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most other modern poets seems to me fragmentary. The last time I saw him he told me he was planning a long poem. He did not live to write it, but, in a sense, he had already written it; for his poems, taken together, make up a whole.

JOSEPH H. SUMMERS
WASHINGTON UNIVERSITY (ST. LOUIS)


In the last letter Robert Burns sent to James Johnson (ca. 1 June 1796), before the publication of Vol. V of the Scots Musical Museum, he wrote, "I will venture to prophesy, that to future ages your Publication will be the text-book & standard of Scottish Song & Music." Burns was in a position to know for he had by this time been collaborating with Johnson for nine years. From the second volume of the Museum on Burns was centrally concerned with it; he collected or wrote almost half the songs which appeared thereafter, he wrote the prefaces for three of the volumes, and without his enthusiasm it is more than possible that Johnson would have let fall the project after the third or fourth volume. In this last respect it is worthy of note that the six volumes appeared in the following years: 1787, 1788, 1790, 1792, 1796, and 1803. During the period 1790-1796 Burns was also busy writing and collecting for George Thomson's Select Collection of Original Scottish Airs (5 vol., 1793-1818). Both collections slowed down considerably after the poet's death. Upon completion of the final volume Johnson wrote of the set with justifiable pride: "it unquestionably contains the greatest Collection of Scottish Vocal Music ever published."

Burns's prophecy was correct; the Scots Musical Museum remains to this day a standard work on Scottish song. Collected in it one finds traditional songs and airs, as well as songs written especially to be set to tunes which either had no words or whose words were bawdy or otherwise objectionable. It is not easy to ascertain the exact number of songs Burns contributed to the Museum as not all of them are indicated as being his. Some have been identified through Burns's letters to Johnson but not all of this correspondence has survived. Ninety-seven songs are acknowledged as Burns's in the indexes, but over two hundred were probably collected, touched up or written entirely by him.
STUDIES IN SCOTTISH LITERATURE

Of course Burns was not the only contemporary writer whose songs were printed by Johnson; others include Dr. Thomas Blacklock, Rev. John Skinner, Andrew Shirefes, and Hector MacNeill. Also included were works by both William Hamiltons, Robert Fergusson and several by Allan Ramsay.

To any but the bibliophile the most valuable edition of this work is that of 1853, with its 512 pages of "Illustrations of the lyric poetry and music of Scotland" originally prepared by William Stenhouse. When Stenhouse died in 1827 the edition lay dormant until David Laing, Librarian of the Signet Library, took over the task of readying it for the publishers William Blackwood. With help from other qualified persons he added 228 pages of "Additional illustrations," as well as 134 pages of Preface and Introduction. Fortunately there are four indexes to this mass of editorial material (there is even one for the Introduction) and these make it relatively easy to locate any information which may be required.

The present two-volume set is a photo-facsimile of the four volumes of 1853. Henry George Farmer, Keeper of Music at Glasgow University Library, has added a short Foreword which does much to fill in the background on the variants of the Musical Museum to be found and on those who have been associated with it editorially. Some annoying errors in Mr. Farmer's essay: the date of Burns's Kilmarnock edition is not 1787 (p. xv); Yale's 1723 edition of Vol. I of the Tea-Table Miscellany (p.xi) has been known for some years; Yale also possesses the 1727 Vol. III of this collection which Mr. Farmer claims is not extant. For the record, this first edition of Vol. III contains the words "A Collection of Celebrated Songs."

The earlier editions of the Scots Musical Museum have long since become difficult to find and expensive. This new set will be welcomed alike by libraries and individuals.

G. R. R.


Courage of conviction should be sharply distinguished, in maturity, from courage of condescension; when another scholar takes a crack at me, I wish he would quote me entire. In my book on James Hogg I call The Confessions of a Justified Sinner "as greatly superior to his other prose works as Kilmeny is to his other longer poems ... Badly constructed as