

not refer to his faith in God, for he later dreads "lest the roof should thunder down" on the Sabbath day congregation in the meeting-house. It is, instead, his faith in man that has been shaken, and it is in the immediate context of this piercing confession that he makes an even more terrible pronouncement: "There is no good on earth; and sin is but a name."

Hawthorne implies, however, that Goodman Brown is in error, for Faith's ribbons are still intact the next morning in Salem village as she skips to meet him, and Hawthorne "insists" they are still pink, not scarlet, as Goodman Brown would have them. Since they symbolize the condition of mankind, it is ironic that the protagonist has rejected "the communion of [his] race" and excluded himself from that condition, for in Puritan eyes he is thus guilty of the worst of all sins. It is his pride which isolates him and prevents him from seeing that he too, figuratively speaking, wears pink ribbons. This *hubris*, to use the classical term, leads to his psychological destruction and accounts for the "darkly meditative" and "distrustful" man whom Hawthorne describes at the end of the story.

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33. BURNS' TAM O'SHANTER, 57-58

In "Tam O'Shanter" Robert Burns concludes his description of Tam's convivial happiness with the couplet (lines 57-58), "Kings may be blest, but Tam was glorious, / O'er a' the ills o' life victorious!" There is some reason for believing that, in doing so, Burns is having fun with "God Save the King." The specific rhyme *glorious* / *victorious* echoes lines 4-5 of the anthem, and is particularly noteworthy when one considers what rhymes Burns could have used to go with the subsuming second line of his couplet: any of *amatorious*, *meritorious*, or *notorious* to refer to Tam, either *ensorious* or *stentorious* for Kate, and any of *laborious*, *uxorious*, or *vainglorious* to show what Tam was free from.

But he chose the anthem's rhyme—and coupled it with "Kings may be blest," which reflects not only the title and refrain but also the word *happy* of line 5 and the couplet (lines 15-16): "Thy choicest gifts in store / On *George* be pleas'd to pour."

The origin and the nature of the anthem provide a special reason why Burns should have made fun of it—in addition to his general republicanism. In 1745, as Bonnie Prince Charlie's army approached London, the anthem emerged in the London theaters as an expression of loyalty to the Hanoverian George II. The first three stanzas were printed in the *Gentleman's Magazine* (xv, 552), and when in October Marshal Wade set off with the English army to meet the Scots, the fourth stanza was added to public prints (*Grove's Dictionary of Music and Musicians*, III, 688). Thus on its origin and on its martial entry into Scotland, the song was an English, Hanoverian anthem, in opposition to the Scottish Jacobites. Burns himself, forty-five years later, referred to it as "that Political tune" and at a public gathering refused to favor it over the French revolutionary "Ça Ira" (DeLancey Fergu-

son, *Pride and Passion*, 1964, p. 295). As a Jacobite, Burns referred to the Hanoverians as "An idiot race to honour lost" (Robertson's edition, p. 283) and celebrated Jacobite struggles even before 1745, as in "It Was A' for Our Rightfu' King." And as a Scots patriot, he of course celebrated Scotland's struggle against England in many songs. No wonder he would poke fun at the Hanoverian anthem.

And of course the fourth stanza gave him added reason, with its prayer that Marshal Wade might, "like a torrent rush / Rebellious Scots to crush." The existence of this stanza, though it was probably never sung after 1746, would no doubt be notorious to Scots patriots. In addition, this stanza in particular would be associated with Prince William, Duke of Cumberland, who assumed command of Wade's army and who, by reason of his subsequent "pacification" of Scotland, became known to Scots as "Stinking Billy," the Butcher of Scotland. In Hogarth's painting of "The March to Finchley" (1745), two broadsides are shown together: "God Save the King" and a portrait of the Duke of Cumberland (Percy A. Scholes, *God Save the Queen*, 1954, p. 23). When the Duke returned from Scotland he was saluted on the Thames, Horace Walpole reported, by two City Companies of militia who played the anthem (Scholes, pp. 27-28). In between, when William reached Edinburgh in his pursuit of Charles, he was greeted by Hanoverian sympathizers who expressed their joy "by the most splendid Illuminations, Ringing of Bells, and other Demonstrations of Gladness" (Andrew Henderson, *The History of the Rebellion*, 1753, p. 283). One can readily imagine those "other Demonstrations" including a playing of "God Save the King." All in all, even discounting an Edinburgh performance, one can see how the anthem would rankle in the Scots national memory, and why Burns would seek revenge on the Hanoverians, by showing that, although English-Hanoverian kings may be "blest," it was Tam, the simple Scots peasant, "a skellum, / A bletherin', blusterin', drunken blellum" (lines 19-20) who was "glorious, / O'er a' the ills o' life victorious."

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34. POPE'S MORAL ESSAYS, Epistle IV, 99-176

Alexander Pope adds depth to his portrait of Timon in *Moral Essays*, Epistle IV, lines 99-176, by means of a rich overlay of religious imagery. Timon is represented as a false god and at times as a false priest who sins against Nature and against his Creator. As a false god with a false sense of beauty, Timon "invert[s] Nature" everywhere on his grounds. He is spiritually and aesthetically barren—a fact which is symbolized by the lack of water for the "drooping sea-horse" in his garden. Pope's reference to Timon as "my Lord" adds to the many symbolic resonances in the portrait, and Timon's act of "bless[ing]" his guest hints at his priestly identity.

Because Timon debases religion in using his chapel for the "pride of prayer," he again suggests a false god or a false priest. The chapel's bell of silver, its inappropriate music, its "painted ceilings" de-