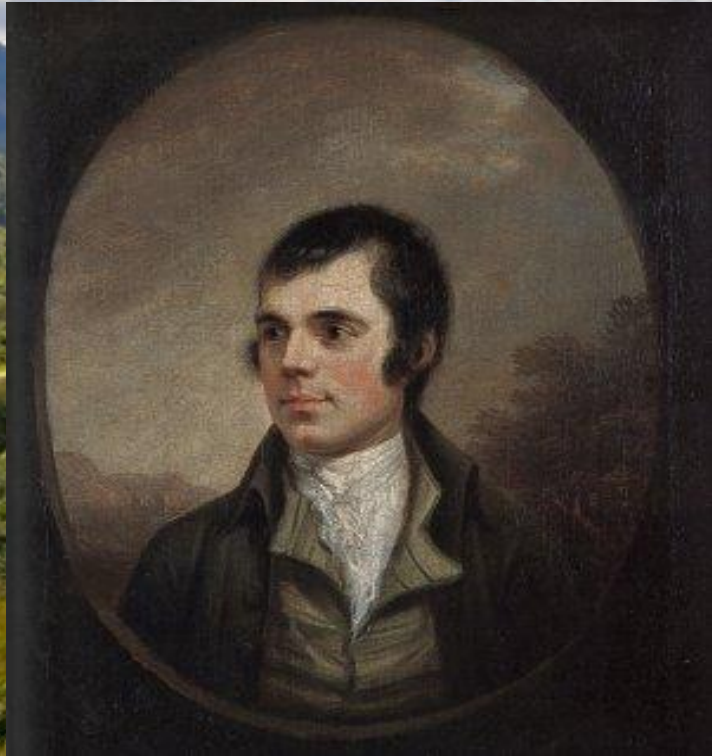


Robert Burns
(1759-1796),
the national Scottish Poet or, the Bard



The Son of Scotland

- Walter Scott: "...the most extraordinary of all the men...the most talented poet of Scotland";
- : "His person was strong and robust; his manners rustic, not clownish, a sort of dignified plainness and simplicity which received part of its effect perhaps from knowledge of his extraordinary talents. His features are presented in Mr Nasmyth's picture but to me it conveys the idea that they are diminished, as if seen in perspective.

The Son of Scotland

- **Walter Scott:** “I think his countenance was more massive than it looks in any of the portraits ... there was a strong expression of shrewdness in all his lineaments; the eye alone, I think, indicated the poetical character and temperament. It was large, and of a dark cast, and literally glowed when he spoke with feeling or interest. I never saw such another eye in a human head, though I have seen the most distinguished men of my time.”
- **Ralph Waldo Emerson:** “The people who care nothing for literature and poetry care for Burns”;

Robert Burns, a representative of Pre-Romanticism

- Interests in folk literature
- Exploration of emotions and feelings
- Under the influence of French Revolution, and be against the bondage of classicism

Ushered a tendency that prevailed during the Romanticism:

- To cultivate medieval literary legacy and embrace national culture;
- To introduce daily expressions into poetic diction;
- To pick up the life of common people as poetic subjects and show great sympathy
- A natural lyrical ability (majority of his poems have been set to music) and his use of the common vernacular (dialect).

Enduring Appeal

- After his death Burns became an important source of inspiration to the founders of both liberalism and socialism.
- A cultural icon in Scotland and among Scots who have relocated to other parts of the world, celebration of his life and work became almost a national charismatic cult during the 19th and 20th centuries, and his influence has long been strong on Scottish literature.

Collector of Folk Songs

- Collected folk songs from across Scotland, often revising or adapting them.
- His poem (and song) *Auld Lang Syne* is often sung at Hogmanay
- *Scots Wha Hae* (“Scots Who Have”) served for a long time as an unofficial national anthem of the country.

Auld Lang Syne

Burns' original Scots verse

Should auld acquaintance be forgot,
and never brought to mind ?

Should auld acquaintance be forgot,
and auld lang syne* ?

CHORUS:

For auld lang syne, my jo,
for auld lang syne,
we'll tak a cup o' kindness yet,
for auld lang syne.

And surely ye'll be your pint-stowp !
and surely I'll be mine !

And we'll tak a cup o' kindness yet,
for auld lang syne.

English translation

Should *old* acquaintance be forgot,
and never brought to mind ?

Should *old* acquaintance be forgot,
and *old* lang syne ?

CHORUS:

For auld lang syne, my *dear*,
for auld lang syne,
we'll take a cup of kindness yet,
for auld lang syne.

And surely you'll *buy* your pint *cup* !
and surely I'll *buy* mine !

And we'll take a cup o' kindness yet,
for auld lang syne.

Auld Lang Syne

Burns' original Scots verse

CHORUS

We twa hae run about the braes,
and pu'd the gowans fine ;
But we've wander'd mony a weary fit,
sin auld lang syne.

CHORUS

We twa hae paidl'd i' the burn,
frae morning sun till dine ;
But seas between us braid hae roar'd
sin auld lang syne.

CHORUS

And there's a hand, my trusty fiere !
and gie's a hand o' thine !
And we'll tak a right gude-willy waught,
for auld lang syne.

CHORUS

English translation

CHORUS

We *two have* run about the *slopes*,
and *picked* the *daisies* fine ;
But we've wandered *many* a weary *foot*,
since auld lang syne.

CHORUS

We *two have paddled* in the *stream*,
from morning sun till dine[†] ;
But seas between us *broad have roared*
since auld lang syne.

CHORUS

And there's a hand my trusty *friend* !
And *give us* a hand o' thine !
And we'll *take* a right *good-will draught*,
for auld lang syne.

CHORUS

Scots Wha Hae

| Original lyrics in Scots | English translation | Scottish Gaelic translation |
|--|---|---|
| 'Scots, wha hæ wi Wallace bled, Scots, wham Bruce has aften led, Welcome tæ yer gory bed, Or tæ victorie. | 'Scots, who have with Wallace bled, Scots, whom Bruce has often led, Welcome to your gory bed Or to victory. | Fheachd Alba, thug le Uallas buaidh, 'Stric fo Bhrus bha'n cogadh cruaidh, Failte dhuibh gu fois na h-uaigh, No gu buaidh is sith. |
| 'Now's the day, an now's the hour: See the front o battle lour, See approach proud Edward's power - Chains and Slaverie. | 'Now is the day, and now is the hour: See the front of battle lower (threaten), See approach proud Edward's power - Chains and slavery. | So an latha—an uair so tha, Feuch fo'n cruaidh a nuas mar sgail, Feachd na h-uail fo Ionbhar dan, 'Dheanamh thraillean dinn. |
| 'Wha will be a traitor knave? Wha will fill a coward's grave? Wha sæ base as be a slave? Let him turn an flee. | 'Who will be a traitor knave? Who will fill a coward's grave? Who's so base as be a slave? - Let him turn, and flee. | Co na shloightear, feallta, fuar? Co na ghealtar dh'iarradh uaigh? Co na thraill fo shail luchd-fuath? Clis bi bhuam fhir-chlith. |

Scots Wha Hae

| Original lyrics in Scots | English translation | Scottish Gaelic translation |
|---|--|--|
| 'Wha, for Scotland's king and law, Freedom's sword will strongly draw, Freeman stand, or Freeman fa, Let him on wi me. | 'Who for Scotland's King and Law Freedom's sword will strongly draw, Freeman stand or freeman fall, Let him follow me. | Co as leth a Thir, sa Coir Thairneas stailinn chruaidh na dhorn? Buaidh an aird, no bas le gloir! Lean a dheoin do Righ. |
| 'By Oppression's woes and pains, By your sons in servile chains! We will drain our dearest veins, But they shall be free. | 'By oppression's woes and pains, By your sons in servile chains, We will drain our dearest veins But they shall be free. | Air ar bruid fo shluagh neo-chaomh, Air bhur n' al an sas san daors, Traighidh sinn ar fuil 's an raon, Bheir sinn saors' d'ar linn. |
| 'Lay the proud usurpers low, Tyrants fall in every foe, Libertie's in every blow! - Let us do or dee. | 'Lay the proud usurpers low, Tyrants fall in every foe, Liberty is in every blow, Let us do or die!' | Sios na coimhich bhorb gur bas! 'Streath gun iochd-gach ceann thig bhain, Saorsa thig an lorg gach straic. Buaidh no- bas ma'n till. |

My Heart's in the Highlands

- Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
A-chasing the wild-deer, and following the roe,
My heart's in the Highlands wherever I go.

My Heart's in the Highlands

- Farewell to the mountains high covered with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods;
Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
A-chasing the wild-deer, and following the roe,
My heart's in the Highlands wherever I go.

•

Philosophic and Love Lyrics

- Other poems and songs of Burns that remain well-known across the world today include: *O, Once I Lov'd A Bonnie Lass, The Poet's Welcome to his Bastart Wean, A Red, Red Rose, A Man's A Man for A' That, To a Louse, To a Mouse, The Battle of Sherramuir, Ae Fond Kiss, John Barleycorn, Jolly Beggars, etc.*

John Barleycorn

There was three kings into the east,
Three kings both great and high,
And they hae sworn a solemn oath
John Barleycorn should die.

They took a plough and plough'd him down,
Put clods upon his head,
And they hae sworn a solemn oath
John Barleycorn was dead.

But the cheerful Spring came kindly on,
And show'rs began to fall;
John Barleycorn got up again,
And sore surpris'd them all.

John Barleycorn

The sultry suns of Summer came,
And he grew thick and strong;
His head weel arm'd wi' pointed spears,
That no one should him wrong.
The sober Autumn enter'd mild,
When he grew wan and pale;
His bending joints and drooping head
Show'd he began to fail.
His colour sicken'd more and more,
He faded into age;
And then his enemies began
To show their deadly rage.

John Barleycorn

They've taen a weapon, long and sharp,
And cut him by the knee;
Then tied him fast upon a cart,
Like a rogue for forgerie.
They laid him down upon his back,
And cudgell'd him full sore;
They hung him up before the storm,
And turn'd him o'er and o'er.
They laid him out upon the floor,
To work him further woe;
And still, as signs of life appear'd,
They toss'd him to and fro.

John Barleycorn

They wasted, o'er a scorching flame,
The marrow of his bones;
But a miller us'd him worst of all,
For he crush'd him between two stones.
And they hae taen his very heart's blood,
And drank it round and round;
And still the more and more they drank,
Their joy did more abound.
John Barleycorn was a hero bold,
Of noble enterprise;
For if you do but taste his blood,
'Twill make your courage rise.

John Barleycorn

'Twill make a man forget his woe;

'Twill heighten all his joy;

'Twill make the widow's heart to sing,

Tho' the tear were in her eye.

Then let us toast John Barleycorn,

Each man a glass in hand;

And may his great posterity

Ne'er fail in old Scotland!

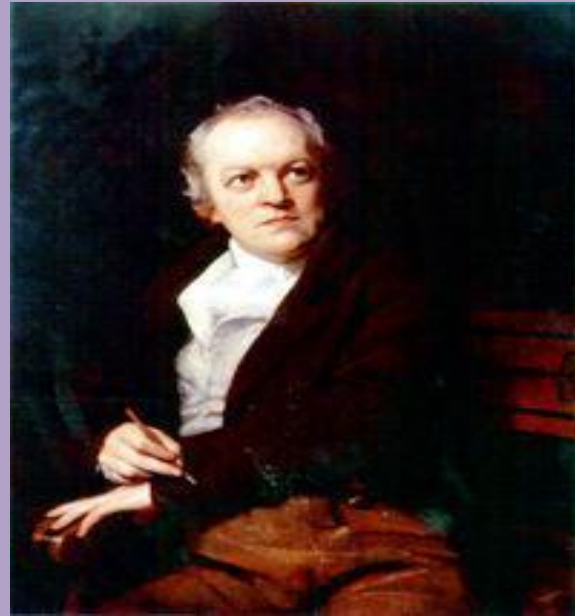
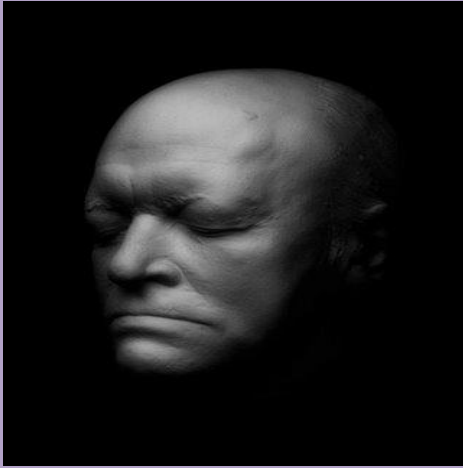


Literary Themes

- Republicanism (the French revolution influence) and radicalism which he expressed covertly in *Scots Wha Hae*;
- Scottish patriotism, Scottish cultural identity;
- Anticlericalism, commentary on the Scottish Kirk of his time;
- Class inequalities;
- Gender roles;
- Poverty;
- Sexuality;
- Beneficial aspects of popular socialising (carousing, whisky, folk songs, etc).

Literary Style

- His direct literary influences in the use of Scots in poetry were **Allan Ramsey** and **Robert Fergusson**. Burns's poetry also drew upon a substantial familiarity and knowledge of Classical Biblical, and English Literature, as well as the Scottish Makar tradition. Burns was skilled in writing not only in the Scots language but also in the Scottish English dialect. Some of his works, such as *Love and Liberty* (also known as *The Jolly Beggars*), are written in both Scots and English for various effects.



William Blake
(1757 - 1827)

Blake's political views

- Blake never tried to fit into the world, he was a rebel innocently and completely all his life.
- He was politically of the permanent left & mixed a good deal with the radicals like Thomas Paine and William Godwin.
- Blake strongly criticized the capitalists' cruel exploitation, saying that the "dark satanic mills left men unemployed, killed children and forced prostitution."
- He cherished great expectations and enthusiasm for the French Revolution, and regarded it as a necessary stage leading to the millennium predicted by the biblical prophets.

Blake's literary achievements

- A symbolist, or a mystic; many poems are obscure and can be interpreted only symbolically
- His lyric poetry displays the characteristics of the romantic spirit. (visual images rather than abstract ideas)
- Natural sentiment and individual originality makes Blake a forerunner of the Romantic poetry of the 19th century.

Blake's life and career

- got no education in school
- At 10, in Henry Par's drawing school and exposed to Greek and Roman sculpture;
- at 14, he worked as an engraver and learned how to make copperplates;
- an artist with a style of his own: combined visual art with literature;
- never prosperous in his lifetime



Main works

- **Poetic collections:**

Songs of Innocence (1789)

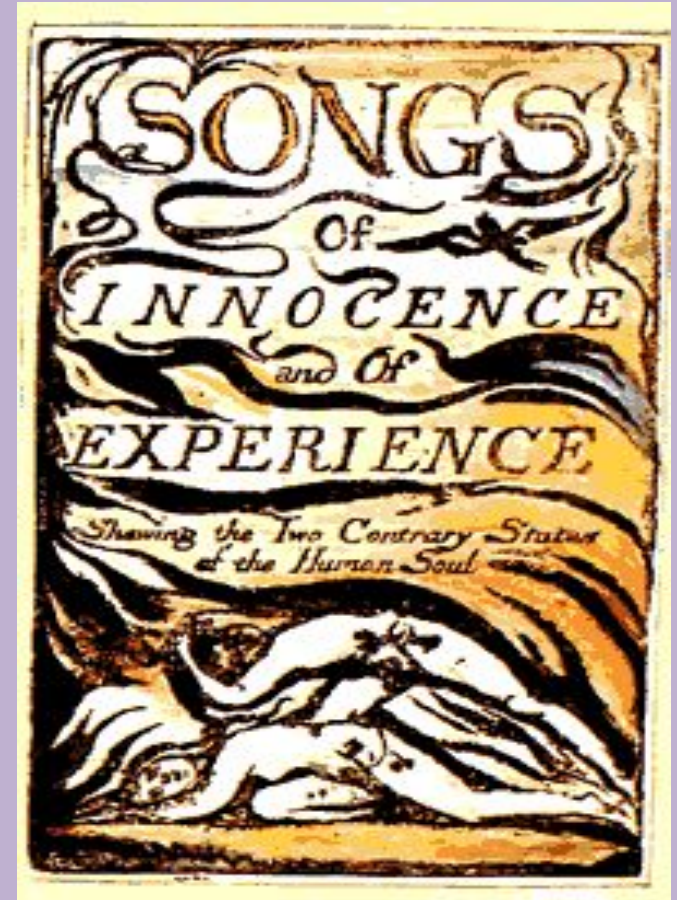
Songs of Experience (1794)

The Prophetic Books (1789-1820)

- **Rhythmic Prose**

The Marriage of
Heaven and Hell (1790)

The French Revolution (1791)



Blake's Romantic Manifesto

*To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour.*

- “The true Man is the source, he being Poetic Genius”
- “He who sees the Infinite in all things sees God. He who sees the Ratio only sees himself only.”

Blake's Illuminated Engravings

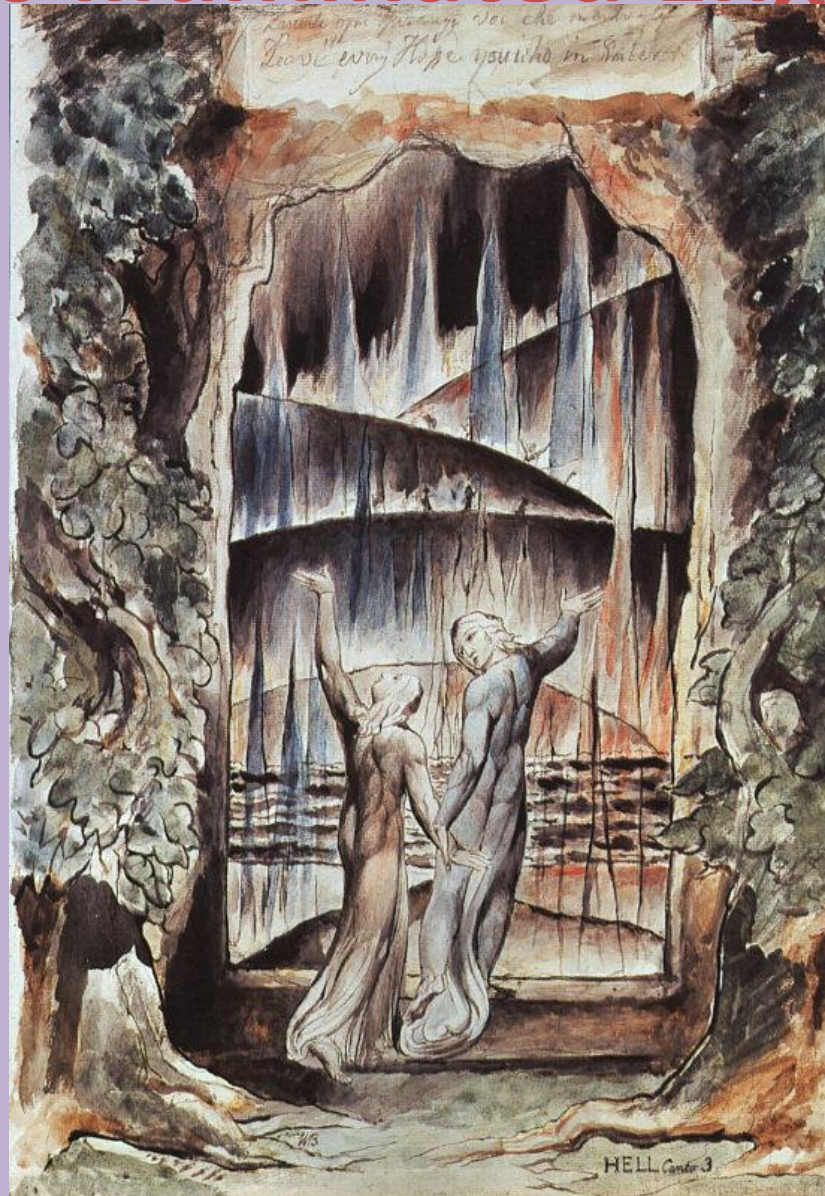


Blake's Illuminated Engravings

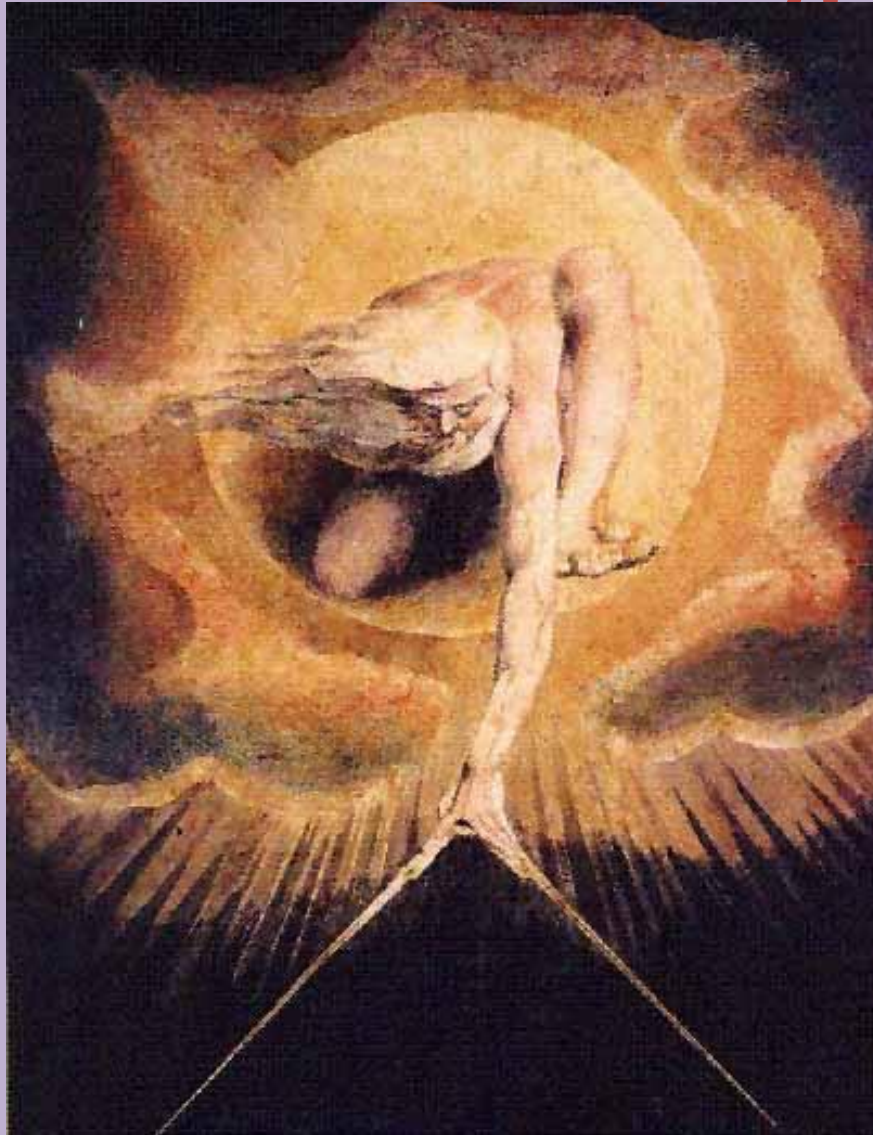


Elohim creating Adam 1795

Blake's Illuminated Engravings



Blake's Illuminated Engravings



"Ancient of Days"

Blake's Illuminated Engravings



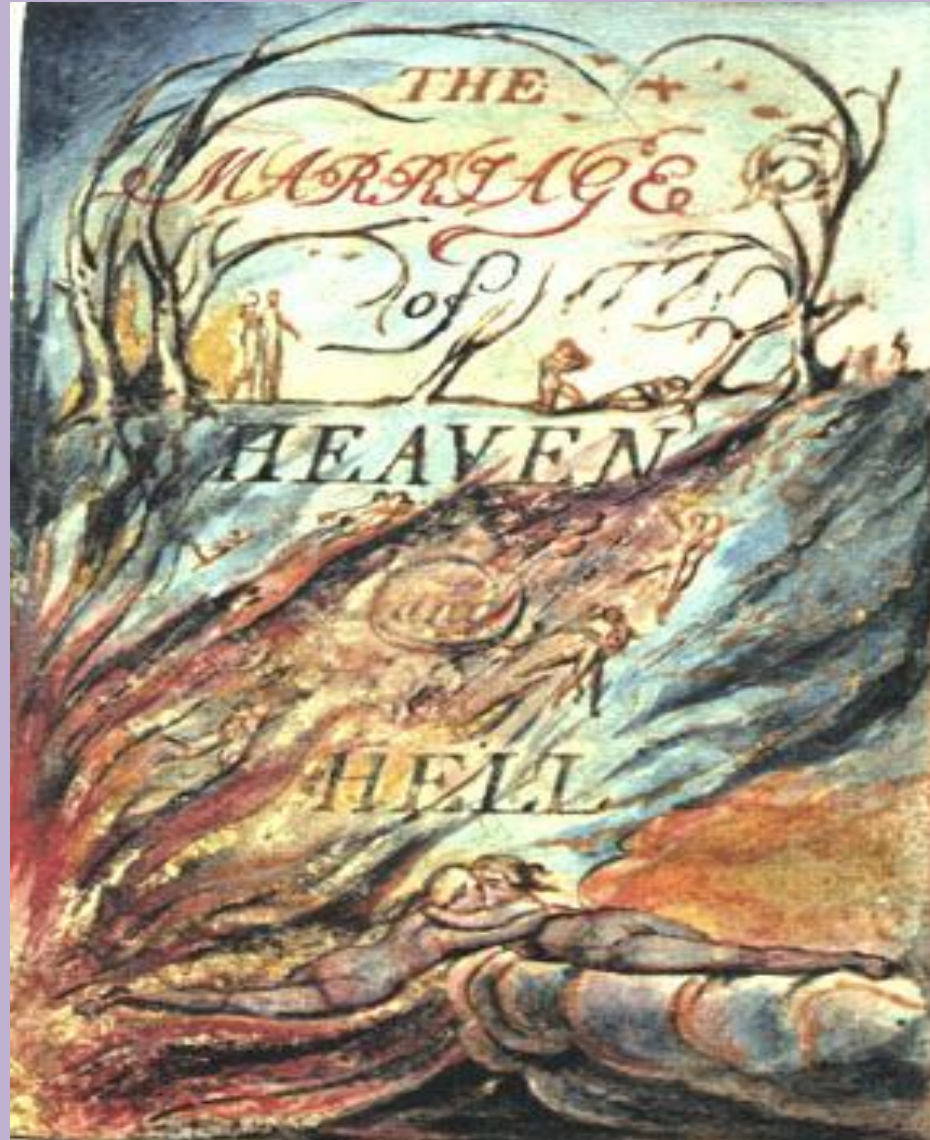
**The Great Red Dragon and the Women
Clothed with the Sun**

Blake's Illuminated Engravings



“Michael Binding Satan”

Blake's Illuminated Engravings



The Marriage of Heaven and Hell

- The belief that “good” and “evil” as defined by contemporary religions are not really opposite, but different parts of one great whole.
- All Bibles or sacred codes have been the causes of the following Errors.
 1. That Man has two real existing principles Viz: a Body & a Soul.
 2. That Energy, call'd Evil, is alone from the Body, & that Reason, call'd Good, is alone from the Soul.
 3. That God will torment Man in Eternity for following his Energies.

The Marriage of Heaven and Hell

But the following Contraries to these are True

1. Man has no Body distinct from his Soul for that call'd Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age.
2. Energy is the only life and is from the Body and Reason is the bound or outward circumference of Energy.
3. Energy is Eternal Delight.

The Laocoön

Good & Evil are Riches & Poverty a Tree of Misery
propagating Generation & Death

What can be Created Can be Destroyed

Adam is only The Natural Man & not the Soul or
Imagination

The Eternal Body of Man is The IMAGINATION.

God himself that JESUS We are his Members
The Divine Body |

It manifests itself in his Works of Art (In Eternity All is
Vision)

All that we See is VISION from Generated Organs gone as
soon as come

Permanent in The Imagination; considered as Nothing by
the NATURAL MAN

The Laocoön

...

The Old & New Testaments are the Great Code of Art

Jesus & his Apostles & Disciples were all Artists

Their Works were destroyed by the Seven Angels of the
Seven Churches in Asia. Antichrist Science

SCIENCE is the Tree of DEATH

ART is the Tree of LIFE GOD is JESUS

....

Prayer is the Study of Art

Praise is the Practise of Art

Fasting &c. all relate to Art

....

The Laocoön

....

Practise is Art If you leave off you are Lost
A Poet a Painter a Musician an Architect: the Man
Or Woman who is not one of these is not a Christian
You must leave Fathers & Mothers & Houses &
Lands if they stand in the way of ART
The unproductive Man is not a Christian much less
the Destroyer

All Religions Are One

The Voice of one crying in the Wilderness

...

PRINCIPLE 1st

That the Poetic Genius is the true Man. and that the body or outward form of Man is derived from the Poetic Genius.

Likewise that the forms of all things are derived from their Genius. Which by the Ancients was call'd an Angel & Spirit & Demon.

PRINCIPLE 2d

As all men are alike in outward form, So (and with the same infinite variety) all are alike in the Poetic Genius

All Religions Are One

PRINCIPLE 3d

No man can think write or speak from his heart,
but he must intend truth. Thus all sects of Philosophy are
from the Poetic Genius adapted to the weaknesses of every
individual

PRINCIPLE 4.

As none by traveling over known lands can find out
the unknown. So from already acquired knowledge Man
could not acquire more. therefore an universal Poetic Genius
exists

PRINCIPLE. 5.

The Religions of all Nations are derived from
each Nations different reception of the Poetic Genius which
is every where call'd the Spirit of Prophecy.

All Religions Are One

PRINCIPLE 6

The Jewish & Christian Testaments are An original derivation from the Poetic Genius. this is necessary from the confined nature of bodily sensation

PRINCIPLE 7th

As all men are alike (tho' infinitely various) So all Religions & as all similars have one source
The true Man is the source he being the Poetic Genius