

novel there is a reference to mankind as a "social animal" (p. 106). If this pre-Darwinian idea is functional in the novel, it is just possible that Mackenzie wants the reader to comprehend an identity of mankind with his fellow creatures. If so, then it is something on this order: man is a creature like other creatures on God's earth and should consequently show "humane kindness" toward all his fellows. The dog is the instance in *The Man of Feeling* by which one judges Miss Walton's kindness and the sentiments of beggars, Edwards and his son. Assuming all of this to be so, it is positively remarkable that Harley possesses no dog!

ROGER RAMSEY
Northern Illinois University

NOTE

¹ Henry Mackenzie, *The Man of Feeling*, ed. Brian Vickers (London, 1967), p. 3. All quotations are from this edition and page numbers will henceforth follow quotations.

TWO NOTES ON BURNS

The Text of "Ah woe is me, my mother dear."

James Kinsley prints in the Clarendon Press edition (1968) a text of "Ah woe is me, my mother dear" taken from the Glenriddell MS and collated with the Adam MS.¹ Both Kinsley and Henley and Henderson note the existence of a MS of the poem copied by Burns on the flyleaf of an exemplar of Fergusson's *Poems of various subjects*, (1785) which also has the poet's signature on the title-page, and a further inscription by Mary Dalzel saying that the volume was presented by Burns to her mother 'some time about the year 1788.'² On the basis of the note by Hugh Blair preserved in the Esty copy of the 1786 *Poems*, advising Burns not to print in 1787 verses on Jeremiah, 15, and on the assumption that the stanzas referred to are the poem.

discussed here, it is reasonable position of the poem as the year print, however, until much later.

J. Egerer, in the preface to *Burns* (1964), states: "If there is any ground on my part it is to emphasize the original print of Burns's writings". He printed in the Hogg/Motherwell edition of *Burns*, (1834-36), adding that in the 1786 edition (Egerer 365) No one seems to have had printed the poem much earlier. In the earlier edition of *The Spy*, (No. 47, July 20, 1786), substantive variants, the *Spy* text, orthography, punctuation and capitalization of the three relevant manuscripts. These variants require some comment. In the 1786 edition, the word 'band,' a Scottish spelling for 'band', 'land'. This makes admirable sense in the substitution of 'on bill or band' and 'band' in the MSS. In line 8 the phrase 'The de'il a ane would' replaces 'The de'il a ane would' and the fact that the earlier numbers of the poem were criticised for linguistic indecency is a fact that this much weaker reading is the original.

It is probably useful to print the *Poems* text together in their original form, accessible both a text published in 1786 and the previously known first printing, a text which, despite minor variants, is the original readings of this particular poem.

The Spy, No. 47, July 20, 1786

VERSES BY
Never before

Ah! woe is me my mother dear
A man of strife you've
For sair contention I
They hate, revile, and

I ne'er could lend on
Per cent has never bl
And borrowing on the
There's ne'er a ane w

discussed here, it is reasonable for Kinsley to date the com-
position of the poem as the year 1786.³ It did not appear in
print, however, until much later.

J. Egerer, in the preface to his *Bibliography of Robert*
Burns (1964), states: "If there has been any special endea-
our on my part it is to emphasise the first appearances in

print of Burns's writings". He says that this poem was first
printed in the Hoggs/Motherwell edition of *The Works of Robert*
Burns, (1834-36), adding that it is to be found in Volume 5.

(Egerer 365) No one seems to have noted, however, that Hogg
had printed the poem much earlier in his short-lived periodi-
cal *The Spy*, (No. 47, July 20, 1811.) As well as a number of

substantive variants, the *Spy* text differs considerably in or-
thography, punctuation and capitalisation from the readings in
the three relevant manuscripts. Two of the substantive varia-

tions require some comment. In line 5 of the *Spy* version, the
word 'band,' a Scottish spelling of 'bond,' is replaced by
'land'. This makes admirable sense, but destroys the alliter-

ation of 'on bill or band' and is not supported by any of the
MSS. In line 8 the phrase 'There's ne'er a one will trust me'

replaces 'The de'il a nee would trust me:'. In view of the
fact that the earlier numbers of *The Spy* had already been

criticised for linguistic indecorum, it is reasonably certain
that this much weaker reading is editorial and not authorial.⁴

It is probably useful to print the *Spy* text and the 1785
Poems text together in their entirety in order to make readily

accessible both a text published two decades before the pre-
viously known first printing, and an additional holograph text
which, despite minor variants, largely confirms the accepted

The Spy, No. 47

VERSES BY BURNS

Never before printed.

Ah! woe is me my mother dear,
A man of strife you've born me;

For sair contention I maun bear,
They hate, revile, and scorn me.

I ne'er could lend on bill or land,
Per cent has never blest me;

And borrowing on the tother hand,--
There's ne'er a one will trust me.

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n idea is functional in the
Mackenzie wants the reader to
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ON BURNS

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787 verses on Jeremiah, 15,
tanzas referred to are the poem.

Yet though a coin denied wight,
 By fortune quite discarded;
 You see how I'm baith day and night,
 By lad and lass blackguarded!!!

Fergusson's *Poems* (1785)
 Jeremiah 15 Ch. 10 Verse

Ah woe is me, my Mother dear!
 A man of strife ye've born me;
 For sair contention I maun bear,
 They hate revile and scorn me.

I ne'er could lend on bill or band
 That five percent might blest me,
 And borrowing, on the tither hand,
 The de'il a ane would trust me:

Yet I, a coin-denied Wight,
 By Fortune quite discarded,
 Ye see how I am, day and night,
 By lad and lass blackguarded!

"Hunting Song" - an additional stanza

In the absence of MSS, Kinsley prints his text of "Hunting Song," better known as "The Bonie Moor-Hen," from Cromek's *Reliques*, (1808). He notes that Henley and Henderson record a MS which he has not been able to trace, and list minor variant readings in lines 2, 5, 6 and 16 from the missing MS. Kinsley does not reproduce in his text the row of asterisks after the fourth stanza by which Cromek indicated that his text was incomplete, but he annotates thus: "Cromek printed the song with asterisks after l. 20, indicating that either his copy was a fragment or that the rest was unprintable."⁵ Speculation that the missing part of the poem was sexually indelicate arose for a number of reasons. It had long been noted that the refrain: "I rede you beware at the hunting, young men" obviously echoes the bawdy song in *The Merry Muses* with the refrain "I rede you beware o' the ripples, young man". Kinsley lists the sexual song from *The Merry Muses* in his appendix (No. 562) as being one of those songs admitted at various times to the canon of Burns's work either wrongly or on the basis of inadequate evidence. The expectation that any missing stanza or stanzas would be indiscreet was enhanced by Clarinda's demand in her letter to Burns, 6 February, 1788, in which she says, "Do not publish the "Moor-hen": do not for your sake, and for mine."⁶

As Kinsley points out the sexual nature of the hunter and the game bird imagery, and one need look no further than Rankine to see Burns writing in

I have not been able to trace the fifth stanza, additional to that which has been published twice in the two volumes, first as entry no. 132 in the *Index* and then in the catalogue of the sale of the second volume in the library of the late P. M. Pitt-Rivers, Nov. 4-7, 1918. The additional stanza is in *Prices Current 1919* where the MS was purchased by Proctor. It is a manuscript, and a modern transcription with an additional stanza which

But by Cam a Rectre,
 A Slee cunning lown v
 The brass did sae gl
 And now in his Budget

The additional stanza is hardly poetry, but there is no reason to write it. It was probably a continuation of sexual conquest imagery, and the *budget* (i.e. a ledger) it provides an interesting comment on the relationship. The word "Rectre" is a puzzle. I do not know what the meaning of the word "reester" is, but it is a witty fellow. Burns uses the word in the *etymology*. But I suspect it is not

R. H. CARNIE
 University of Calgary

NOTE

¹ *The Poems and Songs of Robert Burns* (Oxford, 1968), I, 234-5; III,

² I am indebted to Mr. Mintz for photostats of the fly-leaves.

³ J. de L. Ferguson, "Burns's

As Kinsley points out the sexual symbolism latent in the image of the hunter and the game bird is not uncommon in popular poetry, and one need look no further than the *Epistle to John Rankine* to see Burns writing in this tradition.⁷

I have not been able to trace the missing manuscript, but a fifth stanza, additional to the four printed by Kinsley, has been published twice in the twentieth century. It was printed first as entry no. 132 in the Sotheby, Wilkinson and Hodge Catalogue of the sale of the second and concluding portion of the library of the late P. M. Pittar, a sale which took place on Nov. 4-7, 1918. The additional stanza was reprinted in *Book Prices Current 1919* where the added information is given that the MS was purchased by Proctor for \$65. The entry describes a manuscript, and a modern transcript, of a "Hunting Song" with an additional stanza which runs as follows:

But by Gam a Rectre, Ohon and alas!
A Slee cunning lown wi' a firelock o' brass
The brass did sae glitter, it dazzled her eyes,
And now in his Budget he boasts of the prize.

The additional stanza is hardly a distinguished piece of poetry, but there is no reason to suppose that Burns did not write it. It was probably censored because of the clear implication of sexual conquest in the imagery of the brass firelock and the *budget* (i.e., a leather bag for holding game), and it provides an interesting commentary on the Clarinda/Sylvander relationship. The word "Rectre" (rector [?]) is something of a puzzle. I do not know what it means. It may be a misreading of the word "reester" i.e., a stubborn, difficult relative fellow. Burns uses the verbal form elsewhere in his poetry. But I suspect it is not.

R. H. CARNIE
University of Calgary

NOTES

¹ *The Poems and Songs of Robert Burns*, ed. J. Kinsley. (Oxford, 1968), I, 234-5; III, 1175.

² I am indebted to Mr. Minto of Edinburgh City Library for photostats of the fly-leaves.

³ J. de L. Ferguson, "Burns and Hugh Blair.", *MLN* 44, 441-3.

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scared;
th day and night,
[ckguarded!!!
Fergusson's *Poems* (1785)
Jeremiah 15 Ch. 10 Verse

her dear!
've born me;
I maun bear,
nd scorn me.
n bill or band
ight blest me,
either hand,
uld trust me:

Wight,
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⁴ I would like to thank St. Andrews' University Library for the use of their copy of *The Spy*.

⁵ Kinsley, I, 377-8; III, 1256.

⁶ *The Works of Robert Burns*, ed. W. S. Douglas, V, 77.

⁷ Kinsley, I, 61-3; III, 1036-7.

RUSKIN'S HEROIC MERCHANT

In a famous passage at the beginning of "*Unto This Last*," John Ruskin sets forth his conception of the role and obligations of the merchant: to focus on providing for the nation rather than on amassing a profit, to be faithful to his engagements, to market a pure product, to be as a father to the young men he employs and to share his workers' suffering in any commercial distress, and finally--if need be--to sacrifice himself as, on occasion, a soldier, physician, lawyer, or pastor may be called upon to do. In short, the merchant's career offers opportunities for heroism, too (XVII, 40-42).¹ But elsewhere in his writings, Ruskin makes it clear that, except perhaps for the signal instance of his father, the merchants of his own time represent a falling-off from the ideal type. In Letter 15 of *Fors Clavigera* (March 1872), Ruskin asserts that "the morbid power of manufacture and commerce in our own age is an accidental condition of national decrepitude; the injustices connected with it are mainly those of the gambling-house, and quite unworthy of analytical inquiry" (XXVII, 260-261).

While students of Ruskin have assiduously traced the sources of his economic thought in various political economists,² to the best of my knowledge no one has suggested that still another source might lie in Sir Walter Scott, particularly Scott's *Rob Roy*, where Bailie Nicol Jarvie is presented as an exemplar of the mercantile ideal. Jarvie is kind and charitable in his personal relationships, and willing to undergo personal risks in helping Frank Osbaldistone restore his father's fortunes

north of the Border; indeed, as though he will lose his liberation with Frank, Jarvie's fortunes can become entangled in the 'Chronicle' that the merchants of Genoa break their promise to Spain, whereby the sailing put off for a hail year," and in such an action the merchant vice."³ In Letter 15 of *Fors* such a sentiment when he decl

a soldier who fights only who sells only for his hand equally the slaves of the those servants and merchant and sell as their country

Rob Roy appears on two lists those Waverley novels which in Letter 2 of *Fors Clavigera* (F a discussion of Mill's economic ing cloth, if it be well-made had sense enough to read your invite you to join me in since that industry long flourish, foil be at the sign of the 'N Scott's personal correspondence the merchant had clear obligations answerable for that species of result in the workingman's ruin March 1873, XXVII, 500-501.)

The full measure of Ruskin's relatively unexplored though characterization and his aware and weaknesses are well-attested index. Such passages as we have that Ruskin also had in mind ism, perhaps a trifle ironic origins of the Labour Party, numerous prophets. For both places his shrewd foresight a public servant with a broad a

LAWRENCE POSTON, III
University of Illinois, Chicago