



Burns' Cottage

The Story of the
Birthplace of Robert Burns, from the feuing
of the ground by William Burnes in
June 1756 until the present day

By

James M'Bain



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES

EX LIBRIS · JOHN GRIBBEL
ST·AUSTELL HALL



712

4/11
~~4/11~~
60 +

Burns' Cottage



ROBERT BURNS
BY ALEXANDER NASMYTH

Burns' Cottage

The Story of the
Birthplace of Robert Burns, from the feuing
of the ground by William Burnes in
June 1756 until the present day

By

James M'Bain

Member of the Institute of Journalists

*With Numerous Illustrations
Plans & Sketches*



Glasgow

David Bryce and Son

New York: Frederick A. Stokes Company

PRINTED AT
THE UNIVERSITY PRESS
GLASGOW
MCMIV

ABROUAD TO VIBU
23.11.1914
YRABU



P. 12
1859
1872

Preface

THE compilation of this small volume was undertaken chiefly with a view to setting at rest the doubts which one still finds lingering in the minds of many who are devoted admirers of Burns, as to whether the Cottage at Alloway, in which so much homage is still rendered to the memory of the poet, is the actual cottage in which he was born. The compiler hopes he has succeeded in meeting any scepticism on the point that still remains, and that the evidence adduced, while being found otherwise interesting, will convince the sceptical that the Cottage of to-day is actually the "Auld Clay Biggin" in which the poet was born and spent his childhood in. He has pleasure in acknowledging his indebtedness to Mr. J. T. Goudie, Ayr, who succeeded his father, the late ex-Provost Goudie (one of the most enthusiastic of Burns' admirers), as custodier

of the books and other written archives of the Incorporation of Shoemakers in Ayr, for placing these books and documents at his disposal; to Mr. W. H. Dunlop of Doonside, who has for many years acted as secretary to the Trustees of Burns' Monument and Cottage, and is an authority in all that pertains to the Cottage and Monument, for valuable information bearing on the history of the Cottage and its precincts; to Mr. Allan Stevenson, Architect, Ayr, for plans of the Cottage, and to Mr. James Mitchell, the caretaker of the Cottage, for interesting details about the Cottage not otherwise obtainable.

Ayr, *July* 15, 1904.





Contents

	PAGE
I. THE COTTAGE UNDER WILLIAM BURNES,	9
II. THE COTTAGE UNDER THE SHOEMAKERS' INCORPORATION, - - - - -	41
III. THE COTTAGE UNDER BURNS' MONU- MENT TRUSTEES, - - - - -	109
IV. INTERESTING RELICS CONTAINED IN THE COTTAGE AND MUSEUM, - - - - -	137

List of Illustrations

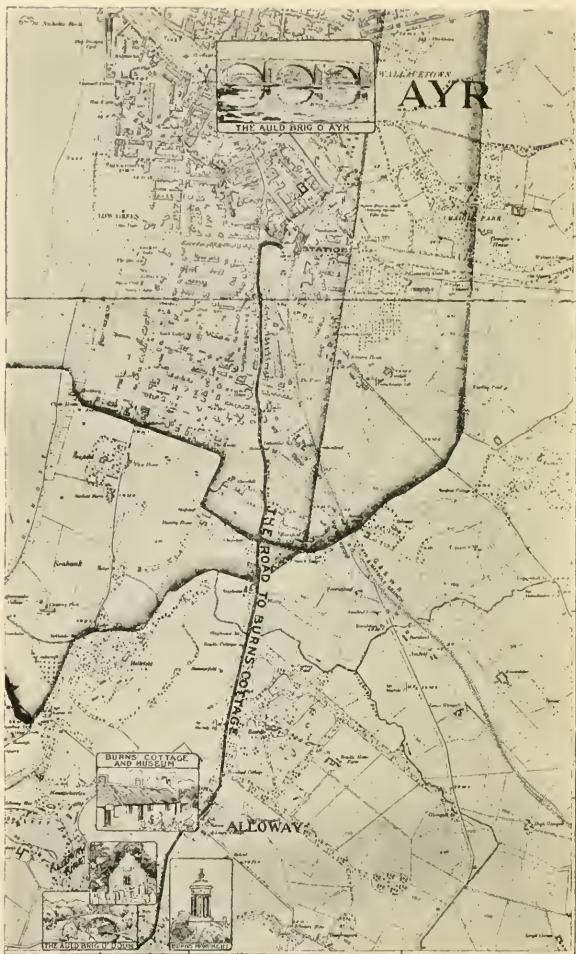
Portrait of Robert Burns, Auld Brig o' Doon in distance, painted about 1827-8, by Alexander Nasmyth, H.R.S.A., from a pencil sketch made by Nasmyth early one morning in 1787, when he walked to Roslin Castle with the poet, - - - - - <i>Frontispiece</i>	
Built-in or Box Bed in which the Poet was born,	6
Map of District, showing road from Ayr to the Cottage, - - - - -	10
Facsimile Plan of the Ground made for the Shoemakers' Incorporation, - - - - -	15

8 LIST OF ILLUSTRATIONS

	PAGE
Facsimile of Feu Charter, 2 pages, - -	16, 17
Cottage as now restored to what is considered was its original state, - - - - -	21
Interior of Cottage showing the Built-in or Box Bed in which the Poet was born, and also the Concealed Bed, - - - - -	23
Interior of Cottage showing fireplace, - -	25
Cottage as seen approaching from Ayr, present day, - - - - -	29
Old Sign Board, 'The Burns Head,' - -	42
Slated addition to the Cottage, and Old Museum, demolished 1902, - - - - -	63
Oldest engraving of Cottage, 1805, - - -	66
Burns' Monument, - - - - -	76
Alloway Kirk and Yard, - - - - -	90
'Twas then a blast o' Janwar win', Burns' Cottage from a painting by Samuel Bough, R.S.A., - - - - -	110
Cottage, back view, with New Museum Building,	121
Plan of Cottage, with Byre and Barn, in primitive form and as now to be seen, -	123
Section through Kitchen, and Fireplace, - -	125
New Museum Building, interior, - - -	138



The Cottage
under William Burnes



MAP OF THE DISTRICT



I.

THE COTTAGE UNDER WILLIAM BURNES

It is a favourite theme among Scotsmen what Scotland would have been to-day if Robert Burns had not been born; and the theme is sometimes amplified to what the world would have been but for his advent among the sons of men. The universal answer is that Scotland and the civilized world would not have occupied the high level of humanity and brotherhood they occupy to-day. In a much narrower sense we may ask what would Ayrshire have been but for the birth of the poet and the fact of his

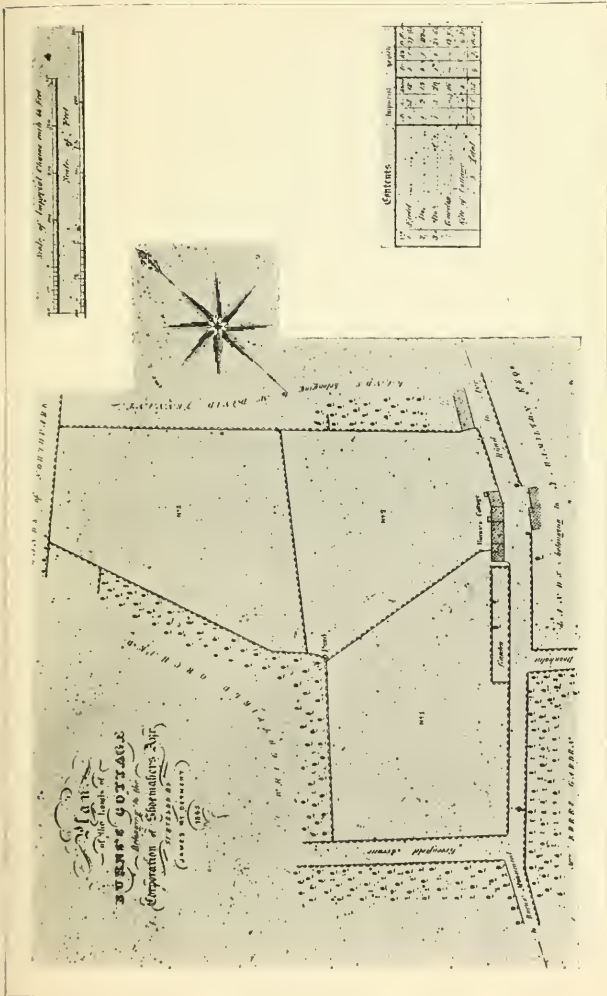
having practically lived his life within its borders. We know that the Land of Burns would not have become the most widely known sub-division of country in the world. But what would the Land of Burns have been without the Cottage in which he was born? No doubt the Land of Burns would still be there, with its "Alloway Kirk," its "Auld Brig o' Doon," its "Twa Brigs o' Ayr," its "Auld Killie," its "Poosie Nancie's," its "Willie's Mill"; its "Braes o' Ballochmyle;" and many another landmark rendered immortal by the touch of the poet's pen: but its chief feature would have been wanting had we been driven, as in the case of many another man of note, to conjecture as to the place of his birth, and the exact spot where, the walls within which, he first drew the breath of life. Fortunately, we are left in no doubt as to the immediate spot where, and even the precise time when, Robert Burns was born. Many hundreds

of thousands of admirers of the poet and his works have visited the Land of Burns, but how greatly would the number have been curtailed did the lowly dwelling in which he was born not exist. It is the humble cottage that attracts, the rest is but side lights. All visitors come to see the Cottage, and they see as a matter of course, more or less otherwise of what has been immortalised by the presence and the pen of the Poet.

From the very first the Cottage was endowed with a dignity that belongs to but few dwellings of its unpretending dimensions. It was part and parcel of a demesne which belonged to the Poet's father. It was the centre of a small estate purchased by William Burnes; and to this fact we doubtless largely owe its preservation, at all events during the earlier years of its existence. For, from the time William Burnes acquired the land, and erected his dwelling on it, the two have remained part and parcel of

the same estate. It is true that about two-fifths of the land, which originally measured about $7\frac{1}{2}$ acres, was alienated by William Burnes himself, but the annual burden payable for the portion given off was payable to William Burnes, and is still payable to the owners of the Cottage and remaining ground. Had it not been for this inseparable bond of union between the Cottage and the ground on which it stood, it may well be questioned if this bit of precarious clay building would have survived the stress of natural decay till its celebrity as the birthplace of Burns insured the continuity of its existence; and Scotsmen have reason for satisfaction that this combination of circumstances meant the preservation in the earlier years of its existence of the shrine of their national Bard.

The boundaries of the feu which constituted this small patrimony, as may be seen from the feu contract, now in the



PLAN OF THE GROUND MADE 1845



It is agreed and ended betwixt Doctor Alexander Campbell Physician in Ay heretofore, Proprietor of the Piece of Grounds after mentioned and William Burns Gardener for present at Dornoch. - mile on the one and other Parts as follows, That is to say, The said Alexander Campbell hath given, granted, disposed, and in Fee-farm, Fee and Heritage for ever sell, lett and demittit, and hereby doth, on consideration of the Fee-duty after expressed give, grant, dispose, and in Fee-farm, Fee and Heritage for ever sell, lett and demittit, to be held of him, his Heirs and Successors as after mentioned, to and in favour of the said William Burns, his Heirs and Assignes whomsoever, heritably and undividedly, all and whole thep, from One and eighten Bolls of the said Alexander Campbell's Property in the Barony of Altonay, Parish and Tithing of Ay, bounded on the North-east by a Ditch betwixt the said Land and the Land now feild out to John Townsnt, on the South East by the Road from Stephous, to Bridge, of Dornoch as now feild by the Justice of Peace; on the South. West by the new made, Road from Altonay along the Sargeants Burn, and on the North. West & North by a Ditch to be made betwixt the same and the said Alexander Campbell's Property according to the straight Line now laid; together with all Rights which he, his Heirs or Successors hath or may have thereto, as to any Part thereof: And makes and constitutes the said William Burns and his Successors his Assignes and Assignes in and to the Rents, Maits and Duties of the said Piece of Ground for Great and Year One, thousand seven hundred and fifty six, and on all time thereafter, Surrogating and substituting them in his, and his Abovenamed their full Right and Place thereof: With Power to intermedd with, purchase for and discharge the same and generally to do every what Thing aeneat the Promises that he or they could have done themselves before granting these Promises: Which he obliges him and them to warrant, acquit and defend, and the Subjett-matter thereof to be good and sufficient, free, safe and sure to the said William Burns and his Successors at all Times and against all Mortals ad Law will, and to be free of all Taxes, Multures, Cose or

Alex. Campbell
William Burns

(2)

other Burden whatsoever. For which Causes the said William Burnes binds and obliges him and his Executors to pay for the said piece of Ground yearly at Whitsunday to the said Alexander Campbell and his Executors Seventy one Shillings and five Pennies Scots, beginning the first payment hereof at Whitsunday Seventeen hundred and fifty seven for the Year immediately preceding and so forth in all time thereafter, and the Double of the said Feu-duty for the first Year of the Tenure of each Heir to the said Lands as usual. And that in full of all Feuds, Mortgages, Rents, Milltines, Glebe-mony, Services or any other Claim or Demand which can be called for or from the said Piece of Ground in all time coming Consenting to the Registration hereof in the books of Council and Session or any Other competent for Registration, and if need be, to have the Strength of a Decree interposed thereto, that Letters of Homing and all other necessary Execution on a Charge of Six Days may pass hereon and for help purposes consulting

Procurators &c. Moreover to the Lord that the said William Burnes and his Executors may be kept in the said piece of Ground the said Alexander Campbell hereby desires you

and each of you jointly and severally his Bailies in that part hereby specially constituted to pass on sight hereof to the Grounds of the James and there give and deliver hereafter, Heats and Sealings with Piffesum corporal, actual and real of all and whole the foresaid Piece of Land hereby found out, to the said William Burnes or his Executors, by delivering to him or them, his or their certain Attorney or Attorneys in his or their Names Beavers hereof, of Earth and Stone of the Ground of the said Lands as usual. To be holden by them of the said Alexander Campbell, his Heirs and Successors in Feu-form. Fee and Herbage for ever on payment of the Feu-duty before specified. And this on no right yet leave undone. The which to do he hereby commits to you jointly and severally full and irrevocable Power. In witness whereof both Parties have subscribed these Presents consisting of this and the preceding page, (wrote on stamp paper by Robert Miller Servant to James Fergusson Writer in Law) at Top the twenty second Day of June One thousand seven hundred and fifty six. Yeass before these Witnesses the said James Fergusson and Robert Miller

J. Ferguson witness of
Robert Miller Witness

Max. Campbell

William Burnes

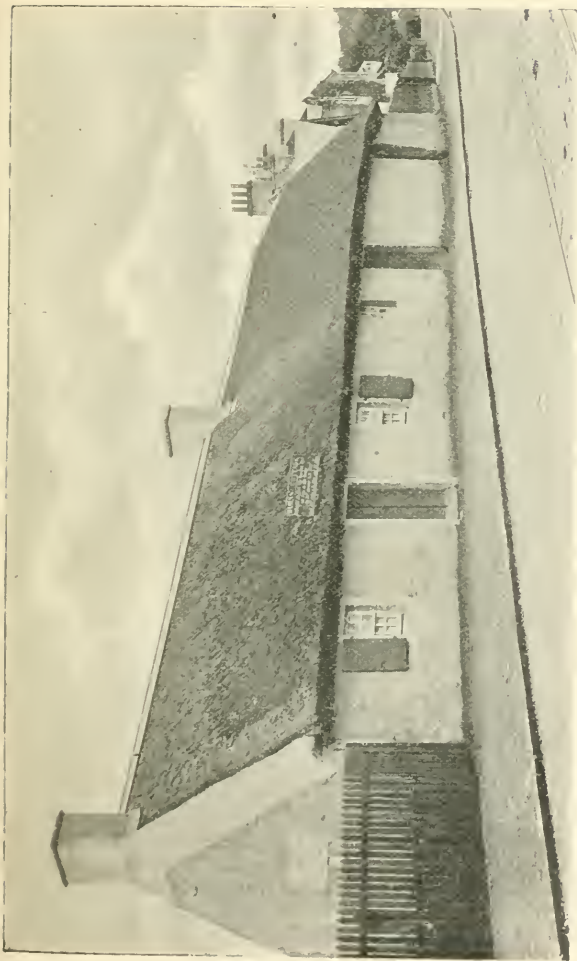
Cottage museum, are as follows:—“Upon the north-east by the ditch betwixt the said lands and the land now feued to John Tennant, on the south-east by the road from Slaphouse to the Bridge of Doon, as now fixed by the Justices of Peace, on the south-west by the new made road from Alloway alongst the Sergeant’s Burn, and on the north-west and north by a ditch to be made betwixt the same and the said Alexander Campbell’s property, according to the straight line now pited.”

The Sergeant’s Burn, why so named we do not know, has disappeared, but it is still there, carried underground in a line with the road to the low bridge of Doon, and there discharged into the river. This road, now called Greenfield Avenue, is still there, as also is the other road mentioned, that from Slaphouse to Bridge of Doon, being the public road from Ayr to Carrick. The boundaries clause of the feu contract is of interest as

fixing the almost exact date at which the latter road was constructed, and leads us to the certain conclusion that Burns' Cottage was built by William Burnes at the side of the road as we find it at the present day. It is quite certain, however, that prior to that, and probably for some time after, there was another road from Ayr to the Auld Brig of Doon, but all trace of that road has now been lost. The lost road, and not the present road, was that which Burns had in his mind when he wrote "Tam o' Shanter." That road lay to the west of the present one, and probably passed within a very short distance of the western boundary of William Burnes' feu. It is noteworthy that although William Burnes signed his name "William Burnes," the name in the body of the document is spelled throughout "William Burns," and as the name is similarly dealt with in other contemporary documents we infer

that William Burnes was in a manner compelled to change his name by the Ayrshire people.

The Cottage in which the Poet, Robert Burns, was born in, as is generally known, is situated at Alloway, near Ayr. It is not the least interesting circumstance connected with the building, that it was built by William Burnes with his own hands. This is a fact so well authenticated that it has never been disputed. It is mentioned by his brother Gilbert in a letter to one of the friends of the Poet; and judging from both its exterior and interior, we may well believe that it was at all events not likely to have been the handiwork of a master of the building craft. It was to this humble dwelling, built of clay and roofed with straw, and consisting of two rooms, a but and a ben, that is a room and kitchen, that William Burnes brought Agnes Broun when he married her; and though it was a "lowly cot," it was



COTTAGE AS NOW RESTORED TO ITS ORIGINAL STATE

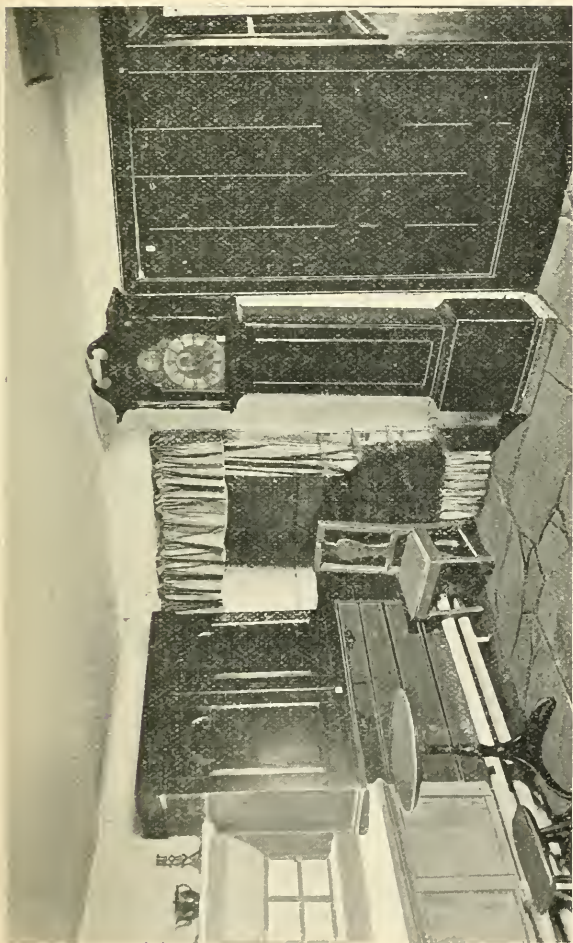
doubtless for its occupants a comfortable enough dwelling.

In the built-in or box bed, not concealed bed as it is sometimes called, in the kitchen, on 25th January 1759, the Poet, Robert Burns, one of the greatest geniuses of any age or country, first saw the light ; and in and about the dwelling he lived the first seven uneventful years of his life. It is necessary to be specific about the bed, because, as we shall afterwards see, there was in addition to the box bed also a concealed bed, properly so called, in the kitchen.

Doubts have from time to time been thrown on the authenticity of the birth of the Poet having actually taken place in this Cottage. Whence these doubts arose nobody now knows, but they may have had their origin in the “blast o’ Janwar win’” that “Blew Hansel in on Robin.” It is a fact for which Gilbert Burns vouches, that some days after the Poet was born a storm so damaged the

Concealed Bed.

Built-in or Box Bed.

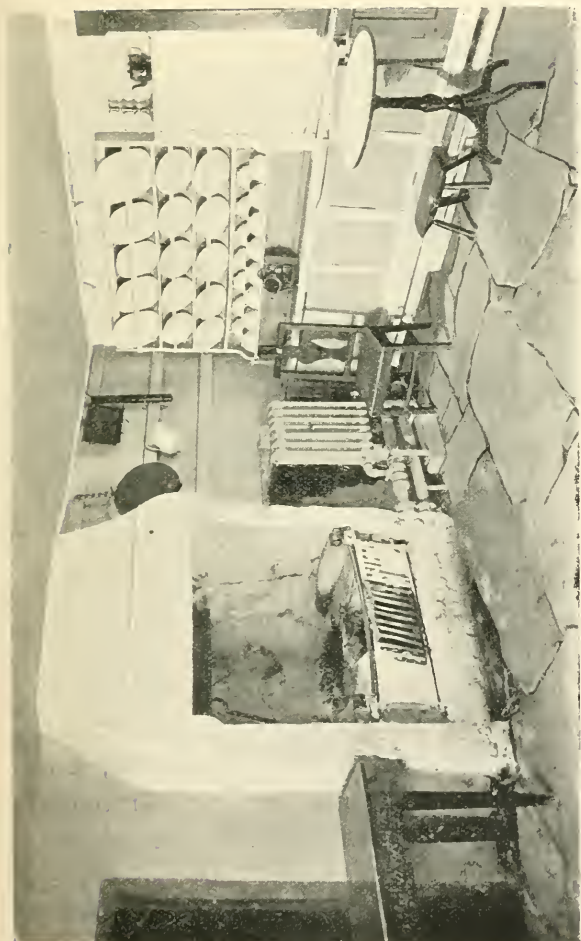


INTERIOR OF COTTAGE.

Cottage, that mother and child were driven to take shelter in a cottage on the opposite side of the road, and it is this cottage, long ago demolished, that is credited as being that in which Burns was born.

These doubts as to the authenticity of the birthplace still come fitfully to the top, and find expression in print, but, as we shall have occasion to see, there is positive and unanswerable documentary evidence in existence, corroborated by the fabric itself, that the "Burns' Cottage" of to-day is the actual Cottage within whose walls the Poet was born. This documentary evidence is for the most part to be found among the written records of the Incorporation of Shoemakers of Ayr, who were the owners of the Cottage and its lands for a hundred years, and now in the custody of Mr. J. T. Goudie, secretary to the Incorporation.

The Incorporation have been blamed



INTERIOR OF COTTAGE AND FIREPLACE.

for having turned the Cottage into a public house, and for having built all sorts of excrescences to it in order to increase its accommodation as such, but they certainly have the merit of having carefully preserved and handed down to us as much of the original clay structure as it was possible to preserve, and they deserve the thanks of posterity for that. It may be a matter of question indeed if Burns' Cottage would have been preserved but for the fact of its having been turned into a public house. The associations of the Cottage were certainly the cause of its having been devoted to the purpose of a common alehouse, but it was as certainly its value as an alehouse, however much we may regret the fact, that insured the original structure being kept inviolate in its original form, and maintained in a state of repair ; and that we find it now in, comparatively speaking, substantially the state it was when Burns' father sold it to the Incor-

poration in 1781, and as when he built it twenty-four years before. It may be hoped that the proof now here printed for the first time as to the reality of Burns' birthplace will set the matter finally at rest.

It cannot be asserted that we have intact in the Cottage of the present day the actual Cottage—walls and roof—as it left the hands of William Burnes, and as it existed when the Poet was born, but it may be claimed that we have a considerable fragment of it; nay, that we have the essential parts of it. It is not to be supposed that a building whose walls were more than ordinarily subject to the disintegrating effects of wind and weather, whose walls, unless carefully preserved, were liable to be washed away by wind and rain, should have escaped the effects of these influences, more particularly while it existed merely as a cottar's dwelling. We know as a matter of fact that, if not during the

period it was occupied by William Burnes and his family, at least within twenty years of its erection, it had got into a very dilapidated state. We know further that William Burnes' worldly circumstances were so straitened during the time he was the owner of the Cottage and lands, after he gave up possession on going to Mount Oliphant, that he had little to spare for its upkeep. But as to such original fragments as remain to this day being part of the actual Cottage in which the Poet was born, and wearing substantially both outside and inside the same features as it did when that auspicious event happened, is not at all a matter of conjecture. The Cottage of to-day with the alterations subsequently made by William Burnes himself, and by his successors in the ownership, with a view solely to its preservation, is the Cottage he built on his own land with his own hands, is the Cottage he took his bride to and lived in for nine or ten



COTTAGE AS SEEN APPROACHING FROM AYR

years, and we have no knowledge, and we have no reason to suppose, that he lived in any other during that period.

To what extent the original Cottage has been modified by successive alterations it is now difficult to say exactly, for the records are very scanty, but it may be concluded that the thatched roof has been renewed, probably more than once, that the front wall has been partly renewed, and we may be quite decided that the back wall was in the time of William Burnes' possession strengthened with an outside facing of brick, and also that the south gable was strengthened, but all these modifications were rendered necessary for the preservation of the original structure, and to keep it habitable.

When Burnes' father purchased for payment of an annual feu or ground rent, a plot of ground extending to 7 acres, 18 falls (Scots measure), on which he built his Cottage, he named it New Gardens,

no doubt in accordance with his intention to turn it into a nursery garden, and it seems to have retained that name till long after it ceased to be his property. It was so designated in 1803, but it seems from that time to have gradually lost this designation, and as the Cottage which stands on it became more and more linked in the imagination of his countrymen with the poet, it became simply "Burns' Cottage," the sole name it has been known by for the last eighty years.

More interesting is the fact that, as we shall see, the Cottage itself was for some time known as "Burns' Head Inn." Having been turned into a public-house, it appears to have been thought expedient to give it a name, and this was the name given to it, in all probability by John Goudie, for many years tenant of the Cottage. But this name has also been completely superseded, and the very fact of its ever having borne such an

objectionable designation would have been completely overlooked but for certain documents preserved in the archives of the Incorporation. It might, moreover, have been allowed to remain in oblivion if it were not that the interests of historical fact constrain its publication here.

Those who are acquainted with the life of the Poet are aware that William Burnes did not long persevere with his nursery gardens scheme, but that with his wife and family he left his homestead to commence farming at Mount Oliphant, situated some two miles to the east of Alloway. Who had the privilege of living within the precincts of the Cottage, if any one lived in it, from the time the Burnes family left it in 1766 till the time William Burnes sold it in 1781, there is no record that the writer is aware of to show, and it is not likely that it will now ever be known. When the family left the Cottage, never

to return to it, there was not then, nor till long after, anything to invest the dwelling with that universal interest that was to attach to it in the coming years. Robert Burns was then, so far as we know, only a very ordinary peasant boy, and his birthplace, except to himself and his family, had no more interest attaching to it than any other ordinary cottar's dwelling, and that was small enough. His immediate successors in the occupancy of the Cottage must, therefore, have been peasants like himself, about whom nothing has come down to us.

There are in existence two documents which indirectly bear on the occupancy of the Cottage towards the end of William Burnes' ownership. One of these, exhibited as the property of Mrs. J. G. Burns, Kilmaroon, at the Glasgow Burns Exhibition of 1896, bears to be "Renunciation by Joseph Norman, seedsman, Ayr, of all rights of possession of those four acres of land or thereby, at

Alloway, the property of William Burns, in Lochlie, dated 23rd April, 1779." It would, therefore, seem as if Joseph Norman had been in possession of at least the land, and that he used it for the purpose originally intended by William Burnes, that is, for the purpose of a market garden or nursery. There is no means of knowing how long Joseph Norman had been in possession.

The other document, which is among the papers of the Shoemakers' Incorporation, is of a much more interesting and important character, in that it throws some light on the state of the Cottage as it existed at the end of the year 1779, and supplies indirect proof that the Burns' Cottage of to-day is the Burns' Cottage of 1759. This missive is in the form of a quaint report on the condition of the Cottage, and an estimate of the cost of putting it into a tenantable state of repair, the building appearing then to have been in a not very habitable

condition, and is in its entirety as follows :

“We, John Houston, mason, in Ayr, and James Steel, mason in Newton-on-Ayr, being called upon by William Stevenson and David Calbreth, wright in Alloway, and William Burns to visit the houses of New Gardengs, and wee do agree in our judgment that the foulling souns will be nesscary to put the above house in a good and tennanable condition, viz. :

“To casting the old house, the two sid walls, and the south gavel and building the chimney head and faceing the back mude wall with brick four inches thick, and the old house casten outsid and insid with lime, - - - £2 10 0

“To new door and frame
and sneck and hinge - 0 7 0

£2 17 0

“The above do give it under our hands that the above soun will put the above

houses in a good and tennable condition. This we did at New Gardengs upon the third day of November, 1779, the windows not included.

“JOHN HOUSTOUN.

“JAMES STEEL.

“DAVID CALBRETH.”

The document is further indorsed—
“Received from William Burnes full payment of the above account.

“WILLIAM STEVENSON.”

The indorsation shows us that the work as specified was actually carried out. Who carried out the work, and why the payment was made to William Stevenson, does not appear. It is suggested that William Stevenson acted as an agent in the matter, and if so, it is not probable that he acted for William Burnes, but for other interested parties. We may conjecture that at this time William Burnes was only nominally owner of the Cottage and lands. It is well known that William Fergusson of

Doonholm, by whom William Burnes was employed during the time he lived in the Cottage, was instrumental in starting Burnes as a farmer at Mount Oliphant. The farm belonged to him, and there can be no doubt that he advanced the money to stock it. In any case, we find that William Burnes on the eve of removing from the farm to Lochlea granted a bond over the Cottage and grounds to the family of Mr. Fergusson. This we know from a document exhibited also as the property of Mrs. Burns, Kilmaroo, at the Glasgow Burns Exhibition, and described in the catalogue as "Instrument of Seisin in favour of Elizabeth, Jean, Eleanora, Margaret, and Susanna Fergusson, daughters of the deceased William Fergusson of Doonholm, and also in favour of John Hunter, writer to the Signet (Jean's husband), completing their title to the heritable bond, dated 9th November, 1776, granted in their favour by William

Burns, tenant of Mount Oliphant, Ayr, for £145 sterling upon security of 7 acres, 18 falls of ground feued to him by Alexander Campbell, Physician in Ayr, dated 19th, and registered at Ayr, 23rd December, 1776." It would therefore seem certain that, as already stated, William Burnes was only the nominal possessor, that the property was, as we shall hereafter see, bonded to nearly its full value, and that William Stevenson was acting for the bondholders.

Reverting to the report on the Cottage, we note the reference to the back wall as of much importance. The item, "facing the back mude (mud) wall with brick four inches thick," would have been puzzling, for it was not until very recently that anybody suspected that the back clay wall of the Cottage contained any such solid material as brick. It had been lime-washed from time immemorial, and its actual composition hidden behind successive layers of whitewash. The

brick is there, nevertheless, and its presence furnishes us with one of the most indisputable links in the chain of evidence that proves the Cottage to be the actual birthplace of Robert Burns; for the very brick then introduced into the fabric was found incorporated in the "back mude wall" more than 120 years afterwards. In all probability the Cottage was being put into a habitable state of repair with a view to its occupancy by David Calbreth, or David and William Calbreth, as successors to the aforementioned Joseph Norman. We know from a contract of feu now in the hands of the custodiers of the Cottage that William Burnes feued to "David and William Calbraiths, cartwrights in Alloway," that part of the 7 acres 18 falls now known as Wrightfield, with entry at Martinmas, 1767, for an annual feu-duty of £5 10s.

At the time, therefore, these two cartwrights were in possession of at least

that part of William Burnes' original feu. It also appears from the foregoing document that they were interested in the repair of the Cottage, and we may infer that in all probability they were in occupation of the Cottage, and also of the attached lands. We shall see that they did not remain long in possession after this date, but for what length of time they were the occupants prior to the date under review, there is nothing to show, for it may be inferred from the renunciation by Norman that he was in occupation only of the land. The ground thus given off to the Calbraiths is still known as Wrightfield, and was probably so named by the Calbraiths from the occupation they followed.†



The Cottage under
the Shoemakers' Incorporation



OLD SIGN BOARD—THE BURNS HEAD



II.

THE COTTAGE UNDER THE SHOEMAKERS' INCORPORATION

WE now come to the important transaction under which the Cottage, lands, and feu-duties were transferred to the Shoemakers' Incorporation by William Burnes. From what has already been said as to the conditions of William Burnes' ownership of the Cottage and lands we may conclude that he was desirous of selling the subjects, which all along could have been of little pecuniary value to him. The first intimation we have of the transaction by which he conveyed his patrimony to the Incorporation is the terms of the completed bargain as they appear in the

following receipt for part payment of the price agreed on and undertaking to carry out the bargain by William Burnes, the document being, it will be observed, dated 1st August, 1781:

“Received by me, William Burnes, feuar of part of the lands of Alloway, farmer in Lochlea, in the parish of Tarbolton, from James Murkland, present Deacon of the Incorporation of Shoemakers in Ayr, the sum of £5 5s. sterling in part payment of £160 sterling, for which I have agreed to dispone my whole lands and feu-duties in Alloway, entry to be at Martinmas next, when the price is to be paid except the sum contained in this minute, and I am within ten days from this date to grant a proper conveyance thereto, and my said feu-duties payable to me by David and William Calbreath in favour of the said James Murkland and his successors in office for behoof of the Incorporation, to which bargain we are both agreed,

and I and the said James Murkland have subscribed these presents the first day of August, 1781, before these witnesses, James Fergusson, town clerk of Air, Matthew Dick and James Osburn, shoemakers in Air, and Patrick Robertson, clerk to the said James Fergusson, writer hereof.

“WILLIAM BURNES.

“JAMES MURKLAND.”

The signatures of the witnesses are also appended. The following undertaking to pay completes the bargain :

“Air, 3rd August, 1781.

“ £154 15s. sterling.

“ Against Martinmas next to come pay to me or order at the Sheriff Clerk's office in Ayr, the sum of one hundred and fifty-four pounds fifteen shillings sterling for value received from William Burnes.

“ To James Murkland, present Deacon of the Incorporation of Shoemakers in Air, or his successors in place and office.”

The completed conveyance is now in the hands of the custodiers of Burns' Cottage.

So far as the incorporation is concerned, the first note of the purchase by them is contained in the minute of a meeting of the members held on 4th October, 1781, after the bargain had been completed. The minute is :

“The Deacon (James Murkland) represented that in consideration of the uncertainty and loss at this critical period of lending out the funds of the Incorporation in small sums to a variety of different persons, after consulting with the Council and as many of the members of the Incorporation as possible, it was their unanimous opinion that they should invest their funds in heritable property, and some land and houses in Alloway having been in the market, the Deacon did, with the advice and approbation of the Council and whole trade, purchase the same at the price of £160 sterling,

and in which subjects the trade are infest, of which transaction the whole meeting unanimously approve, in testimony whereof they have signed this act."

To the minute are appended the signatures of the sixteen members present a unique proceeding on the part of the Incorporation which we may regard as showing that the Incorporation looked upon the transaction as a very important one. There is no question, of course, that the transaction as indicated by the foregoing documents refers to Burns' Cottage, though there is an indefiniteness of specification in the relative documents on both sides. The document on the part of William Burnes makes no mention of houses, and that of the Incorporation makes no mention as to whom their purchase belonged when they acquired it. Among the signatories to the Incorporation minute are those of John Maitland, Matthew Dick, and John Goudie, and it is curious

that the first three tenants of the Cottage after it passed into the hands of the Incorporation respectively bore these names. It is more than probable that the first two were the actual tenants, but it is not so certain that the John Goudie here mentioned is identical with the John Goudie, the famous "Miller Goudie," who was, as we shall see, for many years connected with the Cottage as the tenant. Indeed it may be assumed that the name belonged to two different men.

The price of £160 the Incorporation paid for the Burnes holding seems a small one in view of the value afterwards put upon it, but it was probably the market value at the time, considering what William Burnes paid for it, and in view of the feu duty payable from Wrightfield practically extinguishing the feu burden on the whole property. It will be noticed that the main part of the price was payable at the Sheriff Clerk's office in Ayr. This may, or may not,

have been because the money was attached in security of the bond to the Fergussons, but it is more than probable that William Burnes at this time discharged the bond with the bulk of the money.

We do not know if the name of Robert Burns was in any way associated in the minds of the Incorporation with their purchase of the property. Certainly the poet had by this time given proof of the marvellous gift and independence of spirit that possessed him, and made him a king among men ; but his fame was still more or less local, and had not yet attracted the universal homage paid to his genius that may be said to have begun with the first publication of his works at Kilmarnock in 1786, and reached to even a greater height with his visit to Edinburgh, and the second publication of his works there in 1787. In all likelihood the purchase appealed to them merely as an ordinary

commercial transaction with a view to the placing of their funds under the greater security of heritable guarantee. It appears, if we may judge from the rent they got from it at the time, a very ordinary bargain, and that they had probably little premonition of the unearned increment the poet's fame was about to bring to their acquisition during their ownership of it, an increment that has been going on from then till now, and has arisen solely from the homage paid to his memory and his works. The important thing for us is that the Incorporation became the proprietors, and continued in possession for almost exactly one hundred years, viz., from 3rd August, 1781, till 28th May, 1881, and that during that long period the history of the Cottage is inseparably bound up with the progress of the Incorporation.

There is very good reason for believing that the Incorporation made a change of tenants on the property coming into

their hands, that Matthew Dick was their first tenant, and that this Matthew Dick is the man bearing that name that signed the minute confirming the purchase. At all events, we learn from the minute of a meeting of the Incorporation, held on 9th October, 1783, that "Matthew Dick paid £10 sterling, being one year's rent of his house and park preceding Martinmas, 1783." There is no doubt that the "house and park" here referred to was Burns' Cottage and lands, though there is again that indefiniteness of designation which we find in all documents bearing on this particular occupancy. The Incorporation possessed no other property to which a similar description could be applied, and there is a chain of documentary allusions that confirm the fact.

There are a number of receipts among the Incorporation papers bearing on Matthew Dick's tenancy, the first of these being dated 1790, and it reads

simply : " Received from Matthew Dick one year's rent, £10 " ; but the series is unbroken from 1793 to 1799 inclusive. That for 1793 reads : " Rent of farm possessed by Matthew Dick, £10 " ; and that of 1798 : " To the rent of the land possessed by Matthew Dick, from Martinmas, 1797, to Martinmas, 1798, £10. " The others are simply acknowledgments of £10 rent. It would thus appear that Matthew Dick was in possession of the subjects till 1799, and this fact leads us to assume that he was so in virtue of a 19 years' lease, the almost universal duration of such leases in Scotland then, as at the present day. If that assumption is correct, we now know that Matthew Dick was tenant of Burns' Cottage from the Martinmas following 3rd August, 1781, when it passed into the hands of the Incorporation. Among the papers of the Incorporation are a number of receipts for the payment of the feu-duty formerly payable by William Burnes.

Among these is the following: "Ayr, 14th March, 1783.—Received from Deacon William Paul, here, £5 18s. 6¼d. as one year's feu-duty of New Garden and Wrightfield at Alloa, due to the Countess of Craufurd." And: "Ayr, 3rd February, 1786.—Received from William Donaldson, here, £5 18s. 6¼d. as one year's feu-duty of that part of Allowa former feued to William Burns, now disposed by him to the Corporation of Shoemakers here."

A question that has been much discussed, and still remains, and probably will remain, without a definite answer is, at what precise date the Cottage was first turned into a public-house. "Miller Goudie" is reputed to have made this change on the conditions of occupancy, but the inference is, that it was during Matthew Dick's time, though at what precise, or even approximate part of his tenancy, we cannot determine. We have seen that it is not probable that it was pur-

chased with a view to being turned into a dram shop, otherwise it is not likely that it would have been let on a 19 years' lease at a rent of £10, and we shall see that at the end of Matthew Dick's lease the rent was increased by more than 150 per cent. The natural conclusion, therefore, is, that its value as a public-house had by that time been recognised, and the rent increased accordingly. No doubt the writings and memory of the Poet were now attracting widespread interest to his birthplace, and numerous visitors were coming about it from all parts of Scotland. Whether the Incorporation were consenting to this step at the time, or whether they had the power to withhold their consent, or otherwise, has not been revealed; but there can be no doubt that they afterwards acquiesced, and were largely beneficiaries by it. Nor are they to be held altogether to blame. The writer is no apologist for the Incorporation, and, like the world at

large, is glad that the sale of intoxicating drink has been altogether banished from the Cottage, and may even regret that it was ever used for such a purpose ; but he knows from the minute books in question that the additional and increasing revenue derived from the premises was used by the Incorporation to increase the allowances of their decayed members and the widows of members. Moreover, it is to be feared that the Incorporation had not the obliquity of public opinion to face, an opinion which was largely instrumental at a much later date in influencing them to sell the property. In these early days it may be surmised—indeed it is certain—that public opinion was not so averse to the Cottage being used for purposes of public drinking as it afterwards became, for it seems to have been the popular practice then, as it still to some extent is, to link the name of Burns with conviviality, and to have, even more in

those days than now, personified Burns as Freedom in the well-known couplet :

“ Freedom and whisky gang thegither,
Tak’ aff your dram,”

and changed it into :

“ Burns and whisky gang thegither,
Tak’ aff your dram.”

And it was the custom from the early years of last century for Burns Clubs, and other convivial parties, to meet and celebrate the Poet's birthday within the precincts of the Cottage.

We should like to know what Burns himself thought of the sale of his birth-place, and still more what he thought of the use it was subsequently put to, if indeed it was put to such base uses during his lifetime. But if it was, one wonders what he thought of it, and if he ever was in it under those conditions. Probably he was, and he may have accepted its changed circumstances as part of the homage paid to his genius

and his personality. He could not be blamed if he had.

The tenant who succeeded Matthew Dick was John Maitland, another member of the Incorporation we surmise. For it is to be noted that membership of the Incorporation was not confined to members of the shoemaking craft. Maitland appears to have entered upon his occupancy at Martinmas, 1801. The terms of his possession are recorded in the minute books under date 10th March, 1800, to the following effect :

“ John Maitland flesher in Ayr made offer to the trade of £25 10s. sterling of yearly rent for a 38 years' tack from Martinmas, 1801, besides the cess, of their houses and lands presently occupied by Matthew Dick, which being considered by the meeting they accept the offer and authorise the deacon along with the committee for assisting him in the management of the trades affairs to sign a tack on the part of the trade

with the said John Maitland, in which Matthew Hunter, tanner, Bridgehouse, is bound with the said John Maitland not only for the payment of the rent during the tack, but for the performance of all other obligations incumbent upon the tenant."

Still the same indefinite specification. No direct reference to the subjects beyond "Their houses and lands presently occupied by Matthew Dick"; but there is abundant circumstantial evidence that links Burns' birthplace with Matthew Dick, Matthew Dick with John Maitland, and John Maitland with his successors in the occupancy of the Cottage. In this bargain at the advanced rent of £25 10s. a year, we see, as has already been suggested, the enhanced value of the premises following upon its rent-earning capacity as a public-house; though we shall have to note that the enhanced value was doubtless also to some extent due to an addition that

was made to the accommodation shortly after. It will be further observed that the lease was for 38 years, twice the ordinary length of such a lease, and though John Maitland did not long remain in possession, for what reason does not appear, the lease endured during all that time. It is of interest to note that the Bridgehouse mentioned in the minute, is the Bridgehouse, the site of which is now within the boundaries of the burgh of Ayr, which stood on the Low Bridge of Doon road near the present entrance to Belleisle at Slaphouse Burn, and which was for many years occupied by the Poet's sister, Mrs. Begg, and her descendants. The house was taken down about twenty years ago.

From documents extant we gather that John Maitland gave up his occupancy of the Cottage after being two years in possession, in favour of "John Goudie." Whether this John Goudie

was identical with the "John Goudie" that signed the minute of purchase in 1781 cannot now be definitely determined, and from the fact that there is only the similarity in the names to go upon, it would not be a safe deduction to say that they were one and the same. They probably were not one and the same. We shall have occasion to notice that there was a third John Goudie, whose name has to some extent got mixed up with him we now proceed to consider.

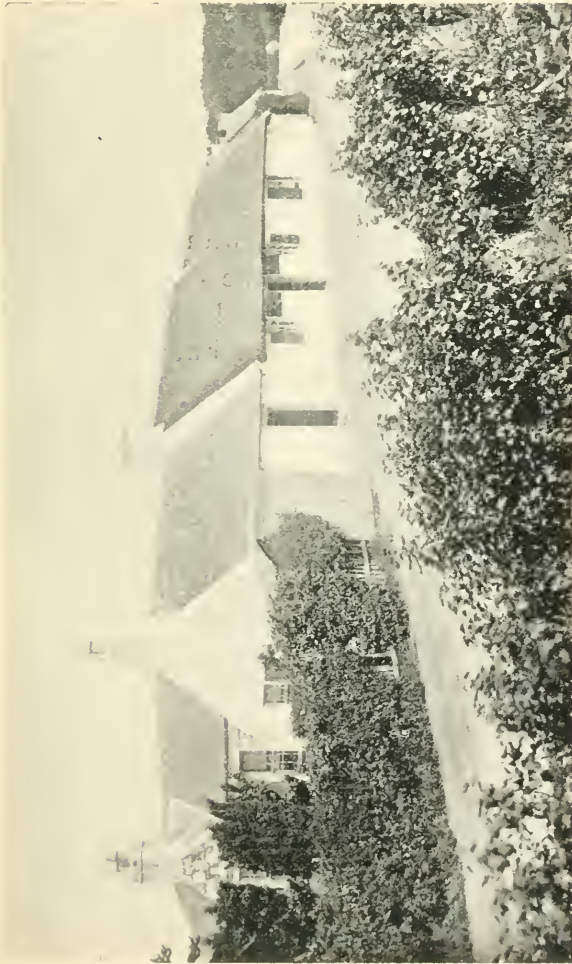
There is no direct record of the transference of the lease, nor as to the conditions of the transfer, as between John Maitland and John Goudie, but otherwise they appear to be in the main in terms of Maitland's lease, and we can only get at some of the other facts by inference. All we know with certainty is that the transference took place, and that coincident with the transference there was an increase in

rent to £33 10s. 6d. What we gather as to the incidents relating to the history of the Cottage at this period is contained in several receipts for the payment of rent for the premises. There is the following receipt: "John Maitland rent Whitsunday 1803 to Martinmas 1803 £12 15s.," which is the half year's rent payable in terms of the lease. The next receipt bears to be: "To land rent from John Maitland from Martinmas 1803 to Martinmas 1804 £33 10s. 6d." There is also the receipt: "1804 John Maitland rent of New Gardens £15 16s. 3d." From these receipts we infer the transference of the lease to John Goudie coincident with the increase in the rent, and the circumstance that John Maitland was still held responsible by the landlord for the payment of the rent.

It is pretty clear that John Goudie, as sub-tenant to John Maitland, entered into possession of Burns' Cottage at the

advanced rent at Martinmas, 1803, and, in the absence of direct data, for there is none, that at some indefinite date thereafter, he held directly from the Incorporation under Maitland's lease. The first indication that this was so is contained in a receipt by the Incorporation, "1807, one year's rent from John Goudie in Alloa, £33 10s. 6d." There are various other receipts to Goudie for the payment of his rent, and though none of them relate to a later year than 1816, we know that he occupied Burns' Cottage for the full period of John Maitland's lease, that is, down to 1839. It is not very clear how these receipts to the tenants of the Cottage come to be included among the papers of the Shoemakers' Incorporation, and we can only suppose that they were duplicate receipts, or possibly receipts granted by the treasurer to the Incorporation, as evidence of the payment of the rent to him.

In the very early years of Goudie's

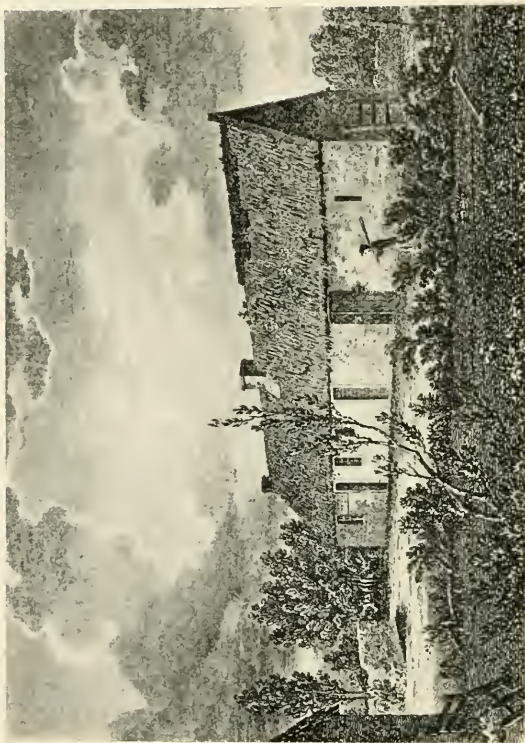


SLATED ADDITION TO THE COTTAGE AND OLD MUSEUM, DEMOLISHED 1902.

occupancy there are some interesting gleanings regarding the Cottage. Much doubt has existed, and no little speculation has taken place as to the precise date at which was added the slated building at the south end of the cottage, whose width coincided with that of the cottage, and was of the dimensions of two small rooms. This building, which was of stone and lime, and was obviously no part of Burns' Cottage, nevertheless came in the course of years to be associated in the public mind as part and parcel of the Cottage. To several generations it had indeed, through the medium of millions of engravings, photographs, and reproductions, come to be looked upon as an integral part of the Cottage. The approximate date of its erection has been accepted as occurring between the years 1805 and 1819, principally from evidence of an engraving of the Cottage that appeared in the *Scots Magazine* for 1805 and elsewhere, with-

out the addition, and a plan of the grounds bearing the date of 1819 which shows the addition. Apart, however, from the fact that this plan was in reality prepared in 1815 or 1816, the publication of the engraving in question furnishes no reliable evidence on the point, for the same, or an identical engraving, appears in a book in the Cottage museum which was published in 1839, long after the addition was made.

It seems very probable, indeed one may say quite certain, that the slated portion at the south end of the Cottage was added in 1803. Included in the list of documents preserved among the Incorporation papers is a receipt dated: "9th Sept., 1803. From David Wilson for mason work done to the house possessed by John Maitland. Air, 16th August, 1803. I acknowledge to have received from Alexander Brodie, Deacon of the Shoemakers' Incorporation, £4



OLDEST KNOWN ENGRAVING OF THE COTTAGE

for mason work done to the house now building for John Maitland, flesher, New Garden, and £5, and £2 12s.," £11 12s. in all. Unquestionably this refers to the erection of the slated portion, for taking into account the cost of material and labour at the time, the price here paid would cover the cost of the mason work done. There is no other conceivable direction in which a similar outlay could have taken place in connection with Burns' Cottage at the time. There is no reference to this matter in the minutes of the Incorporation beyond that quoted, but it was doubtless part of the contract with John Maitland at his entry that this addition should be made, and that it to some extent accounts for the increased rent. It is equally clear that the addition was made with a view to providing increased accommodation for the inn or public house. This addition remained as part of the premises down to the year 1902, about ninety-

nine years from the date of its erection.

We have already noted that John Goudie obtained possession as subtenant from John Maitland. He appears to have been a miller to trade, and he was, and still is, better known as "Miller Goudie." There is not much reason, as has already been said, to identify him with the John Goudie of the Shoemakers' Incorporation. But there was still another John Goudie who was identified with Burns, who was also curiously enough a miller, and known as "Miller Goudie"; and he has come to be confused in the popular mind with him of the Cottage. The confusion has been accentuated by the circumstances that they were to some extent contemporary, and that they had been each in his own way associated with the Poet. In reality, however, they had no connection, and very little in common. The former was a warm personal friend

of the Poet, and many years his senior. To him Burns refers in this couplet:—

“O Goudie ! terror o’ the Whigs,
Dread o’ black coats and Rev’reud wigs.”

This Miller Goudie was an early friend of the poet, and appears to have been among the first to recognise the genius of the Bard, and to advise him to have the poems printed for the first time. According to M’Kie’s *Burns’ Calendar* this Miller Goudie died in 1809 “at the venerable age of ninety-two years.” Needless to say, he was never the occupant of the Cottage.

Of Miller Goudie who did occupy the Cottage, and whose tenancy we have now to notice, it has been written :

“For forty years it was his lot
To share the Poet’s humble cot ;
And sometimes laughin’, sometimes sobbin’
Tauld his last interview wi’ Robin.”

We know that the first couplet is correct, for, as we shall see, Goudie occupied the Cottage for the full period of forty

years, and was much the longest occupant of any of the tenants. We have one or two glimpses into the "Auld Clay Biggin" in the earlier years of Goudie's tenancy, which shows us that it was then in full swing as a public-house.

The *Ayr Advertiser* at the time records an interesting meeting in the Cottage on January 25, 1804, in the following words: "A select party of friends and admirers of our native Bard met at the Cottage in which he was born to celebrate his birthday. Immediately after the dinner the following ode, composed for the occasion, was read to the company." (Here follows the ode, a mediocre enough production, and the paragraph proceeds :) "The memory of the Bard, the Patroness of the feast, the Lord of the day, and similar toasts, afforded the preses an opportunity of communicating a manuscript, which he stated from respectable authority to be the production of one of the sons of our

lamented Poet. The preses sang it to an appropriate air, and, as it breathes a hereditary spirit, we gratify our readers with the perusal." The song here sung begins :

"Hae ye seen in the fresh dewy morning,
The wild warbling redbreast so clear."

A note referring to a line in the ode says: "'The Twa Brigs' and 'The Cottar's Saturday Night' were dedicated to two gentlemen of the party." It is well known that "The Brigs of Ayr" were inscribed to John Ballantyne, banker, Ayr, an early friend and patron of Burns, who died in July, 1812. "The Cottar's Saturday Night" was inscribed to Robert Aiken, writer, Ayr, also a friend and patron of the Poet, who died in March, 1807. We have here, therefore, evidence that these two gentlemen, whose names will go down to future ages linked with that of the Poet, were present in the Cottage on this festive occasion. Miller Goudie certainly entertained credit-

able company. In the *Scots Magazine* for 1805, and having reference to the afore-mentioned engraving, we read :
 “The person who occupies it (the Cottage) at present has turned it into a snug public-house. At this house, early on the birthday of the Poet, a social party meet to celebrate it with festivity and rejoicing, and the possessor has placed the following inscription near the door :

‘Halt, passenger, and read :
 This is the humble cottage
 That gave birth to the celebrated poet Robert Burns.’”

The diction points to the compiler being an illiterate person, but his meaning is clear. Another visitor in 1810—apparently Curran, the well-known Irish lawyer and wit—has recorded that he saw “Miller Goudie, the man that transformed it into a public-house, sitting drunk in the corner, where ‘The saint, the father, and the husband prayed.’”

Here in this last reference we have, even thus early, at least one implied protest against the use of the Cottage for purposes of public entertainment, and the desecration that that sometimes means. It will be noticed that it is here stated that Goudie was the man who first turned it to this use. We have already given reasons for believing the date to have been earlier than this. During all the years Goudie occupied the premises he did so at the rent of £33 10s. That the value of the property continued to advance during that period, we have no reason to doubt; and we may assume that it was some such reason that induced the Incorporation to challenge Goudie's right to possession, which they did in 1826, as appears from a minute and letter of the Incorporation. The minute, which is dated November 27th, 1826, "directs the clerk to write to John Goudie for a sight of his lease, by which he holds the property belonging to the

trade at Alloway, as they can find no writing in his favour whereby he could retain possession as sub-tenant, that being excluded by the original lease with Maitland." Accordingly a letter, of which the following is apparently a copy, was sent to John Goudie :

" Mr. John Goudie,
Inkeeper, Alloway.

" 28th May, 1826.

" The Shoemakers have looked into their papers, and can find no writing in your favour as tenant of the lands and houses called Burns Head of Alloway. They therefore request you to call in and show either to Deacon Lauchlin or to me the writing, or otherwise they will be under the necessity of executing a summons of removing against you."

This letter is incidentally of interest as confirming the fact that the Cottage was for some time known under the designation of "Burns Head Inn." We gather

from these two documents that the Shoemakers were, for some unknown reason or another, willing to get rid of Goudie; but we are able to say that under the lease, which is extant, the original lessee was entitled to sub-let on conditions. The Shoemakers acquiesced in the sub-let both before and after thus questioning the sub-let, for, as the rent receipts show, they dealt directly with their sub-tenant.

It is now all but forgotten that the site for the well-known monument to the memory of the Poet, erected in 1822 on the banks of the Doon between Alloway Kirk and the Auld Brig, was all but chosen within the precincts at the Cottage. This is the fact, however, and a plan drawn by an Ayr surveyor in 1815 or 1816, with that end in view, shows the actual site within the grounds a little to the south-west of the Cottage. We need not here enter into the causes that led the Committee, to whom was dele-

gated the erection of the monument by the subscribers, to finally abandon this site in favour of that eventually chosen ;



BURNS' MONUMENT

but the following letter from John Goudie on the subject is interesting as furnishing us with the first information that Burns' Cottage was designated the "Burns Head." The letter was

sent to Alexander Murdoch, writer in Ayr, on behalf of the Incorporation, and was apparently written at the request of the Incorporation on the desire expressed by the Monument Committee to have a written guarantee contributing the site. The letter is as follows :

“ 13th January, 1816.

“ As a monument to the memory of Robert Burns is proposed to be erected upon ground I now possess from you, I hereby consent to the same, and give up without compensation any ground necessary for the erection of the monument to the extent of 40 feet square at least, and whatever more may be needed for the monument itself. No public house to be added to the monument on any account ; and if a hall is to be added to the monument I and the tenants are to have the liberty of keeping the key and using the hall and monument, but no use is to be

made by us of said hall or monument as a public house or to allow drink to be taken therein, but such as shall be approved by the Committee who manage the business at Burns Head.

“JOHN GOUDIE.”

What apparently led to the choice of a site outwith the Cottage policy was the objection on the part of the Monument Committee, acting in consonance with the views of the subscribers, to have a divided authority in the management of the proposed Monument which Goudie's letter seems to imply. Be that as it may, however, the incidents connected with the selection of the site led to a pretty quarrel between the Incorporation and the Committee, which ended in a movement on the part of the former to erect an independent Monument contiguous to the Cottage, which movement, however, came to nothing, although the Incorporation duly

subscribed £100 towards carrying out the proposal.¹

Some years after this we hear of another addition to the buildings brought to light again by the undernoted letter from John Goudie :

“To the Deacon and members of the Incorporation of Shoemakers in Ayr.

“Gentlemen,—We beg to represent to you that the accommodation we have in the house at Alloway belonging to you and possessed by us is too little and inconvenient for the company occasionally frequenting the house, and it would be greatly to the advantage of the premises that an addition was made thereto, either by taking the roof off the present dwelling house and adding another storey to it, or by building a back jamb of such dimensions as may be thought suitable to afford the accommodation

¹ Those who are curious will find details of this episode in the current number of *Burns Chronicle* (No. XIII., 1904).

wanted. The expediency of this will appear convenient to yourselves seeing that the monument to the memory of Burns is erected altogether out of your ground which ought not to have been, and it is in contemplation as we are informed, to build a large house which in all probability may be prevented were suitable accommodation to be added at the Cottage the place of the Poet's birth. We beg therefore that you will call a meeting of the trade as soon as convenient to take this matter into consideration, and if agreed to we will pay interest for the cost of adding to the building.

“JOHN GOUDIE.

“Alloway, 8th October, 1823.”

This letter was presented to a meeting of the Incorporation on 9th October, 1823, and the following resolution agreed to: “There was produced to the meeting a letter from John Goudie present

Deacon of Burns House belonging to the trade wishing the trade to build an addition to the slated part of the house either by building a new storey or back jamb, and offered to pay interest. The meeting took this matter into consideration and in the meantime remit to a committee of business to converse with the tenant and see what rate of interest he would be willing to pay, and report." What eventually became of this proposal, or whether it was carried out, there is no record to show. At all events the proposed building did not take the form of a new storey. That we may be sure was barred for the sake of appearance. It would have been a hideous attachment to the Cottage. It is more than probable, however, that the accommodation was increased by the adoption of the alternative proposal, the back jamb.

There is in the Cottage museum an engraving which shows the gable of a building behind the slated portion which

is exactly like that of the slated portion and joined to it. It also shows part of the roof running parallel to the roof of the slated portion and similar to it. This new addition occupied the site of a hall afterwards built in connection with the Cottage which we shall have occasion to notice, and when this hall in its turn came to be cleared away there were indications that part of the building of the back jamb was incorporated in the walls of the hall. It may be added that there is nothing on the above engraving to show when the drawing for it was made, but it bears on the face of it to have been made between the time the back jamb was built and the time the hall was built. Otherwise but little has come down to us of the history of the Cottage for the next twenty years, beyond an occasional notice in the *Ayr Advertiser* that the Burns Club of Ayr met in it and celebrated the Poet's birthday there. Before the expiry of John

Goudie's tenancy the designation of "Burns Head Inn" which was given to the Cottage appears to have been dropped, and the much more appropriate designation "Burns Cottage," by which it has ever since been universally known, reverted to.

We have already seen that John Goudie occupied the Cottage during the currency of 38 years' lease, but he continued to occupy it after that down till the time of his death, which occurred on 1st July, 1842, when he was 84 years old. We find from the minutes of the Incorporation that the trade entertained him to dinner on 25th January (the Poet's birthday), 1839; and a notice in the *Ayr Advertiser* of the following week gives us a glimpse of the dinner, and supplies us with the conjecture that they gave Goudie a new lease of the premises. The notice says:—"The Incorporation of Shoemakers, proprietors of the Cottage in which the Poet

was born, met there on 25th inst., for the double purpose of celebrating the anniversary of the Poet, and of granting a new lease of the Cottage and ground attached to it, to the former tenant, Mr. Goudie." The notice proceeds:—"It so happened that the Air Burns Club, constituted on 25th January, 1821, had also met in the Cottage at the same time to celebrate the anniversary; and though the two parties were in separate ends of the house, a common feeling of enthusiastic glee inspired both, so much so indeed, that it is believed that a more joyous, care-killing night never was spent in the house since there was a roof on it."

The individuality of such a character as Miller Goudie, who from his long occupation of the Cottage, and his chance acquaintance with the Poet, derived a certain amount of reflected light from his name, could not with propriety be overlooked in a detailed notice of the

Poet's birthplace. He occupied the Cottage during a long and interesting period of its history, and it cannot fail to interest those who are interested in all that concerns the Poet to learn something of what manner of man he was, and in what esteem he was held among his contemporaries.

His wife was "Flora Hastings," and she seems to have been as well known as her more celebrated husband, and from what we know, it was doubtless she who conducted the business of the public-house in the Cottage, and to have done her best, probably without much help from her husband, to conduct it with propriety. Indeed, one of Goudie's chief aims in life seems to have been pledging the Poet's memory with any one who would furnish him with the wherewithal to do so ; and his fondness for doing so, and his wife's objection to it, may be gathered from an anecdote, which is still current, of a visitor's experience with the

Miller. After having shown him over the Cottage, Goudie suggested to him that he might perhaps be offering him a dram at the bar. "And gin ye dae," added he, "I'll be aifter refusin' it, but gar me tak' it, gar me tak' it."

An estimate of Goudie's character is to be found in the *Ayr Advertiser* of the time at which he died, and as it contains some biographical particulars of its subject, it may not be considered out of place to reproduce the gist of it here. If Goudie, as the notice says, "often walked in glory and joy, it must have been in the sense in which Tam o' Shanter did,

'Glorious,
O'er a' the ills o' life victorious.'"

The *Advertiser* says :—"In our obituary of this week will be found a notice of the death, at the age of 84, of a most extensively known individual, 'Miller Goudie,' landlord of Burns' Cottage. Few of the countless thousands who

have visited the far-famed cradle of genius but must remember the ready welcome of him, 'who often walked in glory and joy.' He had been born in the parish of Riccarton in 1758. When he first came to the district he occupied the Dutch Mill (on the banks of the Doon, near the Auld Brig o' Doon). He resided at the mill till he removed to the Cottage, in which, in the good old times, he and his then youthful and pretty spouse, Flora, were wont to entertain parties of leading 'honest men of Ayr' in the true Meg Dodds style, with 'reamin' swats that drank divinely' from spirit unknown to the victim of Auld Mahoun. Though low in stature, the Miller was well knit, and possessed an excellent constitution. But ages will yet pass away ere his memory shall be doomed to oblivion.

"The Miller has been landlord of the Cottage for more than forty years, and may be said to have been without excep-

tion the most ardent admirer of Burns that ever existed, for during the period he has pledged more bumpers to the Bard than any man living. Despite the temptation he was exposed to, the Miller attained to the above venerable age, and appeared hale and hearty. The writer has been told by the deceased little more than a year ago that, notwithstanding the many random bouts of 'fun and drinking' it had been his lot to engage in, his faculties were in full vigour, and he had never felt the slightest touch of disease, not even a headache. He was fond of speaking of the Poet, and often told about the twa gills they had together in the Dutch Mill above the Old Bridge of Doon. This was the only interview he had with the Poet, and he seems to have retained but very slight recollection of the Poet. The Miller thought he was eccentric, and 'no that richt in the head.' "

“ Many anecdotes might be related of

the Miller, but his brief acquaintance with Burns, his inhabiting the Cottage where the Bard was born, and his reverence for his memory, are the leading features of his long life. As connected with the Land of Burns, his name has been well bruited abroad, and his eccentricities have furnished a theme for many an eager tourist, as well as several eminent characters in the world of literature, whose mention of him is security that his name, associated with that of Burns, will be handed down to posterity. His death will cause a blank which can never be filled up in that classic and interesting locality of which he was so long a denizen. Strangers who may visit the Monument and the Cottage will look in vain for the cheering welcome of the upright, well-proportioned, little man, who had conversed with the great magician, that by the power of his mighty spell has for ever hallowed the place of his birth. His remains were

interred yesterday in Alloway Kirkyard, followed by upwards of a hundred friends and relatives." Such was Miller Goudie, "the man who turned Burns' Cottage into a public-house," as described by a



ALLOWAY KIRKYARD

contemporary chronicler who knew him, and there is no reason to doubt that, so far as it goes, it is a true portrait.

After Miller Goudie's death the Cottage appears to have been occupied by his widow, and the business carried on

by her, or at least in her name, for it is probable that she was latterly assisted by her daughter. Mrs. Goudie died on 20th September, 1843. She was succeeded in the occupancy of the Cottage by her daughter, Mrs. Hastings. We learn this from the *Ayr Advertiser* of the following week, in which appears the undernoted advertisement: "Mrs. Hastings, daughter of the deceased Mr. and Mrs. Goudie, begs leave to intimate to her friends and the public that she has succeeded, by the death of her parents, to the possession of Burns' Cottage, where she will continue the business as formerly. Arrangements will be made for securing the comfort of visitors to the birthplace of Burns. 25th September, 1843."

In the same issue of the paper is an advertisement announcing the sale of Goudie's effects in the Cottage, including "The household furniture, three corn stacks and other crops, a cow, a

quey, a calf, and in general the whole moveable effects at the Cottage; *including many valuable and interesting relics of the Ayrshire Poet.*" The advertisement is of interest as confirming the fact that the byre was still used for its original purpose, though, as we shall see, it was afterwards converted to other uses. What the "*many valuable and interesting relics*" consisted of does not appear.^x We know, however, that the disposal of Goudie's effects gave rise to a good deal of misapprehension, for in after years they came to be advertised as, if we mistake not, the original furniture of Burns' Cottage. It is extremely unlikely that the effects then sold were the original furniture that belonged to William Burnes when he occupied the Cottage. It has been pretty conclusively proved that they were not. In all probability—indeed it is certain—he took the whole of his moveable household possessions with him to Mount Oliphant

the
line
contain
chief
comp.
to be

when he removed to that farm from the Cottage; so that the effects here sold for the most part derived any unusual value from their having been so long in the Cottage as the possessions of "Miller Goudie," or his predecessors, as tenants of the Cottage under the Incorporation, and otherwise their value as relics of Burns was fictitious.

It would seem that the death of Goudie and his widow must have broken the continuity of the lease, if such a lease as had hitherto regulated the let of the Cottage had been entered into. We find, according to the minutes, that at a meeting of the Incorporation on 5th May, 1845, there were submitted a number of offers to take the Cottage at nearly double the former rent as paid by Goudie down to the end of the 38 years' lease. Among the offerers was "David Hastings, the present tenant," evidently son-in-law to the Goudies, as husband of the afore-mentioned Mrs. Hastings, who

offered £55. The offer of William Campbell, who describes himself as "driver of the Portpatrick mail," at a rental of £62, was provisionally accepted; but the provisions not being fulfilled, the let was eventually to Davidson Ritchie at a rental of £60. Campbell threatened to cause the Incorporation some trouble for alleged breach of contract, and went some way in the direction of raising an action against them, but with what result we do not know. The large increase in the rent was doubtless due to certain proposals which were in all probability then under consideration, for a material increase of the accommodation in connection with the Cottage.

That there are many things connected with the history of Burns' Cottage about which we are not definitely informed may well be surmised. Here is a suggestive minute of a meeting of the Incorporation, held in 1846, which shows us how much is indefinite in the chain of

our knowledge: "2nd February, 1846. The Deacon stated that he had got some repairs on Burns' Cottage executed, and that the tenant has expressed his satisfaction with the same, amounting to £80, including a new grate for Burns' room." That is absolutely the only reference to the repairs in question, and what they consisted of we have no direct knowledge. We infer, however, that they consisted, in part at least, of the rebuilding of the front walls and the renewing of the roof.

The sum is a large one, but how or in what direction it was expended we cannot even guess. It could hardly have been the belated carrying out of Goudie's application for a "back jamb," for, apart from the belief that that work was carried out at the time, we are on the eve of the erection of the hall which replaced the back jamb, which was even then under consideration. This important structural alteration on the premises

was carried out early in the following year, and we may hold that it to a large extent accounts for the increased rent. This was the hall at the back of the 1803 addition,¹ which was for so long a period associated with the Cottage as a museum for Burns' relics, and as a meeting place for social functions, as well as for the entertainment of visitors to the Cottage. The proposal to build this hall was brought before the Incorporation at a meeting on 7th January, 1847.

“The Deacon stated that he had called the meeting for the purpose of stating that several offers had been given for building an additional room and cellars to Burns' Cottage, and the lowest of these is that by Robert Galt, who undertook to construct the work for £139.” The hall was constructed forthwith, the foundation stone being laid with masonic honours by Maxwell Dick, Irvine, a well-known admirer of the poet, and the building was com-

¹ See illustration on page 63.

pleted that year, as we find from a report on the structure after it had been completed, presented to the Incorporation at a meeting in July of the same year. No doubt, as has already been said, these additions to the accommodation account for the large increase of the rent. These were the last additions to, and alterations on, Burns' Cottage, and after having served their purpose for more than half a century, they were, together with the addition of 1803, finally swept away, and only the Cottage and its appurtenances as they originally were, left standing.

It must not be supposed that the Incorporation continued to keep an uncompromising hold on the property their predecessors in office had placed them in possession of. There are not wanting indications that they found the management of the property from the point of view of its value to them as an asset not a little troublesome. They

were willing to sell it in 1838, as we gather from the following advertisement which appears in the *Ayr Advertiser* of November 15, 1838: "Burns' Cottage and adjacent ground to be sold or let. Entry at Martinmas, 1839. To be sold, or let on lease by private bargain the Cottage in which the Poet Burns was born, with dwelling-house, stable, byre, and offices, and between 4 and 5 acres of land adjoining. This offer to sell or let is perhaps the most attractive ever exposed in the market, as independent of the thriving business which a well-conducted Inn in that much frequented vicinity may command, the Cottage containing the room in which the Poet first opened his eyes upon the world, must as long as the fame of Burns lives, as it has done since his demise, while occupied by the well-known 'Miller Goudie,' draw thousands of visitors from every part of the world."

What was the money value put upon

their property by the advertisers at this time is not known, for there is no reference whatever in their minutes to the proposed sale. Nor do we know if any offer or even inquiry was made following upon the advertisement. A paragraph in the same issue of the newspaper bearing on the proposed sale is to the undernoted effect: "The public will no doubt be surprised to find announced for sale the Cottage in which the Airshire Bard was born, which has for many years been a well-frequented Inn. The Inducement of the Incorporation to dispose of a property whose value cannot be properly ascertained is twofold: the current lease of nineteen years is exhausted at Martinmas, 1839; secondly, they are affected by the apprehension that their corporation like all others is about to be extinguished by the new Corporation Bill which has of late prevented new members from joining their body. Under these circum-

stances the members considered that they have no alternative but to wind up their affairs and divide the funds."

There is evidence that the lease to Davidson Ritchie was again for the usual period of nineteen years, with probably a stipulation whereby the tenant might give up the lease at a certain specified shorter period. Ritchie was the tenant down to at least 1857, as we learn from the following suggestive minute recorded in the books of the Incorporation :

"June 1st, 1857.—The Deacon stated that he had called this meeting in order to lay before them a letter he had received from Mr. Davidson Ritchie, tenant of Burns' Cottage, asking for a reduction of rent on account of (1) the dearness of whisky compared with what it was when he entered the premises ; (2) the restrictions imposed upon his trade by the Act commonly called Forbes M'Kenzie's Act ; and (3) the increase

of excise licenses. The meeting were unanimously of opinion that the Incorporation would not under the circumstance be justified in consenting to any reduction of the rent of the premises, as the whole rents derived from their properties are required to aliment their old members and widows."

In 1849 the sale of their property was again under the consideration of the Incorporation, as disclosed in the minute of a meeting on 21st March of that year. The meeting was called "to ascertain whether the members would incline to sell their properties belonging to the Trade, and a signed list of a few members to do so was exhibited to the meeting. The members present considered as the list exhibited could not authorise any consideration of the subject, the same was adjourned."

Davidson Ritchie, who was in possession in 1857, appears to have died some time after this, and between that

date and the year 1860, for we read in the minutes of a meeting of the Incorporation on November 5, 1860, that "A letter was read from the representatives of the deceased Davidson Ritchie, tenant of Burns' Cottage, indicating that they were disposed to renounce the lease of Burns' Cottage, and they authorise the Incorporation to let the same. At a meeting of November, 1860, the premises were let to James Allan, butler to Sir Edward Hunter Blair of Blairquhan, at a rent of £70 for 12 years. At a meeting of December 18, 1860, "The meeting authorised the clerk to append to the lease a schedule of the pictures, etc., belonging to the Incorporation, that no difficulty may arise as to the property of them afterwards."

James Allan's occupancy of the Cottage does not appear to have been a prosperous one. At a meeting of the Incorporation on February 2, 1864, "A letter was read from the tenant saying

he found it impossible to continue tenant of Burns' Cottage, and craving a reduction of his rent from £70 to £50. The meeting declined to make any reduction."

At a meeting of March 9, 1866, "There is a request from the tenant to build a wall at a cost of £170, which the Incorporation decline to entertain." This minute is further of importance as containing a renewal of the proposal to sell the property, for it continues:—"The meeting having learned that Mr. Allan complained of the rent being too high, and that he had lost money, and was still losing money on it, and that he contemplated giving up his lease at Martinmas first, they were of opinion that if the property could be sold to advantage it would be much preferable to retaining it in their own hands and incurring the risk of letting it at a lower rent, and having to lay out more money in repairs, and they think it would be advisable to

offer Burns' Cottage and grounds for private sale in order to ascertain what price could be obtained for the property, and authorised the clerk to advertise."

At a meeting six months afterwards, viz., on September 12, 1866, "The clerk stated that he had prepared a circular for the sale of Burns' Cottage and lands by private bargain, and had got it printed and widely circulated, and several inquiries had been made regarding it. The meeting thought that they might obtain £3000 for so famed and valuable a possession, and they agreed to fix that sum as the amount they would be prepared to accept." The transfer was, however, not to be yet, for the Cottage remained in, or should we say on, the hands of the Incorporation.

In the meantime it was intimated to the Incorporation, at a meeting on June 14, 1866, "that James Allan, the tenant of Burns' Cottage, had become bankrupt, and that the lease would fall into the

hands of the Incorporation at the term of Martinmas next, and in the event of the effects being sold, the Incorporation agree to allow the purchaser a year's possession of the Cottage, provided they do not sell the property, as they contemplate doing." The lease, however, appears after all not to have fallen into the hands of the Incorporation, but to have been kept by Allan's trustees in their own hands, for we learn that at a meeting on November 16, 1867, the trustees proposed to keep the Cottage in their own hands for a year, and this was agreed to."

The arrangement was no doubt carried out, the trustees being in all probability represented at the Cottage by a manager. In the following year there was a new tenancy of the Cottage, for on November 1, 1867, there was "an offer from Cowan and Fullarton to take a lease of the Cottage for a yearly rent of £60 for five years, and the meeting agreed to accept

the offer." Messrs. Cowan and Fullarton accordingly became the lessees, and they also were probably represented by a manager. On December 13, 1867, a meeting of the Incorporation was called "to consider a proposal by Messrs. Fullarton and Cowan, the tenants of Burns' Cottage, that the Incorporation of Shoemakers should make certain alterations upon the Cottage as detailed in the estimates of Messrs J. & D. Meikle, joiners, and Andrew Maclachlan, builder, produced. The Trade agree if the repairs do not cost more than £50."

The Incorporation again leave us to conjecture in determining whether or not these alterations were carried out, but their reference to the tradesmen named has enabled us to decide precisely that they were.

Mr. James Maclachlan, builder, Ayr, who succeeded as head of the firm at the death of his father, the said Andrew Maclachlan, who was a bailie of Ayr and

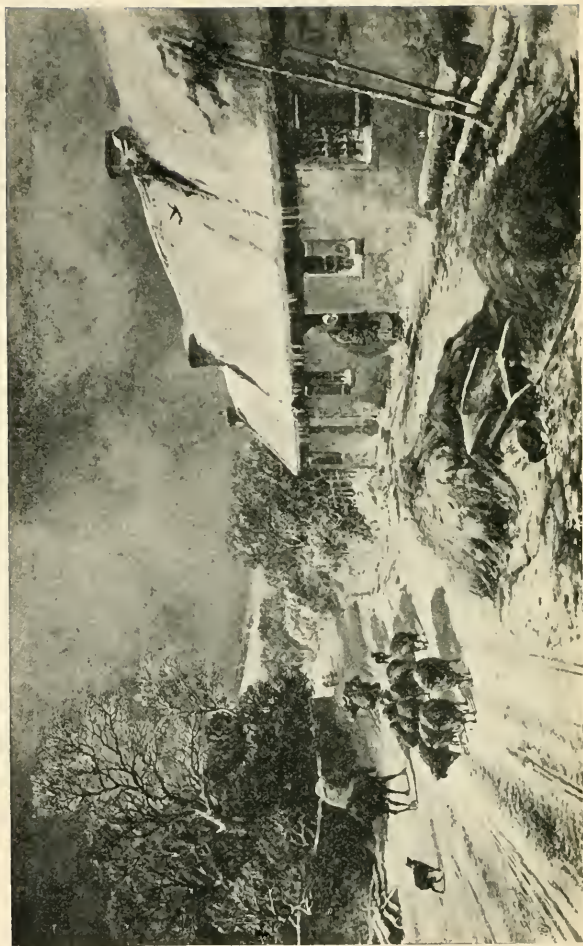
who carried out the mason work of these alterations, has still the firm's business book containing some details of the work done, which enable us to exactly determine what the nature of it was. The entry in the book, under date November 27, 1867, is as follows: "Detailed estimate of proposed alterations on Burns' Cottage, Alloway: Excavating floor of stable and carting away stuff. Underbuilding sills where required, also butts for sleepers. Pair kitchen jambs, lintel, and hearth, and building up. Breaking out door in gable between room and cellar. Taking down boiler and rebuilding it in shed at back of house, including new brick stalk."

This description exactly agrees with the operations that would be required to turn the byre or "stable," as it is here called, into two bedrooms, which, we know, were from this time part of the dwelling-house attached to the Cottage, and which, as we shall see, were re-

moved, and the byre restored to its original form. We also gather that the byre, previous to this date, was used as a cellar in connection with the public-house, just as the barn farther along was, after the above alterations were carried out.

The last tenant under the old régime was a non-commissioned officer in the army, Thomas Morley, who entered into possession at Martinmas, 1877, at the greatly increased rent of £110 a year, under a lease for five years. Morley took part in the charge of the Light Brigade at Balaclava, and was, prior to his becoming tenant of the Cottage, for a number of years serjeant-major of the Ayrshire Yeomanry, and stationed at Ayr. He was an Englishman, and was the first and last Englishman to occupy the premises. There was probably a clause in his lease which provided for its termination before the expiry of that period, for he did not complete the term of his lease.

The Cottage under
Burns' Monument Trustees



'T WAS THEN A BLAST O' JANWAR WIN.' BURNS' COTTAGE BY SAMUEL BOUGH, R.S.A.



III.

THE COTTAGE UNDER BURNS' MONUMENT TRUSTEES

WE have come now to the time when Burns' Cottage and grounds passed from the hands of the corporation who had so long ruled its destinies into the hands of a body representing the public, on whose name it is now held in perpetuity, and with not the remotest chance of its ever again being used in the questionable way it had been for so many years. The body into whose custody the Cottage passed by Purchase were the Trustees of Burns' Monument on the banks of the Doon at Alloway, appointed by the subscribers to the Monument in 1820. We believe it was Mr. W. H.

Dunlop of Doonside with whom originated the idea of the Trustees becoming the purchasers of the Cottage, and that it was he who suggested the purchase to the Trustees. Mr. Dunlop was appointed secretary to the Trustees in 1870, and he has acted in that capacity since that date.

The matter was first brought under the notice of the Trustees at a meeting on 17th January, 1879. At this meeting the secretary was instructed to ascertain if the Cottage was likely to be for sale, and, if it was, to inquire whether it might be acquired by the Trustees in order that it might be preserved unaltered on behalf of the public. Having ascertained that the Cottage might be acquired by the Trustees, Mr. Dunlop reported to that effect to a meeting of the Trustees on 5th August, 1879. The Trustees accordingly resolved that it was expedient that the Cottage should be purchased, and appointed a committee

to negotiate, with powers to make the purchase.

The committee were long in reporting the result of their negotiations, and the reason did not transpire until more than a year after. At a meeting of the Trustees on 22nd September, 1880, Mr. Dunlop reported that immediately after the previous meeting Mr. Goudie, the agent for the Proprietors, had informed him that £4000 would be accepted for the Cottage, grounds, and feus, but that, as the price had been considered too high, the committee had resolved to suspend negotiations. As it had been ascertained, however, that the price was not likely to be reduced, the Trustees, on the motion of the Earl of Stair, unanimously resolved to give the £4000 asked, and the negotiations were resumed.

So far as the Incorporation of Shoemakers are concerned, the first record of the negotiations for the transference of

the Cottage is contained in the minute of a meeting of the Incorporation held on 23rd September, 1880. At this meeting "Mr. Robert Goudie, clerk to the Incorporation, stated that he had had several meetings with Mr. W. H. Dunlop, acting for the Trustees of Burns' Monument, as to their desire to purchase the Cottage and grounds, with a view to preserving the same for the public, and that the negotiations had ended by Mr. Dunlop making an offer for the subjects in the following terms :

COUNTY BUILDINGS, AYR,
September 22, 1880.

DEAR SIR,—On behalf of the Trustees of Burns' Monument, I hereby offer to purchase the property at Alloway, consisting of Burns' Cottage, lands, and feu-duties at the price of £4000, payable at Whitsunday when entry is to be given, in order that the Cottage may be preserved for the public. The offer to be binding until 24th inst.

(Signed) "W. H. DUNLOP,"

The meeting considered that the bargain was a good one for them, and, considering the desirability of the Cottage being preserved by a public body in the interests and for behoof of the public in future, they resolve to accept the offer of £4000 from the Burns' Monument Trustees, and authorised the clerk to intimate their acceptance, subject to the approval of the other members of the Incorporation not at the present meeting. The meeting also directed the clerk to have the necessary deeds prepared to complete the purchase, and to give notice that the tenant, Mr. Morley, would give up possession in terms of his lease at Whitsunday next."

It was intimated by the clerk at a subsequent meeting of the Incorporation, on November 8, 1880, that the sale had been carried through for £4000, "on the footing that the subjects are acquired by the Trustees for the purpose of preserving them in the

future interest, and for behoof, of the public."

Such was the transaction that led to the final change of ownership in the Cottage and its appurtenances, and its eventual transformation into, as nearly as possible, the state in which it was when the father of Burns possessed the property. The transference was from a private trust, acting on behalf of its own members, to a trust which, though it is not, and could not be, directly popularly elected, is as representative of popular control as could be well conceived under the circumstances. The Trustees of Burns' Monument are, so far as the custody of the Cottage is concerned, self-constituted, and so far as they constitute a public body at all, they are simply the representatives of the subscribers to Burns' Monument.

That they have the public confidence in the control they assumed of the Poet's birthplace cannot, however, be doubted,

for their actings with regard to the Cottage since they assumed possession have manifestly met with public approval. They are, it is true, all members in virtue of certain public offices they hold, and though their appointment to these offices takes no cognisance of their position as trustees of Burns' Monument, and now consequently trustees of Burns' Cottage, their fitness is to be assumed from the qualifications for the offices which *ex officio* places them in the position of custodians of the Monument and the Cottage. They are for the time being the Lord Lieutenant of the County of Ayr, the Vice-Lieutenant of the County, the Member of Parliament for North Ayrshire, the Member of Parliament for South Ayrshire, the Member of Parliament for Ayr Burghs, the Convener of Ayrshire, the Sheriff of Ayrshire, and the Provost of Ayr.

The Trustees actually in power when the negotiations for the purchase of the

Cottage were carried through were the late Earl of Stair, Lord Lieutenant of Ayrshire ; the late Mr. R. F. F. Campbell of Craigie, near Ayr, Vice-Lieutenant of Ayrshire, M.P. for the Ayr Burghs ; the late Colonel Sir Claud Alexander of Ballochmyle, Member of Parliament for South Ayrshire ; the late Mr. R. W. Cochran-Patrick of Woodside, Ayrshire, the well-known archæologist and numismatist, Member of Parliament for North Ayrshire ; the late Mr. Graham Somervell of Sorn, Ayrshire, Convener of Ayrshire ; the late Mr. N. C. Campbell, advocate, Sheriff-Principal of Ayrshire ; and Mr. Thomas Steel, of Ayr, then Provost of Ayr.

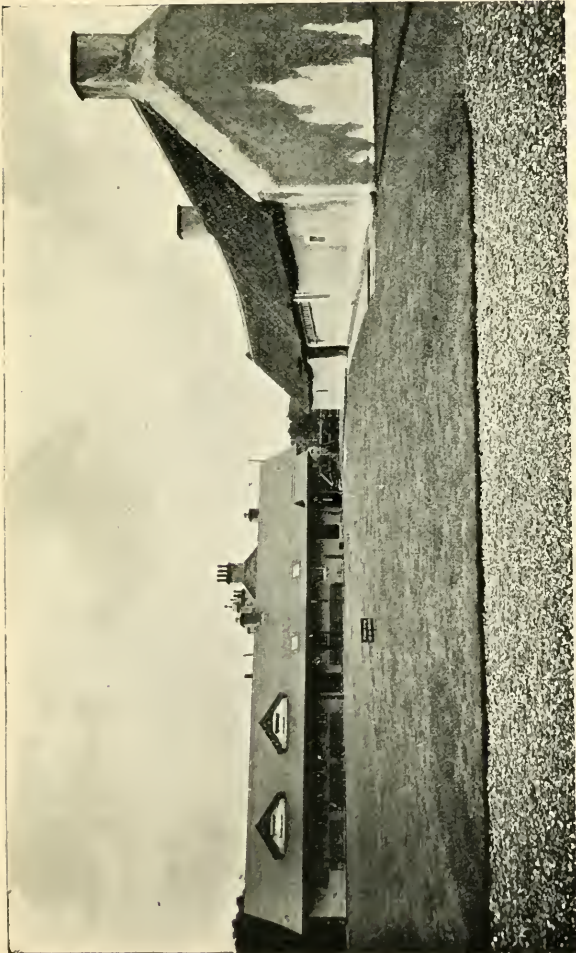
The first thing the new custodians of the Cottage did on assuming control of its destinies, was to meet the general public desire that the sale of intoxicating drink should be banished from the premises. As a matter of fact, no drink has been sold there under their reign.

Simultaneously with their entry into possession at Whitsunday, 1881, the sale of drink stopped, the license for such sale having been allowed to lapse. A caretaker had to be appointed, and to meet the expense of this, and the cost of the purchase, a charge had, of course, to be made on visitors to the Cottage. The charge for each visitor who entered the Cottage was fixed at twopence, and it has remained at that ever since.

A recording turnstile was placed at the entrance, not, be it remembered, at the entrance of the Cottage itself, but in the slated portion. Temperance refreshments still continued to be vended in the hall erected in 1847, but nothing of this kind was allowed in the Cottage itself, and this and the turnstile continued for a considerable number of years longer. Public opinion, however, did not take kindly to the turnstile, and it was generally condemned. The

Trustees were as anxious to remove the turnstile, as we may be sure they had been reluctantly compelled to put it there, but the necessity of putting it there obviously forbade its removal, until other arrangements made its removal to a less objectionable site possible. This came about in due course in conjunction with various other changes of very important character that were effected at the Cottage. We have narrated the various alterations and additions that were from time to time made at the Cottage.

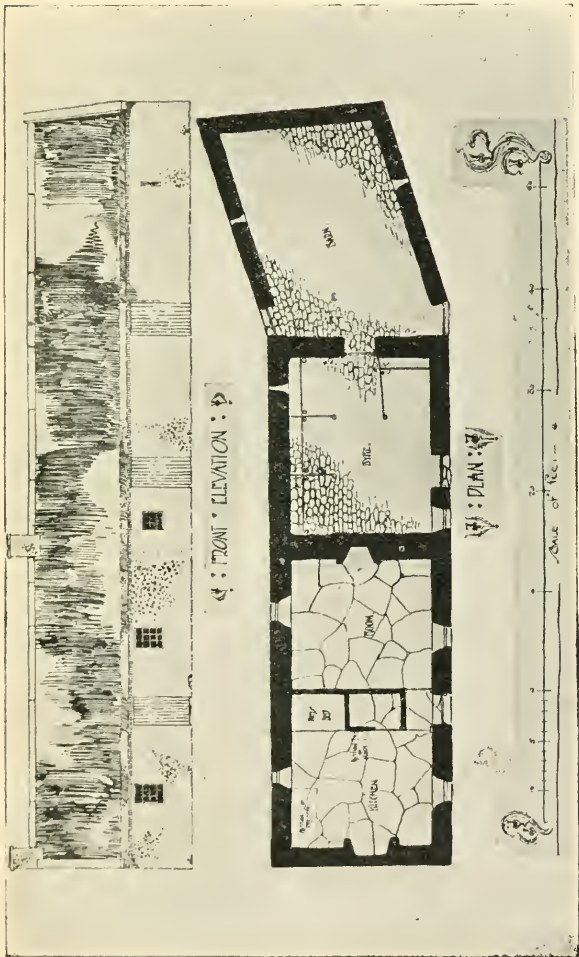
In 1899 the Trustees resolved to remove every one of these additions, and to restore what had been altered. With this end in view, however, accommodation had to be found in the precincts for the relics preserved in the hall, and as it was resolved at the same time that the caretaker should also be removed to a dwelling altogether outwith the Cottage, buildings had to be provided to serve



COTTAGE, BACK VIEW, SHOWING NEW MUSEUM BUILDINGS

the purpose of those removed or reconstructed.

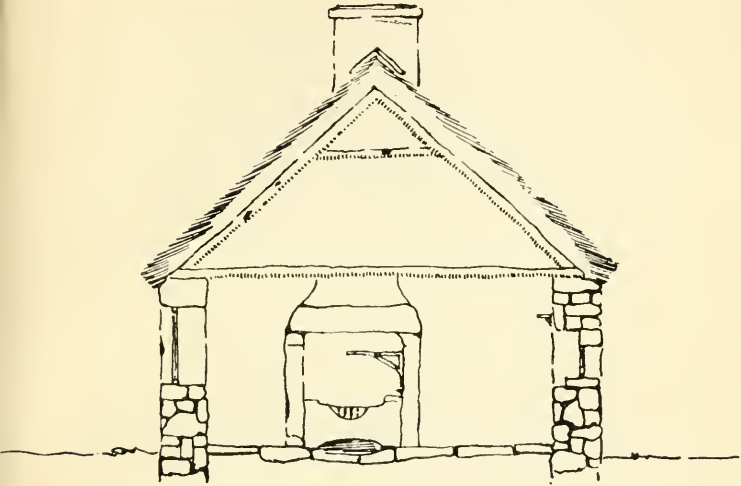
A picturesque range of buildings was erected from designs by Mr. Allan Stevenson, architect, Ayr, within the grounds, but apart altogether from the Cottage. The hall was removed forthwith. The bedroom fittings in the byre were also gutted out, and this part of the interior of the structure restored as nearly as possible to the state it was in when it was used for its original purpose. The barn, which had not been structurally altered, but which had been used as a store, was also brought back to its primitive form. Of course, no cows came to be again driven into the byre, and no corn was introduced into the barn, but as they now stand they might be used for that purpose. Trevises, such as cows stand in, and a stall for a horse, much as the limited exterior must have determined their position when living animals actually found rest



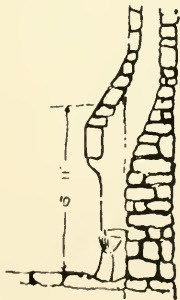
COTTAGE WITH BYRE AND BARN IN PRIMITIVE FORM AND AS NOW TO BE SEEN

and shelter in them, have been put up. Even the cobble stones, though not actually those removed from the floor in 1846, are known to have been used for a similar purpose contemporaneously with the early existence of the byre they now form the floor of.

There still, however, remained the slated structure added to the end of the Cottage in 1803. This had come to be popularly almost recognised as part and parcel of the Cottage, and it required more consideration to come finally to the determination to remove it. But its removal was eventually decided upon, and it was demolished in 1902. It was while these demolitions were taking place, and while the Cottage itself was being overhauled, that the "back mude wall" was found to be faced with brick, as noted in the earlier part of the volume, and which affords such incontestable proof that the Cottage, which is now an object of universal veneration, is the



SECTION THROUGH KITCHEN



SECTION THROUGH FIREPLACE



Cottage in which the Poet was born. All signs of occupation were at the same time removed from the buildings, and they now stand as the untenanted dwelling, in all probability, both as to outward aspect and inward arrangement, in the form they originally stood.

The aspect of the immediate surroundings are, we know, very different from that which they were when Robert Burns was brought up in their midst during his early years. A number of modern houses have been built to the north and east, and any contemporary house that may have stood in the immediately adjacent surroundings has long since disappeared. We cannot suppose, moreover, that the appearance of the landscape farther afield is the same, and that until we reach the outline of Carriek Hill, it is reasonable to suppose that the landscape has been completely changed, the only familiar object in the prospect other than the Cottage being

the ruins of "Alloway's Auld Haunted Kirk." The grounds about the Cottage, too, have been given more the form of a policy than of the rough form they were in when they were cultivated as a small farm.

To provide against danger from fire, all fires have been prohibited within the buildings, and the necessary heating to counteract decay from damp is now derived from hot water led by pipes into the Cottage from a heating apparatus at the new buildings. Otherwise everything has been done for the preservation of the Shrine and its precincts as long as the Scottish language and literature shall endure. Too great precautions with this end in view, indeed, cannot be taken, for it has been more than once in danger from extraneous causes, though never, so far as there is any record, from within. So recently as 1902 a range of thatched cottages directly on the opposite side of the road were destroyed by fire,

but from the fortunate circumstance that the wind was blowing the flames away from the Cottage, there was no immediate danger, and there were plenty willing hands ready to ward danger from the sacred precincts. Some years previously an old house, probably contemporaneous with the Cottage itself, and situated a little to the north, was burned to the ground, though here again the risk to the Cottage was reduced to a minimum, from the wind blowing from the west. Still more recently a small engine and boiler at the same place blew up, and the boiler itself was carried through the air and fell on the barn attached to the Cottage, carrying away part of the north gable, and falling through the roof into the interior of the barn, destroying the roof in its descent.

Our narrative of the Cottage and its occupants would be incomplete without a reference to the present custodian, Mr. James Mitchell, who, 20 years in

occupation of the premises, has been the longest occupant of the Cottage next to Miller Goudie. Mr. Mitchell, who is assisted by his wife, is devotedly attached to his trust, and it may be said that what he and Mrs. Mitchell do not know about the Cottage and the contents of the museum is hardly worth knowing, so far as such knowledge is within the reach of later generations.

THE BED IN WHICH BURNS WAS BORN

A somewhat lively controversy in which the late Mr. Craib Angus, Glasgow, had a leading part, as to what became, among other things, of the bed in the kitchen of Burns' Cottage in which the poet was born took place about ten years ago. It was stated on the one hand that the bed was sold to a stable boy at Gilbert Burns' roup,

and was eventually manufactured into snuff-boxes ; and on the other hand that it had so far gone to decay that it was flung out by Miller Goudie at some unspecified date during the period he occupied the Cottage. Setting aside the well recognised fact that the substantial portion of the bed still remains in the Cottage, I am inclined to the belief that the latter version of what became of the movable part of the bed is very likely to be substantially the true one. Misapprehension as to what a box-bed (which is the accepted description of the bed the Poet was born in) really is, seems to have given rise to much misunderstanding on the question. Burns' bed has been called a concealed bed. It is no such thing. There is no attempt to conceal it. It is as conspicuously present in the room as is the fireplace. As it so happens there is a box-bed and there was also a concealed bed in the Cottage kitchen.

The recess for this concealed bed was, while the Cottage was a public-house, used as a bar, and the recess is still there with its bar window. Parts of both the concealed bed and the box-bed are in different degrees integral parts of the room in which they occur. A concealed bed is, however, usually a folding-up bed which can, during the day, be enclosed with doors, giving the impression of a cupboard, and so concealing the fact that the room is used as a bedroom at night. Such a bed is of course easily removable from its recess and the recess used for other purposes. But it is different with a box-bed. Here the whole bed is permanently enclosed with the exception of the front, and it is used as a bed and nothing else. The greater part of it belongs to the structure of the room in which it is placed and cannot be removed. It is invariably placed in one corner of the room, and two of the

walls of the room form two of its sides, usually the head and the back. The foot is built out into the room parallel with the head wall, from floor to ceiling, and the front is partly built up in the same way and partly left open for ingress and egress. It will therefore be seen that the bed is thus far a structural part of the house and cannot be removed, and, further, that very little is required to complete it. In point of fact nothing else was needed to complete the bed beyond support for the mattress and bedding.

The support for these invariably consisted of loose boards placed from one side of the bed to the other, and these usually rested on a narrow belt of wood fixed to the back and front of the bed, and also therefore a structural part of the house. Both the belting and the bed boards, popularly known as bottom boards, were put in by the landlord, were regarded as fixtures, and were let along

with the house, if the last tenant had luckily not burned them, which was indeed very often the case. Now, in view of such an arrangement, what part of the box-bed in Burns' Cottage could have been removed and sold and made into snuff-boxes. Moreover, we are told that William Burnes, when he left the Cottage to start farming at Mount Oliphant, carried his furniture thence in the box-bed in which the Poet was born, slung between two horses. Surely that, apart from the difficulty already discussed, was a very improbable proceeding on the part of William Burnes, farmer. It is most unlikely that he, starting as a farmer, would have two horses and no cart; or that if he had to borrow the horses, he could not have borrowed also a cart. But setting aside the improbability of such a proceeding, it is pretty certain that there was no bed that could have been used for such a purpose. The box-bed was part and parcel of the

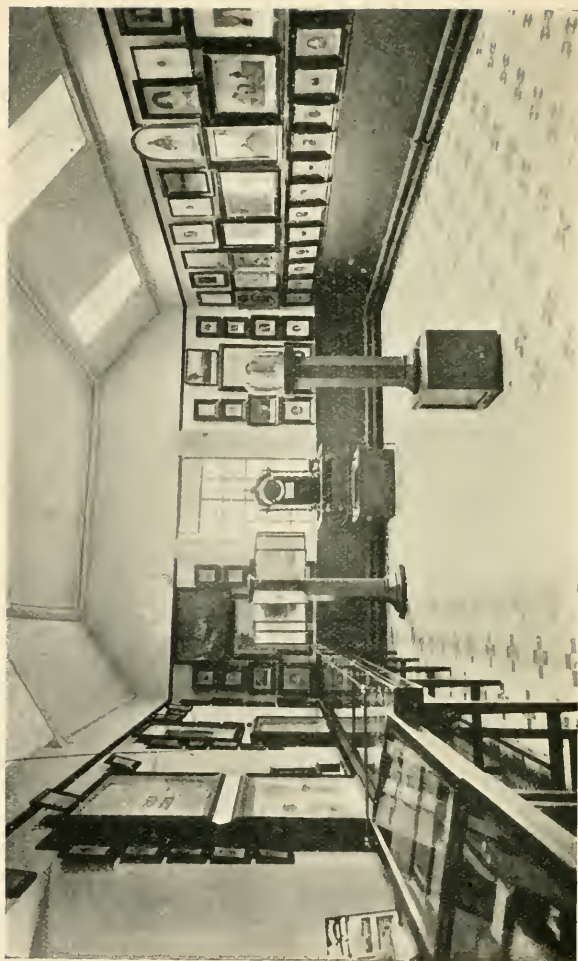
cottage, and the essentials of it are still there to be seen. If there was a box-bed within the present receptacle it would have been a case of a box within a box, and to have taken the inner structure out, it would have been necessary to take it to pieces. The only semblance of a bed in the interior of the receptacle would be the bed boards and their supporting belting, or in lieu of the belting a wooden trestle nailed together. For there were in those days none of the elaborately screwed together iron beds of the present day; and it is obvious that no bed could be got into the receptacle without being nailed together there, nor removed without being taken to pieces again. This was, therefore, one of the removable parts of his household effects that William Burnes is not likely to have removed and used for the purpose of transporting his furniture as stated, nor afterwards made into snuff-boxes.

But the concealed bed that was then in the Cottage might have been, and probably was, removed from the Cottage by the Poet's father. And if there was a bed that was removed from the Cottage and formed part of the effects of the family at Mount Oliphant, Lochlea, and Mossgiel, this is probably the bed that was sold at Gilbert Burns' sale, and was eventually made into snuff-boxes. In this bed the Poet no doubt often slept, but it is not in the least likely to have been the bed he was born in. That distinction must be given to the built-in bed in the corner of the kitchen. Moreover, if "Miller Goudie" got possession of the bed as it was left by William Burnes, through his predecessors in the occupancy of the cottage, his alleged throwing out of the removable parts of the bed took place at any period from fifty to ninety years after it was first erected by William Burnes, a period of time sufficient to account for

their alleged decay. In any case it is quite certain that the kitchen bed as a bed was never removed from the Cottage by William Burnes.



Interesting Relics contained in the
Cottage and Museum



MUSEUM BUILDING, INTERIOR

Showing the £1000 copy of the first edition of Burns' Poems on a pedestal in centre



IV.

INTERESTING RELICS

CONTAINED IN THE

COTTAGE AND MUSEUM.

KITCHEN.

1. Concealed Bed, probably occupied by the children of the Poet's father.
2. Bed in which the Poet was born. — *Evidence brought.*
3. Dresser and Plate Rack, believed to have been in the Cottage when Burns' father occupied it.
- 4 and 5. Two Old Tables used in Cottage while licensed as a public-house.
6. Clock purchased from the Corporation of Shoemakers in Ayr, from whom the Cottage and Grounds were purchased by the Trustees in 1881. *See*
- 7 and 8. Two Kitchen Chairs of the time of Burns, formerly the property of Hamilton Douglas Boswell, Esq., writer in Ayr, who acted as secretary to the subscribers for the erection of Burns' Monument on the banks of the Doon from 1814 to 1823. *See*
9. Old Chest of Drawers with Press above.
10. Old Round Table.
11. Milking Stool—believed to have been at Mossiel in Burns' time.

ROOM.

12. Original Plaster Cast of Parting of Burns and Highland Mary for the Ayr Statue of Burns, by G. E. Bissell.
 13. Tam o' Shanter's Chair. } Believed to have been constantly used by them when they met in a public house in Ayr which was subsequently called "Tam o' Shanter Inn."
 14. Souter Johnnie's Chair. }
- Nos. 13 and 14 were bought at the sale of the effects of the late Mr Glass, Tam o' Shanter Inn, Ayr, in 1885, at a cost of £94.
15. Table which belonged to and was used by Burns while living in Dumfries. Bought, along with Nos. 98, 102, 103, 106, and 107, 3rd December, 1886, for £20 16s. from Mrs. Pearce.
 16. Old Spinning Wheel and Reel of Burns' time.
 17. Old Curling Stone found when taking down the walls of Maggie Osborne's house in Ayr.
 18. Old Curling Stone found in old house in the vicinity of Burns' Cottage.
 19. Old Sun Dial, date 1784.
 20. Sign Board with Painting of Burns on it, which was fixed outside Cottage when used as a public-house.
 21. Tribute to Burns by Colonel Ingersoll, United States. Presented by John E. Milholland.

IN THE GARDEN ADJOINING.

Two of the four lead figures which formerly were in the niches of the New Bridge of Ayr when it collapsed in 1876.

IN THE MUSEUM.

29. Poems, chiefly in the Scottish Dialect. By Robert Burns. Printed by John Wilson, Kilmarnock, 1786. 8vo. size, 9 inch by 6 inch, 240 pages. This is a perfect copy, uncut, in the original paper covers as issued of the First or Kilmarnock Edition of Burns' Works, and was purchased in 1903 for £1000. The only other known perfect copy of this edition was sold by auction in 1898 for 540 guineas.
30. Burns' Commonplace Book, commencing Edinburgh, 9th April, 1787, consisting of forty pages of manuscript and a letter from the Poet to the Bailies of Canongate

- requesting to be allowed to lay a single stone over the revered ashes of the remains of his friend Robert Ferguson. Purchased in 1897 for £365.
31. Original Manuscript of Burns' Poems, which was given at Stair House by Burns to Mrs. General Stewart. Presented to the Trustees by William Allason Cunninghame, of Logan and Afton, Esq., a grandson of Mrs Stewart's, 22nd September, 1880. This exceedingly interesting relic is a small quarto volume, in marbled paper covers, consisting of about 50 pages, all autograph of the Poet, in perfect preservation. Some of the poems have been written carefully in very neat and beautiful caligraphy, others have been penned more hurriedly, and a few erasures here and there have been rendered necessary by slips due to haste. On every page, however, the writing is distinct and good. It contains the following, viz.: 1, Author's notice to the readers; 2, Dedication to Mrs. General Stewart of Afton; 3, A Mother's Lament for the death of her (Mrs. Stewart's) only son; 4, Tam o' Shanter—a Tale; 5, Elegy on Captain Matthew Henderson; 6, The Epitaph; 7, The Lament of Mary Queen of Scots; 8, Written in the Hermitage of Friar's Carse; 9, Alterations thereon; 10, The Five Carlins; 11, Epistle to Robert Graham, Esq., of Fintry; 12, Sweet Afton; 13, Craigieburn Wood; 14, On Sensibility; 15, On Seeing a Wounded Hare; 16, A Fragment on the late Miss Burnett.
 32. Lock of Burns' Hair, given by Burns' widow at her husband's death to Jean Wilson, Mauchline.
Purchased in 1903 from her grand-nieces, the Misses M'Ewan, Glasgow, for £40.
 33. New York Edition of Burns' Poems, published about 1836. Presented 31st January, 1901, by James Clark, Park Avenue, West Chatham, Co. of Kent, Ontario, Canada, and taken by him while on duty during the siege of the City of Jackson from the residence of Bishop Green, Episcopal Bishop of the State, July 1863.
 34. Snuff Box which belonged to Colonel J. G. Burns. Presented by him to Miss Haugh.
 35. Toddy Ladle so often used by Burns in Nanse Tinnock's, Mauchline. Purchased in 1892 from Miss Auld.
 36. Brass Candlestick which belonged to Robert Burns, and is said to have been in the room at the time of his death.

- Presented to Burns' Cottage by Mr. James MacKenzie, Chemist in Edinburgh.
37. First Irish Edition of Burns' Poems, published at Belfast, 1787. Purchased 1901.
 38. Letter to Sir James Shaw sending the Prince Regent's subscription of fifty guineas to Burns' Monument, 29th August, 1815.
 39. Poem—"Lord Gregory"—in the Poet's handwriting, and sealed with his own seal.
Purchased in 1892 from Miss Auld, Doonbrae, Alloway.
 40. First Edinburgh Edition of Burns' Poems, 1787, dedicated to the noblemen and gentlemen of the Caledonian Hunt. Presented by Mr. C. G. Shaw, County Clerk, Ayr, 1901.
 41. First London Edition of Burns' Poems, 1787. This appears to be exactly a reprint of the Edinburgh edition, with the exception of the title page and sundry minor details. Purchased 1901.
 42. Sir Alexander Boswell, Bart.'s Copy of 1801 Montrose edition of Burns' Poems, presented to him by his brother James. Sir Alexander was the Chairman of the Committee who erected Burns' Monument at Alloway.
Bought in 1903 for £6 6s.
 43. Lord Byron's Copy of the First Edinburgh Edition of Burns' Poems, with a "B" surmounted by a coronet on front board.
Bought in 1903 for £8 15s.
 44. Poetical Works of Janet Little; printed by John and Peter Wilson, Ayr, 1792. *Note.*—Mr John Wilson had then removed from Kilmarnock to Ayr.
 45. Necklace made of wood taken from 'Alloway's Auld Haunted Kirk.' Presented by Miss Sloan, 2 Barns Street, Ayr, 26th February, 1900.
 46. "Catalogue of 500 Celebrated Authors in Great Britain now Living." Published, London, 1788, and containing notice of Robert Burns.
 47. Views in North Britain, illustrative of the Works of Robert Burns, by James Storer and John Greig. Printed for John Stockdale, Piccadilly, London, 1811. Containing views of Burns' Cottage and the remains of Alloway Kirk, engraved 1st March, 1805.
 48. "The English Review," published 1787, containing an article on Burns' Poems.

49. "Petition of the Auld Brig o' Doon in arrest of Judgment, with the names of the subscribers, who contributed £132 6s. towards purchasing, repairing, and keeping up the Auld Brig o' Doon in 1816.
50. Complete Edition of Lawrence Sterne's Works; 7 Vols. Dublin, 1779.
51. Volume 6 of Lawrence Sterne's Works (Dublin edition), 1779—the copy which belonged to Burns, containing numerous marginal notes in his own handwriting.

Purchased in 1903 for £92.

- 52. Copy of Notes Written in Pencil by Burns on Margin of Vol. 6 Sterne's Works.
53. Volume of Sermons by the Rev. Wm. Dalrymple, D.D., who baptized Burns—Published 1790. Presented by the Rev. John Horne.
54. Two Sermons preached 5th November, 1788, and "Ode to Liberty," by the Rev. Wm. Peebles. Presented by the Rev. John Horne, Louisburgh, Wick.
55. Proceedings of the Synod of Glasgow and Ayr in the trial for heresy of Rev. Dr. William M'Gill of Ayr. Presented by the Rev. John Horne.
56. Volume of Proceedings at Burns' Centenary Banquets and Meetings on 25th January, 1859. Presented by the Rev. John Horne.
57. Poems by George Campbell; printed by John Wilson, Kilmarnock, 1787.
58. Poems by John Lapraik; printed by John Wilson, Kilmarnock, 1788.

Nos. 57 and 58 were printed by the same printer in the same press and style as the original Kilmarnock edition of Burns' Poems.

59. 'Tam o' Shanter' in Gaelic. Translated by Finlay Farquharson, Balquhidder.
60. One of Nanse Tinnock's Platters. Presented by Mrs. E. H. Dawson, 16th January, 1899.
61. Copperplate, containing portrait of the Poet, used for the frontispiece of "Burns' Songs and Poems," published by Wilson, M'Cormick & Cairnie, Ayr, 1819. Presented by Sir William Arrol, M.P., 1898.
62. Plan showing Burns' Cottage and Lands as in 1819, and the position in which it was then suggested to build a Monument in memory of the Poet behind the garden at the Cottage. *Note.*—This suggestion was not adopted.

63. Report of Festival in London on 5th June, 1819, in Commemoration of Burns, with Portrait of Burns, and H. R. H. Duke of Sussex (who occupied the chair) and Nineteen other Portraits.

Bought in 1903 for £2 2s.

64. Memoir of Mrs. Begg (the Poet's sister), by her grandson, 1891.
65. Facsimile of Account, Robert Burns to Peter Hill, stationer, Edinburgh, 1789. Presented by William Brown, bookseller, Edinburgh, February, 1901.
66. Facsimile of Account, Robert Burns to James Kirkwood, 1787. Presented by William Brown, bookseller, Edinburgh, February, 1901.
67. G. Thomson's "Select Collections of Original Scottish Airs for the Voice, including upwards of 100 New Songs by Robert Burns." 4 Volumes. Dates of G. Thomson's Collection—Vol. 1, March 1799; Vol. 2, March 1799; Vol. 3, December 1801; Vol. 4, June 1805.
68. Copy of the Inscription placed in the Foundation Stone of Burns' Monument in 1820.
69. Contemporary Authors of Burns, by J. Paterson, 1840.
70. Walking Stick of the Poet. Presented by Mr. John S. Kennedy, New York, 7th October, 1885.
71. Original Manuscript of "Holy Willie's Prayer," containing verse "When from my mother's womb I fell," etc., not in the copy of the Kilmarnock Burns Club.
72. Poem to John Taylor, Wanlockhead, in the Poet's handwriting.

Purchased in 1892 from Miss Auld, Doonbrae, Alloway.

73. Original Manuscript of "The Whistle." On the 4th page address to Mr. Cairns, jun., of Torr, Dumfries.
74. Original Letter from Robert Burns (Sylvander) to Clarinda (Mrs. M'Lehose), dated "Sunday morning," probably 3rd February, 1788, and commencing—"I have just been before the throne of my God."
75. Original Letter from Clarinda (Mrs. M'Lehose) to Robert Burns, dated 25th January, 1792.

Nos. 74 and 75 were purchased May, 1901, for £65.

76. Holograph MS. of four pages quarto, being portion of the Stair MS. which was broken up many years ago. The MS. contains a Song—tune, 'Roslin Castle'—which is "The Bonnie Banks of Aire." This is succeeded by a

song—tune, 'Ettrick Bank' which is "The Lass o' Ballochmyle"; and concludes with "The Vision, Duan II." Purchased in 1901 for £29 10s.

77. Letter explanatory of No. 76.

78. Memorandum of Agreement with William Creech, Publisher and Bookseller, Edinburgh, respecting the Sale of the Property in Burns' Poems, 1787.

79. Promissory Note for One Hundred Guineas, dated 23rd October, 1787, by Creech to Burns, endorsed by Burns. This was the price agreed on in No. 78.

Nos. 78 and 79 were purchased in 1903 for £37 10s.

80. Original Holograph Letter, Burns to William Creech, undated, enclosing MS. of "Willie's Awa," dated Selkirk, 13th May, 1787.

81. Original MS. of "Willie's Awa," mentioned in No. 80.

Nos. 80 and 81 were purchased in 1903 for £146 10s.

Note.—Nos. 78 to 81 were bequeathed by William Creech to Dr. Charles Watson, and were sold by his heirs, 1903.

82. Facsimile Letter from Bonnie Jean to her daughter, Mrs. Thomson, dated 20th September, 1833.

83. Verses in Burns' autograph, 6 lines, "The life's gay scenes delight no more."

84. Original Manuscript of Song, "O Love will venture in."

85. Receipt for fine, dated Dumfries, 12th January, 1791, written and signed Robert Burns, on stamped paper.

86. Original Manuscript of an Election Ballad, "When Guildford, good our pilot stood."

87. Leaf out of Burns' Excise Book about 1795.

88. List of all Masonic Lodges then in Ayrshire—1820.

89. Original Manuscript of Song, "In summer when the hay was mawn."

Nos. 71, 73, 83, 84, 85, 86, and 89 were purchased in August, 1901, from Messrs. Kerr & Richardson, Ltd., for £400.

90. Printed List of Books in the Library of Robert Burns at his death, furnished by his Sons.

91. Minute of 23rd October, 1817, of the Committee on Burns' Monument asking architects to send competitive plans, and offering a premium of twenty guineas or a piece of plate to the successful architect.

92. Minute of 26th January, 1818, of the Trustees adopting plan signed by R. Q. P., the production of Mr. John Hamilton, junior, architect, 1 James Street, Edinburgh.

93. Print of Advertisement requesting Freemasons to attend and lay foundation stone near Alloway Kirk, on 25th January, 1820.
94. Print of Notice in "Ayr and Wigtownshire Courier" reporting that the gardeners and nurserymen of Ayrshire had, on 13th April, 1826, planted the ground around the Monument with shrubs and flowers gratuitously furnished from a variety of quarters.
95. Minute of 15th November, 1819, by the Trustees accepting offer for erection, fixing the site of, and the names of the Trustees in whose favour the title of the Monument shall be taken, and asking for further subscriptions.
96. Report of Proceedings at Laying of Foundation Stone, and Speeches by Alexander Boswell of Auchinleck, and others, from "Air Advertiser" of 27th January, 1820.
97. Letter dated 23rd June, 1823, from H. D. Boswell to the Preses of the meeting assembled to arrange ceremony to be observed when placing the tripod on the top of and completing the Monument.
98. Letter from the said Robert Burns, the Poet's son, to Miss Grace Haugh, dated 18th September, 1851.
99. Letter from Maxwell Dick, Irvine, sending "Bonnie Jean's" ring to Burns' Monument, 7th December, 1869.
100. "Craigieburn Wood," a Scotch Song, in the Poet's handwriting.
101. Six lines of a Glossary in Burns' handwriting.
102. Invitation to attend Funeral of Poet's son, Robert, on 15th May, 1857, addressed to James Haugh.
103. Printed Intimation of Death of Mrs. Burns, widow of Poet, 26th March, 1834.
- 103A. Printed Invitation to her Funeral on 1st April, 1834.
104. Letter from Sir John Steele, R.S.A., as to his model of Burns' bust, No. 283 of this Catalogue, 25th March, 1887.
105. Intimation of Death, on 27th December, 1886, of Miss Isabella Begg, the Poet's niece.
107. Private notice requesting Mrs. James Haugh to be present at house.
108. Contract of Feu between Dr. Alexander Campbell, Physician in Ayr, and William Burnes (the Poet's father), gardener at Doonside Miln, of those 7 acres

- and 18 falls in the barony of Alloway, being the site of and land at Burns' Cottage, dated 2nd June, 1756.
109. Lithograph of Burns' Monument, Alloway, at the Festival of 1844.
110. Chair made from the Oak Wood Printing Press on which the first edition of the Works of the Poet was printed at Kilmarnock in 1786. Presented by the family of the late T. M. Gemmell of Frankville, Ayr, October, 1891.
111. Eight-Day Clock, bequeathed by Miss Agnes Begg and Miss Isabella Begg, nieces of the Poet, to the Trustees of Burns' Monument, to be placed in the birthplace of the Poet at Alloway in memory of their mother, the Poet's youngest sister, and to whom this clock formerly belonged. Deposited there 25th January, 1887.
112. Three panes of glass formerly in the windows of the Globe Tavern, Dumfries, and upon each of which lines of poetry were written with a diamond by Robert Burns. Purchased May, 1901—price, £110.
113. Plaster Cast of Skull of Burns, by Vago.
114. An Original Copy of Janet Hamilton's Poems. Silver Mounted Box made out of wood of bed on which Burns died. Presented by Sheriff Shairp, Ayr, June 1904.
- Copy Burns' Works published in Cork, 1804. Presented by Mr. E. R. M'C. Dix, Dublin, June 1904.

ENGRAVINGS, *Etc.*

NOTE.—The most of the Engravings in the following List were collected by the late Mr. Craibe Angus, of Glasgow, and were sold by his Trustees to the Trustees of Burns' Cottage in October, 1900.

161. Engraving of Funeral Procession of Robert Burns passing along High Street, Dumfries. By W. Forrest, after painting by W. E. Lockhart, R.S.A.
162. Engraving of Portrait of Robert Burns, from the miniature, by Miss Nasmyth, Etched by Lalause. Presented by Kerr & Richardson, Glasgow.
163. Reduced Faecsimile of "A Man's a Man for a' that," with illustrative scroll border.
164. Photograph of Burns and 60 of his Dumfriesshire admirers.

148 INTERESTING RELICS IN

165. Engraving, "Address to the Deil."
166. Facsimile in Burns' handwriting of alterations suggested on the 35 Paraphrase.
167. Coloured Engraving of Interior of Burns' Cottage.
168. Engraving of Burns' Cottage, published by Constable, 1805.
169. Engraving of Rev. J. Beattie.
170. Engraving of Picture of Queen Victoria, 1899. Painted by H. V. Angely.
171. Ticket for the Banquet in the Music Hall, Edinburgh, Burns' Centenary, 25th January, 1859.
172. Facsimile of the Writing of the Poet upon Bibles presented by him to Highland Mary, and which Bibles are in Burns' Monument at Alloway.
173. Coloured Engraving of Burns' Monument, Alloway.
174. Engraving of Alloway Kirk for the "Edinburgh Magazine" about 1805.
175. Beugo's Engraving of Skirving's Drawing of Nasmyth's Portrait of the Poet.
176. Replica of Model Burns' Statue, Kilmarnock, by W. G. Stevenson. Presented by Bailie Wilson, Glasgow, 1881.
177. Engraving of Nasmyth's Portrait of Burns. Engraved by W. T. Fry, 1820.
178. Plantinotype Photograph of Water Colour Drawing of Burns' Cottage. Presented by John Wilson, Edinburgh, January, 1882.
179. Engraving of Wallace Tower, Ayr, published 1st March, 1803, by Verner & Hood, London. Engraved by J. Storer and J. Greig, Chapel Street, Pentonville, London.
180. Engraving of Nasmyth's Portrait of Burns. Engraved by R. H. Cromek.
181. Engraving of Rev. Hugh Blair, D.D.
182. Engraving of Portrait of Burns. Engraved by H. Robinson.
183. Engraving of Miss Elizabeth Burnett; published 1815.
184. Engraving of Robert Burns.
185. Engraving of Friar's Carse, Nithsdale, 1st June, 1789. Published by J. Hooper.
186. Engraving of Robert Burns, by Jenkins.
187. Engraving of Kay's Caricature of Captain Grose.
188. Engraving of Robert Burns, by J. & E. Hardwood, London.

189. Engraving of Robert Burns. Published by Harrison & Co., 1796.
190. Engraving of Nasmyth's Robert Burns, by W. C. Edwards.
191. Engraving of the Market Cross, Ayr.
192. Engraving of Captain Grose.
193. Engraving of Robert Burns. Engraved by J. Neagle ; published by Cadell & Davies, 1800.
194. View of the Town of Ayr, from the North.
195. View of the Town of Ayr and Firth of Clyde, from the East.
196. Engraving of Robert Burns, by R. C. Bell.
197. Engraving of Her Majesty, Queen Victoria, receiving the Archbishop of Canterbury, Dr. Howley, and the Lord Chamberlain, the Marquis of Conyngham, when they informed her of the death of William IV., June 20, 1837. Painted by Henry T. Wells, R.A.
198. Engraving of Robert Burns.
199. Engraving of Robert Burns. By Charles Heath.
200. Engraving of Alloway Kirk. By J. Storer, 1805.
201. Engraving of J. M. Wright's picture of "The Holy Fair." By J. Rogers.
202. Lithograph of Robert Burns, after Flaxman. By E. M.
203. Photograph of the Managers of the Incorporation of the Shoemakers of Ayr, 1855, to whom Burns' Cottage and land then belonged.
204. Engraving of "Edinburgh." By J. Greig, 1805.
205. "Engraving of Cenotaph now being erected in Ayrshire to the Memory of Robert Burns." Published, London, 1st June, 1819.
206. Model of Burns' Statue, Ayr, by Mr. R. A. Lawson, which proved successful in the competition. *Note.*—The present statue, with some trifling alterations, was erected from this design. Presented by the Subscribers to this Statue, 1891.
207. Engraving of John Sime, Esq.
208. Engraving of Globe Tavern, Dumfries—the Howf of Burns.
209. Portrait of Robert Burns, from the original drawing of Archd. Skirving, in the possession of George Rennie, Esq., London.
210. Engraving of the design of the Monument intended to be erected in the Mausoleum at Dumfries to the memory of Robert Burns.

211. Engraving of Mrs. Thomson (Jessie Lewars). She was present at the Poet's death and closed his eyes.
212. Engraving of Sir Joshua Reynold's Portrait of Rev. James Beattie, LL.D.
213. Engraving of Henry Mackenzie.
214. Engraving of Allan Ramsay.
215. Engraving of Robert Burns.
216. Engraving of the picture of Burns' Monument, by P. C. Auld. Published 1830.
217. "The Jolly Beggars," after Sir W. Allan, by Mr. Green, 1857.
218. Engraving of Allan Cunningham, 1832.
219. Engraving of Elizabeth Burnett, by K. M'Lea, S.A. Engraved by H. Robinson.
220. View of Ayr from Greenan Castle. Published 2nd December, 1816.
221. Engraving of Miss Nasmyth's Burns, by A. Lalaue.
222. Engraving of Sir Henry Raeburn's Portrait of himself.
223. Engraving of Mrs. Dunlop of Dunlop, the Poet's correspondent.
224. Engraving of J. M. Wright's drawing of "The Cottar's Saturday Night."
225. Engraving of Robert Burns, by J. Rogers.
226. Engraving of Rev. James Beattie, LL.D.
227. Engraving of Poet, from Kerry miniature, by C. Cook, 1795.
228. Portrait of Burns, and Scenes from his Poems. Published at Centenary of his birth, 25th January, 1859, by Maclure & Macdonald, Glasgow.
229. Coloured Engraving of Robt. A. Riddall's picture of Edinburgh, on the back of which is the following inscription:—"One of twelve presented by R. A. Riddall to the poet Burns." Engraved by Archibald Robertson.
230. Engraving of Mrs. Burns, the widow of the poet, from original painting by Gilfillan. By Cook, 1826.
231. Engraving of Robert Burns, by R. Anderson, after Nasmyth.
232. Engraving of Sir Walter Scott, after Sir Henry Raeburn. Engraved by Dhautefeuille.
233. Engraving of James Currie, M.D., F.R.S. Published 1st January, 1814.
234. Engraving of Robt. Tannahill.

235. Engraving of the Earl of Glencairn, by Kenneth Masbay, R.S.A.
236. Coloured Engraving of Nasmyth's Robert Burns.
237. Framed Poem on Robert Burns, by Henry Wadsworth Longfellow. Presented by Robert Bird.
238. Engraving of Rev. John Skinner.
239. Engraving of Dundee Statue of Burns, and Scenes from his Works. Published at the inauguration of the statue in Dundee, 16th October, 1880.
240. Engraving of picture of Mrs. Isabella Begg, the poet's sister, painted by W. Bonnar. Published 19th July, 1844.
241. Engraving of Mrs. Lewis Hay.
242. Engraving of Francis Grose, F.S.A.
243. Engraving of William Allan's Picture of Robert Burns.
244. Engraving of Monument erected in memory of Highland Mary in West Kirkyard, Greenock, 1842.
245. Engraving of William Smellie, F.S.A.
246. Proof Engraving of Nasmyth's portrait of Robert Burns in the state in which Walker handed the plate to Cousins, formerly in the possession of John Philip, R.A. The plate was afterwards finished by Cousins, and in March, 1901, an engraving from it was sold in London for 80 guineas.
247. Engraving of Mrs. Anne Grant.
248. Engraving of James Currie, M.D., F.R.S.
249. Engraving of Lucy Johnstone.
250. Engraving of Burns being made Poet Laureate of the Freemasons of Scotland in Canongate Kilwinning Lodge, Edinburgh, 1787.
251. Engraving of A. Skirving's drawing of Robert Burns by J. Beugo.
252. Photograph of Robert Burns, by Dahl.
253. Engraving by Rogers from the Original Painting of Colonel James Glencairn Burns, the Poet's son. Published 1836.
254. Engraving by W. Holl of Mrs. Burns and one of her grandchildren. Painted by S. M'Kendrie, S.A.
255. Facsimile Photograph of Robert Burns from chalk drawing by A. Skirving from the original in the possession of Sir Theodore Martin. 12 copies only printed.

256. Engraving of James Baird of Cambusdoon, which was presented by him to the late Misses Begg, and bequeathed by them to Burns' Cottage, 1887.
257. Engraving of Robert Burns, son of the Poet ("Bagatelle, 1795"), from Kerry miniature. Engraved by C. Cook.
258. Engraving of Robert Ainslie, Esq.
259. "Robert Burns turning up a mouse in her nest with the plough," November, 1785, from painting by Gourlay Steele. Engraved by Le Conte.
260. Engraving of Archibald Skirving's picture of Robert Burns.
261. Engraving of Robert Burns by H. Robinson; published by William Pickering, 1830.
262. Engraving of Mrs. Bruce, Clackmannan.
263. Engraving of Sir H. Raeburn's portrait of George Thomson, music publisher, Edinburgh, by whom many of the accompaniments to the Poet's songs were arranged, and the collections of airs No. 67 of this catalogue were published.
264. Engraving of Skirving's drawing from Nasmyth's portrait engraved by Paton Thomson; published 29th October, 1798.
265. Engraving of Nasmyth's portrait of Burns engraved by Mr. Edward Mitchell; dedicated by permission to William IV.
266. Engraving of John Moore, M.D.
267. Engraving of painting by Sir David Wilkie, R.A.
- Duncan fleech'd and Duncan pray'd,
Ha! Ha! the woin' o't;
Meg was deaf as Ailsa Craig,
Ha! Ha! the woin' o't.
268. Engraving of Robert Burns, "And stood with his hand on the plough and his heart with the muse." Published 1853.
269. Engraving of Euphemia Murray.
270. Fancy Scroll, containing "Beauties of Robert Burns," by James M'Conochie, Longtown, Cumberland.
271. Engraving of Mr. Bonar's portrait of Burns' sister, Mrs. Begg; published 1844. Presented by James Robertson, LL.D., Glasgow.
272. Engraving of Rev. George Lawrie, D.D., minister of Loudoun.
273. Engraving of Rev. Thomas Blacklock, D.D.

274. Engraving of Robert Burns from picture painted by Peter Taylor, 1786. The original is in the National Portrait Gallery in Edinburgh.
275. Woodcut of "Cutty Sark." The earliest illustration of "Tam o' Shanter."
276. Proof Engraving on India paper of the Nasmyth—Neagle, portrait of Burns, first published in 1800.
277. Burns on horseback, accompanied by Mr. Sime, in a storm, while on a tour in Galloway, during which Burns composed "Scots Wha Hae." After Somerville, by Every.
278. Engraving of Burns reading his poem, "The Winter Night," in the Duchess of Gordon's house in Edinburgh. Presented by Aitken, Dott & Son, Edinburgh.
279. Engraving of Mauchline Castle; published February 26, 1791.
280. Engraving of Statue of Robert Burns, by Flaxman. Engraved by Cook.
281. Painting of "The Holy Fair at Mauchline," by R. Bryden, 1896.
282. Portion of the Carpet upon which Queen Victoria stood when crowned, 28th June, 1838.
283. Model for the Bust of Robert Burns, by Sir John Steele, R.S.A.; erected in Westminster Abbey, London, and unveiled by Lord Rosebery, March, 1885.
284. Engraving of D. O. Hill's Picture of Auld Brig o' Doon.
285. Engraving of Picture of birthplace of Burns prior to 1819.
286. Engraving of Banks of Doon, by J. Greig, 1811.
287. Drawing on Wood, "Mauchline Church and Castle."
288. Painting of Burns' Mausoleum at Dumfries.
289. Picture of Tam o' Shanter crossing the Auld Brig o' Doon, by J. Scott.
290. Painting of Burns' Monument, Alloway.
291. View of the Twa Brigs at Ayr, showing the New Brig, which collapsed in 1876, in ruins; by W. Forrest, after W. E. Lockhart, R.S.A.
292. Drawing of Burns' Cottage, by W. Forrest after Sam. Bough, R.S.A.
293. Engraving of Dumfries from the New Bridge. Drawn by A. S. Masson; engraved by John Gellatly.
294. Engraving of Picture of Tam o' Shanter, painted by A. Cooper, R.A.

295. Silhouette of Clarinda, "She, the fair sun of all her sex."
Copies of Four Panels inserted in the Burns' Monument,
Glasgow, designed by James A. Ewing, and presented
by Bailie Wilson, Glasgow, 1887.
296. The Cottar's Saturday Night.
297. The Vision.
298. Memorial Stone.
299. Alloway Kirk.
300. Three Photographs of Mrs. Begg and her two daughters,
the sisters and nieces of the Poet. Presented by Mr.
John B. Fergusson, Balgarth, Ayr.



WORKS
OF
ROBERT BURNS

PUBLISHED BY
DAVID BRYCE & SON
GLASGOW

WORKS OF ROBERT BURNS

440 pages. Crown 8vo. Paper Boards or Tartan Silk Binding, 7s. 6d. Lambskin, 10s. 6d.

READY REFERENCE EDITION

THE POETICAL WORKS

OF

ROBERT BURNS

With Brief Memoir. Complete Index combining Titles, First Lines and Glossary

ILLUSTRATIONS BY

FAED, HARVEY, ERSKINE NICOL, ARCHER, BURR, MACCULLOCH

"The feature of the volume, however *par excellence*, is a useful ready-reference index, which combines titles with first lines. In cases where the title of a song or short piece of verse is taken from the first line generally the first line only is given. Titles are in capitals, first lines in small letters, and first lines of choruses in italics. The index will undoubtedly be found of great use."—*Glasgow Herald*.

BURNS' POETICAL WORKS



143
O'er that low wicket's stream,
An' hie to the hill in LOR' O'ER
As blaw the' Hallowe'en's evening,
They ga' the jewel, rattle, &c.
Whan' mair'd ye, an' whan' mair'd ye,
Ere we come to the mair'd ye,
Lave Maids, We hope, an' mair'd Maids
Forgo' Maids are ye the mair'd ye.
That mair'd ye the mair'd ye,
They hie to the hill in LOR' O'ER
The happy hie to the mair'd ye,
An' Maids - Maids - Maids - Maids
The hie to the hill in LOR' O'ER
An' Maids - Maids - Maids - Maids
The mair'd ye, an' Maids - Maids - Maids
The mair'd ye, an' Maids - Maids - Maids
My heart be hie to the mair'd ye,
That I be ye for hie to the mair'd ye.
So hie to the mair'd ye the mair'd ye,
So hie to the mair'd ye the mair'd ye.

The Smallest Edition in the World. Size, $\frac{9}{8} \times \frac{6}{8}$ of an inch, in Metal Case, with Magnifying Glass, 1s. 3d. Facsimile of the First Edition, 1786. A copy of which purchased at the cost of £1000 is to be seen at The Burns Cottage.

GLASGOW: DAVID BRYCE & SON.

WORKS OF ROBERT BURNS

*In Cloth Boards, Red Edges, 1s. 3d.; Leather, 2s.;
or Tartan Boards, 2s.*

“SMALLEST COMPLETE EDITION”

THE POETICAL WORKS

OF

ROBERT BURNS

(STANLEY EDITION)

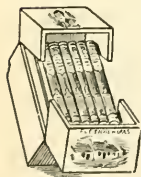
THOROUGHLY INDEXED

This is the edition Stanley carried with him in his journeying through Darkest Africa.

“When I met Stanley in Egypt in the Spring, I had not been in conversation with him many minutes before he reminded me of the copy of the little edition of Burns’ Poems, and he said it had been a great source of comfort to him. He had read it many times over, and he believed there was no better-thumbed book in existence than that little volume. He said that Burns was such a child of nature, and that he was so much in sympathy with him, that many times he was not only deeply touched but greatly encouraged by the perusal of his Poems.”—*Extract from a letter of Sir John Pender’s to the Publishers.*

To commemorate an incident so historical, the great explorer says he shall feel honoured if it be called in future “THE STANLEY EDITION.”

Size $3\frac{1}{2}$ inches by $2\frac{1}{4}$ inches; Weight $2\frac{1}{2}$ ounces,
and will go by post for One Penny



In 6 Volumes, thick paper. Crown 32mo, cloth binding
and white wood or tartan case, 7s. 6d.

BURNS’
POETICAL WORKS

(STANLEY EDITION)

With 6 Illustrations.

GLASGOW: DAVID BRYCE & SON

WORKS OF ROBERT BURNS

*Fcap 8vo. 220 pages. Paper Covers, 1s. net. Tartan
Silk or Lambskin Binding, 2s. 6d. net.*

GUID BITS

FRAE

ROBERT BURNS

WITTY, HUMOROUS, SERIOUS, PATHETIC,
AND PITHY

With Glossary and twenty-five Original Illustrations by
W. FULTON BROWN, R.S.W.

"The selection has been well and carefully done, and the result is a pretty little book that in very truth gives all the best bits in Burns."—*Aberdeen Daily Journal.*

"The most complete list of quotations from Burns, with a thoroughly good glossary appended, which has ever been attempted."—*Ayr Observer.*

"No one could have a better little collection of Burns' happiest sayings than this. The illustrations, especially the humorous one, are really admirable, and the little side etchings on the margin brilliantly brighten up, and give an addition to, each page."—*Stirling Sentinel.*

"'Guid Bits frae Robert Burns,' published by David Bryce & Son (Glasgow), which makes its appearance in 'Wee Macgregor' form, will be welcomed by the Burns lover. The 'Bits,' or quotations, are 1,400 in number, arranged in alphabetical order, and there are twenty-five excellent illustrations by Mr. W. Fulton Brown, R.S.W."—*Full Mall Gazette.*

"Will be found useful and be highly appreciated by all admirers of Burns."—*Brechin Advertiser.*

"The 'bits' are well selected, and the illustrations are artistically effective."—*Dumfries Advertiser.*

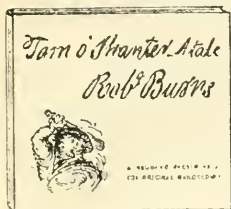
"These quotations from Burns number 1,400, and cover a wide range of subjects. They will help the reader to identify many phrases that have become current coin in Scotland. The source from which the sayings are taken is given, and a good glossary is added. Mr. Brown's pictures catch the spirit of the poetry, and are often quaint, though some are slight."—*London Quarterly Review.*

"This is a volume that will be highly appreciated by many of the admirers of Burns. It gives a handy list of quotations—about 1,400 in number—from the poet's works, supplying in every case the source of origin."—*Dundee Advertiser.*

GLASGOW; DAVID BRYCE & SON

WORKS OF ROBERT BURNS

Oblong 16. *Parchment Cover, 1s. net. Tartan Binding, 1s. 6d. each. Chamois Leather, 1s. 8d.*



TAM O' SHANTER

A TALE

BY

ROBERT BURNS

*A reduced facsimile of the original manuscript
with rendering into English by*

ISABELLA K. GOUGH

WITH EIGHT ILLUSTRATIONS BY

THOMAS FAED

"We can congratulate Mrs. Gough on the skill she has shewn; and we observe that some Englishmen have been thanking her heartily for enabling them thoroughly to comprehend this poem for the first time. We wish for the wee bit bookie, with its pictures, and its facsimile of the poet's penmanship in the text of the poem itself, a wide circulation and a warm nesting place in the bosom of the poet's admirers."—*Dunfries and Gallosway Standard and Advertiser.*

"At the first blush an average Scot, not to mention the club Burnsie, would be inclined to scoff at the idea of rendering Tam o' Shanter into English. Mrs. Gough's achievement is the result of a desire to introduce the poetry of Burns to those who are not fortunate in being familiar with the Scots tongue."—*The Labour Leader.*

"It has been said that it would take another Burns to accomplish this; yet here it is, and successfully, done by a Scotch lady—Isabella K. Gough—who will be thanked for her translation of what has hitherto almost been a sealed poem to many an English reader. We consider her work a brilliant achievement."—*Belfast News-Letter.*

"The 'Translation' has been done by Mrs. I. K. Gough with much skill and good taste."—*The Bailie.*

"The Scottish doric of Burns is to the majority of Englishmen somewhat difficult to follow, and frequently it has been suggested that what would practically be a translation of Burns into English would be warmly received. The Messrs. Bryce, however, have been wonderfully successful in issuing a translation of 'Tam o' Shanter,' by Mrs. I. K. Gough, which has been accomplished with a skill, taste, and reverence which must give it a charm to every English reader."—*The Ayr Observer.*

GLASGOW: DAVID BRYCE & SON

WORKS OF ROBERT BURNS

Crown 32mo, with Illustrations. Silk tartan or white enamelled card binding, 1s. each.

THREE BURNS BOOKLETS

BURNS' SONGS

With Glossary
and complete Index.



BURNS' POEMS

With Glossary
and complete Index.

The **STORY** of **ROBERT BURNS** **AND THE LAND OF BURNS.**

By the REV. J. C. CARRICK, B.D., F.S.A.Sc., Minister of Newbattle.

Crown 32mo. Stewart tartan silk binding, 3s. 6d. net.

BURNS' AULD LANG SYNE AND OTHER SONGS.

With Original Illustrations by C. MOORE SMITH.

160 Pages. *Bevelled Boards, 2s. 6d. net. Lambskin, 3s. 6d. net*
Tartan Silk, 3s. 6d. net. Post 3d.

BURNS' COTTAGE

The Story of the Birthplace of Robert Burns, from the feuing of the ground by William Burnes in June 1756 until the present day.

By JAMES M'BAIN

Member of the Institute of Journalists.

With Numerous Illustrations, Plans and Sketches.

GLASGOW: DAVID BRYCE & SON

UNIVERSITY OF CALIFORNIA LIBRARY

Los Angeles

This book is DUE on the last date stamped below.

L9-25m-8,'46(9852)444



AA 000 368 150 9

PR
4334
M12

