

Chapter 1 : Robert Burns, Analysis of Love and Liberty, A Cantata. The Jolly Beggars

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Page - We plodded on, two or three hours longer, and at last the lake burst upon usâ€” a noble sheet of blue water lifted six thousand three hundred feet above the level of the sea, and walled in by a rim of snow-clad mountain peaks that towered aloft full three thousand feet higher still!

Quite a number of vagabonds were at that carousal and Burns gives songs to six of them. There was a Sodger and his drab, a Merry Andrew or fool, a pickpocket carlin, a little fiddler and the caird or tinker. There also was the Poet or Bard who gives the recitativo between songs and who himself has two songs. The Jolly Beggars or Love and Liberty is certainly one of the finest works that Robert Burns wrote. It has been proclaimed his masterpiece, as being unparalleled, as being majestic. Those two great works have some similarities. Tam, though, is universally popular, while the equally splendid Jolly Beggars is less well known. Burns brings the unforgettable characters to life. Here is Scots poetry, in the Recitativo, as brilliant as any other poems of his genius. Here are songs as magnificent as any other songs he wrote. Here is a poet at the height of his creative power. The Jolly Beggars is one of the glories of Scottish literature. Love and Liberty is Robert Burns excelling himself. In the Cantata it is used to paint the approaching winter in a few short eloquent lines. The "hailstones" that "skye" on Scottish lugs are made harder by the long flat vowels of the first word and the Norse consonants of the second, hailstones that bounce do so in gentler climes. We are thoroughly chilled in the first few lines, before being invited into the contrasting comfort of a room which is a bit like the haggis, warm, reeking and in its own way rich. The baukie bird is a bat. The soldier, scarred, crippled and discarded when of no further use is by no means downhearted. Burns used an endstopping word which rhymes with a word in the middle of the next line which in Gaelic is a prosodic device called "aicill". Of course, the stanza could have been written to put all the rhymes at the end, but that is not the way it is done, and it is a very complicated form. English is not rich in rhyme, but Burns sustains the demanding rhyme-scheme without a hint of pathos. No matter how you try to read the lines, the timing sounds like a systematic drum solo. There were very few soldiers, even in the ranks of English regiments who spoke the standard English of the poem. Burns seeks variety, and at the same time means to show, with undoubted success, that he can produce a fine song in standard English. In any case, he is writing a musical, not striving for a literal, kitchen sink realism. Burns had noticed, long before Shaw, that it is only those at the very bottom or the very top of society who are capable of this total abandonment of respectable attitudes. Burns gets in another anti-clerical jab here in his line on the chaplain. Sing, lal de dal, etc. The first of my loves was a swaggering blade To rattle the thundering drum was his trade His leg was so tight, and his cheek was so ruddy Transported I was with my sodger laddie. From the gilded Spontoon to the Fife I was ready - no matter what his views might be on the subject of chastity. The spontoon and the fife, linked by their obvious phallic connotations, are at either end of the military spectrum. Her present man has even less status than the fifer, but he is far from being a mere shadow. She finds his familiar military background a comfort, and loves the flutter of his tattered red coat. Note also that she needs two hands to hold a glass steady, she and her man are not just casualties of war, but of peace as well. There is a backbone of social comment behind the easy gaiety of the song. It does not stand a chance, sandwiched as it is between two excellent pieces, but we cannot blame Burns for its selection. Perhaps it is there because its slow, rather sad tune supplies a contrast. If the Cantata was first drafted in 1793, it is significant that it was also the year when Burns himself had been abused in the Kirk for his affair with Elizabeth Paton. It is a fine, rousing song which is sometimes sung to a tune with the fitting title of The White Cockade, for the sentiment of this song, for all that our cateran does not go beyond Tweed, is Jacobite. Nor does Burns miss the aristocratic attitudes of the Gael, for the pair live like lords and ladies gay, an ironic contrast to the present condition of the singer. This song might not have gone down too well in a Hanoverian-administered Excise Board, for the comic visit of the fourth George to Edinburgh in full Highland garb was many years ahead. Sing, ho my braw John Highlandman! Nowadays it is often called the Burns Stanza from Burns extensive use of it. Burns was not given to experiment with verse form, he preferred to use old forms to write new poems.

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