say very little about Highland Mary. Heron neither mentions nor alludes to her; Currie adds nothing to what he found written by Burns himself save the trite inference that "the object of this passion died early in life, and the impression left on the mind of Burns seems to have been deep and lasting;" what Cromek asserts in his Reliques will be treated of further on; and Hamilton Paul...
confines himself to the diffuse statement that Burns's first and last interviews with Highland Mary took place in the vicinity of Tarbolton and Mauchline, to which he appends an imaginative poetical prose description (very probably suggested by what had appeared in Cromek) of the precise scene of "the last fareweel," which he locates at the spot. "where the Fail disembogues itself into the Ayr"—"there or thereabout," he cautiously adds as a saving clause. All in the way of direct evidence we get from Gilbert Burns is the opinion that Highland Mary was the inspirer of the song, "Sweet Afton;" "but," he continues, "Dr Currie says that it was written in honour of Mrs Stewart, of Stair, and he must not be contradicted"—a suggestive addendum, we may remark in passing, which doubtless explains Gilbert's unaccountable silence on certain more weighty representations which obtained currency on the authority of Currie, who knew less at first-hand of the Dumfries period of the Poet's career than his brother professed to be possessed of.

The foregoing practically includes all the information available when Scott Douglas and Robert Chambers began their investigations. In January, 1850, the former read a paper to the Society of Antiquaries, Edinburgh, in which he put it beyond doubt that the earlier biographers had been misled; that the Highland Mary incident did not happen in the early youth of the Poet, but during the Mossgiel period of his life, the Bible he presented to her bearing 1782 as the date of publication, and the half-obliterated inscription on it also testifying that it was written at "Mossgavil" (the old name of Mossgiel), on the actual tenancy of which the two brothers did not enter till the beginning of 1784. How did the misconception arise? Let us see what Burns himself has to say on the subject.

Three years after her death (December 13th, 1789) he sent a copy of "Mary in Heaven" to Mrs Dunlop, to which he appended the following hysterical apostrophe:

"There should I, with speechless agony of rapture, again recognise my lost, my ever dear Mary, whose bosom was fraught with truth, constancy, and love."
In 1792, he forwarded to George Thomson the song, "Will ye go to the Indies, my Mary," with this note attached:

"In my very early years, when I was thinking of going to the West Indies, I took the following farewell of a dear girl. It is quite trifling, and has nothing of the merits of 'Ewe Buchts,' but it will fill up the page. You must know that all my earlier love songs were the breathing of ardent passion, and though it might have been easy in after times to have given them a polish, yet that polish, to me whose they were, and who perhaps alone cared for them, would have defaced the legend of the heart which was so faithfully inscribed on them. Their uncouth simplicity was, as they say of wines, their race."

In November, 1792, he sent Thomson the song, "Highland Mary," with this note:

"The foregoing song pleases myself; I think it in my happiest manner; you will see at first glance it suits the air. The subject of this song is one of the most interesting passages of my youthful days, and I own that I would be much flattered to see the verses set to an air which would ensure celebrity. Perhaps after all 'tis the still glowing prejudice that throws a borrowed lustre over the merits of the composition."

Burns made no mention of Highland Mary in the autobiography he wrote out for Dr Moore; there is no reference to her in his letters to his intimate friends; and to the household at Mossgiel he vouchsafed no information regarding her. The extracts given contain nothing whatever about her personality and previous life, nor of the beginning and duration of their attachment. He does not even once mention her full name, and he persistently speaks of the incident as occurring in his early years.

We now come to Cromek, who for more than a hundred years has been considered an authority so far above suspicion that no one ever dreamed of questioning it or attempting to prove its reliability as a faithful transcript of the original documents from which it professed to be derived. In his Reliques, published in 1808, and in which, professing to be copying from the interleaved copy of Johnson's Museum (published August, 1792) which belonged to Burns's friend, Robert Riddell, opposite to the song "My Highland Lassie, O," he prints:

"This was a composition of mine in very early life, before I was known to the world. My Highland lassie was a warm-hearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment, we met by appointment, on the second
Sunday of May, in a sequestered spot by the banks of Ayr, where we spent the day in taking a farewell, before she should embark for the West Highlands, to arrange matters among her friends for her projected change of life. At the close of the autumn following she crossed the sea to meet me at Greenock, where she had scarce landed when she was seized with a malignant fever which hurried my dear girl to the grave in a few days, before I could even hear of her illness."

Compared with what he wrote to Thomson, this is a surprising burst of confidence. Here, the composition, not the incident itself, is referred to his "very early life." We learn also that the attachment extended over "a pretty long tract;" the year (even the month and the day) in which the parting took place is plainly and unmistakably set forth; Burns's betrothal to Highland Mary is confessed; the approximate date of her death is given; in short, almost all the material which goes to form what has been termed the "Episode Theory" is contained in this note for which Cromek stands godfather. It is so full and comprehensive that one wonders what was left for Scott Douglas to discover. It will consequently be seen that its authenticity is a question of the first importance. Unfortunately for Cromek, the Riddell interleaved copy of the Museum, from which he professed to copy, has been discovered and brought to light by the late Mr Dick, of Newcastle, after a sojourn in obscurity for well nigh a hundred years. For the benefit of the general reader, we may briefly indicate its character. Mr Riddell, of Glenriddell, had so keen an interest in Scots songs that he got the first four volumes of the Museum re-bound with blank leaves inserted, on which historical and other notes could be inscribed opposite the compositions by himself, Burns, or other competent authority. As was to be expected, practically the whole of these are initialed in the volume "R. R." and "R. B.," according as the information was Riddell's own or contributed by Burns. How Cromek discharged his editorial duties can be best appraised by the results of Mr Dick's comparison of Cromek's printed versions of the notes with the MS. originals. This is what he says in the preface of his posthumous volume, *Notes on Scottish Song by Robert Burns*, published in 1908:—
"The principal part (I.) of the following text is a verbatim copy of holograph Notes of Robert Burns in an interleaved copy of the first four volumes of *Johnson's Musical Museum*, which belonged to Robert Riddell, of Glenriddell, the friend and neighbour of Burns at Ellisland. Then follow (II.) the notes written by Riddell in the same volumes. The interleaves in these volumes being incomplete, I have described (III.) the missing leaves, with the songs which faced them, in the volumes, with a copy of three important notes which R. C. Cromek inserted in his *Reliques of Robert Burns* (1808) as from the hand of Burns. Obviously these cannot be verified. The last part (IV.) consists of a series of spurious notes, also printed by Cromek in his *Reliques*. These are not in the volumes, and never were there. . . . The notes in Cromek's *Reliques* (pp. 195-306) have had a free run of one hundred years. Nearly every published work of the Songs of Burns during that period contains more or less of the notes. Hogg and Motherwell, Cunningham, Chambers, Scott Douglas, and Henley incorporated them bodily into their editions of the Works of Burns, as none of these editors had seen the *Interleaved Museum*, nor had means to correct them."

What was said in last year's *Chronicle* illustrative of Cromek's garbling and forgery, as well as the contemporary estimates of his personal character need not here be repeated. Suffice it to say that the recovery of the Glenriddell MS. has convicted him of deliberately adulterating and inventing notes which he ascribes to Robert Burns; of suppressing others; and of repeatedly substituting the Poet's initials for those of Robert Riddell. The "missing leaves" are seventeen in number, and among them are those containing "My Highland Lassie, O," with its accompanying MS. note, a copy of which Cromek professes to give in his *Reliques*, as quoted above. Till these missing leaves are recovered and the text verified, Cromek's Highland Mary note cannot be received as authentic on his authority alone. He is a discredited witness; his printed version is "suspect" in the last degree; and documentary evidence demands the production of the founding document itself. In the new light thrown upon the subject, the Highland Mary controversy, from first to last, falls to be revised. In a notable article which appeared in *The New Review*, in June, 1897, over the joint signatures of Mr Henley and Mr Henderson, this note of Cromek's is made the chief corner-stone of a lengthened argument in condemnation of "The Cult of Mary Campbell," in which many harsh and ungenerous things are said of both Burns and Highland Mary. We take the case for the
prosecution as summarised by these writers on p. 679, the · Poet· appearing as usual: as principal—in point of fact sole—witness against himself: The points adduced are :—(1) Burns was discarded by Jean Armour—overborne by her parents—in the February, or early in the March, of 1786. (2) As the result of this outrage to his pride, his paternal feelings, and his affection for Armour, his 'maddening passions roused to tenfold fury, bore over their banks with impetuous, resistless; force, carrying every check and principle before them’ (R: B. to Arnott). (3) The aforesaid passions having 'sunk into a lurid calm,' he began to ‘lift up his grief-worn eye—to look—for another wife.’ Accordingly, (4) after a few preliminaries, of which there is no record, he betrothed himself to Mary Campbell, and parted with her on the 14th May, that (so he says) she might go home and make arrangements for their marriage. (5) He never saw her again, but arranged that she should meet him at the autumn's end at Greenock; where, however, she had scarce landed ere she was seized by a malignant fever, which hurried his poor girl to the grave before he could even hear of her illness. In addition to these statements—all Burns's—we have the lyrics, especially 'Thou Lingering Star' and 'Highland Mary,' together with that hypochondriacal fustian in a letter to Mrs Dunlop.” The summary concludes with this conviction on King’s evidence, without the compensating pardon:—“The only witness as to Mary Campbell worth serious consideration is this of Burns himself.” Let it be so, but before closing the record let us revise it in the light now shed upon it. How much of it is bound to go by the board? All but (1), (2), and (6), and thereby the whole superstructure falls to the ground, for Cromek is not the lone, solitary 'witness worth serious consideration' on which the judgment proceeded. We say nothing of the forcing of language and special pleading which permeates the whole article. Why, for instance, do “H and H” quote only what suits them from Burns's letters during what is sneeringly termed the “Consolation” period? If they take “R. B. to Arnott” seriously, nobody else has ever done so since its first publication in 1878. It is in reality a
jeu d'esprit which Burns afterwards reproduced from a copy for insertion, with an explanatory note, in the collection of his letters which he presented to Robert Riddell. “R. B. to James Smith,” and “Robert Burns to John Ballantyne.” are not exactly in the line of argument pursued by “H. and H.” and consequently escaped notice. The one-sided nature of their investigation is made manifest by the omission of all mention of the Poet’s “quondam Eliza” who also figured in the “Consolation” period, and to whom he paid the compromising compliment, “From thee, Eliza, I must go”—luckily for that Mauchline belle without any note attached, Cromek or otherwise, or the Highland maiden would necessarily have had a companion in the pillory. Their keenness to score against Burns is evident from their choice of “the 12th of May” as the date of the “Court of Equity,” though one of the copies is dated the 4th of June. The point is not so trivial as it appears, for by the selection of date it is made to appear that Burns was boasting of his “duplicate pretension” to the chair on the “Friday and Saturday” preceding the Sunday of “the last fireweel.” Though all is made that can be made of the Mary Campbell of the Dundonald Session Record, the net result is less than nothing in support of the “light love” theorem. “Of course” (say H and H) “it has not been proved that the Mary Campbell of Burns was the Dundonald Mary Campbell.” Why, then, interpenetrate the life-history of “Farmer Burns” with that of “Farmer Hay” if not for a set purpose? The Dundonald Record and its contents were known to the writer half-a-dozen years before they became public property; further, they were deliberated upon by the Executive of the Federation shortly after they came to his knowledge, the finding, after careful consideration of the facts and dates, being, that whoever the Mary Campbell in question was, she could not possibly be the Mary Campbell of Burns. The writer did his best to identify her by exploration of the Session Minutes of Stair and the Justice of Peace Records of Irvine, but though he struck the trail in Kilwinning, the facts elicited were not sufficiently clear and connected to warrant a more pointed conclusion than that there was
a Mary Campbell, resident in the vicinity of Irvine within the period covered by the Sessional dates, the family to which she belonged being still represented in the same locality. Dr Wallace has given the Dundonald minutes *in extenso* in the Appendix to Vol. 1. of his Chambers' *Burns*, but it was scarcely worth while elaborating an argument to refute the "strong presumption." method of enquiry. The minutes contain their own refutation. It is certain that Burns's Mary Campbell resided for some time in the parish of Mauchline, but neither tradition nor village gossip gives the slightest hint of her ever residing in the parish of Stair. The tradition that she was dairymaid at Coilsfield House (its modern successor is Montgomerie Castle)—persistent though it be—rests solely on oral testimony half a century removed from Burns's time, and even though it be received as credible, the fact remains that Coilsfield is not within the boundaries of Stair, and it is not at all likely that the Dundonald Session would err so glaringly in their administration as to refer the case to the wrong parish. There is no mention of such a case in the Mauchline Record. That Mary Campbell, while in Mauchline, was a nursemaid *in esse* and a dairymaid or byrewoman *in posse* has always appeared to us as assuming a rather exceptional combination of accomplishments in a servant-woman of her class. Moreover, the case was finally disposed of on 17th December, 1787. Burns's Mary Campbell died in the autumn of 1786; thus the "strong presumption" presumes that she was a litigant in the Church Courts more than a twelvemonth after she was laid in the grave. In a Kirk-Session minute of Mauchline, of date January 20th, 1785, we find that Agnes Cameron, New Street; Mary Vallance, Cumnock; Flora Weir, Woodend; and Janet Caldwell, Maybole; were "late servants to Mr Hamilton;" Helen Herris and Jean Rennie being named as "present servants." The engagements being half-yearly, it is highly probable that Highland Mary succeeded one or other of the last-named, and entered Mr Hamilton's service just at the time when "Farmer Hay's" prosecution in the Justice of Peace Court was approaching the crucial stage. If she were the prosecutrix, she ought to have been in the
parish of Stair on February 26th, 1786, with her two-year-old child, unless, indeed, she had boarded it out on the "four-pound sterling yearly" allowance wrung by the strong hand of the law from "Farmer Hay", for its maintenance. All this in the eyes and ears of the gossips of Mauchline, who, mirabile dictu, never once opened their mouths! We need proceed no further with this superlatively preposterous "strong assumption."

With regard to the notes which form the Histoires Scandaloeuses contained in the manuscripts lying in the Edinburgh University Library—variously styled the Richmond, Grierson, Train, and Laing papers, and the substance of which is likewise given by Dr Wallace in the volume already indicated—but for the covert use made of them by certain prejudiced writers, we would have preferred to have treated them with the contempt they merit. John Richmond, though latterly estranged from Burns, was never known, according to local tradition, to say a word in disparagement of the friend of his youth, nor would he tolerate it from others. Grierson we take to be Mr Grierson, of Baitford, joint-secretary of the Dumfries Mausoleum Committee, in 1813, and father of the Burns collector, Dr Grierson, of Thornhill. Train is well known as the correspondent of Sir Walter Scott. How such respectable names came to be connected with the Mauchline gutter gossip—improbable and unbelievable—concerning Highland Mary and Colonel Montgomerie, of Coilsfield, is inexplicable. The Clarinda story condemns itself as an utter impossibility of date and circumstance. No credence can therefore attach to the remaining tales—for all originated from the same source—unless we are prepared to believe that Gavin Hamilton knowingly harboured a woman whose character was the talk of both town and country. If Mrs Begg is to be honoured with the Tarbolton degree of "B. B." because she honestly told the conscientious and sympathetic Robert Chambers all she knew, it must be prefixed with a strong adjective to do full justice to the Mauchline Jamie Humphreys who whispered such rubbish in the ear of Grierson, Train, or anybody else.

The questions so triumphantly put by "H and H" at the
end of their article can now be answered. There is no “nameless Highland lassie.” Mary Campbell and the Highland Mary of the lyrics are one and the same person; the supposition that there were two Mary Campbells, joint inspirers of the lyrics, is untenable; to say there was never “no such a person” is farcical. We select no year; we reject no tradition; we leave the Bibles at Alloway as they are; we simply refuse to allow documentary evidence to be led till the documents themselves are produced.

We are content to take the Highland Mary portrait as it is limned to us on the accredited record; to accept the “dead sweetheart” of Burns as he presents her to us; and, having done so, to advise all whom it may concern, as “H and H” advise under the same conditions “that there is nothing, or almost nothing, to comment upon.” Subsequent events recoil upon Cromek, not upon Burns. Mary Campbell made no preparations for any “projected change of life;” she crossed from Campbeltown to Greenock to enter upon a situation in Glasgow, but death intervened and arrested developments. The record of Burns contains nothing that even remotely savours of meanness or deceit, especially where women are concerned, but rather the opposite. The revised record of his Highland Mary transgressions now shrinks to his justifiable resentment against the parents of Jean Armour for their attempted dissolution by force of his private marriage to their daughter; his giving vent, in hasty and perhaps ill-considered words to the “maddening passions” begot of outraged feelings and wounded pride; his writing of “hypochondriacal fustian” to Mrs Dunlop; and some lyrics of perhaps somewhat better texture in honour of the maiden herself. The unsympathetic make no allowance for the supersensitiveness and emotional exaggeration of the poetic temperament. Burns cannot be measured with the ordinary tape nor weighed in the ordinary balance. If the “jugglings of the male human heart” are unaccountable in ordinary beings, how much more inexplicable must they be in such an extraordinary man as Robert Burns! That he turned to a former love in the hour of his distress and disappointment was only natural; she was near him, had no reproach for him, and
mayhap pitied him. What the "long tract of the most ardent reciprocal attachment" may mean, we know not. That it began in the March and ended in the May of 1786 is improbable. Mrs Begg testifies that he knew her before she entered Mr Hamilton's service. It is vain to speculate on what might have happened had Mary Campbell lived, and his rupture with the Armour family remained unhealed, as R. L. Stevenson vainly attempts. He was at the time in reality a married man but not conscious of the fact. He had undergone church discipline in the usual way, and had received from the parish minister (also ignorant of the fact), a certificate of bachelorhood. In the end he was reproved for his "irregular marriage" (vide Mauchline Session Record) and taken bound to adhere to his lawfully wedded wife, Jean Armour. Such a chapter of compromising incidents sufficiently accounts for his desire to shroud in mystery the impulsive outcome of the "maddening passions" roused into action in 1786 by the apparent perfidy of Jean. If wrong were done either woman, it was unintentional. Mary Campbell died without explanation or expression of contrition on his part, and this mayhap weighed heavily upon the Poet's soul. The grave of buried love is ever sacred, and if to that sanctity is superadded a sense of wrong or unkindness done to the dead one, our sorrow and repentance are all the more poignant because so unavailing.

The mother's darling, too early called to rest, lives for ever in undying youth amongst the cherubim; the lost Lenore dwells for aye in the "distant Aiden"—white-robed, radiant, seraphic in beauty which never fades. Surely Burns commits no sin when he tells us this in the melodious numbers of which he was such a master. The finer emotions have their seat in virtue, not in vice; and the scenes which are most indelibly photographed on our memories are those which are bathed in the rays of purity and innocence, not lit with the lurid light of sensuality and evil passions.

EDITOR.
CHAIR OF SCOTTISH HISTORY.

MEETING OF SUBSCRIBERS.

A MEETING of subscribers to, and other gentlemen interested in, the proposed Chair of Scottish History and Literature in Glasgow University was held in the Library of the City Chambers, Glasgow, on November 10th, 1909. The Hon. A. M'Innes Shaw, Lord Provost, presided, and there were present:—Sir John Ure Primrose, Bart.; Sir William Bilsland, Bart.; Sir Nathaniel Dunlop, Sir Donald MacAlister, Sir Thomas Mason, Dr William Wallace, ex-Treasurer D. M. Stevenson, Messrs A. H. Pettigrew, Thomas M'Arly, C. J. Spencer, George Eyre-Todd, the Rev. James Forrest, J. T. T. Brown, John S. Samuel, Joseph Martin, J. L. Eskdale, A. R. Ormiston, and others.

Mr John S. Samuel acted as clerk to the meeting, and submitted a memorandum narrating the steps that had already been taken to raise the necessary funds for the proposed Chair.

It, inter alia, stated that "in February, 1908, during the Lord Provostship of Sir William Bilsland, Bart., a circular was issued by him, in conjunction with ex-Lord Provost Sir John Ure Primrose, Bart., Principal Sir Donald MacAlister, and Dr William Wallace, to a number of gentlemen likely to be interested in the subject of a Chair of Scottish History and Literature, and inviting subscriptions towards its endowment. In response to that circular a sum of £2031 15s was subscribed and promised. At the request of Sir William Bilsland and the other gentlemen associated with him a committee was established in New York for the purpose of raising funds in the United States of America among sympathisers with the movement there. The chairman of this American committee is Mr Samuel Elliott, who has himself given a substantial contribution, and the honorary secretary is Mr James..."
Marwick, C.A., of Messrs Marwick, Mitchell and Company, and the son of the late esteemed Town Clerk of Glasgow, Sir James Marwick. Largely through the efforts of these two gentlemen the sum of £650 has been collected in America. Concurrently with these several efforts a committee was formed in Glasgow, with Dr William Wallace as convener, and composed of representatives of the various Burns Clubs, the Scottish Patriotic Society, the St. Andrew's Society, and a number of county and Highland associations in the city. This committee held several meetings and issued appeals to the various bodies they represented, with the result that the Burns Clubs have had promised or subscribed a sum of £244 13s. 9d, the Patriotic Society £309 10s 7d, and the St. Andrew's Society £3. 12s. From these several sources the total sum, either actually subscribed or promised to date, amounts to £4185 17s. At one of the later meetings of Dr Wallace's committee a sub-committee was appointed to confer with Lord Provost Bilsland with a view to approaching influential citizens either by means of a public meeting or otherwise. At the time when this proposal was made to the Lord Provost, the distress in the city, through want of employment, was so acute that it was considered inopportune to make a public appeal on behalf of the Chair. The distress referred to was so prolonged that it has not been possible till now to take the matter up. In the meantime arrangements have been made to hold in Glasgow in 1911 a Scottish Historical Exhibition, the surplus from which, to the extent of £15,000, is to be devoted to the fund for the establishment of the Scottish History Chair. This meeting was accordingly called to consider what steps should be taken either to establish a Lectureship in the meantime, pending the result of the Exhibition, or take such further steps as may be necessary in the matter."

Sir William Bilsland, in supplementing the statement by Mr Samuel, paid a warm tribute to the work of Dr William Wallace, and stated that but for his enthusiastic and powerful support in the early stages of the movement, and the manner in which he combined so many patriotic and national interests, the scheme
would not be in the satisfactory state it was to-day. Sir William concluded by moving that the gentlemen present be constituted a committee, with power to add to their number, for the purpose of taking all necessary steps to still further promote the movement, to confer with all parties interested, and generally take charge of the funds collected and promised. He further moved that Dr Wallace be appointed convener of the committee. The motion was carried by acclamation, and Dr Wallace, in returning thanks, stated that he would be happy to continue to be of service to the scheme so far as his health permitted.

On the motion of Principal Sir Donald MacAlister, the Lord Provost and Sir William Bilsland were appointed vice-chairmen of the committee. In submitting this motion, Sir Donald associated himself with the remarks already made regarding the work of Dr Wallace, and added that he viewed with the greatest satisfaction the prospect of the addition of a Chair of Scottish History to the University equipment.

On the motion of Sir John Ure Primrose, Mr John S. Samuel was appointed hon. secretary, and Mr J. T. T. Brown, hon treasurer.

The question of establishing a Lectureship with the funds already in hand was next considered, but it was resolved to take no steps in this direction until the result of the Exhibition is known.

A vote of thanks to the Lord Provost, on the motion of the Rev. James Forrest, concluded the meeting.

We may add that the Guarantee Fund of the Scottish Exhibition of National History, Art, and Industry, Glasgow, 1911, now amounts to £88,235, and guarantees are still being received. The following have agreed to become vice-presidents:—The Duke of Argyll, the Duke of Montrose, the Duke of Hamilton, the Earl of Rosebery, and Lord Strathcona. The following is an additional list of patrons:—The Earl of Aberdeen, the Earl of Mansfield, the Earl of Ancaster, the Earl of Verulam, Lord Leith of Fyvie, Lord Cathcart and Lord Lucas.
THE HEROINE OF "SWEET AFTON."

73 G. Street, Salt Lake City,
Utah, U.S.A., April 21st, 1909.

Mr. D. McNaught,

Dear Sir,—As you are an authority on Burns, there is a comparatively small matter that I desire to call your attention to. Who was the heroine in that most exquisitely beautiful pastoral poem, "Flow gently, sweet Afton"? In the Blackie & Son edition of 1858 an account is given of the Poet's acquaintance with Mrs Stewart of Afton and Stair, in which it is stated that Burns imagined the proprietress of no small portion of its soil as a simple cottage maiden and himself as her lover. In another edition it states—"Composed in honour of and presented to Mrs Stewart of Stair, whose paternal property was situated on the banks of the Afton, an Ayrshire tributary of the Nith, near New Cumnock." This representation has been repeated in edition after edition until, I suppose, it is generally accepted as correct. Now, against this theory or supposition, which I think is scarcely tenable; against the opinions of Gilbert Burns, Chambers, and Scott Douglas, who claimed that Highland Mary was the inspiration of the song; and against the opinions expressed in the Edinburgh Fraternity edition (published 1886, and inscribed to Dr Andrew Carnegie), in which, after full consideration of the matter, it is said, "We are therefore inclined to believe that this fine artistically-finished song was a measured and polished compliment to Mrs Stewart," though, it is added, "Whoever the heroine was, we feel convinced that it was not Mary Campbell;" I humbly submit a new presentation of the case altogether. The writer's father, William Murdoch, for many years a resident of Muirkirk, but now of America, aged 84 years, visited New Cumnock in the spring of 1878, previous to his leaving for the U.S. of America, and was informed by Mrs Farquhar, then residing there (whose maiden name was Ann Murdoch, and who was born in 1813), that a Mary Murdoch lived at Laight, on the Afton Water, in Burns's day. Burns was a friend of the owner or tenant, and when in that district was his guest. Mary had taken the Poet's fancy, and he composed the celebrated song, "Flow gently, sweet Afton," in her honour. She was the daughter of John Murdoch, of Ashmark, New Cumnock. John Murdoch was a son of Robert Murdoch, Commondyke, Auchenleck, who died 9th November, 1792. John Murdoch, of Ashmark, had a sister named Ann, who was married to John Logan, of Afton Bridgend, New Cumnock, or the Laight, formerly of Knockshinnoch, a close friend of the Poet. The above Mary Murdoch lived with her Aunt and Uncle Logan, and hence the acquaintance. My father's informant, Mrs Farquhar, was the daughter of Margaret Murdoch or M'Turk,
who was the niece of John Murdoch, of Ashmark, and she resided there. In more points than her name Mary Murdoch fits the song:

"Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides."

Her station in life corresponds with the Mary in the song. As I have already said, John Logan was an intimate friend of the Poet. Two letters of the Poet are contained in the Ellisland edition de luxe—the first, dated Kilmarnock, 10th August, 1786, and the second, Ellisland, 7th August, 1789. In the latter the Poet sends Logan a copy of "The Kirk's Alarm," the first copy sent to Ayrshire, and accompanied by a warning not to permit a copy to be taken, "only to read it to a few of us." This proves the close intimacy that existed between them. John Logan died at Ayr, 9th March, 1816. The closing stanza of "The Kirk's Alarm" is as follows:

"Afton's Laird! Afton's Laird! when your pen can be spared,
A copy of this I bequeath,
On the same sicker score, as I mentioned before,
To that trusty auld worthy Clackleith—
Afton's Laird! to that trusty auld worthy Clackleith."

Burns would seem to have gathered quite a little troop of friends in the vale of Afton, near New Cumnock. From some inspiration connected with this district must have sprung the Bard's exquisite pastoral song, "Afton Water," which we conjecture to have been composed in 1791.* Besides what we have stated, we have documentary evidence in our family in the shape of a notice of death sent to John Logan, Esquire, Afton Bridgend, New Cumnock, notifying him of his father-in-law's death at Commondyke, 9th November, 1792, and asking him and "familie" to attend the funeral on 12th November, 1792. The claim that Highland Mary was the inspiration rests on no evidence whatever but the word of Gilbert Burns.† The other claim, and that seemingly generally accepted, that Mrs Stewart of Stair was the heroine by transformation into a country maiden, has much less to support it, seeing that her association with Afton Water is altogether a misrepresentation of the facts. The Afton Lodge with which she was associated, through her paternal inheritance, was in a different part of the county altogether. Her name was not Mary, but Catherine Gordon. The claim I now advance for the first time has been known in our family since 1878.

Considering the wide divergence of opinion existing amongst editors and other Burns authorities on the point, and in view of what I have now set forth, I make bold to say that the true solution has been found, and that this mystery has at last been cleared up.—Yours &c.,

DAVID L. MURDOCH.

* It appears in the 4th Vol. of Johnson's Museum, issued August, 1792.—[Ed.]
† Gilbert adds that Dr Currie must not be contradicted. Currie ascribes it to Mrs Stewart.—[Ed.]
DEATH OF MRS SARAH BURNS
HUTCHINSON, GRAND-DAUGHTER
OF THE POET.

THE year 1909 will be memorable on account of the passing away of one of the most interesting links with the National Poet. On 12th July, 1909, there died at Cheltenham Sarah Eliza Maitland Tombs Burns Hutchinson, the elder surviving daughter of Lieut.-Colonel James Glencairn Burns, the fourth son of the Poet. She was in her eighty-eighth year, and at her death was the nearest and oldest living representative of Burns. Her life was indeed a varied and interesting one, but to understand it fully one must go back to the year of the Poet's death. Readers of Burns will remember how in the closing months of his life, when he felt his illness growing on him and realised that death was approaching, his one great anxiety was as to what should become of his wife and little ones. There were four children—Robert, his eldest son, then only ten years of age; Francis Wallace, aged seven; William Nicol Burns, aged five; and James Glencairn Burns, aged two; and, doubly pathetic, his posthumous son, Maxwell Burns, was born on the day of the Poet's funeral. Burns himself was then only 37 years of age, and small wonder that many and anxious were his thoughts as to what should become of those nearest and dearest to him when he himself should be unable to provide for them. Time soon shewed how groundless were his fears. Though he had gathered together little of the world's gear, still, his loan to his brother Gilbert remained undischarged, with accumulated interest, and we know for certain that he died practically free from debt. But his name and fame were the real heritage destined to secure a competence to his widow and children. Scarcely was he laid to rest in St. Michael's Churchyard when kind and loving admirers of
his genius gathered round. Foremost among them were Sir James Shaw, the son of an Ayrshire farmer, who became Lord Mayor of London, Dr Currie, Dr John Moore, the father of Sir John Moore, and Mr M'Diarmid of the Dumfries Courier. Through their instrumentality a fund was soon raised sufficient

![Image of Mrs Sarah Burns Hutchinson](image)

**Mrs Sarah Burns Hutchinson**  
(Grand-daughter of the Poet.)*

*From a photograph in the possession of D. M'Naught, Kilmarnock.

to educate the family, and to allow Bonnie Jean to end her years in comfort. Robert, the eldest son, was sent to Glasgow University, where he distinguished himself, and afterwards became a mathematical tutor and teacher. Francis Wallace Burns and Maxwell Burns died in childhood.

The two remaining sons, William Nicol Burns and James Glen-
cairn Burns, after being educated, first in Scotland and afterwards in London, both obtained, through the influence of Sir James Shaw and Sir John Reid, cadetships in the East India Company's Service. The former rose to the rank of Colonel and the latter to Lieut.-Colonel. In course of time Lieut.-Colonel James Glencairn Burns married Sarah Robinson, and so it came that the subject of our sketch was born at Neemuch, in India, in November, 1821. Her mother did not survive her birth, and little Sarah Burns was sent home to Dumfries, to be brought up by her grandmother, Bonnie Jean, with whom she lived till the latter's death in 1834. These were twelve happy years, and to the end she retained the most delightful memories of what was always to her "dear Dumfries." She is the little child, then about five years of age, who appears in the well-known portrait of "Bonnie Jean and her Grandchild." Her father married a second time Mary (daughter of Capt. Beckett), who died in 1844, leaving a little daughter of fourteen, Annie Burns Burns. In 1847 Col. and Lieut.-Col. Burns (both widowers), having retired from the Army with well-earned pensions, took up their residence in Cheltenham, where Sarah Burns was married in the following year to Dr W. B. Hutchinson. She went twice out to Australia during her married life, returning to Cheltenham in 1862, and when her father died in 1865 she went back to the old home with her son and her two little girls to live with her uncle and sister.

My acquaintance with Mrs Sarah Burns Hutchinson began in the year 1896. It was the Centenary of the Poet's death, and some friends and myself interested in Mossgiel and Mauchline were busy making arrangements for the laying of the foundation stone of the Burns Tower and Cottage Homes, midway between the village of Mauchline and the farm of Mossgiel. We felt that the years the Poet spent at Mossgiel and Mauchline were the brightest and the happiest years of his life. He was then in the vigour of his manhood, and at no other period of his life did his wonderful genius find voice more frequently in song and poem, and we thought that something should be done to mark
his residence there. Along with the Tower we proposed to erect a number of Cottages for the use of the aged deserving poor, particularly among the peasantry. The scheme appealed to Mrs Burns Hutchinson, and from the very first she gave it her whole-hearted sympathy and support. She said enough money had been spent on mere statues and memorials to the Poet's memory. "Better," she said, "to build cottages and give rooms to old couples and aged widows and widowers, with something in addition to live upon; they could bring their own furniture, do their own cooking, and make their rooms home-like. Burns's warm-hearted sympathy would go with work like this." That was exactly the scheme of the Glasgow-Mauchline Society, and it has proved a great success. As the then President of the Society it was my privilege to invite some of the representatives of the Poet to be present at the laying of the foundation stone, and to stay with me for the occasion. She was then too frail and aged to travel from Cheltenham, but she wrote me a touching letter; and her sister, Miss Annie B. Burns, and her daughter, Miss Daisy Burns Hutchinson, both accepted the invitation. Ever since, the close friendship between their and our families has been a source of most sincere pleasure.

In 1902 I had the privilege of visiting them in their old family home at Cheltenham, specially dear to me as a lover of Burns, because his two soldier sons had spent there the twilight of their days. Mrs Burns Hutchinson was then over 80 years of age, but she happened to be feeling fairly well, and was able to go about and join us at dinner. She shewed us a number of relics of the Poet, including his writing-desk and his handsome old-fashioned eight-day clock—both got in Mauchline when he and Bonnie Jean took up house—also a portrait of her father, Lieut.-Colonel James Glencairn Burns, painted to the order of Sir James Shaw when Lord Mayor of London. Another portrait attracted me. It was that of her uncle, Robert Armour (Bonnie Jean's brother), who had gone to London, and was very successful there. Mrs Burns Hutchinson told me that when she was a girl, her uncle Armour, took her to all the London sights,
including Westminster and St. Paul's, and was always telling her how wonderful everything in London was; but she vividly remembered the old town of her childhood, and cried out, "I would far rather see the Midsteeple at Dumfries." Even at 80 her thoughts would often go back to her happy childhood at Dumfries, and she would tell how Bonnie Jean had taken her, a little motherless bairn, to her heart, letting her sleep at nights in the same bed with her, and every morning waking her up with a kiss. From other sources we know that Mrs Burns Hutchinson as a child was the sunshine in the life of Bonnie Jean during her widowhood. To me the visit was a most delightful one. It has been said that when we hold intercourse with the descendants of great men, we are carried back through the links of a long chain of associations until we seem to hold intercourse with the men themselves; and so, looking at the portraits on the walls, and the numerous relics of the Poet, and talking familiarly with his nearest living representatives, one seemed to get nearer, and to almost hold intercourse with Burns himself. When coming away she pressed a little parcel into my pocket with the words, "For your bairnies—you know I always like to think of them."

She was intensely fond of the Old Border Ballads, and of everything connected with Scotland. Sometimes I would send her a brace of grouse packed in heather when it was in full bloom, and she would tell me how the sweet smell of the heather made her think she was back again in the dear "north countrie," with its heath-clad hills and flowery glens. Latterly she was too frail to write much, and the letters were mostly written by other members of the family. I may be permitted to give the last letter she wrote to me. The handwriting is shaky but quite legible. It is dated 15th August, 1905. A few days previously I had been visiting Ellisland and Dumfries along with my eldest boy, and initiating him in the Burns lore of the district. We went to the room where the Poet died, and to St. Michael's Churchyard and the Mausoleum. We stood bareheaded beside the tomb and paid our homage to the memory of the Poet. I happened to remember that I had in my pocket two letters from
the grand-daughter and great-grand-daughter of Burns, received a day or two before. The letters seemed to contain a mandate; so in their name, as well as our own, we again reverently uncovered in his honour, and thought of him and all that belonged to him. Writing to her soon after, I told her of our visit to Dumfries and how it had affected us, and her reply was as follows:

"Cheltenham, 15th August, 1905.

Dear Mr Gemmill,—I feel I must write a line myself to thank you for the kind thought of me on the 12th. I was so interested to hear of your visit to my grandfather's grave. My time is nearing its close, and I 'am wearin' awa to the Land o' the Leal.'—Believe me, your old friend,

SARAH BURNS HUTCHINSON."

She was then in her eighty-fourth year and very frail, though her mind was active and clear. Gradually her infirmities grew on her, and for the last year or two of her life she was a complete invalid, but surrounded with every comfort which kind hearts and gentle hands could bestow. Her sister, Miss Annie B. Burns, and her own daughter, Miss Daisy Burns Hutchinson, devoted themselves to her with the most loving care. The end came, as I have said, on 12th July, 1909, and on the following Friday, in the presence of a few close personal friends, she was reverently laid to rest at Cheltenham.

Those who had the privilege of knowing her will not soon forget her personality. Cultured and gracious, with pleasing, refined features, bright intelligence, and frank manners, the kindly smile on her face as she talked made you feel in full touch and sympathy with her, and as one who knew her well once remarked, "she shewed her 'Burns' blood in her kindliness of heart and generous impulses." She had travelled more than falls to the lot of most people, and had met with her own share of human sorrow, but she had a strong will and courageous spirit.

She was justly proud of the name and fame of her distinguished forebear. She knew intimately his poems, songs, and letters, and was interested in everything connected with the places he had made famous. She was proud, too, of the world's growing appreciation of the genius of Burns, but though she knew
she was the nearest representative and closest link to him, her independent spirit would not allow her to obtrude her personality on the public.

The lineal descendants of the Poet's eldest son, Robert, became extinct two years ago with the death of Mrs Burns Thomas, and now it is only the James Glencairn Burns branch of the Poet's family that survives. But happily there are no signs of it becoming extinct. There remains Miss Annie B. Burns, granddaughter of Burns, and she, with her niece, Miss Daisy Burns Hutchinson, continues to reside at Cheltenham. Then, in the fourth generation, there are the late Mrs Sarah Burns Hutchinson's children—(1) Mrs Burns Scott, of Adelaide; (2) Robert Burns Hutchinson, of Langley, Vancouver; (3) Mrs Gowring, wife of the Principal of St. Bede's School, Eastbourne; and (4) Miss Daisy Burns Hutchinson of Cheltenham. Of the fifth generation there are six members—two young sons and three daughters of Robert Burns Hutchinson, and one young son of Mrs Gowring. I feel sure that admirers of the writings of Burns, and those who love his memory, will extend to the surviving descendants of the Poet their kindliest thoughts and warm-hearted sympathy in their recent bereavement.

J. LEIPER GEMMILL.

We cordially endorse every word which Mr Gemmill has written. We also knew the estimable old lady, and for many years kept up a close correspondence with her. Her letters to us number over sixty, interesting extracts from which may form the subject of a future article in the Chronicle.—[Ed.]
FOREIGN TRIBUTES TO BURNS.

The fame of Burns extends far beyond his native land; it is not even bounded by the limits of the British Empire. Our Poet has a world-wide reputation, which is not diminishing, but daily increasing as the Scot penetrates to all parts of the globe and carries the immortal "Poems" with him. The most national of poets, Burns is at the same time one of the most cosmopolitan, for has he not sung of home and love and freedom—sentiments which are common to humanity, and which find responses in the hearts of men everywhere? Appealing to many of the highest and best features in Scottish history and character as Burns did, he struck notes, which, while national in their form, are universal in their essence. The author of "A Man's a Man for a' that" needs only to be known to become a favourite in every land. Below are collected a few of the best tributes which notable men and women of various European nationalities have paid to Burns and his genius. The collection lays no claim to completeness; it merely lays the foundation for an anthology of the finest tributes of foreigners to our Bard.

FRENCH.

Alas for the cruelty of Fate! the days of the Bard were but few; scarce had the daughters of song wov'en the wreath of glory for his brow, when his country had lost him for ever!

PIERRE BARRIEU, 1823.

Burns was more than half a musician.

STENDHAL (MARIE-HENRI BEYLE), 1824.

Burns is of that family of writers whose power reaches the heart: Pectus est quod facit desertos. With him there is no literary preoccupation, none of the beauties of the room; he lives in the pure air amid Nature. He is not one of those pastoral muses who only visit the country on fine days to recoup.
themselves after all their luxuriant winter dissipations; courtly muses, who only sing of Nature in her pleasant garb; whose forests, like those of Virgil, are dignified as a consul; who transfer their amours from the city to bring them back to the shams of a gravelled walk and an artificial river.

LEON DE WAilly, 1843.

Beranger, the Burns of France, used to say that this ["A Man's a Man for a' that"] was a song, not for an age, but for eternity.

J. CUTHBERT HADDEN, Notes on the Songs of Burns.

At last, after so many years, we escape from the measured declamation—we hear a man's voice! Much better, we forget the voice in the emotion which it expresses, we feel this motion reflected in ourselves, we enter into relations with a soul. Then form seems to fade away and disappear: I will say that this is the great feature of modern poetry; Burns has reached it seven or eight times.

H. A. Taine, 1863.

Burns had nothing to learn and nothing to unlearn; he shot up as spontaneously as the daisy of his own mountains.

EDMONT SCHERRER, 1881.

Where Bertrand strives, above all, to be picturesque, Burns [in "The Cottar's Saturday Night"] shows himself—in addition to this—cordial, moral, Christian, patriotic. His episode of Jenny introduces and personifies the chastity of emotion; the Bible, read aloud, casts a religious glow over the whole scene. Then come those lofty thoughts upon the greatness of old Scotland, which is based upon such home scenes as these. Sic fortis Etruria crevit.

C. A. SAINTE-BEUVE.

Weigh his errors, his faults, as heavily as you like, the scale containing the pure gold outbalances that containing the base lead. Admiration increases in proportion as you examine his fine qualities.

AUGUSTE ANGELLIER, 1893.

It may safely be said that more touching, sublime poetry than that of Burns was never written.

PAUL BLOUET ("MAX O'RELL").
shelf of the true poets, poets of Nature, near to our Pierre Dupont, singer of strawberries and fine oxen:

"I have two fine oxen in my stable,
Two fine white oxen, flecked with red."

But the Scotch bagpipe has more power and resonance than the pipe of Pierre Dupont of Lyons; and, in addition, your Robert Burns lived a hundred years too soon.

**Alphonse Daudet, 1896.**

... This noble, sincere, powerful spirit—powerful, because he has drawn from his native soil the inspiration of his songs and the patriotic sentiment of his writings.

**Jules Claretie, 1896.**

What little I know of Burns gives me the idea of a great poet—truly sincere and very savoury; something like our Pierre Dupont, but with far more art and power.

**Jules Lemaitre, 1896.**

In the whole of English literature there is no more beautiful tribute than his rendered to the virtues of the peasant, nor any finer description of labour's rewards.

**Mme. P. Julette Adam, 1896.**

**Gérman.**

We esteem this highly-praised Robert Burns amongst the first poetical spirits which the past century has produced.

**Goethe, 1829.**

The total impression of his poems is, and remains always, that of a candid, healthy, tender, fresh and mirthful soul—of a fine, free, reflecting and clear mind.

**Adolph Wagner, 1835.**

Millions of yet unborn generations will delight in the poems, in which he has made such admirable use of the material entrusted to him in the Scottish dialect, working it out into such exquisite forms in songs that will certainly be aere perennis.

**J. G. Kohl, 1844.**

Neither Pope with his smooth verses, nor Lord Bolingbroke with his sceptical wit, nor Dr Johnson amid his worshippers, gave forth the first truly...
original note which announced a new phase in the poetry of Great Britain; from the Banks of the Doon, out of a cottage in Scotland, rose the wood-lark who uttered it.

JOHANNES SCHERR, 1874.

... The manly and national trumpet-notes of the Scotch peasant-minstrel.

ALOIS BRANDL, 1886.

I find in Burns that Celtic fire and power of imagination, that humour—now delicate, now light, now grotesque—but above all that wonderful eye for Nature, which was peculiar to the Celtic mind.

KUNO MEYER.

ITALIAN.

For the last thirty years no country has produced poets who have understood the language of solitude, and transfused the very soul of Nature into their verse like Burns, Crabbe, Wordsworth.

MAZZINI, 1829.

... This very great Scottish poet.

GARIBALDI, 1885.

Such his life, and such his verses, in which beat all the affections, all human sentiments—love, enthusiasm, compassion, indignation; and all speak the language of truth.

GIUSEPPE CHIARINI, 1886.

... The vigorous and most original poetry of the Bard of Scotland.

OLIVIERO BACCARINI, 1894.

Robert Burns appears to me to have laid open in the poetry of his country both doors and windows to the breath of revolution. In rough outline, in idyllic emotion, in sarcasm and in tenderness, in blasphemy and in prayer, in negation and in aspiration, he seems to conjure up the ethics and aesthetics of a new philosophy.

GIOSUÉ CARDUCCI, 1896.

As for Burns, in spite of the sentiments and passions which belong to his period, he has a certain delicacy and refinement which seem to be his very own; and there are in some of his lyrics, in some bits of dialect, in a certain feeling of the Scottish soil, qualities which excite the lively admiration of a
stranger; and it seems to me, for example, that one would need to have a truly Scottish soul to fully lay hold of the beauties of the "Lament of Mary, Queen of Scots, on the Approach of Spring."

ANGELO DE GUBERNATIS, 1896.

To me the fundamental basis of the aesthetic worth of a work of art lies in its form and meaning, and this in the songs of Burns is perfect. His verses sound easy and sweet, like a piece of music, the rhythms and refrains, the majors and minors move and follow and alternate with a graceful and alluring playfulness that combines the smoothness of a reed with the stately march of lofty poetry.

MÁRIO PILO, 1896.

Little wonder is it that Burns is worshipped from the Orkneys to the Tweed. He has extraordinary richness of language, wealth of imagery, gracefulness, vivacity, tenderness of feeling, and a sincerity which sometimes, as in the "Tragic Fragment," becomes affecting.

ANTONIO FOGAZZARO, 1896.

Robert Burns seems to me to be worthy to be admired among the most admired, for he became and remained a great poet in a condition of life in which others would have become less than man.

ARTURO GRAF, 1896.

FLEMISH.

I consider your Burns one of the most beautiful poets of whom humanity has cause to be proud. I admire and love him as a friend, as a brother in the spirit. He is at one and the same time strong and sweet, and has nothing in common with those scribblers in metre, these rhetoricians, those impostors who are the plague of literature, and who, unfortunately, too often usurp the place and influence of the poets of Nature, artists, and born geniuses.

GEORGE EEOUD, 1896.

... Your great National Poet, Robert Burns, who is so well known in Flemish Belgium. I have translated several of his most beautiful songs, and my very good friend, Frans de Cort, the Flemish poet, has translated at least fifty. On the occasion of his centenary, my daughter and I have composed several verses in honour of the illustrious Poet and inimitable songster of the whole world.

EMMANUEL HEIL, 1896.
DANISH.

Scotland's greatest poetic Genius.

GEORG BRANDES, 1875.

HUNGARIAN.

"From Louis Kossuth in exile, to Robert Burns in immortality."

'The man o' independent mind
Is king o' men for a' that.'

Kossuth's Inscription in Album at Alloway Cottage.

This great Genius, who has rendered himself immortal throughout all free nations.

MAURUS JOKAI, 1896.

ROUMANIAN.

O Burns, thou joy of my young heart!
Thou lark, thou soul of Nature's song!
A spark of thee, and of thine art,
Hath wandered with me far and long!

QUEEN OF ROUMANIA ("CARMEN SYLVA").

A. C. WHITE.
REVIEWS.

The Carmen Series: Edited by Galloway Kyle. The Poems of Michael Bruce, with Memoir and Review of the notable Logan Controversy, by John MacFarlane. (London: The Author's Association, 47 Fleet Street.)

This is an admirable brochure of 127 pp., one of a most commendable and useful series issued by the Author's Association of London. We regret that the demands on our space rendered it impossible for us to bring the series, and especially this example of its merits, under the notice of our readers at an earlier date. Mr MacFarlane's masterly treatment of the ever-recurring Logan controversy is sufficient of itself to convince the doubtful of the wrong done to the "Scottish Keats" by the unscrupulous and unprincipled Logan, who, unfortunately, was entrusted with the posthumous publication of the compositions of the gifted but ill-fated Michael Bruce. The "Ode to the Cuckoo" is imperishable, and sufficient of itself to immortalise the "sleepless soul" that perished all too soon. The volume contains all that Bruce is said to have written, and the task has been sympathisingly done by the Editor, enabling the unprejudiced to form a just estimate of Bruce's powers as compared with the depreciations which are indispensable to the Logan attacks on his memory. We note that the volume is dedicated to the Federated Burns Clubs and Scottish Societies, which, coupled with the modest price (1s in paper covers and 2s 6d in cloth), ought to ensure it a wide sale in both of these spheres. We heartily commend it to our readers.

CATALOGUE OF THE M'Kie BURNSIANA LIBRARY—Holograph MSS.; Paintings; Engravings; Etchings; Photographs; and Relics. Compiled by David Sneddon. (Kilmarnock: Standard Printing Works, October, 1909.)

When the M'Kie Library was purchased and handed over to the Kilmarnock Corporation for preservation in the Burns Monument Museum, a catalogue of the same was drawn up by Mr M'Kie, which was too meagre in detail to do anything like justice to the Kilmarnock collection or serve as a handy guide to the numerous enquirers who desired to make use of it within a reasonable time. As a matter of fact, much of it was not catalogued at all, consequently the difficulties in the way of the searcher for information were almost insuperable. To put matters on a better footing, Captain Sneddon voluntarily undertook the laborious task of going over the whole collection systematically and grouping the various departments under distinguishing headings in a reliable catalogue, to which reference could be made with the minimum of trouble.
The result is now before the public, and reflects the highest credit upon the
compiler as a model work of the kind. To give some idea of the comprehensiveness and business-like methods adopted by Captain Sneddon we need
only enumerate the headings under which everything of interest is scheduled
in most orderly fashion:—The Burns Holograph MSS. (the most extensive
and valuable in the world) head the list; then follow Holograph MSS. other
than Burns’s; Editions of the Poet’s Works, chronologically arranged;
Editions without dates; Foreign Editions and Translations; Imperfect
Editions; Clarinda Correspondence; Single Poems and Chapbooks;
Burnsiana, arranged chronologically; Burnsiana without dates; Burnsiana
Scraps; Pamphlets, &c., bound in volumes; Scrap Books; Music; Miscel-
aneous Items; Relics, &c.; Oil Paintings; and lastly, Etchings, Engravings,
and Photographs. The Burns Library (the most complete in existence), we
may mention, has been catalogued, not merely with bare titles and dates, but
with the title typography so indicated that the particular edition can easily be
recognised. The Kilmarnock Museum is indispensable to the Burns student,
and Captain Sneddon’s catalogue, in a sense, is a home educator. It is
published by the Corporation at the modest price of sixpence, which puts it
within the reach of the humblest.

THE POETICAL WORKS OF ROBERT BURNS. The Afton Edition. Edited,
with Biographical Introduction, by Charles Annandale, M.A., LL.D.
Music harmonized by Harry Colin Miller, M.A., Mus. B. Pictures by
Claude A. Shepperson. Four volumes. (London: The Gresham
Publishing Company.)

In common with all editions of our National Poet, this latest is to be welcomed
for several reasons. It proves a widening interest in Burns, a growing
appreciation of his genius and position in British literature, and it will prob-
ably extend present knowledge of him and his works by adding to the circle of
his readers and students. All these things it may accomplish and yet fall
short of the standard of perfection which, there can be no doubt, the publishers
honestly think it has reached. There are two classes or orders of readers to
be catered for—1st, the general, for whom the approximately correct presen-
tation of Burns in the mass meets all practical requirements; and 2nd, the
more critical and exacting adherents of the Burns cult who emphasise the
necessity of an immaculate text and the accurate statement of biographical
facts in both outline and detail. To the former this Afton edition will chiefly
appeal; to the latter it offers little of fresh interest, if we except its musical
and artistic features. These are of interest to all. Its claims for public atten-
tion rest upon the Annandale introduction, Mr Shepperson’s drawings, the
reproduction of the Skirving portrait of the Poet, and the melodies, with instru-
mental accompaniments, composing the fourth volume. The portrait is after
D. O. Hill's calotype of Skirving's crayon, and is printed on tinted paper. It comes nearer a reduced fac-simile of the original than any other we have seen, and is so beautifully done, and so full of Burns character—of his personal fascination, social charm, and the fire of genius apparent in the large glowing eyes—that one could wish an enlarged Skirving so executed to take the place of the Nasmyth in the prevailing conception of the Poet's personality. In the Aiton plate the modelling is admirable, in respect of both the massive head and individual features, the shading is managed with exquisite subtlety and skill, and the reflected light under the chin is at once delicate and effective. Of Mr Shepperson's drawings we are frankly nowise enamoured. He has missed the artistic treatment of reality, the character of lowland scenery, and his figure models are not after anything we know of the Scottish type. "The Twa Brigs" is wholly destitute of congruity, and a nude "Cutty Sark" is perpetrated in complete disregard of what her name demands and how she is described in the poem. Some of the drawings, like "To a Mouse," are vigorous and sufficiently realistic; but so far as they aim at being literal they are obvious, and so far as they are imaginative they rarely serve to illuminate the text. Turning to Mr Colin Miller's work, it seems to be uniformly excellent and judicious. The old airs are given in all their native simplicity, and to the preservation of that quality the accompaniments have been adjusted. The latitude Mr Miller has allowed himself is outlined in a Preface marked by common sense and sympathetic discrimination. A selection of songs has been made from those in common demand and most suitable for general use, but as the number chosen extends to one hundred and ten or thereby, and all the standard favourites seem to be included, it must be conceded that the limit is far from being ungenerous. Concerning the melodies, the editor has followed the simple principle of adopting those most in use. He has not hesitated to discard the airs to which Burns wrote some of the songs when they demand a voice of exceptional compass. To the same end the keys are kept as low as possible, to suit the melodies to the average voice. A great deal might be said in favour of Mr Miller's methods and objects, in so far as they tend to give the songs of Burns a new and wider vogue, to overcome the silly prejudice against them on the score of vulgarity; and to lead up taste to a true appreciation of their beauty, both musical and poetic. The musical editor's aims carry their own commendation, and his achievement is wholly praiseworthy.

Coming more than a decade after the compilation of the Centenary and Wallace-Chambers editions of Burns, and an interval of great activity in the Burns section of the literary world, Dr Annandale had certain great advantages when he undertook his editorial and biographical labours. He is obviously not a specialist in Burns literature, and, what is more surprising, he has not kept abreast of current enquiry and criticism. Almost at the outset of the "Sketch of the Poet's Life" he falls into some of the irritating little mistakes
which do more than errors of judgment to undermine a reader's confidence. He speaks, for example, of Burns's father as William Burness or Burns, although his father's name was Robert Burns, as the name appears in the parish records of Dunnottar, and William signed himself Burnes. There is, again, no satisfactory evidence that William Burnes was bred a gardener. The statement rests wholly upon a divided tradition, and is opposed to any reasonable view of probabilities. Still again, with reference to the little school presided over by John Murdoch, it is said "Burns's father in this matter was following the lead of his own father, who had made this like provision for the education of his children at Clochnahill." For this statement there is no evidence whatever, and it is absolutely certain that there was a school in the neighbourhood before Robert Burnes went to Clochnahill. In more important matters Dr Annandale is equally careless or culpably ignorant.

Touching the Highland Mary episode, he quotes, without note or comment, the note attributed to Burns upon his song, "My Highland Lassie," first published by Cromek, notwithstanding Dick's exposure of Cromek's methods and the doubt thrown upon the authenticity of the note. It may have been written by Burns, it may have been manufactured by either Cromek or Cunningham, but, under the searchlight thrown upon it, it meanwhile stands condemned as a fact of Burns literature.* In matters of opinion it is no less impossible to accept Dr Annandale's lead. He disposes of the technique of Burns's serious verse by a reference to the repeated maintenance of its defects, and reaches the extraordinary conclusion that "true poetic beauty, artistic perfection in the use of language, are but rarely to be met with in Burns's poems." The subject cannot be argued here, but most students of Burns will probably concur in the opinion that Dr Annandale might well have left that comment unwritten. He leaves it clear that Burns possessed, in full measure, the highest form of artistry, the subtle *ars elendi artes.* But his whole estimate of Burns is vacillating, inconclusive, and in parts absolutely colourless.

It is not part of our present purpose to examine the Afton text line by line, even had space permitted. There are, however, it may be noted, at least four verbal errors in the "Ode for General Washington's Birthday." Though correctly given in its chronological place, "Of a' the airts" contains the usual stock errors in the version given with the music in the fourth volume. Further, the "Wag in Mauchline" is not James Smith, but John Brown, clockmaker, as the recovery of the MS., seven or eight years ago, established on the authority of Burns himself. It is impossible to go further. The glaring mistakes noted Dr Annandale could and should have avoided in a work like the Afton Burns, upon which it is evident the publishers have not grudged outlay. He could and should have guarded himself against such errors by careful consultation of authorities, and though we have no desire to obtrude the Federation or its work gratuitously in any vain-glorious manner, we

*See article on "Highland Mary" in present issue of the Chronicle.
feel constrained to say that in the file of the *Burns Chronicle* he would have found sufficient original material to have guided him on many points on which he evidently lacks information. The consolation must be, that, with its rich binding in crimson—lavishly decorated and lettered in gold—and generally attractive appearance, it may carry a knowledge of Burns to a multitude of new readers; and our earnest wish is that the publishers may secure that measure of success which their ambitious venture undoubtedly deserves.

**NEW ENGRAVING:** "The Inauguration of Robert Burns as Poet Laureate of the Lodge Canongate Kilwinning; Edinburgh, March, 1787." (Edinburgh: T. W. Watt, Fine Art Publishers, London Street.)

Since the presentation, in 1862, of Stewart Watson's canvas of the above to the Grand Lodge of Scotland, by James Burnes, K.H., F.R.S., the engravings of it, issued in endless sizes and all sorts of mediums, have rendered it so familiar to the Burns cult and the general public that we are perhaps justified in saying that it has ceased to be a coveted possession in the estimation of Burns collectors as we have hitherto known it. In speaking thus, we mean to say that it has become vulgarised by the cheap reproductions which stare one in the face almost everywhere and frequently amid the most incongruous surroundings. But the original still retains its interest. Whether or not the painting represents an actual incident of the Poet's sojourn in Edinburgh (its correctness as a historical fact has been questioned) there is general agreement that it is exceptionally valuable as a gallery of authentic portraits of the Poet's patrons, friends, and Edinburgh notabilities of the period. Among these may be mentioned Fergusson of Craigdarroch, the Earl of Glencairn, Millar of Dalswinton, Whitefoord of Ballochmyle, Lord Monboddo, Henry Mackenzie, Alex. Cunningham, William Nicol, William Cruickshank, Allan Masterton, Dugald Stewart, William Creech, William Smellie, Peter Hill, James Boswell of Auchinleck, Alex. Nasmyth, Robert Ainslie, and many others, numbering sixty in all. It will thus be seen that the picture is a *vade mecum* of Burns portraiture, and therefore of the greatest interest to antiquarians and Burns enthusiasts. Next to the original is, of course, a good transcript of it, and this, we are glad to say, has now been supplied by the publishers from a most meritorious etching by Mr Charles Ewart, who has so dexterously and boldly managed the lights and shadows that the effect is as richly harmonious and impressive as the picture itself. The plate is 20 by 14 inches, and with the mounts 30 by 26 inches. It is therefore entitled to rank as one of the most imposing and artistic Burns engravings ever offered to the public. We may add that a goodly-sized key accompanies it, and greatly adds to its value. Altogether, it is a most desirable acquisition for the private collector, and should be hung on the walls of every Burns Club in the Kingdom.
INDEXES OF ILLUSTRATIONS IN "ANNUAL BURNS CHRONICLE."

These indexes (1) of portraits, and (2) of illustrations other than portraits, that appear in numbers 1-16 of the Chronicle, are supplementary to those in the volume for 1908. An index to the "Notes and Queries" will be included in a subsequent issue.

J. C. E.

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Obituary.—We regret to report the death of Mr. D. C. Wardrop, a prominent Glasgow Burnsonian. The event took place with startling suddenness on 9th November. Mr. Wardrop, who was 64 years of age, had lived a busy life. In business he was a commercial stationer, and his attention to his work was so assiduous that many wondered when he found time to attend to literary and social pursuits. He was a keen Conservative, and was actively identified with the work of Glasgow Conservative Association (Central). For many years he acted as secretary of the Broomielaw Ward Committee. He took part in forming the Glasgow Municipal League, and in other ways shewed his desire to stimulate an intelligent interest in municipal politics. As a Burnsonian he was in great demand at literary evenings, and his many able and amusing lectures were always listened to with much pleasure. For a time he was secretary of the Sandyford Burns Club, and also took a prominent part in the Queen’s Park Burns Club. He was one of the founders and the first secretary of the National Burns Club—the idea of the federation of the local clubs being prominent in his mind. Mr. Wardrop was at once an indefatigable worker, a pleasant companion, and a good friend. His presence will be missed at many Burns gatherings.

LONDON ROBERT BURNS CLUB.

The objects of the Club are:—The annual banquet in celebration of the birthday of the Immortal Bard of Scotland, Robert Burns; occasional re-unions for the cultivation of social and intellectual intercourse among the members; the encouragement of Scottish Literature and Music; support of the Federation of the Burns Clubs all over the world; social meetings, i.e. assemblies, concerts, pic-nics, Hallowe’en suppers, and such functions as may be the vogue of the season.

Without reference to nationality, all gentlemen who are admirers of the poetry and genius of Robert Burns, and of the imperishable principle enunciated in “A Man’s a Man for a’ that” are eligible for membership.
The committee is prepared to receive applications from gentlemen desiring to attend any of the Club’s functions with a view to becoming members of the Club, and for the guidance of such, Rules 2 and 5 are quoted hereunder:

2. The yearly subscription shall be One Guinea, payable in the month of September in each year.

5. Every new member must be proposed and seconded, in writing, by an existing member of the Club, and approved of by the Committee; the entrance fee for any such Member being 10s 6d. Any member resigning must do so in writing, prior to Annual Business Meeting, addressed to the Honorary Secretary, not later than the 15th September in each year.

Members of any Federation Club will be heartily welcomed.

MEMO. AND PROSPECTIVE MEETINGS.

At the Annual Meeting of the Burns Federation Delegates, held at Dunfermline this year, Dr Andrew Carnegie was elected Honorary President, and Mr Durham, our President, was unanimously elected a Vice-President of the Federation.

Next year’s Federation Meeting is to be held on the first Saturday in September, at Lanark. The Federation is taking a leading part in founding a Chair of Scottish History and Literature in Glasgow University.

The First Assembly of this season will be held in the large hall of the Portman Rooms, on Friday, December 3rd.

A Sub-Committee is engaged upon consideration of the suggested reconstruction of the Club’s Rules.

A General Election Meeting will be held in December, probably on Tuesday, the 7th December, in The Red Cross Tavern, Paternoster Square, E.C.

The dates for which the Portman Rooms have been secured for the 1st and 2nd Dances are Fridays, February 11th and March 11th, 1910.

The Anniversary Festival, Tuesday, January 25th, 1910.

A Whist Drive will be held towards the end of March, and the Summer Festival on the River in June.

Hallowe’en Meeting, October 31st; St. Andrew’s Concert, November 30th; Whist Drive, October 16th.

Mr Henry Durham, the retiring president of Club No. 1—The London Robert Burns Club—and who at the Annual Meeting in Dunfermline was elected a vice-president of the Federation, has just completed fifty years’ service in the City of London School for Boys. Mr Durham is a Fellow of the Chemical Society, an original Fellow of the Physical Society of London, and has for many years been head Science Master of the famous school at which the present Prime Minister was a successful scholar. He hopes to have a little time to revisit Scotland next year at Lanark.
GREENOCK BURNS CLUB.

Club meetings are held in Club Rooms, 36 Nicholson Street, at 8 p.m.

The past session was very successful, and the syllabus was very satisfactory. Lectures were delivered by the Rev. J. M'Kechnie and Mr Victor Meyer. Smoking concerts were held on St. Andrew's Night, and at the quarterly and the annual meetings. The ladies' nights were most enjoyable, and the concerts, by parties introduced by Mr and Mrs Paterson-Cross and by Mr Ernest Brown, were very well attended. A deputation visited the Rosebery Burns Club, Glasgow, and were most hospitably entertained. The 107th annual celebration was held in the Town Hall Saloon. Sir Donald Macalister, Principal of Glasgow University, proposed the "Immortal Memory" in a memorable speech. The annual pilgrimage of members and lady friends took place in September, when a pleasant day was spent at Peebles, the weather being all that could be desired.

On the 25th January the "Immortal Memory" will be proposed by the Hon. President, Sir Hugh Shaw Stewart, Bart. of Ardgowan and Blackhall.


1909.
Dec. 8. Lecture, "Paradise Lost"—Miss M. Macdonald, L.L.A.

1910.
,, 25. 108th Annual Celebration.
Mar. 17. Lecture, "Hamlet?"—Mr J. Fraser Paton.
April 29. Quarterly Meeting.

NATIONAL BURNS CLUB, LIMITED, GLASGOW.

Club Meetings are held in Club Rooms, 93 Douglas Street, Glasgow.

The Club continues to make steady progress, and has amply fulfilled the purpose for which it was originated five years ago, and although we have been passing through a period of industrial depression during the last year or so the membership is well maintained.

The Directors, however, feel that there is abundance of accommodation in the Club premises for at least another hundred members without any inconvenience to the present members, and they extend a hearty invitation to all eligible Burnsians to apply to the Secretary (Jos. Martin, 163 West George Street, Glasgow), who will furnish them with Application Forms and all other information.
The following is the Syllabus for the current session:—

1909.
Nov. 25. St. Andrew’s Day Supper.
Dec. 16. Smoking Concert, arranged by Mr Forrest.

1910.
Jan. 13. Smoking Concert, arranged by Mr Bishop.
   25. Informal Gathering of Members and Friends. 11 p.m.
   27. Lecture by W. Graham Moffat, Esq. Subject: "The Drama.”
Feb. 10. Smoking Concert, arranged by Mr G. Fisher.
   24. Lecture by Rev. David Graham, St. Gilbert's. Subject: "Oscar Wilde.”
Mar. 10. Smoking Concert, arranged by Mr Izat.

Each Meeting will begin at 8.30 p.m. prompt.

SUNDERLAND BURNS CLUB.

Twelfth Annual Report—April, 1909.

ANNUAL MEETING.

The Annual Meeting of last year was a large gathering. The members had by vote determined to remove to the Grand Hotel, and the necessary instructions were given to the Committee to carry this into operation. The various reports submitted were very encouraging. A notice of motion was formulated for discussion at the Annual Meeting of the Federation in September, the desire being to adjust power at the annual gathering, each Society to have proper and accredited returns showing membership and voting accordingly.

DINNER.

The Anniversary Dinner of 1909 was a unique gathering so far as our Club was concerned. Hitherto the door has been closed to our lady friends, but this time, after careful and due consideration, it was decided to remove this barrier and admit our "fair sex," who claim to be as great admirers of the Poet and his works as those of the sterner sex.

The guest of the evening was Professor James Stuart, M.P. for Sunderland, who gave a very fine appreciation of the Poet and his songs, interspersed with many reminiscent anecdotes of Scottish life and character.

Our esteemed Hon. President, Alderman W. Burns, J.P., occupied the chair and directed the proceedings.
CONCERTS.

During the year we gave an extra Concert, and for this purpose engaged the famous Glasgow Select Choir. This Concert was given on Thursday, October 22nd, 1908.

The Annual Scottish Concert was held in the Victoria Hall on Tuesday, February 2nd, 1909, and was a very successful gathering. The company of artistes gave a delightful rendering of many of our “Auld Scots Sangs,” and our Hon. Pipers, Murray and Stark, gave selections on the bagpipes during the concert.

“BURNS CHRONICLE.”

The number of readers has been well maintained, yet one could wish for an improvement in this respect. The work, in addition to forming a complete and correct Directory of all Federated Burns Clubs and Societies, contains many valuable articles well worth the perusal of every member of the Club.

The enthusiasm and energy infused into this work by the Editor deserves our best appreciation and thanks.

COMMITTEE.

The Committee have had eleven meetings during the year, and the attendance was as follows: — Dr Waterston, 11; Mr M. MacLennan, 9; Mr W. H. Turner, 4; Mr J. F. Crooks, 9; Mr W. P. Eastwood, 10; Mr J. Donald, 10; Mr M. Neilson, 10; Mr G. Mackay, 10; Mr A. W. Semple, 7; Mr D. Condie, 6.

MEMBERSHIP.

We started the year with sixty-one members. During the year seven new members have joined, four have resigned, one has passed over to the “great majority,” while three have been struck off, leaving our present membership at sixty.

SYLLABUS.

1908.

Oct. 7. President’s Address—Dr J. Waterston, J.P.


22. Glasgow Select Choir (Victoria Hall).

Nov. 4. “Gunpowder Plot”—Mr W. A. Calshaw.

18. “Edinburgh and Sir Walter Scott”—Mr G. Mackay.


1909.


25. Anniversary Dinner—Prof. Jas. Stewart, M.P.
Feb. 2. Scottish Concert (Victoria Hall).


Mar. 3. "Famous Regiments"—Mr M. MacLennan.


April 7. Business Meeting.


We have from time to time added to our Library some very interesting works, and our Librarian, Mr Geo. Mackay, is gathering quite an interesting collection. We have to acknowledge with grateful thanks a copy of *James Thomson, his Life and Correspondence*, presented by Mr W. H. Turner, also a copy of the third edition *St. Mary’s, of Newbattle*, presented by the author, Rev. J. C. Carrick, B.D., Newbattle Parish Church, Midlothian.

**IN MEMORIAM.**

We have to record the loss by death of one of our faithful members, Mr Alexander Cruickshanks, which took place on February 16th, 1909. The late Mr Cruickshanks had been connected with the Club since its inception, was a most enthusiastic member, and one who was always willing to give his services freely in connection with the Annual Concerts. He was in his accustomed place at the Concert held on February 2nd, and his death came as a shock. The sympathy of the members was conveyed to his widow, and in addition to a wreath being sent, a deputation attended to pay the last tribute of respect to one who had been a faithful member.

**FEDERATION MEETING.**

The Annual Meeting of the Federation was held in St. Andrews, on Saturday, September 5th, 1908, when Messrs Mackay, MacLennan, and Eastwood attended as the representatives of this Club. Mr D. Condie was spending a holiday in the district at the time, and also attended on behalf of the Club.

In conclusion, let me say that in some respects the past year may have been a disappointing one, but we have still maintained our position in spite of the adverse conditions. Let me in a word thank the members for their kindness and consideration of my efforts. To all who have assisted us we tender our thanks, and now as we start on the brighter outlook of another year, let each member do a little to help forward the work and so make our Burns Club an influence for good in this town of Sunderland.

M. NEILSON, Sec.
TAM O' SHANTER BURNS CLUB.

The Annual Meeting was held in the Trades' House Restaurant, on 26th October—Rev. James Forrest, M.A., presiding.

The annual report was as follows:

The Club is now in its twenty-ninth year, and is the third oldest club in Glasgow, and the oldest federated club in the city. At the time of the last Annual Meeting, an article dealing with its history was printed in the *Rutherglen Reformer*. The membership now stands at 72, a considerable number of members having been deleted during the year at the revision of the roll. Nine members are in arrears of subscription.

The Club has in the last twelve months had four Business Meetings, while the Committee has met on fifteen occasions. A third minute book has now been started. No. 2 lasted from 28th November, 1884, to 12th June, 1909. Any member who has the first minute book is asked to be good enough to return it to the Secretary.

The year began with a deficit of £5 10s. 9d. This has been wiped out and all accounts have been paid. There is a debit balance which will be wiped off as soon as the first subscriptions are collected, and this result is considered very satisfactory. Great vigour has marked the carrying on of the Club's operations, and the meetings have been largely attended. The Annual Dinner was a great success. Two excellent lectures were given by the Revs. James Forrest and David Graham, and the musical evenings were good. A largely attended Tattie and Herrin' Supper was held in the spring, and on 12th June the annual picnic was revived with gratifying success.

The attendance and interest of the members have both increased, and an effort was successfully made to reduce expenditure. This effort will be maintained, and next year the Club ought to be in the best position which it has occupied for many years. The members were circularised as to the work of the Club on several occasions with good results. The Club was represented at the Burns Federation at Dunfermline, on 4th September, by Mr Thomson; the Burns Club Association and the M'Lennan Bowling Competition by Messrs Warden, Thomson, Geo. Forrest, Pearson, White, Crawford, M'Kenzie, and Burns; and by Mr Carmichael at the meeting of the Cup Committee, when he was elected a Director. The *Burns Chronicle* was again supported, and the Club did all in its power to stimulate interest in the Ter-Jubilee of Robert Burns. The members have undertaken to subscribe £20 to the Scottish Chair, and £4 1/- is already in hand. Among the suggestions of
the year were (1) that the subscription be doubled, and (2) that life membership be introduced. The Committee deeply regret to report that the Club has lost by death two most valuable members—Past President Crawford and Mr John Laurance, chemist; a former President, Mr George Chalt, also died during the year. The following changes were made during the year in the Directorate—Messrs James Ballantine and Edward Wilson were elected to fill the places of Mr Crawford (deceased) and Mr Baird (deleted).

The attendances at Committee Meetings were:—Hunter, 15; Forrest, 14; Thomson, 14; Carmichael, 13; Warden, 11; A. M'Kenzie, 10; Smith, 7; Threshie, 5; Fisher, 7; Watson, 4; Ritchie, 3; Renfrew, 1. Two elected during year—Ballantine, 5; Wilson, 3. It is hoped that the coming session will be a most successful one. Secretary and Treasurer, J. Jeffrey Hunter, writer, 109 Bath Street, Glasgow.

GLASGOW AND DISTRICT ASSOCIATION OF BURNS CLUBS AND KINDRED SOCIETIES.

The Annual General Meeting was held on 2nd September, 1909, in the National Burns Club, Glasgow—Rev. James Forrest, M.A., presiding. Twenty-six delegates were present, including representatives from Moorpark, Renfrew, Bannieston Caledonia, Old Kilpatrick, Carlton, Rutherglen Cronies, Nitshill, Scottish, Albany, Tam o' Shanter, Clydebank, Barns o' Clyde, the National, Carrick, and Rosebery.

The Secretary read the business report for the year as follows:—Since the Annual Meeting, on 3rd September last, the Association has not met, but the Committee has met nine times and a sub-committee twice. During the year seven Clubs have joined, bringing the total number up to thirty-one. During the year assistance has been given to a large number of Clubs in connection with the supplying of essayists and speakers. Judges have also been sent to various school competitions, and in connection with these several expressions of opinion have been given that the subject of children's competitions should this year be gone into more systematically. It was agreed that Messrs Forrest and Hunter represent the Association at the Dunfermline meeting. During the year considerable dissatisfaction has been experienced in Burns circles owing to the large sum collected for the Auld Brig o' Ayr, viz., £10,500, having proved inadequate; and this Committee protested against the extravagance shewn. The Committee were early in communication with the Burns Federation regarding the publication of the Burns Chronicle, and a deputation attended the Special Meeting at Kilmarnock in
connection therewith. The *Chronicle* continues to worthily represent the Burns cult. With regard to the Scottish Chair, the Committee have done everything in their power to keep the matter before the Clubs, and on 14th November last issued a circular to all Clubs. A considerable number of them took collections at the Annual Dinner or alternately issued subscription sheets. The work has been going on slowly but satisfactorily, considering the recent extreme depression in trade. The Committee are happy to report that they successfully induced Mr Martin Haddow to ask the Glasgow School Board (then the only dissentient educational body in the country) to rescind its previous motion in opposition to the Chair. Mr Haddow kindly moved his motion as soon as the six months' necessary under the Board's standing orders had expired, and was successful in carrying it by a satisfactory majority. In return for this the Committee made various efforts at the recent School Board election for the return of Mr Haddow, Dr. Dyer, and one or two others who had interested themselves in the proposed Chair. The matter of the Chair will be again brought before the Clubs in anticipation of next year's dinners. The outstanding event of the Burns year was, of course, the celebration of the Ter-Jubilee of the Poet. In connection with this, great effort were put forth by the Committee. A Scottish week was arranged in several of the theatres, and thanks are due to the managers for their hearty co-operation. Other entertainers also assisted, while the Annual Dinners of the Clubs were celebrated with increased enthusiasm, and in almost every case increased attendance. The Association also arranged for the decorating of various Burns Statues, and in co-operation with the Rosebery Burns Club decorated the Glasgow Statue. The Committee, a few months ago, were approached by the Executive Committee of the proposed Historical Exhibition, which is to be held in Kelvingrove Park in the summer of 1911, and several of them have been added to the Executive Committee of the proposed Exhibition. Dr Wallace's Committee, in charge of the Scottish Chair, some months ago appointed Provost Wilson and Mr Jeffrey Hunter to make the preliminary arrangements for a theatrical matinée in aid of the Scottish Chair, and these gentlemen acted as representing that body and this Association. The performance took place in the Empire Theatre, Glasgow, on 30th October. It was agreed to type a synopsis of the report and send it to all the delegates.

Office-bearers were appointed as follows:—Rev. James Forrest was re-elected President on the motion of Mr Ballantine. Messrs Ballantine and Pollok were re-elected Vice-Presidents on the motion of the Chairman. The following twelve gentlemen were elected to form the Committee: A. C. Alston, Rutherglen Cronies; John Barness, Nitshill; P. M'A. Carrick, Cluinda; John Carmichael, National; J. S. Carmichael, Albany; Archibald Clark, Hamilton Moosgiel; Alexander Mackenzie, Tam o' Shanter; John Neilson, Thornliebank; Thomas Struthers, Station House, Old Kilpatrick;
Laurence Watt, 35 Taylor Street, Clydebank; John Wilson, Scottish; and James Tudhope, Carlton.

On the motion of the Chairman, congratulations were given to Mr M'Naught, Kilmarnocks, on the successful issue of the fac-simile of the First Kilmarnock Edition.

ALBANY BURNS CLUB.

During the year the management has been on the lines followed since the inception of the Club.

The Directors' Meetings held numbered 8, and there have been 5 Monthly Meetings of members, including the Annual Business Meeting.

The membership has been maintained throughout the year at the restricted number, viz., 150.

The resignations numbered 3; two of these were owing to residence out of Glasgow, and one owing to ill-health.

The deaths of members numbered 3—being the Hon. President, Mr Goodall; the late Secretary, Mr Drennan; and Mr Brochie, a well-known member of the Club.

During the year Papers were given by the late Hon. President Goodall, County Councillor A. M'Callum, Past Presidents J. Wilson Bain and Macwhannel, and Mr Walter Weir.

The Anniversary Dinner of the Club was held in the Grand Hotel, and a very interesting address was given by Dr Kerr of Allan Glen School.

Under the auspices of the Club a Singing and Reciting Competition was held on 15th January last, in Provanside Higher Grade School, the prizes given being four medals and twelve volumes. The successful competitors for the medals were Maggie Pirie and Jenny M'Lean for reciting, and Flora Rollo and William Brodie for singing.

I am glad to report that the Club is in a successful and flourishing condition, and, as the syllabus shows, some good nights are in store for the A. B. C. during the ensuing session.

The first meeting of the present session was held on 6th October, when an interesting paper was given by the President, the subject being "The Life of Burns." It was gratifying to the members to have with them their Honorary President, Professor Glaister, who, notwithstanding it was the season of the University examinations, found time to pass an hour or so with us. At that meeting all the Past Presidents of the Club since its inception were present.
SYLLABUS.

1909.

Oct. 6. Opening Address—President, John A. Headrick.
Nov. 3. Smoking Concert.

1910.

Feb. 2. "William Shakespeare"—Andrew Black, Esq., R.S.W.
Mar. 2. "Allan Ramsay"—Ex-President James Taylor.

MOSSGIEL (GLASGOW) BURNS CLUB.

SYLLABUS.

1909.

Nov. 4. Open Meeting.

1910.

Jan. 4. Open Meeting;
Feb. 8. Open Meeting.
Feb. 22. *Address by William Browning, Esq. Subject—"The Dominie of the 18th Century."
April 5. Open Meeting.
Meetings marked * will be held in Bank Restaurant, Queen Street.

OLD KILPATRICK BURNS CLUB.

SYLLABUS—1909-10.

1909.

Sept. 16. "Irish Wit and Scotch Humour" (with Songs)—Walter Weir, Esq., Glasgow.
Nov. 18. "Claverhouse and the Covenanters"—J. Jeffrey Hunter, Esq., Glasgow.
Dec. 2. "A Ramble through Italy" (illustrated by 100 Lantern Slides)—Rev. E. Sherwood Gunson, M.A., Ramshorn Parish Church, Glasgow.

1910.


The Anniversary of the Bard will be celebrated in Gavinburn Public School, when the "Immortal Memory" will be proposed by a well-known gentleman.

CARLTON BURNS CLUB.

*Instituted 1894.*

SYLLABUS.

1909.


Nov. 2. Harmony. Contributor, Mr Charles W. C. M'Farlane.

Dec. 7. Joint Meeting with Rosebery Burns Club. Lecturer, Principal A. M. Williams, M.A.

1910.

Jan. 11. Harmony. Contributor, Mr David Gilmour.

,, 25. Anniversary Dinner.


Mar. 1. Smoking Concert.

Apr. 5. Lecture, "Burns and the De'il"—John Russell, Esq.

May — Summer Outing.
DUNFERMLINE UNITED BURNS CLUB.
Instituted 1812. Federated 1896.

We have received no official report from Dunfermline, but from the account of the Federation Meeting it will be seen that it is in a most flourishing condition, under the fostering care of its efficient and enthusiastic Chairman and Secretary.

Mr. W. D. Innes, President, Dunfermline Club.
Mr. P. Paterson, Secretary, Dunfermline Club.
Mr. J. C. Craig, Dunfermline Club.
LIVERPOOL BURNS CLUB.

The 43rd Annual Dinner, to commemorate the 150th anniversary of Burns's birth, was held in the Hotel St. George, and was very successful. There was an attendance of over 90, under the chairmanship of Dr. J. Middlesmass Hunt. The toast of "The Memory of Burns" was ably given by the Hon. Secretary, Major R. S. Archer, V.D. Other speakers included the Rev. James Hamilton, M.A., Rev. J. Aitken Clark, Mr. J. H. M'Gaul, J.P., Mayor of Birkenhead, Mr. Alex. Grossart, Captain James Hunter, R.A., and Colonel Richard Bulman, V.D. There was also an excellent musical programme.

For the winter session 1909-10 a series of lectures, &c., has been arranged in conjunction with the Literary and Social Society of St. Andrews Church of Scotland, Rodney Street, Liverpool, viz.:—"Some Scottish Songsters before and after Burns," by Mr. H. S. Pearson, with musical illustrations; "Robert Buchanan," by Mr. Alex. Grossart; "Edinburgh and its Monuments," by Major R. S. Archer, V.D., with lantern illustrations; and "The Scottish Border," by the Rev. James Hamilton, M.A., with lantern illustrations.

MOORPARK BURNS CLUB, RENFREW.

Instituted 1908.

This Club was instituted in 1908, and owes its existence chiefly to the energy and enthusiasm of Councillor Peter Paton, who is not only a keen Burnsian but takes an active interest in everything that has for its object the good of the community. Last season a competition was held in Moorpark Public School for the best rendering of Burns poems, and through the interest taken by Mr. Archibald Walker, headmaster, and Mr. A. S. Binnie, his able assistant, proved very successful. Two gold medals were presented for competition, one by Bailie Milliken, Hon. President, and one by John M'Gregor, Esq., Hon. Vice-President, while several volumes of Burns's Works were gifted by other members of the Club.

The Annual Anniversary Dinner was held in Mrs. Kirk's Hall, Moorpark, on 21st January, when Mr. A. S. Binnie, A.E.I.S., the second headmaster of Moorpark Public School—now headmaster of Yoker Public School—proposed the "Immortal Memory." A concert was held on 17th March, at which Miss Jeanie Neil and Master Tom M'Clair, winners of the gold medals, took part, and recited their pieces before a large audience.

Regarding the present session, a lecture by the Rev. James Forrest, M.A., Glasgow, on "Burns as a Poet of Nature and Life," illustrated by songs, was
given in Renfrew Town Hall on 15th October. The lecture turned out most successful, and was greatly enjoyed by a large audience.

Another school competition will be held in the beginning of the year, for which Councillor D. Ferguson, J.P., President, and Councillor P. Paton, ex-President, have very kindly offered medals—one of the medals will be given for elocution, and the other for singing. Both medals last year were given for the former, but the committee have thought it advisable to make a change in order to make the competition more comprehensive and enticing.

A concert will be held some time in March, when the medals and other prizes will be awarded, and this will complete the work for the year.

WESTERN BURNS CLUB.
SYLLABUS.

1909:
Nov. 18. Lecture, "The Place of Romance in History"—Mr Jas. Ballantyne.

1910.
Feb. 17. Lecture, "Burns and the Border"—Mr Andrew M'Callum.
May — Annual Excursion.

CLARINDA BURNS CLUB.

Instituted 1899.
SYLLABUS—SESSION 1909-10.

1909.

1910.
. 25. Burns Anniversary.
The Society seeks by means of lectures, debates, concerts, children's competitions, &c., to encourage familiarity with the Works of our National Bard, and to promote the study of social, scientific, and literary subjects generally. The Society meets fortnightly from September till March. The Anniversary of the Poet's birth is celebrated by a festival, and there is an annual excursion in the summer time to some place associated with his life and writings. The Society contributed £2 8s towards the fund for the preservation of the Auld Brig o' Ayr, and £6 towards the fund for the establishment of a Chair of Scottish History and Literature in the University of Glasgow.

SYLLABUS—SESSION 1909-10.

1909.
Sept. 3. Lecture, "A Tour in the Highlands of Scotland" (illustrated)—Mr William M'Master.

21. Lecture, "The Inevitability of Socialism"—Mr John M'Lean, M.A.

Oct. 5. Debate, "Should the State seek to eliminate the Drink or the Drunkard?"—Drink, Mr George Monaghan; Drunkard, Mr John Burness.


Nov. 2. Lecture, "Should the British Empire Federate?"—Mr William E. Taylor.

16. Debate, "Is the intellect of man superior to that of woman?"—Aye, Mr James Tyre; Nae, Mr William Ferguson.

30. Lecture, "A Tour through Greece and Palestine" (illustrated)—Mr Thomas Robinson, J.P.

28. Debate, "Is our system of State Education beneficial to the nation?"—Aff., Mr George Omand; Neg., Mr John Burness.

1910.

Jan. 11. Lecture, "Mining"—Mr William Shaw.


Feb. 8. Debate, "Are Trades Unions on the whole beneficial or mischievous?"—Bene., Mr William Reid; Mis., Mr James Rankin.

22. Debate, "Does Scotland owe most to Scott or Burns?"—Scott, Mr James M. M'Cubbin; Burns, Mr James B. Renwick.


22. Lecture, Subject will be duly announced—Mr John Paterson, M.A.

22. Business Meeting.

AIRDRIE BURNS CLUB.

Mr Walter Cochrane, President.

Major G. B. Motherwell, jun., Secretary.

We regret to be informed that the Airdrie Club is falling back somewhat, but we have no doubt the energy and enthusiasm of Mr Cochrane, the present President, and Major Motherwell, past President, will soon restore it to its position as one of the leading clubs in Lanarkshire.
ARDROSSAN CASTLE BURNS CLUB.

SYLLABUS—SESSION 1909-10.

1909.

Nov. 4. President’s Address.
,, 11. Lecture—Mr J. B. Lawson.

1910.

,, 17. Members’ Night.
,, 17. Social Meeting.

Meetings with the exception of those marked * are held in Upper Assembly Rooms.
NOTES AND QUERIES.

IN DEFENCE OF BURNS.

Extracts from Greenock Burns Club Minute Book.

August, 1804.

At a meeting of this Club held on above date, at which no fewer than 51 members and friends were present, Mr Stewart read a discourse on the “Life and Poetry of Robert Fergusson, of Edinburgh,” but before proceeding, intimated that news had just reached town that Admiral Duncan, the hero of Camperdown, had breathed his last at Kelso.

The company received this information with the utmost grief, and one of the members present, who had served under this distinguished Commander, gave expression to the opinion that however brilliant had been his services in the Camperdown engagement, they were surpassed by his services to his country during that shameful episode in the history of the British navy—the mutiny of the Nore.

Mr Stewart gave a full and interesting account of the life and private character of Robert Fergusson, with an analysis of his poems, and a comparison of his style and that of Robert Burns, who, he pointed out, had on many instances taken Fergusson as his model, giving as his authority the notes of Gilbert Burns. The plan of “The Cottar’s Saturday Night” being taken from Fergusson’s “Farmer’s Ingle;” “The Holy Fair” from the “Hallow Fair;” “The Elegy on the Death of Maillie” from “The Elegy on the Death of David Gregory;” “The Epistles” decidedly on the lines of Fergusson; “The Lea Rig” resembling in a wonderful degree “My only Jo and Dearie, O;” “Scotch Drink” from Fergusson’s “Caller Water;” “Ode to Disappointment” from “Disappointment, an Ode;” on the Author’s intention of going to sea, and “A Scotch Bard” going to the West Indies; “The Election” and “Leith Races” furnished Burns with the plan of “Hallowe’en” and “The Ordination;” his “Twa Dogs” and “Brigs of Ayr” resembling Fergusson’s “Ghosts” (?) and “Plain Stanes and Causey Stanes.”

Mr Stewart claimed for Robert Fergusson the honour of being the inspirer and guide of Robert Burns. The discourse was received with much approbation, and a lengthy discussion upon the merits of the two poets followed, during which a remark by a member that Robert Burns had copied Fergusson’s intemperate habits as well as his poems caused considerable
commotion. Mr Wright stated that he had known Robert Burns intimately for three years previous to his joining, and having been associated with him in his profession, and he could, from his personal knowledge, deny most emphatically that Robert Burns was a man of intemperate or dissolute habits.

Captain Brown bore out what Mr Wright said, adding that had the Poet been the dissolute person his biographer made him out he would neither have had the time, inclination, nor ability to produce such inspired poetry, &c.

(Signed) DUNCAN SHAW.

The usual summer meeting of this Club was held on the evening of Friday, 21st July, 1809, in the Large Room of Mrs Park's Inn, when a very respectable number of the members were present.

The esteemed Preses of the Club, Mr Duncan Ferguson, conducted the business in his usual able manner, and called on the Secretary to report to the meeting the progress that had been made in the matter of the proposal at the January meeting anent the Club giving prizes for the best knowledge of the poems of Burns and other of our Scottish Poets.

It was reported that a small committee had been formed, viz. :—The Preses, Secretary, and Messrs T. Wilson and Wm. Scott, to consider the whole matter, and they now recommended that the Club should subscribe for prizes to be given to school children annually, and for this year that six poems should be taken for study, three of these to be from the works of Robert Fergusson, and the other three from Robert Burns's poems. Already a modest sum of money had been collected for the first prizes, and they were in a position to inform the Club that already there were about 37 young persons eligible for the competition, these being scholars in the various seminaries of the town who had taken up the works in question as a special study.

The thanks of the Club was given to the committee for the practical way they had given effect to the motion of Mr Andrew M'Neil, and it was referred to the same parties to make all the arrangements for the awarding and presentation of the prizes at as early a date as would be suitable before harvest-time.

The thanks of the Club were also awarded to a member—Mr Scott, bookseller, William Street—for the interest he is taking in this matter, as well as for his patriotism in spending so much of his time in preparing for publication, a complete and improved edition of Robert Fergusson's Poems, and which has been undertaken without the prospect or expectation of realising any monetary reward in return.

Mr J. Laird gave, in a lengthy address, "The Memory of Robert Burns," and the effort the speaker made to convey to the minds of his hearers a correct impression of the importance of the personality of the Poet was
crowned with perfect success. Some of those present, he proceeded to say, had the advantage of knowing Burns in the flesh, while he had to form his opinion of the man through his poems and from information of a personal kind combined.

Mr T. Wilson supplemented the speaker’s remarks by testifying from his own personal knowledge of Robert Burns that the remarks as to the supposed intemperance of the Poet made by certain ignorant or base persons were wholly untrue. Mr Wilson stated that he knew Burns from the first day he landed in Dumfries till he was carried to his last resting-place, and on no occasion had he ever known of him being the worse for imbibing of intoxicating liquors, and he considered him very much above the average for sobriety in the service to which he latterly belonged, adding in language more forcible than polite “that there never was a skrittrin’ cow in the lane but wanted a neighbour.”

He went on to treat of the Poet’s life as a peasant, submitting that in that fact lay the great blessing of such a gift to the peasantry of Scotland, &c.

(Signed) JAMES WELSH.

Extracted 11th June, 1909, by ROBERT SMITH, Sry.

THE LOCHLEA SEQUESTRATION.

We have testimony to a prolonged litigation between William Burnes, of Lochlea, and his landlord, although there is no allusion to the tenant’s son. Upon this litigation some interesting yet perplexing light is thrown by copies of certain documents which were lent to and shown in the Burns Exhibition by Mrs J. G. Burns of Kilmaroon, the representative of Gilbert Burns’s family. The first is described as “Service copy petition by David M’Clure, merchant, Ayr, against William Burns, tenant of Lochhill (sic), part of the Barony of Halfmark, Tarbolton, at the rent of £130 sterling yearly by set from the petitioner; alleging that William Burns owed him upwards of £500, wherefore warrant of sequestration was asked for, and interim warrant granted on 17th May, 1783, the date of service.”

“At Ayr, the seventeenth day of May, seventeen hundred and eighty-three years, anent the petition given in and presented to the Honble. the Sheriff-Deput of Ayr by David M’Clure, merchant in Ayr, Humbly sheweth that William Burns in Lochhill possessed that farm, part of the Barony of Halfmark, in the parish of Tarbolton, and had done so for five years preceding Martinmas last, at the rent of one hundred and thirty pounds sterling yearly by set from the petitioner, and was presently owing upwards of five hundred

10
pounds sterling besides the current year's rent. That the said William Burns, having upon frivolous Pretences refused payment of the rent, his claims of Retention came at last to be submitted to arbiters and then laid before Mr Hamilton of Sundrum as oversman, to determine upon them, but as there was no written Tacks or minute of bargain between the Petitioner and the said William Burns he was informed that he was immediately to quit the possession, and was preparing himself accordingly by dispossessing of his stock and crops to disappoint the petitioner of his fund of payment, which obliged him to make that application at present craving. It might therefore please his Lordship to order that petition to be served upon the said William Burns, and him to lodge his assures thereto in a short space, and in the meantime to grant warrand for sequestrating the whole stock and crops in the barn and barnyard upon said lands, all to remain till payment was made of the bygone rent, at least till sufficient caution was found for what may be due, and lickways of the current year's rent, according to justice, as the said petition signed by the said David Mc'Clure, petitioner, bears, which petition having been upon the date hereof considered by William Wallace of Duchrae, Esq., advocate, Sheriff-Deput of Ayrshire, he ordeaned and hereby ordeans the before William Burns to be served with a full Copy of said Petition and of that Deliverance, and to lodge his assures thereto in the Sheriff-Clerk's office at Ayr within four days after he shall be so served with Certification, and in the meantime granted and hereby grants warrend to officers to sequestrate and secure the stock and crop in the barn and barnyard for payment of the current year's rent when due or at least till sufficient caution is found therefore, and also the said Crop in the barn and barnyard for payment of the year's rent whereof it is the growth or that security be found therefore, as the said deliverance, signed by the said William Wallace, Esquar, advocate, Sheriff-Deput of Ayrshire, bears: Extracted upon this and the two preceding pages by William Crooks, clk. subt.

"You, the within-designed William Burns, are hereby served with a full copy of said petition, deliverance, and warrend of sequestration, desires you for to lodge your assures thereto in the Sheriff-Clerk's office at Ayr within four days next after the date hereof, with certs. This I do upon the seventeen day of May seventeen hundred and eighty three years, before witnesses.

JAMES GORDON."

Then follows:

"Upon the seventeenth day of May, seventeen hundred and eighty-three years, I, James Gordon, officer past, by virtue of the Sheriff-Deput of Ayrshire, his deliverance and warrand of sequestration, wrote upon this and the two succeeding pages following upon the before-extracted Petition, and lawfully served the before-designed William Burns personally apprehended with a full double of the before petition, deliverance, and warrand of sequestration, with a short copy subjoined thereto subscribed by me, desiring and requiring
him to lodge his answers thereto in the Sheriff-Clerk's office at Ayr within four days next after the date hereof, and also the said officer, in virtue of the foresaid warrant of sequestration past to the grounds of the lands of Lochlie upon the said seventeenth day of May current and year foresaid, and then and there lawfully sequestrated and secured four horse, two mears, two ploughs and plough gauge, one wheat stack, one half-stack of corn, and a little hay, all standing in the barnyard; four stacks of bear in the barn, about three bolls of bear lying on the barn floor, two stacks of corn in the barn, two small bags of pease in the barn, thirteen cows, two caffs, one ewe, two lambs, 14 bundles of shafe lint, seven bundles of mill tow in the mill, five cart with gracht belonging them lying in the shed, three cart wheels lying in the shed, two cart wheels standing in the cloot with an iron axtree, two old ploughs, three long-bodied carts in the shed, two harrows on the land besides the house, a large parcel of wheat straw in thack shaves, a large parcel of bear straw in battles, all in the barn yard, and a large parcel of corn straw in battles in the shed, all to remain under sure sequestration for payment of the current year's rent when due; or at least till sufficient caution is found therefore, before and in presence of these witnesses—Robert Doak, servant to David M'Clure of Shauood, and John Lees, shoemaker in Tarbolton."

The "answers" of William Burns have not yet been recovered. Copies of the counter-answers of M'Clure have been:

"Replies from David M'Clure, Merchant in Air, to the Answers of William Burns, in Lochlie."

"The petitioner denies there was any missive of Agreement respecting the set of the Lands of Lochlie to the respondent as he alleges. But he affirms that the rent of said Lands was set forth in the petition. Sometime ago the respondent made out an Account in his own handwriting which he called an account of Charge and Discharge betwixt him and the petitioner, in which Account he himself states the rent in the same manner as set forth in the petition. This Account with other papers is lying before the arbiter, Mr Hamilton of Sundrum. The petitioners allows that the respondent has plowed and sowed part of the Lands, but whither so much as ought to have been done he cannot say; but he submitted to your Lordship whither thirteen black cattle (which by the Execution of sequestration herewith produced your Lordship will see is all the respondent has on the farm) be an adequate number for a farm of the extent and that pays the rent which the respondent's farm does. It will no doubt appear to your Lordship that there ought to have been at least double that Quantity, but few as they are, and notwithstanding your Lordship's sequestration, the petitioner is well informed that since your Lordship's warrant was executed the respondent has actually carried off and sold part of that number at a public market."
"As the respondent acknowledges the possession it cannot be understood that he should possess these lands without paying rent, but he does not so much as pretend to say that he has any receipts or discharges to show that he has paid the rent up to any given period during his possession. Therefore his saying that the rents are paid up till Martinmas last is a mere allegation without the smallest foundation. It is therefore humbly hoped from these causes your Lordship will see no cause to alter or recall your warrant of sequestration as craved.

(Signed) DAVID MCCLURE."

[There is much in these documents that requires supplementing and clearing up. But several things are tolerably clear. David McClure, merchant in Ayr, obtained a warrant for the sequestration of William Burnes on the ground that his tenant was owing arrears of rent to the amount of £500. William Burnes denied that he owed so much, and therefore asked the warrant for sequestration to be recalled. McClure in his final "replies" blames William Burnes for selling portions of his sequestrated black cattle in defiance of "his lordship's warrant." It is probable that Burns "held the pen" for his dying father in the fight with McClure, as well as in writing to James Burness, and that he actually wrote the "answers"—perhaps with the help of his legal friends in Ayr—to which we have the laird's "replies." Can they not be recovered? The conflict had not ended when William Burnes breathed his last on 13th February, 1784, and so was saved the horrors of a jail by that "good angel, death."]

A BURNS DISCOVERY.

At Sotheby's, London, on Thursday, the purchase was made by Mr Thomson, Hole i' the Wa' Inn, Dumfries, at the price of £51, of a hitherto undiscovered Burns manuscript of the song "Here's to thy health, my bonnie lass," in which a footnote is added in the Poet's handwriting which definitely removes the hitherto generally accepted impression that the song is of his own composition. The song is written on both sides of a sheet of paper of foolscap size, and there is an explanatory comment by Burns at the beginning and another at the end of the verses. The former is as follows: "A song; tune, Leader Haughs of Yarrow. This song may possibly be a contemptible performance in the scientific eyes of the literati, but to me it has great merit as the honest effusion of a poetic though rustic heart." That at the end runs: "The foregoing song is, as far as I can recollect, the composition of an illiterate millwright, about thirty or forty years ago, somewhere in Ayrshire."

That this was a song of Burns's own composition was the view taken by
Professor Wilson and Mr Nimmo in their respective collections of the Poet's works. The former author, in a footnote to the song says: "This was a production of the Poet's, but later in life he revised it and sent it to Johnson's Museum. The writings of his mind under the pressure of poverty and his suspicions of every one richer than himself display themselves very characteristically in this song." The only suspicion that has been cast upon the authenticity of the song is by Dr Wallace, who in his work, which was published in 1896, says: "Mrs Begg (who was a sister of the Poet) declared this song not to be Burns's, but to be one of those familiar ditties commonly sung at rural firesides before his efforts in that way were known. The internal evidence is all in favour of Burns's authorship."

The manuscript now brought to light makes it quite clear that Burns was not the author of the song. It also shows a number of variations on the published version. The text of the manuscript is as follows:—

"Fareweel, fareweel, my bony lass,
Good-night and joy be wi' thee;
I'll be no more at your bow'r door,
A welcome guest to see thee.

Ye ken fu' well, I needna tell,
My thoughts are a' about ye;
Though dinna think, my pretty pink,
But I can live without ye.

Ye're ay so free assuring me
Ye have no mind to marry;
I'll be as free in telling thee,
No time have I to tarry.

I know your frien's use every means
From marriage to delay thee,
Thinking to advance to some higher chance,
But Fortune may betray thee.

I know they threaten my low estate,
But that does never grieve me;
For I'm as free as any He,
Small money will relieve me.

I'll count my health my greatest wealth
While Heaven shall give enjoyment;
I'll bode no want, I'll fear no scant,
So long's I get employment.

Your far-off fowls hae feathers fair,
And ay until you try them;
Though they seem fair, still have a care,
They'll prove as bad as I am."
It is your beauty I admire,
I value not your riches;
Your modesty engages me,
Your sweetness me bewitches.

Your modesty's dearer to me
Than a' King Crassus' treasure;
An' the lad that loves his lassie well,
He'll wait upon her leisure.

But twelve at night when the moon shines bright,
My dear, I'll come and see thee;
For the lad that loves his lassie weel,
No travel makes him weary."

The following is the first stanza of the published version, which indicates the variation between it and the manuscript version:—

"Here's to thy health my bonie lass!
Guid night, and joy be wi' thee!
I'll come nae mair to thy bower-door
To tell thee that I lo'e thee,
O, dinna think, my pretty pink,
But I can live without thee;
I vow and swear I dinna care
How lang ye look about ye."

The manuscript was the property of Miss Grant, Pitt Street, Kensington. Bidding started at 42s, but quickly rose to £30, and competition was entirely confined to Mr Sabin, London, and Mr Thomson.

From the "Dumfries and Galloway Standard," July 24th, 1900.

POET'S NOTES IN AN EDINBURGH EDITION.
IDENTITY OF "WEE JOHNIE."

Particulars are given by the Dumfries Courier in its issue of to-day of a notable Burns find which has been made in the library of the late Mr Samuel Adamson of Drumclyr. It is a copy of the Edinburgh Edition of 1787 with annotations in the Poet's handwriting, and originally belonged to Dr Robert Mundell, rector of Wallace Hall Academy, Closeburn. Apart from this volume there is no record of Burns's acquaintance with Dr Mundell, but that he did not know him is highly improbable, and it is worth noting that the name of Dr Mundell's father appears in the list of subscribers to the Kilmarnock Edition. Many of the annotations merely supply omissions of names and
stanzas which have since been restored, and are of no great intrinsic value. On the other hand, against "Winter: a Dirge" Burns has written—"Oldest composition in the book—done when the author was about seventeen"—a most remarkable note, which, if genuine, disposes of Chambers's date of 1781, based on the supposition that the poem was "experimental." "Wee Johnie," who is now shown to have been neither John Wilson the printer of the Kilmarnock Edition nor any other John Wilson, but "the Rev. John Kennedy." The question therefore for future editors of Burns is—Who was the Rev. John Kennedy?

In connection with the find of an Edinburgh edition annotated by Burns, a correspondent suggests that "Wee Johnie" was the Rev. John Kennedy, who was assistant to the Rev. George Reid in Ochiltree, was appointed to Terregles in 1781, and died in 1790. The Poet probably knew the Ochiltree assistant in the Mossgiel period, and in Dumfriesshire also.

_Glasgow Herald, 29th July, 1908._

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**HOLY WILLIE'S BIBLE.**

The information I have regarding the book is as follows:—The father of the party who has handed it to me received it many years ago from a fellow-Sunday School teacher, a Miss Andrew, who died over eighty years of age. Miss Andrew had got it when she was a young girl from another old lady, a Miss Fisher. I understand that Mr Wilson Baird has been examining the stones in the Mauchline churchyard, and I am informed there is a headstone there bearing Holy Willie's father's name, and the dates on this stone would appear to indicate that the Bible dates refer to grandchildren. If the names of Holy Willie's family could be procured, and these should correspond with the names on the book, it would be pretty fair proof that the book was his. The tombstone in Mauchline gives no information.

CHAS. L. K. WRIGHT.

Loanfoot Terrace, Kilmarnock.

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**EXAMINATION PAPER FOR ELEMENTARY BURNS STUDENTS.**

The following examination paper has been compiled for the use of minor Burns Clubs. It is hoped that members will be willing to test their knowledge of the works of the Poet by answering the simple questions propounded.

I. Who are referred to in the following lines:—

1) "He's grown sae wee! acquaint wi' Buchan."
2) "Wi' Allan or wi' Gilbertfield."

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(3) "Though by his banes wha in a tub,  
    Matched Macedonian Sandy."
(4) "Wi' funny, queer Sir John."
(5) "The chief on Sark who glorious fell."
(6) "The meikle Ursa-Major."

II. Translate into coherent English:—  
   (1) "The laird was a widdiesfu' bleerit knurl."  
   (2) "Jenny's jimps and jirkinet."  
   (3) "I'll sned besoms, thraw saugh woodies."  
   (4) "She dignets her granzie wi' a hushion."  
   (5) "Till spritty knowes wad rair't and risket  
       An' slypet owre.'  
   (6) "De'il mak' his king's-hood in a spleuchan."

III. From the poems may be discovered:—  
   (1) What was Burns's favourite Psalm tune?  
   (2) What was a good price for a farm horse in Burns's day?  
   (3) What did Burns consider a reasonable refreshment?  
   (4) When did old age begin in Burns's opinion?  
   (5) What did Burns consider the worst misfortunes that afflict humanity?  
   (6) What did Burns consider a good day's ploughing?

IV. (1) Quote any obiter dicta of Burns regarding—  
   A college education, Scones,  
   French cookery, Italian opera,  
   The city gent, Edinburgh gentry.

   (2) Also his most serious utterances regarding—  
       Religion, Socialism,  
       Old age, Death.

V. (1) Enumerate in their proper succession—  
   The various degrees of intoxication mentioned in the poems.  
   (2) Can you gather from the poems whether or not Burns was a smoker?

VI. Explain the following allusions:—  
   (1) "On Fasten-e'en we had a rockin'."  
   (2) "Thou stalk o' earl-hemp in man."  
   (3) "A town of fame whose princely name."  
   (4) "The Moro low was laid at the sound of the drum."  
   (5) "The third of Libra's equal sway."  
   (6) "The burden-bearing tribe."
VII. On what occasion did—
(1) Maggie stand right sair astonished?
(2) Leezie get a fearfu' settlin'?
(3) Burns cheep like some bewildered chicken?
(4) Jeanie talk of rank and fashion?
(5) Charlie get the spring to pay?

VIII. Comment briefly upon the following references to Burns by three eminent poets, naming the authors if possible:
(1) "A question has long puzzled me—How strait-laced Scotland could clasp her national poet to her bosom without breaking her stays?"
(2) "Singly he faced the bigot brood,
The meanly wise, the feebly good, 
He pelted them with pearl, with mud; 
He fought them well— 
But ah! the stupid million stood, 
And he—he fell!"
(3) "Burns is a beast with splendid gleams."


BURNS'S LINES ON A BANK NOTE.

It appears from a note in the Aberdeen Journal, Wednesday, July 27, 1814, p. 4, col. 5, that the Bank of Scotland note, dated 1st March, 1780, which contains the lines, "Wae worth thy power, thou cursed leaf!" &c., was in the possession of Mr James F. Gracie, banker, of Dumfries, at that period. The Journal mentions that the lines exhibit strong marks of the Poet's vigorous pen, and are evidently an extemporary effusion of his character feelings. They bear internal proof of their having been written at that interesting period of his life when he was on the point of leaving the country on account of the unfavourable manner in which his proposals for marrying "Bonnie Jean" (his future wife) were at first received by his friends. Letters by Burns addressed to James Gracie, banker, appear in Gilfillan's Burns, Vol. II., 238, 268. Where is the note now?

ROBERT MURDOCH-LAWRANCE.

HEROINE OF "FAIR JENNY."

One of the most prominent autographs at Sotheby's one afternoon was a letter by Burns, addressed to Miss Miller of Dalswinton, on September 9, 1793, enclosing the song of five stanzas "Fair Jenny," which begins, "Where are the joys I have met in the morning?" The letter runs as follows:
"Madam,—I have taken the liberty to make you the heroine of the song on the foregoing page. Being little in the secret of young ladies' loves and lovers—how should I, you know?—I have formed in my fancy a little love story for you. The air, you know, is excellent, and the verses, I hope and think, are in my best manner. It goes into Pleyel's songs."

If I mistake not, Mr Thompson, of Dumfries, was among the bidders; but the letter and song fell at £70 to Mr Marriott.  

_Glasgow Herald._

**FAC-SIMILE OF PAGE OF MINUTE BOOK.**

The above is a fac-simile of part of a page from the minute book of Lodge St. Mungo, Mauchline, kindly forwarded to us by Mr Taylor Gibb, of that town. The signatures of the contemporaries of Burns—Smith, Dr M'Kenzie, Richmond, and John Dove ("Johnie Pigeon") can easily be made out.—[Ed.]
A RELIC OF BURNS.

The following interesting paragraph is lifted from the *Aberdeen Journal* of Wednesday, 9th October, 1872:—

Mr James Hurnand writes to the *Athenaeum*—At the sale of the effects of the late Mr Fiske Harrison, of Copford Hall, near Colchester, on the 30th ult., an interesting relic of Burns was sold. It was the Scotch mull, or snuff-box, presented to Burns for having composed his poem on “The Whistle” by one of the competitors for that convivial trophy. The mull is a beautifully twisted and polished horn, with silver lid inlaid with a pebble, together with its appendages—a long-handled silver spoon and a little hammer, both of silver, suspended by silver chains, also a hare’s foot, suspended in the same manner. The inscription round the rim is “Craigdarroch to Robert Burns, the Bard of ‘The Whistle,’ October 16, 1790.” How this Scotch mull came in the possession of the eccentric owner of Copford Hall does not appear.

Robert Murdoch-Lawrance.

71 Bon-Accord Street, Aberdeen.

“CLARINDA’S” TOMB.

Permission has been granted by the Public Parks Committee of Edinburgh Town Council to Mr William J. Hay to renew the memorial tablet on “Clarinda’s” Tomb in the Canongate Churchyard, and the work is being proceeded with under the care of the Ninety Burns Club.

*Glasgow Herald*, 10th September, 1909.

BURIAL-PLACE OF “UNCLE ROBERT’S” FAMILY.

The following is the result of my search amongst the records of the old churchyard in Stewarton:

Robert Burns buried 6th January, 1789.
Helen Burns „ 13th August, 1803.
Robert Burns „ 4th August, 1845.
John Burns „ 20th February, 1846.

Brae House, Stewarton.

JOHN CUNNINGHAM.

DIED.

At 40 Ladbroke Square, Kensington Park, London, on the 19th inst., Sophia, wife of James Burnes, Esq., K.H., late Physician-General of the Army at Bombay, second daughter of the late Major-General George Holmes, K.C.B.

*Glasgow Courier*, 24th March, 1855.

[W. Innes Addison].
The Burns Federation.

INSTITUTED 1885.

Hon. Presidents—The Right Hon. The Earl of Rosebery, K.G., K.T.
Andrew Carnegie, LL.D., Skibo Castle.

Hon. Vice-President—W. Wallace, LL.D., 42 Athole Gardens, Glasgow.

OFFICE-BEARERS.

President—Captain D. Sneddon, V.D., J.P., Dean House, Kilmarnock.

Vice-Presidents—Sir James Sivewright, K.C.M.G.
Professor Lawson, D.D., The University, St. Andrews.
Rev. James Forrest, M.A., 8 Holland Place, Glasgow.
James Ballantyne, 21 Rose Street, Garnethill, Glasgow.
Thomas Brown, Maryfield, Low-waters, Hamilton.
Ex-Bailie Hugh Mayberry, J.P., St. Vincent Street, Glasgow.
Hugh Alexander, J.P., Eastfield House, Rutherglen.
J. Jeffrey Hunter, 109 Bath Street, Glasgow.
A. M'Cullum, News Office, Pollokshaws.
Alexander Pollock, 52 West Nile Street, Glasgow.
Joseph Martin, 163 West George Street, Glasgow.
Alderman William Burns, Sunderland.
P. Paterson, 23 Bruce Street, Dunfermline.
John Carmichael, 27 Blytheswood Drive, Glasgow.
Ex-Dean of Guild Stevenson, Falkirk.

Hon. Secretary—Thos. Amos, M.A., 19 Glebe Road, Kilmarnock.
Assistant Secretary—Geo. A. Innes, F.E.I.S., Kilmarnock.
Editor "Burns Chronicle"—D. M'Naught, J.P., Benrig, Kilmarnock.
Auditors—Captain D. Yuille and Adam Mackay, Kilmarnock.

CONSTITUTION.

1. The Federation shall consist of an Hon. President, Executive Council, and the affiliated members of each Club.

2. The Executive Council shall consist of a President, Vice-Presidents, Hon. Secretary, Hon. Treasurer, Editor of Annual Burns Chronicle, and two Auditors—all of whom shall be elected annually and be eligible for
re-election—also of the President, Vice-President, and Secretary, or any other three members of, and nominated by, each affiliated Club, and other gentlemen of eminence as Burnsites nominated by the Executive.

3. All Past Presidents of the Federation shall ex officio be members of the Executive Council.

OBJECTS OF THE FEDERATION.

1. To strengthen and consolidate the bond of fellowship existing amongst the members of Burns Clubs and kindred societies by universal affiliation.
2. To superintend the publication of works relating to Burns.
3. To acquire a fund for the purchase and preservation of Holograph Manuscripts and other Relics connected with the Life and Works of the Poet, and for other purposes of a like nature, as the Executive Council may determine.

RULES.

1. The Headquarters of the Federation shall be at Kilmarnock, the town in which the Federation was inaugurated and carried to a practical issue, and which contains the only properly organised Burns Library and Museum in the United Kingdom.
2. Properly organised Burns Clubs, St. Andrew’s Societies, and kindred Associations may be admitted to the Federation by application in writing to the Hon. Secretary, enclosing copy of Constitution and Rules.
3. The Registration Fee is 21s, on receipt of which the Diploma of the Federation shall be issued, after being numbered and signed by the President and Hon. Secretary.
4. Members of every Burns Club or Kindred Association registered by the Federation shall be entitled to receive a pocket Diploma on payment of 1s. (These payments are final—not annual.)
5. The Funds of the Federation shall be vested in the Executive Council for the purposes before-mentioned.
6. A meeting of the Executive Council shall be held annually during the Summer or Autumn months at such place as may be agreed upon by the Office-bearers, when reports on the year’s transactions shall be submitted by the Hon. Secretary and Hon. Treasurer, and Office-bearers elected for the ensuing year.
7. A meeting of the Office-bearers shall take place some time before the Annual Meeting of the Executive Council, to make the necessary arrangements for the same.
8. That each Federated Club shall subscribe 10s 6d per annum towards the fund for the publication of the Burns Chronicle.
9. Notice of any amendment or alteration of the Constitution or Rules of the Federation, to be considered at the Annual Meeting, must be in writing to the Hon. Secretary not later than 31st March.

BENEFITS.

1. Registered Clubs are supplied free with copies of newspapers containing accounts of meetings, demonstrations, etc., organised, conducted, or attended by the Executive Council of the Federation, and of the Annual Meeting of the Kilmarnock Burns Club.
2. Exchange of fraternal greetings on the anniversary of the Poet's natal day.

3. Members of Registered Clubs who have provided themselves with pocket diplomas are entitled to attend meetings of all Clubs on the Roll of the Federation, they being subject to the rules of the Club visited, but having no voice in its management unless admitted a member according to local form.

4. Members are entitled to be supplied through the Secretaries of their respective Clubs, with copies of all works published by the Federation, at a discount of 33½ per cent.

**BOOKS PUBLISHED BY THE FEDERATION.**

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A few copies of the back vols. may still be had on application to the Hon. Secretary. Increased prices are charged when the vols. are out of print.
MINUTES OF ANNUAL MEETING
OF
BURNS FEDERATION.

BURGH COURT-ROOM, DUNFERMLINE,
4th September, 1909.

The Annual Meeting of the Executive Council of the Burns Federation was held here to-day at 11 a.m. In the absence of Dr Wallace, President of the Federation, Captain D. Sneddon presided over a record attendance of delegates, the number present being over 120, and representative of 47 clubs.

TOWN'S WELCOME.

Bailie Houston, on behalf of the civic authorities, extended a very hearty welcome to the delegates. Mr W. D. Imrie, President of the local Burns Club, and Bailie Husband also added a few words of welcome. In returning thanks, Captain Sneddon gave a sketch of the inception of the Federation, and spoke of the work it had on hand. Prof. Lawson, St. Andrews University, also thanked the Corporation for the kind reception accorded to the delegates. Refreshments were served by the Corporation, and the delegates had an opportunity of inspecting the Council Chambers, which contain some fine pictures.

BUSINESS MEETING.

The business meeting started at noon—Captain Sneddon presiding. The following delegates were present:

No. 0, Kilmarnock—Captain Sneddon, D. M'Naught, T. Amos, and Police Judge Munro.
No. 3, Glasgow Tam o' Shanter—Thomas P. Thomson.
No. 9, Glasgow Royalty—James M'Nicoll, Robert Finlay, and George R. Connell.
No. 13, St. Andrews—Professor Lawson, D.D.
No. 20, Airdrie—William M'Gregor.
No. 22, Edinburgh—Robert Duncan.
No. 37, Dollar—James B. Green, J. M'Gruther, and J. M'Gechan.
No. 49, Glasgow Bridgeton—Malcolm Henry and William Cochran.
No. 50, Stirling—John Craig, J. F. Oswald, and R. Sandeman.
No. 55, Govan Fairfield—Thomas Fullarton.
No. 57, Thornliebank—Robert Hutton and Malcolm Jamieson.
No. 62, Cupar—Provost Williamson and David F. Esplin.
No. 63, Glasgow Mossiel—Wm. Patrick and Robert Parker.
No. 67, Glasgow Carlton—David Davidson, Wm. Thomson, and Wm. J. Stralton.
No. 68, Glasgow Sandyford—James Michie, John Russell, and ex-Bailie Mayberry, J.P.
No. 71, Carlisle—William Reid.
No. 76, Brechin—William Anderson and James A. Hutcheon.
No. 89, Sunderland—Murdock M’Lennan.
No. 91, Shettleston—Thomas Barrie, R. Cameron, and Gavin Gilmour.
No. 97, Kilmarnock Bellfield—Daniel Picken and Thomas Neilson.
No. 99, Partickie—James Cram, Dr Sinclair, and Alex. Mackay.
No. 100, Hamilton Mossfield—Thomas Brown.
No. 108, East Calder and District—Geo. Young and James Robertson.
No. 113, Vale of Leven Glencairn—Alexander Campbell and Robert Mossman.
No. 118, Glasgow Albany—R. D. Donaldson and R. Carmichael.
No. 127, Cowdenbeath Haggis—Mr Miller and J. Pain.
No. 128, Cowdenbeath Glencairn—Thomas Fergusson, Malcolm M’Donald, David Smith, and Duncan Beaton.
No. 139, Glasgow National—James Ballantyne, John Carmichael, and Joseph Martin.
No. 150, Kilmarnock Jolly Beggars—Andrew Sinclair, Alex. Beggs, jun., and Robert J. Green.
No. 151, Old Kilpatrick—William Gallacher, John Brock, and Robert Smith.
No. 155, East Stirlingshire—Ex-Dean of Guild Stevenson, John D. Silcock, and James M’Williams.
No. 164, Kinning Park—James Miller and Thomas Deans.
No. 168, Riccarton—J. P. Dickson and John Ford.
No. 178, Begbie’s, Kilmarnock—A. Mackay and G. F. Moore.
No. 181, Glasgow Primrose—G. E. Hunter, Secretary; Mr Muir, and J. H. Dennistoun.
No. 184, Blairadam Shanter—John Ramsay, William Morton, and Thomas Hunter.

Apologies for absence were intimated from the following;—Dr Andrew Carnegie, Skibo Castle; No. 121, Hamilton Junior; No. 130, Row; No. 163, Gateshead; No. 170, Larkhall; No. 59, Gourock Jolly Beggars; No. 98, Lanark; No. 109, Glasgow Caledonia; No. 112, Dumfries Burns Howff Club.

The Hon. Secretary (Mr Amos) reported that the following thirteen Burns Clubs had joined the Federation during the past year:—The Burns Club of Oregon, Portland, Oregon, U.S.A., Irvine, Ardrossan, Meikle Earnock Original Burns Club, Renfrew, Prestwick, Begbie’s (Kilmarnock), Dailly, Tollcross, Glasgow Primrose, Stane Mossfield, Londonderry, and Blairadam. He expressed regret that fewer membership cards than usual had been disposed of, and hoped this might be remedied. He also spoke briefly about the outstanding events of the year in the Burns world, viz.—the publication of No. 18 of the Chronicle, the celebration of the Tercentenary of the birth of the Poet, the preservation of the Auld Brig o’ Ayr, and the work that was being done to establish a Chair of Scottish History and Literature. The treasurer’s statement was then read. It showed that the total income of the year was £154 5s 11d, and the total expenditure £123 3s 6d. The year had begun with £245 12s in the bank, and ended with £277 14s 5d.

Ex-Bailie H. Mayberry, J.P., Glasgow, in moving approval of the reports, referred to the illness of Dr Wallace, and suggested that the
secretary should record in the minutes their sympathy with Dr. Wallace, and their appreciation of the excellent work he had accomplished since becoming associated with the Federation.

Mr. James Ballantyne, Glasgow, seconded the motion, which was unanimously adopted.

Mr. M'Naught, editor of the *Burns Chronicle*, in submitting his report, said that the *Chronicle* had maintained its circulation, and had given a substantial profit to the Federation. The outstanding feature of the publication was the great amount of original matter it contained that was not to be found anywhere else. He asked that a committee be nominated to assist Captain Sneddon and himself in the preparation of the *Chronicle*, and he applied for a renewal of the annual grant.

Mr. J. Jeffrey Hunter moved that a small committee be appointed to assist Captain Sneddon and Mr. M'Naught, and that the grant of £25 for the next issue of the *Chronicle* be renewed. He moved that this committee consist of the Rev. James Forrest and A. M'Callum on the literary side, and Messrs. Joseph Martin and James Ballantyne on the business side.

Mr. Alex. Pollock seconded the motion, which was unanimously adopted.

Captain Sneddon reported on the progress that had been made with the preservation of the Auld Brig o' Ayr during the past twelve months. The whole of the work had been accomplished with the exception of the restoration of the parapet and the roadway. The difficulty they had was in carrying out this work from an archaeological point of view with the limited funds they had on hand, and the committee had resolved to take in offers for a contract to complete the work. He thought the Town Council of Ayr were entitled to pay for what was called rebuilding, and he expected that the Brig would be completely finished before the end of the year. He considered that a great amount of credit was due to Mr. Wilson, the engineer, and Mr. Morris, for the way in which the work had been carried out. Mr. W. Reid, Carlisle, as an expert, wished to congratulate the committee on the admirable manner in which the restoration had been carried out.

Prof. Lawson gave a report on the proposed Chair of Scottish History and Literature. He expressed his deep regret at the absence through illness of Dr. Wallace, who has this scheme so much at heart. He suggested that better results could be obtained if the Executive of the Federation met and prepared a plan by which the money required could be allocated among the different Clubs according to their financial position. The total sum on hand or promised was nearly £4000, and of this Burns Clubs had only contributed a little over £200, and they could not say that that was an adequate proportion to £20,000. He sincerely hoped that through the Federation going along wise and persistent lines their task would be accomplished, and moved that they adopt this *interim* report, and anew commend the matter to the Clubs that were on the roll of the Federation.

Mr. James Ballantyne, in moving a vote of thanks to Professor Lawson, said they expected to raise from £12,000 to £15,000 for this object by the Exhibition in Glasgow in 1911. Mr. John Wilson, Glasgow Scottish Burns Club, asked that a detailed report of what Burns Clubs are doing should be given next year.

Mr. Cochran, Bridgeton Burns Club, thought that the Committee should give all available information about the movement, and thereby endeavour to arouse enthusiasm in the matter.
Mr M’Lennan, Sunderland, moved, and Mr Reid, Carlisle, seconded the following motion:— “Every Society represented at the Annual Meeting shall have voting power according to its membership.”

Ex-Bailie Mayberry moved the previous question, and was seconded by Mr Thomson, London Robert Burns Club.

On a division, only the mover and seconder supported the motion.

A letter was read from Dr Wallace intimating his resignation of the Presidency owing to ill-health, and assuring the members of his hearty wishes for the prosperity and expansion of the Federation.

On the motion of Mr D. M’Naught, it was unanimously agreed to appoint Dr Wallace Hon. Vice-President of the Federation.

The Secretary then read the following letter from Mr Andrew Carnegie:

Skibo Castle, Dornoch, Sutherland,
August, 27, 1900.

My Dear Mr Amos,

Your kind invitation is most tempting. I should really like to be present when Dunfermline is honoured by the meeting being held there. No doubt the members will visit the tomb of St. Margaret, upon which our greatest genius threw himself and wept. Unfortunately, just at the time of the meeting the Principals of the Scottish Universities and their wives are to be here as our guests, and it is impossible for me to leave.

With deep regrets and many thanks for your kind remembrance of me, Always very truly yours,

(Signed) ANDREW CARNEGIE.

P.S.—No tribute paid to Burns in recent times can equal that of Morley’s in speaking to the Colonial Press delegates:—

“Would anybody deny that there are half-a-dozen lines of Burns which have more effect upon political thought and action than all the millions of leading articles that have ever been written?”

Many have been guessing what six lines he had in mind. I select:—

“Ye know and all proclaim,
The Royalty of Man.”

“The rank is but the guinea stamp,
The man’s the gowd for a’ that.”

“When man to man the world o’er
Shall brethren be for a’ that.”

My favourite of all tributes is this from Horace Greeley:—“Of all men who ever lived, Burns nestled most closely to the bosom of humanity.” I add one more line as a rule of life—“Thine own reproach alone do fear.”

(Initials) A. C.

Prof. Lawson moved that Mr Andrew Carnegie, who was a keen and acute student of the works of Burns, be invited to become an Hon. President of the Federation.

Ex-Dean of Guild Stevenson, Falkirk, seconded the motion, which was adopted with acclamation.
ELECTION OF OFFICE-BEARERS.

On the motion of Mr Duncan Beaton, Cowdenbeath, seconded by Mr Andrew Sinclair, Kilmarnock, it was unanimously agreed to appoint Captain Sneddon President of the Federation, and also to re-elect the other office-bearers. The following gentlemen were added to the list of Vice-Presidents:—Henry Durham, F.C.S., &c., London Robert Burns Club; John Carmichael, President National Burns Club; ex-Dean of Guild Stevenson, Falkirk; Peter Paterson, Secretary Dunfermline Burns Club.

A vote was taken as between Lanark and Carlisle for the next meeting place, and Lanark was chosen by 45 votes to 27. It was also agreed to hold the meeting of 1911 in Glasgow, and of 1912 in Carlisle.

On the motion of Mr Jeffrey Haner, the meeting closed with a hearty vote of thanks to the Chairman.

EXCURSION.

Immediately after the business meeting the delegates set out in motor brakes for Tulliallan Castle, the seat of Sir James Sivewright, K.C.M.G., Vice-President of the Federation, and Hon. President of Dunfermline Burns Club. On their arrival they were most heartily greeted and hospitably entertained by Sir James and Lady Sivewright. In an eloquent and stirring speech, Sir James, as an ardent admirer of our National Poet, welcomed the Federation, and Captain Sneddon suitably replied. A photograph of the company was taken before the Castle, and after a walk through the beautiful grounds the party returned to Dunfermline. Here they were entertained to tea in the pavilion in Pittencrieff Glen by the Carnegie Trust. The President of the Trust welcomed the Federation to the “auld grey toon,” and Captain Sneddon returned thanks for their hospitality.

The local arrangements were most successfully carried out by Mr P. Paterson, Secretary of the Dunfermline Burns Club, to whom all present are deeply indebted.

SMOKING CONCERT.

On the night previous to the meeting the local Burns Club organised a smoking concert, chiefly for the entertainment of the delegates who were staying overnight in Dunfermline. Mr W. D. Imrie, the President of the Club, made an ideal Chairman. An impromptu programme of songs, recitations, and short addresses was submitted, and many of the items were received with great enthusiasm. The concert was a great success, and formed a fitting prelude to the most successful Federation meeting hitherto held.

THOMAS AMOS, Hon. Secy.

Annexed is Mr Carnegie's reply to the invitation of the Federation:—

Skibo Castle, Dornoch, Sutherland, September 7th, 1909.

Dear Mr Amos,

I am deeply sensible of the great honour conferred by making me an Honorary President of the Burns Federation. Please convey my thanks to the officials.

Yours always,—a true disciple of the Bard,

ANDREW CARNEGIE.

Thomas Amos, Esq.,
Hon Secy. Burns Federation, Kilmarnock.
List of Clubs which have subscribed for the
Publishing Fund, 1908-1909.

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**ABSTRACT.**

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## Alphabetical List of Federated Clubs.

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<td>51.</td>
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  107. " Hutchesontown
  109. " Caledonia
  117. " Southern
  118. " Albany
  139. " National
  145. " Central
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  21. Greenock
  148. Greenock—Cronies
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  136. " Royal Oak
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  173. Irvine
  96. Jedburgh
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  92. Kilbowie
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  150. " Jolly Beggars
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  115. Kippen
  58. Kirkcaldy
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  98. Lanark
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  73. Lenzie
  18. Liverpool
  1. London
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  65. Musselburgh
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  133. Newarthill
  156. Newcastle and Tyneside
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  77. " Gleniffer
  161. " Charleston
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  177. Prestwick
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  182. Stane MossgIEL
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  159. Walker-on-Tyne
  165. Wallsend-on-Tyne
  46. Warwickshire
  160. Whitburn
  25. Winnipeg
  60. Wolverhampton
DIRECTORY
OF
BURNS CLUBS AND SCOTTISH SOCIETIES
ON THE
ROLL OF THE BURNS FEDERATION, 1910.

No. 0—KILMARNOCK Burns Club. Instituted 1808. Federated 1885.
Place and date of meeting, George Hotel, 25th January. President, The Right Hon. Lord Howard de Walden; Vice-president, N. D. M'Michael, B.L., John Finnie Street; Secretary, Thomas Amos, M.A., 19 Glebe Road, Kilmarnock. Committee—Captain D. Sneddon, V.D., J.P.; D. M'Naught, J.P.; Joseph Brockie, J.P.; G. A. Innes, F.E.I.S.; Captain D. Yuille, James Middleton, J.P.; Wm. M'Menan, B.A.; Bailie M. Robertson, J.P.; Wm. Heron, Police Judge Munro, J.P.; Robert Wyllie, ex-Bailie Kerr, B.L.


No. 2—ALEXANDRIA Burns Club. Instituted 1884. Federated 1885.
Place and date of meeting, Village School, 7.30, first Friday of each month. President, William Livsey, 20 Leven Bank Terrace, Jamestown; Vice-president, Matthew Campbell, 29 Susannah Street, Alexandria; Secretary, Duncan Carswell, Linnbrane Terrace, Alexandria; Treasurer, James Merrilees, Charleston House, Alexandria. Committee—Richard Thomson, Jas. M'Kenzie, George Allan, Donald M'Dougall, and A. M'Farlane.

No. 3—GLASGOW Tam o’ Shanter Club—Instituted 1880. Federated 1885.
Place and date of meeting, Trades House Restaurant, 89 Glassford Street, last Tuesday in October, November, February, and March. President, Rev. James Forrest, M.A., 8 Holland Place, Glasgow; Vice-president, John Carmichael, 27 Blythswood Drive, Glasgow; Secretary, J. Jeffrey Hunter, solicitor, 109 Bath Street, Glasgow.

No. 4—CALLANDER Burns Club—Instituted 1877. Federated 1885. Secretary, James S. Anderson, Callander.

No. 5—ERCILDOUNE Burns Club. Instituted January, 1885. Federated 26th November, 1885. Place of meeting, Red Lion Hotel. President, G. Miles, High Street, Earlston; Vice-presidents, A. A. Burt, Williambank, and H. Wallace, High Street, Earlston; Secretary, Archd. M. Black, Market Place, Earlston.

No. 6—ALLOA Burns Club. Instituted 1873. Federated 1885. Secretary, R. Tait Melville, 44 Mill Street, Alloa.

No. 7—GLASGOW Thistle Burns Club. Instituted 1882. Federated 1886. President, Richard Bogie, 28 Napiershall Street; Vice-president, William Wingate, 10 Oswald Street; Secretary, D. R. Montgomery, 122 So. Portland Street; Treasurer, Jno. Eadie, 12 Iride Street, S.S.

No. 8—MORPETH (dormant). Last Secretary, John Dobson, Oldgate Street, Morpeth.

No. 9—GLASGOW Royalty Burns Club. Instituted 1882. Federated 1886. President, John Gibson, 17 Nigel Gardens, Waverley Park, Glasgow; Vice-president, Robert Finlay, 219 Argyle Street; Secretary, Wm. C. Rodger, 44 Bath Street, Glasgow.


No. 11—CHESTERFIELD Burns Society. Federated 1886. Secretary, Geo. Edward Drennan, 77 Salter Gate, Chesterfield, Derbyshire.

No. 12—BARROW-IN-FURNESS Burns Club (dormant). Instituted 1886. Last Secretary, Alex. M’Naught, 4 Ramsden Square, Barrow-in-Furness.


No. 14—DUNDEE Burns Club. Instituted 1866. Federated 1886. Place and date of meeting, Club Rooms, 36 Nethergate, first Wednesday of month, at 8.30 p.m. Hon. President, J. Martin White of
Balruffery; President, James Sharp, 36 Nethergate; Vice-president, J. Purvis, 36 Nethergate; Secretary, P. Allison Morris, 36 Nethergate, Dundee; Treasurer, D. R. Roberts; Curator, Hugh Ross; Hon. Librarian, D. Mitchell. Special features of club—Literary, social, and musical. Library.


No. 16—SYDNEY Burns Club, N.S.W. Instituted 1880. Federated 1886. Secretary, W. Telfer, School of Arts, Pitt Street, Sydney.

No. 17—NOTTINGHAM Scottish Society (dormant). Federated 1886.

No. 18—LIVERPOOL Burns Club. Instituted 1866. Federated 1886. Place and date of meeting, Hotel St. George, Liverpool, 25th January. President, Colonel Richard Bulman, V. D., Mersey Chambers, Liverpool; Vice-president, D. R. Roberts; Secretary, Robert Sinclair Archer, V. D., Clifton House, Birkenhead. Special features of Club—Lectures and papers during winter on Scottish subjects in hall of St. Andrew’s Church of Scotland; also offers prizes for essays on Scottish subjects to English Literature Class in Liverpool University.


No. 21—GREENOCK Burns Club. Instituted 1802. Federated 1886. Place of meeting, Club Rooms, Nicolson Street. President, John Barbour, Newtondale Cottage, Roxburgh Street; Vice-presidents, Alex. Lambie, Ravenshall, Bogston, and J. Fraser Paton, Home Cottage; Joint Secretaries, Geo. Dunlop, 27 Ardgowan Street, and Wm. James, 13 South Street. Special features of Club—Club rooms are open to members at any time. Keys with Curator on premises, 36 Nicholson Street. Library has valuable collection of editions of Burns, Fergusson, Galt, etc., and the walls are covered with signed portraits, including those of some of the most distinguished men in the country, who are honorary members of the Club. The Club makes a special feature of inter-visitation meetings with Burns Clubs in the West of Scotland, also of ladies’ nights. Visitors are always welcome to attend Club meetings. The Greenock Club is the oldest Burns Club in the world.


No. 23—ADELAIDE South Australian Caledonian Society. Instituted 1881. Federated 1886. Secretary, H. Tassie, Gay’s Arcade, Adelaide, South Australia.

No. 25—WINNIPEG St. Andrew's Society. Federated 1886. Secretary, David Philip, Government Buildings, Winnipeg.


No. 27—GLASGOW Springburn Burns Club. Instituted 1884. Federated 1886. Secretary, Cameron Henderson, Syriam Terrace, Springburn, Glasgow.

No. 28—MAUCHLINE Jolly Beggars Burns Club.

No. 29—BOLTON Burns Club. Instituted 1881. Federated 1886. Secretary, Harry George, 32 Halstead Street, The Harregh, Bolton.


No. 31—SAN FRANCISCO Scottish Thistle Club. Instituted 1882. Federated 1886. Secretary, Geo. W. Paterson, 801 Guerrero Street, San Francisco, U.S.A.

No. 32—NEWARK Burns Club. Federated 1886. Secretary, John Hogg, Caledonian Club, Newark, New Jersey, U.S.A.


No. 34—CARRICK Burns Club. Instituted 1859. Federated 1887. Place and date of meeting, 62 Glassford Street, Glasgow, last Tuesday of each month. President, William Crawford, 23 Minerva Street, Glasgow; Vice-president, Robert Thorley, 30 Aberfeldy Street, Dennistoun, Glasgow; Secretary, Thomas Ferguson, 412 Parliamentary Road, Glasgow; Treasurer, James Welsh, 46 Dixon Road, Crosshill, Glasgow. Special features of Club—Study of Burns and kindred literature.

No. 35—DALRY Burns Club. Instituted 1826. Federated 1887. Place and date of meeting, Dalry, Friday nearest 25th January. Chairman, William Carrick, inspector of poor, Dalry; Secretary, D. Johnston, Tintagel, Dalry; Treasurer, P. Comrie, Dalry.

No. 36—GLASGOW Rosebery Burns Club. Instituted 1885. Federated 1887. Place of meeting, Alexandra Hotel, Glasgow, at 8 p.m. President, William Allan, 7 Park Road, Glasgow; Vice-president,
John A. Biggs, L.D.S., 13 Somerset Place; Secretary, J. Garthshore Scott, writer, 58 West Regent Street, Glasgow; Treasurer, Peter Smith, jun., 56 Cathedral Street. Committee—James Angus, A. G. Andrews, G. Armour, J. R. Colquhoun, J. Ferguson, W. C. Goldie, J. S. Jamieson, D. Kelso, James Murray, J. D. M'Kinley, W. M'Yean, H. F. Milligan, A. Pollock, W. Shackleton, A. Smith, John Smith, and A. Thomson, jun. Special features of Club—A series of lectures on Scottish literature and history during the winter months; competitions (senior and junior) for the encouragement of the study of Scottish songs, especially those of Burns.

No. 37—DOLLAR Burns Club. Instituted 1887. Federated 30th Dec., 1887. Place of meeting, Castle Campbell Hotel. President, Provost J. B. Green, Station Road, Dollar; Vice-president, Bailie R. Waddell, Bridge Street, Dollar; Secretary, William Younger, Sydney House, Dollar. Special features of Club—To encourage Burns's songs and Scottish literature.


No. 41—DENNISTOUN Burns Club (dormant). Instituted 1887. Federated 1889. Last Secretary, John B. M'Intosh, 300 Duke Street, Glasgow.

No. 42—CRIEFF Burns Club. Instituted 1889. Federated 1891. Secretary, Wm. Pickard, Meadow Place, Crieff.

No. 43—GLASGOW Northern Burns Club (dormant). Federated 1891. Last Secretary, James Weir, 216 New City Road, Glasgow.

No. 44—FORFAR Burns Club (dormant). Instituted 1890. Federated 1891.


No. 48—PAISLEY Burns Club. Instituted January, 1805. Federated 1891. Place and date of meeting, Globe Hotel, Paisley, first Thursday of every month from October till May inclusive. President, John Wilson Pollock, Lyndhurst, Hawkhead Road, Paisley; Vice-president, John M. Lang, Endfield, Riccarton, Paisley; Secretary, Geo. H. Cockburn, St. Ives, Whitehaugh Drive, Paisley.

No. 49—GLASGOW Bridgeton Burns Club. Instituted 1870. Federated 1891. President, Malcolm A. Hendry, 5 Clayton Terrace, Dennistoun, Glasgow; Vice-president, Thomas Potter, jun., 41 Cumberland Street, Calton, Glasgow; Secretary, William Cochran, solicitor, 190 West George Street, Glasgow; Assistant Secretary,
J. Tullis Cochran, solicitor, 190 West George Street, Glasgow; Treasurer, William Reid, F.S.A.A.; ex-President, George H. Laird. Directors—Councillor Colquhoun, D. L. Stevenson, Dr Alex. Munro, D. Baird, Peter White, Andrew Hay, William Baird, J. M. Campbell, and ex-Bailie William Nicol. Special features of Club—The encouragement and promotion of Burns's works and of Scottish history and literature amongst the school children by means of annual competitions.


No. 51—CHICAGO Caledonian Society. Federated 1892. Secretary, Charles T. Spence, 3002 Wabash Avenue, Chicago.

No. 52—DUMFRIES Mechanics' Burns Club. Federated 1892. Secretary, James Anderson, 55 St. Michael Street, Dumfries.

No. 53—GOVAN Fairfield Burns Club. Instituted 25th January, 1885. Federated 23rd September, 1892. Place and date of meeting, 4 Holm Street, first Wednesday of months September to March. Hon. President, ex-Bailie Hugh Lymburn; Hon. Vice-president, Thomas Black; President, Thomas Fullarton, 917 Govan Road, Govan; Vice-president, Hugh Marr, 37 White Street, Govan; Secretary, Charles Maltman, 16 M'Kechnie Street, Govan. Committee—James Wands and Donald M'Callum.

No. 54—PERTH St. Johnstone Burns Club. Federated 1892.

No. 55—DERBY Burns Club. Federated 1892. Place and date of meeting, Royal Hotel, 9 p.m., Friday. President, Councillor G. Innes; Vice-presidents, J. D. Seaton, 33 Renals Street, Derby, and J. Peacock, Tresilian, Duffield Road, Derby; Secretary, C. D. Shand, Glencarn, Leopold Street, Derby. Special features of Club—to unite Scotsmen and to foster a spirit of friendship, and to perpetuate the memory of the Immortal Bard.


No. 57—THORNLIBANK Burns Club. Instituted 1891. Federated 1893. Place and date of meeting, Club-room, occasional and anniversaries. President, Robert Hutton, North Park, Thornliebank; Vice-president, James Andrew, 10 Maxwell Terrace, Thornliebank; Secretary, William Park, jun., Main Street, Thornliebank; 15 members of committee. Special features of Club—School children's competition, Scotch concert, annual outing, and Club meetings.
No. 58—KIRKCALDY Burns Club. Federated 1892. Secretary, John A. Miller, 13 Quality Street, Kirkcaldy.

No. 59—GOUROCK Jolly Beggars Burns Club—Instituted 1893. Federated 1893. Place of meeting, Gamble Institute, Gourock. President, ex-Provost James Adam, Parklea, Adam Street, Gourock; Vice-president, R. B. Guthrie, Broomberry Terrace, Gourock; Secretary, R. M’Gechan, 3 Campsie Terrace, Cardwell Bay, Greenock; Treasurer, Joseph Wilson, 2 John Street, Gourock. Committee—Wm. Wilson, Wm. Adam, E. Geddes, A. Sinclair, R. Cook, A. Davidson, J. McLean, J. Sinclair, A. Carmichael, and R. S. Simpson. Special features of Club—Club meetings, annual outings, ladies' nights, and encouragement of Scottish literature.

No. 60—WOLVERHAMPTON Burns Club. Federated 1893. Secretary, C. G. Webster, Lichfield Street, Wolverhampton.

No. 61—GLASGOW Glencairn Burns Club (dormant). Federated 1893.


No. 63—GLASGOW Mossgiel Burns Club. Instituted 1893. Federated 1893. Place and date of meeting, Mr Anderson’s, 3 Cathcart Road, first Tuesday of each month, November to April, at 8 o'clock. President, William Morrison, 86 Cumberland Street, S.S.; Vice-President, John W. Black, 18 Cathcart Road, S.S.; Secretary, Robert Parker, 90 Forth Street, Pollokshields, Glasgow; Treasurer, I. Tinch, 15 Govanhill Street, Glasgow; 7 members of committee. Special features of Club—The Club has for its objects the annual celebration of the Birthday of Robert Burns, occasional re-unions for the cultivation of social and intellectual intercourse amongst the members and friends, the encouragement of Scottish literature, and to have a summer trip to some of the places dear to the lovers of the Poet.

No. 64—BEITH Burns Club. Federated 12th December, 1893. President, Wm. C. Wilson, Ingleside, Beith; Secretary, Neil M’Innes, Grahamsfield Place, Beith; Treasurer, John Short, Main Street, Beith.


No. 66—CROSSGATES Burns Club. Federated 1894. Secretary—Robert Dall, Addison’s Buildings, Crossgates.
No. 67—CARLTON Burns Club. Instituted 1894. Federated 1894. Place and date of meeting, Sloan's Arcade Café, 108 Argyle Street, Glasgow, first Tuesday monthly, October to April, 8 p.m. President, David Davidson, 12 St. Andrew's Square, Glasgow; Vice-president, Robert McKenzie, Reformer Office, Rutherglen; Secretary, William J. Straiton, 600 Dalmarnock Road, Glasgow; Treasurer, Donald M'Neil, 21 University Street. Directors—Bailie Archibald Campbell, Geo. Stark, Thomas Cameron, James Ballantyne, James Tuthope, William Moffat, M.A., Andrew MacLure, William Thomson, D. M. Duff, David Gilmour, William G. M'Leod, C. W. C. MacFarlane, Charles Taylor, James Robertson, Robert Bowes, and Jno. B. Gibson. Special features of Club—Literary and social.

No. 68—SANDYFORD Burns Club. Instituted 1893. Federated 1894. Place and date of meeting, Secretary's Office, 100 West Regent Street, Glasgow. President, James Michie, 175 Kent Road, Glasgow; Vice-president, ex-Bailie Malcolm Campbell, J.P., 18 Gordon Street, Glasgow; Secretary and Treasurer, Andrew P. Hamilton, writer, 100 West Regent Street, Glasgow; Treasurer, James P. M'Phie, 6 Bishop Street, Anderson, Glasgow. Special features of Club—Annual dinner and dance on 25th January; also lectures and social and musical evenings in Grand Hotel, Glasgow.

No. 69—DUNEDIN Burns Club. Federated 1894. President, R. Sandilands, Queen's Drive, Musselburgh, Dunedin, N.Z.

No. 70—GLASGOW St. Rollox Jolly Beggars Burns Club (dormant). Federated 1894.


No. 72—PARTICK Burns Club—Federated 1895. Secretary, William Scott Wyllie, 149 St. Vincent Street, Glasgow.

No. 73—LENZIE Burns Club (dormant). Federated 1896.

No. 74—GLASGOW Mauchline Society. Instituted 1888. Federated 1895. President, Rev. Wilson Baird, Mauchline. Secretary, William Campbell, 166 Buchanan Street, Glasgow; Treasurer, Thomas Killin, 168 West George Street, Glasgow.

No. 76—BRECHIN Burns Club. Instituted January, 1894. Federated 7th March, 1896. Place and date of meeting, Mechanics' Hall, 25th January. President, William Anderson, Esq., 2 Ailie Street, Brechin; Vice-president, Charles Thomson, Esq., Eastbank, Brechin; Secretary, F. C. Anderson, 10 St. Mary Street, Brechin.

No. 77—PAISLEY Tannahill (Gleniffer) Burns Club. Instituted 1892. Federated 1896. Secretary, Thomas Campbell, 19 Kilnside Road, Paisley.

No. 78—GLASGOW Ardgowan Burns Club (dormant). Instituted 1893. Federated 1896. Last Secretary, John Fairley, 160 Cathcart Street, Kingston, Glasgow.


No. 83—GLASGOW Co-operative Burns Club. Instituted 1896. Federated 1896. Place and date of meeting, National Burns Club, second Saturday of month, President, J. Jeffrey Hunter, 109 Bath Street; Secretary, H. Kelly, 5 Greenlodge Terrace, Greenhead, Glasgow. Special features of club—Social intercourse and literary discussion.

No. 84—ABINGTON Burns Club (dormant). Federated 1896.


No. 86—CUMNOCK Winsome Willie. Instituted 1856. Federated 1896. Place of meeting, Hotel Royal, 7 p.m. President, Robert Hislop, Waterside Place; Vice-president, Douglas M. Clark, Tower Street; Secretary, Hugh Campbell, 43 Barrhill Road; Treasurer, Gilbert M'Kissock, Kilnholm Place.

No. 87—CAMPsie Burns Club. Instituted 1890. Federated 1896. Place of meeting, Lennox Arms. Secretary, R. W. Robertson, Russell Place, Lennoxtown.
No. 88—GLASGOW Caledonian Burns Club. Instituted October, 1896. Federated 2nd March, 1897. Place of meeting, 23 Caledonia Road. Secretary, John Muirhead, c/o Drummond, 136 Roselea Drive, Glasgow.

No. 89—SUNDERLAND Burns Club. Instituted January, 1897. Federated April, 1897. Place and date of meeting, Palatine Hotel, second and fourth Wednesday, October to March; second Wednesday, April, May, and September—8 p.m. President, M. MacLennan, 33 Ellerslie Terrace, Sunderland; Vice-president, W. A. Culshaw, 119 High Street, W., Sunderland; Secretary, M. Neilson, 14 Whickham Street, E., Sunderland; Treasurer, A. W. Semple; Librarian, G. Mackay; Auditor, W. P. Eastwood; Pianist, C. Petrie; Hon. Piper, G. Murray. Committee—W. H. Turner, J. F. Crooks, D. Condie, A. Gray, and W. F. Eastwood. Special features of Club—Anniversary dinner; Scottish concert; visitation of clubs; papers and lectures; interest in the well-being of Scotsmen in and around Sunderland. Visitors cordially welcomed.

No. 90—GARELOCHHEAD Burns Club. Instituted 1885. Federated 21st May, 1897. Place of meeting, Garelochhead Hotel. President, Rev. John Patterson, The Manse, Garelochhead; Vice-president, David Stark, Argyle Cottage, Garelochhead; Secretary, John Douglas, Dahlandhui, Garelochhead.

No. 91—SHETTLESTON Burns Club. Instituted 1898. Federated 1898. Place of meeting, 284 Eastmuir, Shettleston. President, County Councillor W. J. Grant, Beechwood, Shettleston; Vice-president, R. M. Millholm, 2 Sommerville Place, Glasgow; Secretary, James Mair, 284 Eastmuir, Shettleston. Committee—Thomas Deans, H. Y. Reid, G. Jones, Thomas Barrie, W. Lawson, H. Mair, and W. W. Stevenson. Special features of Club—To encourage a taste for Scottish literature, and to celebrate the memory of our National Bard.

No. 92—KILBOWIE Jolly Beggars Burns Clubs. Instituted August, 1897. Federated September, 1897. Place of meeting, Cross Restaurant, Clydebank, at 7.30 p.m. President, Alexander M'Donald, 53 Montrose Street, Kilbowie; Vice-President, Wm. Paterson, 2 Livingstone Street, Clydebank; Secretary, Leonard Hreew, 38 Second Avenue, Kilbowie. Committee—Peter Dal- court (Chairman), J. Agnew, Wm. Allan, D. M'Williams, T. Waters, D. J. Clark, A. Davidson, P. Crawley, and J. Seright. Special features of Club—Study of the Poet's Works and other literature.

No. 93—CLYDEBANK Burns Club (dormant). Federated 1897.

No. 94—UPHALL Tam o’ Shanter Burns Club. Federated 1897.

No. 95—BOLTON Burns Club. Instituted 6th September, 1881. Federated 1897. Secretary, Chas. H. Mallison, Oaklands, Seymour Road, Bolton.

No. 96—JEDBURGH Burns Club. Instituted 1869. Federated 1897. Secretary, Peter Telfer, 58 Castlegate, Jedburgh.

No. 97—BELLFIELD Burns Club. Instituted 1895. Federated 1898. Place and date of meeting, Bellfield Tavern, Wellbeck Street, first Friday of month, at 8 p.m. President, James Eccles, 14 Kirktonholm
Street, Kilmarnock; Vice-president, John Borland, Megland, St. Andrew's Terr., Kilmarnock; *Secretary*, Roht. Ritchie, 11 Wellbeck Street, Kilmarnock; Treasurer, Thomas Neilson, Paxton Street, Kilmarnock. Committee—Wm. Brown, Alex. Craig, Alex. Rodger, Jas. Neilson, and Wm. Goudie. Special features of Club—Social intercourse amongst the members and kindred Clubs; celebration of the Poet's birth; annual trip in the month of May; meetings for the reading of literary papers relative to the life and works of Burns, and kindred subjects.

No. 98—LANARK Burns Club. Instituted 1891. Federated 17th January, 1898. Place and date of meeting, Market Hotel, quarterly meetings. President, Thomas Lithgow, Furrowfield; Vice-president, William Brown, Rubislaw; *Secretary*, John Ross, Caledonian House, Lanark; Treasurer, R. Martin, Wellgate. Committee—Messrs A. Neilson, C. Downie, J. Blyth, Wm. M'Kenzie, and W. Fergus. Special feature of Club—Burns competitions to be held annually amongst the children attending schools. 53 members.


No. 100—HAMILTON Mossgiel Burns Club. Instituted 1892. Federated 4th April, 1898. Place and date of meeting, Royal Hotel, first Thursday in the month, 8.15 p.m. President, John D. Lightbody; Vice-president, George Thorpe; *Secretary*, Archd. Clark, jun., Quarry Street, Hamilton; Treasurer, Wm. Hamilton. Committee Wm. Hindshaw, John Campbell, Wm. Stewert, John Law, and Rudolph Gall.


No. 102—CARLISLE Border Burns Club (dormant). Instituted 1898. Last *Secretary*, Andrew Rafell, 36 London Road, Carlisle.

No. 103—COALBURN Burns Club. Federated 1898. *Secretary*, John Woodburn, Coalburn Inn, Coalburn.


No. 105—RUTHERGLEN Cronies Burns Club. Instituted 1896. Federated 1898. Place and date of meeting, Burnhill Rest, Rutherglen, last Friday of month. President, John Robb, Newfield House, Rutherglen; Vice-president, Walter Sharp, Milleroff, Rutherglen; *Secretary*, A. Crawford Alston, 2 Wardlaw Drive, Rutherglen; Treasurer, Wm. Morrison, Sheriff Park Terrace, Rutherglen. Special features of the Club—for the promotion of the Burns cult.


No. 107—GLASGOW Hutchesontown Burns Club (dormant). Federated 1898.
No. 108—EAST CALDER and District Jolly Beggars Burns Club. Instituted 1897. Federated 1899. Place and time of meeting, Grapes Inn, East Calder, at 8 o'clock. President, Wm. Young, newsagent, East Calder; Vice-president, James Millar, Limekilns, East Calder; Secretary, George Young, Limefield Cottage, East Calder; Treasurer, James Robertson. Special features of Club—To study Burns and his works.


No. 110—CAMBUSLANG Burns Club. Instituted 1899. Federated 1899. Secretary, James Robertson, Monkcastle Drive, Cambuslang.


No. 112—DUMFRIES Burns Howff Club. Instituted 1899. Federated 10th August, 1899. Place and date of meeting, Globe Hotel, monthly. Hon. President, T. Laidlaw, Garibaldi Place, St. Michael Street; President, James Bell, grocer, St. Michael Street; Vice-president, Edward Campbell, Wallace Street; Secretary, Jno. Connor, 61 St. Michael Street, Dumfries; Treasurer, T. Robertson, Dockhead, Dumfries. Committee—T. Craig, J. Houston, T. Batey, T. Draffan, J. Maxwell, A. Cochrane, T. Robertson, R. Kerr, and P. Smith.

No. 113—VALE OF LEVEN Glencairn Burns Club. Instituted 1897. Federated 1899. Place and date of meeting, Albert Hotel, Alexandria, last Saturday of each month at 7.30. Hon. President, William White, 44 Bridge Street, Alexandria; President, Alex. Campbell, Hillbank, Bowhill; Vice-president, James M’Innes, Napierston Terrace, Jamestown; Secretary, Daniel M’Millan, 38 Wilson Street, Alexandria, N.B.; Treasurer, Wm. Smith, Bridge Square, Alexandria. Committee—John M’Gowan, Thomas Peters, Daniel M’Innes, and Walter Clark. Special features of Club—Celebration of Poet’s birth; summer outing; and occasionally short papers read by members.

No. 114—BRODICK Burns Club. Instituted 1899. Federated 1900. Secretary, John S. Currie, Brodick.

No. 115—KIP PEN and District Burns Club. Instituted 21st July, 1896. Federated 20th January, 1900. Place of meeting, Gillespie Hall. Hon. President, Stephen Mitchell, jun., Boquhan, Kippen Station; President, Thomas Syme, Strathview; Vice-president, Andrew Main, Strewie Bank, Kippen Station; Secretary, Archibald M’Diarmid, Woodside, Kippen Station. Committee—R. Jackson, J. M’Lean, S. Thomson, Alex. M’Diarmid, D. M’Diarmid, J. M. Syme, G. M’Queen, P. Watson, A. Welsh, J. M’Ewen, R. Leckie, and T. Inglis. Special features of Club—To promote a knowledge of the life and works of Burns and establish a fund for the cultivation and learning of the works of Burns and Scottish literature among our school children, and having competitions in which handsome prizes are given.

No. 116—GREENLOANING Burns Club. Instituted 1889. Federated 1900. Place and date of meeting, Greenloaning Inn, 25th January, at 7.30 p.m. President, Thomas Stewart, The Braes;
Greenloaning, Braco; Vice-president, Francis Sands, Greenloaning, Braco; Secretary, James Bayne, Kinbuck, Dunblane. Committee—G. Robertson, J. M'Naughton, W. Taylor, J. Couper, and J. M'Illdowie.


No. 118—GLASGOW Albany Burns Club. Instituted 1900. Federated 1900. Place and date of meeting, Trades' House Restaurant, 89 Glassford Street, Glasgow, first Wednesday each month from October till March, at 7.30 p.m. President, John A. Headrick, 340 Maxwell Road, Pollokshields, Glasgow; Vice-president, James Raeside, 125 North John Street, Glasgow; Secretary, Robert Carmichael, 89 Elderslie Street, Sandyford, Glasgow; Treasurer, Alexander Gray, 67 Great Hamilton Street, Glasgow; Hon. President, Professor John Glaister, M.D. Directors—G. H. Gillies, R. K. Philson, John Grant, R. D. Donaldson, Andrew Black, R.S.W., and John R. Mirrlees; Past Presidents, Robert Goodall, J. Wilson Bain, James Taylor, Thomas Kennedy, John Brown, and N. Macwhannell. Special features of the Club—Lectures and harmony, and to cultivate a knowledge of the Works of Burns among school children, in connection with which a competition is held yearly and medals and volumes given to the successful competitors. Membership limited to 150.

No. 119—BONHILL Burns Club. Instituted 1900. Federated 1900. Secretary, George Moir, 75 Dillichip Loan, Bonhill.

No. 120—BRISTOL Caledonian Society. Instituted 1820. Federated 1900. President, Alderman H. W. Twigg, J.P., Victoria Street; Secretary, A. J. Gardner, 4 St. Stephen's Chambers, Bristol. Special features of Club—Social; benevolent; literary.

No. 121—HAMILTON Junior Burns Club. Instituted September, 1886. Federated April, 1901. Place of meeting, Robert Bell's, Union Street, Hamilton. President, John M'Millan, Chapel Street, Hamilton; Vice-president, James Brown, 61 Quarry Street, Hamilton; Secretary, William Wilson, 27 Duke Street, Hamilton; Treasurer, John Stewart; Minute Secretary, A. Thomson; Steward, J. Gourlay. Committee—A. Dickson, A. Drummond, and R. Smith. Special features of Club—Reading of essays on various subjects, concerts, competitions, summer rambles, and social evenings.


No. 123—AUCHINleck Boswell Burns Club. Instituted 25th January, 1900. Federated 10th December, 1901. Place and date of meeting, Boswell Arms, last Saturday of every month, at 7 p.m. Secretary, Wm. Hall, High House, Auchinleck.

No. 124—EDINBURGH Ninety Burns Club. Instituted 1890. Federated 1892. Place and date of meeting, various. President, R. D.
Grant M'Laren, 40 Mayfield Road; Vice-president, Robert Burns Brown, 30 Barony Street; Secretary, G. W. Taylor, 37 George 4th Bridge, Edinburgh; Treasurer, John Munro, 85 Shandwick Place, Edinburgh. Committee—Dr Osler, J. Armstrong, John Currie, James Hewat, and A. Orrock. Special features of Club—Annual dinner; dance; and summer outing.

No. 125—BLACKBURN-ON-ALMOND Rabbie Burns Club. Instituted 1900. Federated 1902. Place and date of meeting, Almond Inn, last Friday of month from October to April. President, Alex. Gardner, Knowehead, Blackburn, Bathgate; Vice-president, David Anderson, Douglas Buildings, Blackburn, Bathgate; Secretary, Samuel Bostock, Margaret's Cottages, Blackburn, Bathgate; Treasurer, Joseph Fleming, Blackburn, Bathgate; Bard, David Anderson. Committee—Thomas Wallace, Peter Bruntn, James Robb, Andrew Stein, and Robert Carlyle. Special features of Club—Annual supper on 25th January; social last Friday in March, with singing and reciting competitions on Burns's works for school children.


No. 127—COWDENBEATH Haggis Burns Club. Instituted 1903, Federated 7th November, 1903. Place and date of meeting, Foulford Rooms, every alternate Tuesday, at 7 p.m. President, William Miller, Glenview, Foulford Road, Cowdenbeath; Vice-presidents, John Bain, Hall Street; Sam. White, c/o John Bain, Hall Street; Secretary, James Petrie Glen, 16 Foulford Road, Cowdenbeath. Committee—Messrs D. Jamieson, T. Lark, H. Philip, and A. Campbell.

No. 128—GLENCAIRN Burns Club, Cowdenbeath. Instituted 1898. Federated 14th May, 1903. Place and date of meeting, Raith Arms Inn, at 7 p.m. on Thursdays. President, David Smith, 89 Broad Street, Cowdenbeath; Vice-president, Peter White, Arther's Place, Cowdenbeath; Secretary, Wm. Brengan, Raith Arms Inn, Cowdenbeath; Treasurer, Thomas Ferguson. Committee—Robert Geddes, Alexander Bonthrone, John Banks, Peter Falconer, and Richard Innes. Special features of the Club—To keep alive the memory of Burns and the promotion of social and friendly intercourse amongst the members and friends.

No. 129—GORBALS Burns Club. Instituted 1902. Federated 11th June, 1903. President, Bailie Archibald Campbell, Albert Drive, Pollokshields; Vice-president, James Milligan, 2 South Portland Street; Secretary, Andrew Aitken, solicitor, 212 Bath Street, Glasgow. Special feature of Club—To foster the study of Burns's works.

No. 130—ROW Burns Club. Instituted 6th February, 1902. Federated 1903. Place and date of meeting, Colquhoun Arms, January, June, and October, at 8 p.m. President, Major John M'Farlane, 1 West Clyde, Helensburgh; Vice-presidents, N. M. M'Leod,
Fiunary, Shandon; Capt. G. S. Deverell, R.N., Clyde Training Ship Empress; Secretary, Robert Sloan, Greenside Cottage, Row; Treasurer, G. Walker, Laggrey Lodge, Row. Special feature of Club—Social intercourse amongst its members.


No. 132—RICCARTON Kirkstyle Burns Club. Instituted January, 1904. Federated 16th November, 1904. Secretary, Arch. Young, 88 Campbell Street, Riccarton, Kilmarnock.

No. 133—NEWARTHILL Burns Club. Instituted 26th September, 1903. Federated 28th March, 1904. Place and date of meeting, Miss Janet Wyper's, last Saturday every month. President, John Henshaw, North Road, Newarthill, Motherwell; Vice-president, George Cook, Young's Land, Newarthill, Motherwell; Secretary, William Moore, Braehead Place, Newarthill, Motherwell; Treasurer, George Cook. Committee—T. Crombie, J. Lafferty, A. M'Given, and H. Moore. Special feature of the Club—To promote social intercourse among its members by means of songs, recitations, essays, &c.

No. 134—“THE HERON” Burns Club, Duntocher. Instituted 18th Nov., 1897. Federated 7th April, 1904. Secretary, R. R. Chalmers, Main Street, Duntocher.


No. 136—HAMILTON Royal Oak Burns Club. Instituted 1898. Federated 6th June, 1904. Secretary, Robert Brownlie, 7 Downie Street, Lowwaters, Hamilton.

No. 137—IPSWICH Burns Club. Instituted 12th Feb., 1902. Federated 1st November, 1904. Place and date of meeting, Fox Hotel, Ipswich, first Tuesday of every month, at 8 p.m. President, Wm. Morrison; Vice-president, James Campbell; Secretary, S. Dobbin, Fox Hotel, Brook Street, Ipswich.

No. 139—NATIONAL Burns Club (Limited), Glasgow. Instituted 1904. Federated 1904. Place of meeting, Club Rooms, 93 Douglas Street. President, John Carstairs, 27 Bythewood Drive; Vice-president, Rev. James Forrest, M.A., 8 Holland Place; Secretary and Treasurer, Joseph Martin, solicitor, 163 West George Street, Glasgow. Special features of the Club—The promotion of the study of Burns's works and Scottish literature generally; the collection of books, prints, and pamphlets connected therewith; and social intercourse, mutual helpfulness, mental and moral improvement, and rational recreation.

No. 140—POLLOKSHAW Burns Club. Instituted 1865. Federated 1905. Place of meeting, Burgh Halls, Pollokshaws. President, County Councillor Andrew M'Callum, 35 Harriet Street; Vice-president, George C. Mearns, Auldfield Place; Secretary, James Milne, Burgh Halls, Pollokshaws.

No. 141—STONEHOUSE Burns Club. Instituted 1904. Federated 1905. Place of meeting, Buck's Head Inn. Secretary, James Graham, 58 New Street, Stonehouse.


No. 143—AIRDRIE Gateside Burns Club. Instituted 6th November, 1904. Federated 1st May, 1905. Secretary, Alex. W. Ritchie, Laurel Bank, Queen Victoria Street, Airdrie.


No. 145—GLASGOW Central Burns Club and Literary Institute, Limited. Instituted 1905. Federated August, 1905. Place of meeting, 42 Argyle Street. Secretary, W. D. McLaren, 42 Argyle Street, Glasgow.

No. 146—DUBLIN Burns Club. Instituted 1905. Federated 1905. Patron, His Excellency The Earl of Aberdeen, K.P., K.T., Lord Lieutenant of Ireland; President, Thomas A. Stodart, 16 Northumberland Road; Vice-president, John Beatty, 2 Harry Street; Secretary, John Farquhar, 21 Windsor Avenue, Fairview, Dublin; Treasurer, Alex. Lyon, 111 Botanic Road, Glasnevin; Auditors, Messrs John Biggar and J. B. Taylor.

No. 147—STONEHOUSE Haggis Burns Club. Federated 28th October, 1905. Secretary, R. Whitelaw, 22 Cannethan Street, Stonehouse.

No. 148—GREENOCK Chronicles Burns Club. Instituted January, 1899. Federated 9th November, 1905. Place of meeting, Artisans' Hall, 14 Sugarhouse Lane; President, William Brand, 36 West Stewart Street; Vice-president, Angus Mitchell, West Burn Street; Secretary, Hugh Cammack, 28 Lynedoch Street, Greenock; Treasurer, William Burnside, 25 Bruce Street. Special features of Club—To cherish the name of Robert Burns and foster a love for his writings, and generally to promote good-fellowship.

No. 149—ELGIN Burns Club. Resuscitated 1900. Federated 1905. President, J. W. Brodie-Innes of Milton-Brodie, Elginshire; Vice-president, W. W. McKechnie, H.M.I.S., Elgin; Secretary,
John Foster, Sheriff-Clerk of Elginshire; Treasurer, John B. Mair, Chief Constable, Elgin. These with a Committee manage the Club.

No. 150—KILMARNOCK Jolly Beggars Burns Club. Instituted 1905. Federated 1905. Place and date of meeting, “Wee Thack,” Grange Street, first Monday of each month. Hon. Presidents, Arch. Laird, Alex. Kerr, and Robert Orr; President, Andrew Sinclair, P.C.; Vice-president, James Queay, 10 Gibson Street; Secretary, R. J. Green, 58 Park Street; Treasurer, Samuel Neil, The Grange. Special features of the Club—To celebrate the Anniversary of the Poet’s birthday; rambles through the land of Burns from May till August inclusive; and lectures during the months of September to April inclusive.

No. 151—OLD KILPATRICK Burns Club. Instituted 2oth January, 1896. Federated 2oth January, 1906. Place and date of meeting, Gentiles Hall, every month, at 8 p.m. President, Thomas Struthers, Station House, Old Kilpatrick; Vice-president, Thos. Kempton, Bankside, Old Kilpatrick; Secretary, Robert Smith, Maryville, Old Kilpatrick; Treasurer, Mr John Brock, Dalnotter Terrace, Old Kilpatrick. Committee—James Paton, James Retson, James M’Carlie, Alex. Mann, James Heron, Wm. Gallacher, Robert Newlands, and John Struthers. Special features of the Club—A course of lectures; children’s competition, same as last winter, to be held in Gavinburn Public School, Old Kilpatrick, at the end of 1910, for boys and girls—four stages, from 6 to 16 years of age.

No. 152—HAMILTON Burns Club. Instituted 1877. Federated 1906. Place and date of meeting, Commercial Hotel, monthly during winter. Secretary, Peter Anderson, Rowanlea, Hamilton.

No. 153—GLASGOW Scottish Burns Club. Instituted January, 1904. Federated 27th February, 1906. Place and date of meeting, Waddell’s Rooms, 60 Union Street, Glasgow, first Thursday of month. President, John Wilson, 83 Jamaica Street, Glasgow; Vice-presidents, Dr James Devon, 6 Cathedral Square, Glasgow, and Mr J. S. Gilchrist, 20 Marlborough Gardens, Old Cathcart; Secretary, W. Robertson Wilson, 6 Ralston Drive, Ibrox, Glasgow; Treasurer, George A. Duncan, 9 Wendover Crescent, Mount Florida. Special features of the Club—Lectures on Burns, also songs of the Bard and kindred subjects.


No. 155—EAST STIRLINGSHIRE Burns Club. Instituted 25th January, 1903. Federated 1st September, 1906. Place and date of meeting, Cross Roads Inn, Bainsford, quarterly. President, John Duncan Silcock, 13 Gordon Terrace, Carron Road, Falkirk; Vice-president, William Galbraith, 85 M’Callum Terrace, Carron Road, Falkirk; Secretary, Alexander Glen, 12 Gordon Terrace, Carron Road, Falkirk; Treasurer, James M’Williams. Committee—John Dow, James Adams, George Taylor, Robert C. Young, and Alexander Cruickshanks. Special features of Club—To foster and maintain an intimate and thorough knowledge of the life and works of Burns; to celebrate the anniversary of his birth in supper, song, and sentiment; and to propagate and encourage a kindly, social, and brotherly feeling one towards another.
No. 156—NEWCASTLE and TYNESIDE Burns Club. Instituted 1864. Federated 4th October, 1906. Place of meeting, Central Exchange Hotel. President, Dr R. Anderson, 4 Gladstone Terrace, Gateshead; Vice-president, D. N. Brims, Springbank, Benwell; Secretary, W. H. Blackstock, 22 Nelson Street, Newcastle-on-Tyne; Treasurer, William Maxwell, 80 Osborne Road, Newcastle-on-Tyne. Special features of Club—Keeping in touch with Burns and fostering the spirit “Shall brethren be for a’ that.”

No. 157—BAILLIESTON CALEDONIAN Burns Club. Instituted 1901. Federated 5th October, 1906. Place and date of meeting, Free Gardeners’ Hall, Main Street, first Tuesday of each month. President, Jas. Adams, 68a Main Street, Baillieston; Vice-president, Jas. Russell, 152 Main Street, Baillieston. Secretary, Charles Paterson, 37 Muirside Road, Baillieston; Treasurer, Peter Greenshields. Committee—G. Tait, T. Waugh, T. Glen, J. Young, T. Reid, and D. Macfarlane. Special features of the Club—to encourage the cultivation of a better knowledge in this place of Robert Burns and his Works, and to celebrate the anniversary of his birth in supper, song, and sentiment.

No. 158—DARLINGTON Burns Association. Instituted 8th March, 1906. Federated 18th October, 1906. Place and date of meeting, Temperance Institute, average monthly during winter, no fixed night. President, Philip Wood, M.A., Grammar School, Darlington; Vice-presidents, Wm. Foster, J.P., Elmbank; John Henderson, Albert Road Schools; and John M. Galt, 4 West Park Road, Woodlands; Secretary, R. M. Liddell, 37 Langholm Crescent. Special features of the Club—Series of lectures, to which friends (including ladies) are invited; annual Scottish concert; annual social gathering; Anniversary dinner.

No. 159—WALKER (Newcastle-on-Tyne) Burns Club. Federated Nov. 11th, 1906. President, John McKay, 679 Welbeck Road, Walker-on-Tyne. Secretary, Hy. F. Caldwell, 37 Welbeck Road, Walker-on-Tyne; Treasurer, R. McRory, 25 Eastburn Gardens, Walker-on-Tyne. Special features of Club—To promote social intercourse among its members by means of songs, recitations, essays, lectures, Scotch concerts, annual supper; summer months, bowling competitions, etc.


No. 161—CHARLESTON Burns Club, Paisley. Instituted 1905. Federated 1906. Place and time of meeting, 17 Stevenson Street, at 8.30 p.m. President, Joseph T. Howard, Hazelbank, Elderslie; Vice-presidents: James Welsh, Ardcnlea, Elderslie, and Alex. C. Millar, 10 Hillview, Paisley; Secretary, Robert Fleming, Newhall Villas, Glenfield, Paisley. Committee—W. A. Nelson, Alex. Smith, James Hamilton, Hugh Black, and Hugh Young. Special features of Club—to propagate the knowledge of Burns’s writings in the district.

No. 162—PLYMOUTH and District Caledonian Society Burns Club. Instituted 8th February, 1898. Federated, 8th March, 1907. Place and date of meeting, Oddfellows’ Hall, as arranged. President, James Thain, “Bon Accord,” 11 Craven Avenue, Plymouth; Vice-president, James Common, 8 Lockyer Road,

No. 163—GATESHEAD and District Caledonian Society. Instituted 1887. Federated 1907. Place and date of meeting, Royal Hotel, first Thursday of the month. President, Mr T. Hetherington, 3 St. Edmund Place; Vice-president, A. Bennett, 40 Rothbury Terrace, Heaton, Newcastle; Secretary, D. Bah, 13 Denmark Street, Gateshead. Committee—T. Thompson, D. Morrison, and G. Porter.

No. 164—KINNING PARK Burns Club. Instituted 1881. Federated 1907. Place and date of meeting, Masonic Hall, Rutland Crescent, second Wednesday of month. President, William Dickie, 8 Walmer Terrace, Ibrox; Vice-president, John M’Lachlan, 104 Middleton Street, Ibrox; Secretary, Thomas Deans, 7 Broomhall Street, Kinning Park. Committee—Thomas Taylor, R. S. Gordon, Neil Downie, Wm. C. Robertson, Wm. Walker, James Miller, James Mason, and Wm. Lockterbie. Special features of Club—Competition amongst school children for singing and reciting works of Scottish poets; lectures during the year on Scottish literature; holding of Burns’s natal day; and social intercourse amongst members.

No. 165—WALLSEND Burns Club. Federated 18th April, 1907. Place and date of meeting, Station Hotel, third Wednesday of each month, at 7.30 p.m. President, Jno. Macdonald, 10 Laburnum Avenue; Vice-president, Jno. Campbell, 9 Laburnum Avenue; Secretary, Robert Johnson, 31 Curzon Road; Treasurer, Charles Scott, 98 Laburnum Avenue. Special features of Club—To associate Scotsmen and all admirers of Burns; to cultivate social and intellectual intercourse and the preservation of Scottish songs, manners, customs, and affairs, and other kindred purposes among the members and friends.

No. 166—CLEVELAND SCOTTISH ASSOCIATION Burns Club. Instituted November, 1906. Federated September, 1907. Place and date of meeting, Devonport Hotel, fortnightly meetings (Wednesdays). President, Alderman Forbes, Old Ormesby, near Middlesbrough; Vice-president, Councillor Crombie, Linthorpe, Middlesbrough. Secretary, A. Wallace, 6 Royal Exchange, Middlesbrough; Treasurer, J. Wilson; Chairman of committee, A. Rutherford. Special features of Club—Lectures, concerts, &c.

No. 167—BIRMINGHAM Burns Club. Instituted 13th January, 1906. Federated 13th November, 1907. Place of meeting, Imperial Hotel, Temple Street. President, Thomas Martin Sloan, 15 Weatheroak Road, Sparkhill; Vice-presidents, Donald McIntosh, 31 City Arcade, and Dr Eslemont, 1 Deritend; Secretary, Wm. Anderson, 3, 4, and 5 Wootesley Street, Birmingham; Hon. Assistant Secretary, D. B. Gray, 11 Dean Road, Erdington; Hon. Treasurer, K. M’Kenzie, 10 Reservoir Retreat. Special features of the Club—To cherish the name of Robert Burns, Scotland’s National Poet, to foster a love for his writings, to celebrate the Anniversary of his birthday by a Social Festival, and generally encourage a taste for Scottish songs and literature; to promote
friendly and social intercourse amongst Scotsmen resident in Birmingham and district.

No. 168—RICCARTON Burns Club. Instituted 7th February, 1877. Federated 14th January, 1908. Place and date of meeting, Commercial Inn, Wednesday and Saturday. President, John P. Dickson, editor, Kilmarnock Standard; Vice-president, James P. Moir; Secretary, James P. Moir, 45 Campbell Street, Riccarton. Committee—Ex-Presidents. Adam Mackay, ex-Bailie M‘Graw, ex-Bailie Burnett, D. K. Porter, R. Wyllie, John Williamson, and Geo. Cunningham. Special features of Club—Social intercourse; to spread and become familiar with the Poet's works.

No. 169—GLASGOW District Association of Burns Clubs and Kindred Societies. Instituted 8th November, 1907. Federated 1908. Place of meeting, National Burns Club. President, Rev. James Forrest, M.A., 8 Holland Place; Vice-presidents, James Ballantine, 83 Renfield Street, and Alex. Pollock, 52 West Nile Street; Secretary, J. Jeffrey Hunter, writer, 109 Bath Street, Glasgow. Committee—A. C. Alston (Rutherglen), John Burns (Nithshire), John Carmichael (National), Robert Carmichael (Albany), P. M‘A. Carrick (Clarinda), Arch. Clark (Hamilton), Alex. M‘Kenzie (Tam o‘ Shanter), John Neilson (Thornliebank), Jas. Tudhope Thos. Struthers (Old Kilpatrick), Laurence Watt (Burns o‘ Clyde), John Wilson (Scottish). Special features of Club—To further the interest of the Burns cult by promoting closer union between the clubs in the district and bringing the members of these clubs into more harmonious relationship, and to take the initiative in instituting and recommending movements likely to be beneficial to the cult.

No. 170—LARKHALL THISTLE Burns Club. Instituted November, 1906. Federated 18th April, 1908. Place of meeting, Victoria Bar, every Saturday at 7.30. Hon. president, William Marton, Victoria Bar; Hon. Vice-president, Robert M‘Dowall; President, John Fleming, Duke Street; Vice-president, Thomas M‘Ghie, 6 High Miller St. Secretary, John Crozier, 48 Montgomery Street, Larkhall; Treasurer, William Nicol, 125 Machan Street. Special features of Club—To encourage the members to take greater interest in the Works of Burns.


No. 174—ARDROSSAN Castle Burns Club. Federated November, 1908. Place of meeting, Lesser Assembly Rooms. President, Rev. J. Kirkland Cameron, the Manse, Ardrossan; Vice-presidents, Bailie H. Flinn, Glasgow Street, and James Galloway, Princes Street; Secretary, William Adam, Craigview, High Street,

No. 175—MEIKLE EARNOCK Original Burns Club. Instituted 1906. Federated 1908. Place and date of meeting, Mr John Craig's, Meikle Earnock, first Friday of each month, at 6.30 p.m. President, Richard H. Sneddon, Hazelbank, Strathaven Road, Hamilton; Vice-President, William Kerr, Eddlewood Buildings; Secretary, William Lawson, 8 School Street, Lowwaters, Hamilton; Assistant Secretary, William Lindsay, Woodhead, Neilston. Special features of the Club—To keep ever green the memory of Scotia's greatest son, and disseminate the principles he strived to inculcate.


No. 177—PRESTWICK Burns Club. Federated 17th January, 1909. President, ex-Bailie Cochran; Vice-president, T. I. Fleming; Secretary, D. S. Govan, Dalmeny, Prestwick; Treasurer, Robert Mitchell, Caerlaverock Road.


No. 180—GLASGOW Tollcross Burns Club. Instituted November, 1908. Federated 13th February, 1909. Place and time of meeting, varied. President, James Williamson, Greenfield House, Upper Dunlop Street, Tollcross; Vice-president, Robert R. Robertson, Rozelle, Mount Vernon; Secretary, Walter Clarke, Trainard Terrace, Tollcross. Special features of Club—Monthly meetings; tattie and herrin', Burns anniversary, and beef and greens dinners; also schools competition.

No. 181—GLASGOW Primrose Burns Club. Instituted 1901. Federated 1909. Place and date of meeting, Arcade Cafe, 25th January. President, John Russell, 18 Paul Street; Vice-president, J. H. Dennistoun, 2 Woodlands, Langside; Secretary, Geo. R. Hunter, 30 Ronald Street, Glasgow; Treasurer, Matthew Reid, 82 Dundas Street; ex-President, Thomas Muir, 141 Dundas Street.

No. 182—STANE (Shotts) Mossgieel Burns Club. Instituted 12th Feb., 1903. Federated 26th Feb., 1903. Place and date of meeting, Stane Hotel, first Wednesday of month. 7 30 p.m. Presidents, Alex. Barr, Stane Hotel, and Andrew Barrie. Special features of Club—Celebration of the Poet's birthday, Burns anniversary, and beef and greens dinners; also schools competition.
lotte Street, Stane, Shotts; Treasurer, Archd. Williams, Manse Road, Stane, Shotts. Special features of Club—Hold meetings of Club every month to discuss Poet's life and works, celebrate the Anniversary and Hallowe'en festivals, and to have a public lecture annually.

No. 183—LONDONDERRY Burns Club Caledonian Society. Federated 10th June, 1909. Place of meeting, Gowdie's Temperance Hotel, President, D. C. Hogg, Victoria Park; Vice-president, John Howatt, Great James Street; Secretary, Jas. C. Scrimgeour, 3 Sunnyside Terrace. Committee—Thos. D. Graham and Alex. Wightman. Special feature of Club—A subscription and entry fee is made, whereby Scotchmen in poor and necessitous circumstances may be relieved.


No. 186—KILMARNOCK Glencairn Burns Club. Instituted 1909. Federated 1909. Place and date of meeting, Bridge Inn, Robertson Place, Kilmarnock, second Friday of each month. President, James Gilmour, 22 Arbuckle Street; Vice-president, David Burns, 9 Arbuckle Street; Secretary, Austen M. Turnbull, Sillerbitha, Wellington Street, Kilmarnock; Treasurer, John Smith. Committee—Arch. M'Gregor, Harry Finling, Neil Craig, Wm. Strain, John M'Gregor. Special features of Club—Reading papers on Burns at the monthly meetings; celebrating the Poet's birth in January; and to do whatever lies in our power to uphold the name and works of Robert Burns.

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