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!

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NOTE


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 Ferguson'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 to posit the 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 one on my part it is to emphasize the importance of the print of Burns's writings." He printed in the Hogg/Motherwell Burns, (1834-36), adding that in (Egerer 365) No one seems to have printed the poem much earlier than Burns, (No. 47, July 20, 1786). Substantive variants, the Spy typography, punctuation and capitudes require some comment. In line 8 the phrase 'The devil a one would' replaces 'The devil a one would' and MSS. In line 8 the phrase 'The devil a one would' replaces 'The devil a one would' and MSS. In line 8 the phrase 'The devil a one would' replaces 'The devil a one would' and MSS.

It is probably useful to print Poems text together in their earliest accessible both a text published previously known first printing, a text which, despite minor variants, is a reading of this particular poem.

The Spy, No. 47

VERSES BY

Never before

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

I ne'er could lend on-minded trust,
Per cent has never been a book,
And borrowing on the trust
There's ne'er a one who
The sky, No 47

There's never a one till I turn me
And borrow in the other hand
Yet can't the nest be the nest no'
It can't. Could land on 314' of land

They here, return, and soon me.
For all outward I mean near
A man of talent you've been me!
And yet is me my mother dear,

Never before pencilled

VERSUS BY BURNS

ON BURNS

Somețu. My mother dear

Reading of this particular poem

which, despite much variance, largely constitutes the accepted
version, the poem has taken on the role of a folk version, and
an additional interest for many
accessors has developed over the decades before the first
publication of the poem. Together in their entirety, in order to make
readably

In any case, the poem's role in the formalization and
consideration of literature as a literature that
exists best beyond the

cease the chatter of numbers of the sky has already been
replaced. The 47th and the 37th were, in the form of the

prose of poetry, of prose, and is not supported by any of the
actions of all prose of prose, and is not supported by any of the
actions of all prose of prose.

and, this means particularly some, are destroyed the attitude-

as soon as possible. The form requires some comment. The
three arrangements are the subject of the
understanding question. The sky has different connotations in different

On 2 July 1937, as well as a number of

really a poem. The poem was first published in the short-story

on one hand, we have no idea, on the other

What is the form of prose, and, as a difference from the
readings, it is the accepted

NOTES AND DOCUMENTS

257
Yet though a coin denied wight,
By fortune quite discarded;
You see how I'm baith day and night,
By lad and lass black guarded!!

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 bles me,
And borrowing, on the tither hand,
The devil a one 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 black guarded!

"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." Speculation that the missing part of the poem was sexually indecent 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."

As Kinsley points out the sexu-
ality of the hunter and the game bird-
ery, and one need look no fur-

Rankine to see Burns writing it.

I have not been able to trace fer-
this stanza, additional to that,
been published twice in the tw-
first as entry no. 132 in the ca-
logue of the sale of the sec-
library of the late P. M. Pitt.
Nov. 4-7, 1918. The additional

Prices Current 1919 where the au-
tority of the MS was purchased by Proctor, a manuscript, and a modern transcript with an additional stanza which

But by Cam a Rectre,
A Slee cunning Iown o
The brass did sae gl
And now in his Budge

The additional stanza is hard

poetry, but there is no reason to

write it. It was probably com-
plication of sexual conquest in
lock and the budget (i.e. a le-
it provides an interesting com-
relationship. The word "Rectre"

a puzzle. I do not know what

ndering of the word "reester" s

tive fellow. Burns uses the ver-

tery. But I suspect it is not

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NOTE

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

I am indebted to Mr. Mint

photostats of the fly-leaves.

3 J. de L. Ferguson, "Burns
NOTES AND DOCUMENTS

NOTES


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 Fora 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 situation with Frank, Jarvie expects fortunes can become entangled. Chronicle' that the merchants of Genoa break their promise to Spain, whereby the sailing put off for a hail year," an in such an action the merchant service,"3 In Letter 15 of Fora such a sentiment when he declared 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 have letter 2 of Fora Clavigera (F a discussion of Mill's econom ing cloth, if it be well-made had sense enough to read your invite you to join me in since that industry long flourish, it so 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 ru March 1873, XXVII, 500-501.)

The full measure of Ruskin relatively unexplored though characterization and his awareness weaknesses are well-studied index. Such passages as we have that Ruskin also had in mind ism, perhaps a trifles irony of the Labour Party, its numerous prophets. For both places his shrewd foresight a public servant with a broad a

NOTE AND DOCUMENTS

"I would like to thank St. Andrews University Library for the use of their copy of The Spy.

1 Kinsley, I, 377-8; III, 1256.
3 Kinsley, I, 61-3; III, 1036-7.

Notes and Documents

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