



Publisher homepage: [www.universepg.com](http://www.universepg.com), ISSN: 2663-7782 (Online) & 2663-7774 (Print)

<https://doi.org/10.34104/bjah.022045051>

**British Journal of Arts and Humanities**

Journal homepage: [www.universepg.com/journal/bjah](http://www.universepg.com/journal/bjah)

British Journal of  
**Arts and  
Humanities**



## Interrogating the Secret Society of Robert Burns

Norah H. Alsaeed\*

Department of English Language, College of Arts, Jouf University, Saudi Arabia.

\*Correspondence: [nora.h.alsaeid@ju.edu.sa](mailto:nora.h.alsaeid@ju.edu.sa) (Dr. Norah H. Alsaeed, Department of English Language, College of Arts, Jouf University, Saudi Arabia).

### ABSTRACT

As soon as we mention the name of the poet Robert Burns, we associate him with the poets of the Romantic Movement who were involved with nature, as well as we link his name with the glorified patriots of their countries who are eager to find a national identity. Robert Burns is a Scottish poet born in Ayrshire in 1759. His father, William Burness was a farmer. He worked with his eldest son Robert Burns on the farm which he owned in Ayrshire. Robert Burns spent most of their time working on the farm. His work makes him in contact directly with rural life. The archetypes presented by the poet at this early stage of his life are only real pictures depicting the nature of life in Scotland. His sources were his direct contact with the community and the life that surrounds this community. He wrote many folks depicting the joys and sorrows of this community. What appears most prominent in his personality is his ability to socialize. He loved the community and the members of this community and was grateful to his companions and sanctified for group relations, which made him popular among his friends and welcomed wherever he was. What we do not know about the poet, or perhaps know little about him, is that his social nature and his ability to socialize nurtured a sense of Masonic thought that was in force at the end of the eighteenth century in Scotland. The poet merged with the brothers in their meetings and proved the credibility and sincerity of this Masonic community, which made him, hold many positions there. Freemasonry supported the poet and helped him in publishing and printing his poetic works, which made him dedicate his poems to Freemasonry until his death in 1796. This paper will shed light on this hidden side of Robert burns' life giving more attention to his masonic poetry.

**Keywords:** Robert Burns, Romanticism, Freemasonry, Mason Lodge, Masonic poetry, and Masonic ideologies.

### INTRODUCTION:

Robert Burns (25 January 1759–21 July 1796) the 6<sup>th</sup> poet of the Romantic Movement. The name of the poet Robert Byrne has always been remembered as a Scottish patriotic poet who asked for Scotland's liberty. Burns wrote poems in the local dialect to allow his works to be accessible to his readers. His poems are somewhat messages of freedom and patriotism. After his death, he left a legacy that created a separate identity of his country, which is still read today. Wilkinson says that Burns was known to be 'radical', as well as

UniversePG | [www.universepg.com](http://www.universepg.com)

being a French Revolution supporter, and a "critic of religious hypocrisy and Puritanism - Burns, the Freemason" (Wilkinson, 2018, para 4). Freemasonry for Burns was a refuge to achieve his national orientation and to achieve freedom, justice, equality, and the spirit of brotherhood. Freemasonry which originated in the 14<sup>th</sup> Century and developed in the 18<sup>th</sup> century equated with the poet's intellectual orientation. Burns spent 15 years of his life serving as a Freemason, and found this experience to be very different from both the political and the religious organisations that his father had al-

ways found to be sources of frustration. Freemasonry has its roots in Scotland in the fourteenth and fifteenth centuries. Tony Grace said that the roots of Freemasonry were just myths and legends, but it was able to establish for itself a special independent organization. Grace said that this inequality made Freemasonry control the minds of many educated people, philosophers, farmers and the general public (Yeasmin, 2022; Grace, 2018).

### **Robert Burns' Masonic History**

At Tarbolton, two lodges were combined under the name St David Lodge, and then in 1781, Burns recorded his name in the Lodge as an apprentice. In October 1781, Burns was passed as a Fellow Craft Mason, eventually rising up to the degree of Master (During his fifteen year - Masonic career from 1781 to 1796 he committed himself entirely to all aspects of the brotherhood, and in 1784, Burns was elected 'Deputy Master' at the age of 25. He was intensely loyal to the Lodge and wrote 29 sets of Minutes for the meetings.

In 1786, he was re-elected as Depute Master. Upon moving to Dumfries, (1788), he joined the St. Andrew's Lodge, where he worked diligently, and displayed great affection for his lodge. Burns has been referenced in Lodge meetings since he was 37 years old, creating much poetry during these meetings (Grace, 2018). His freemasonry career ended in 1796. Thus, Masonry, particularly Scottish Masonry, played a significant role in introducing Burns' poetry to the world. During the 18<sup>th</sup> Century, Scottish Masonry brought people together. Belford explains how Scottish Masonry differs entirely from modern day Freemasonry. It brought all classes together with its fraternal teachings (Belford, 2014). Halliday once writes that:

One prime factor which assisted to unite all classes in eighteenth-century Scotland into a recognized brotherhood, and provided the opportunity and sanction for voluntary co-operation, was the bond of Freemasonry; not Freemasonry as we know it to-day with all its modern trappings and symbolic teaching, but the earlier jolly Brotherhood with its gatherings at the local inn. There is no cause for wonder or surprise that in the fullness of time Robert Burns became a Freemason: the wonder would have been if he had not (Halliday, 1947)

Burns' love for Freemasonry was largely due to his affable personality. Thus, the beautiful teachings of Freemasonry matched the quintessence of his poetry. He was drawn to socialising in its appropriate context. In 1786, due to some material and emotional distresses, Burns decided to flee to Jamaica. He versified "Farewell to the Brethren of St. James Lodge, Tarbolton" at the Lodge's meeting in anticipation of his journey to the West Indies. However, upon receiving a letter from Dr. Blacklock informing him that a Freemason brother had published his book *The Poems of Kilmarnock*, in July 1786, with 350 brothers of St John's Lodge, Kilmarnock, subscribing to receive copies, he changed his mind and decided to remain in Scotland. On the anniversary of St John the Baptist, in October, 1786, he was elected as a Deputy Master of the St. John Lodge, and wrote his 'Masonic Song' to celebrate the Lodge of St. John's Master Major William Parker (McLeod, 1997). The role that Freemasonry played in the publishing of Burns' poetry cannot be neglected. The publication of Burns' poems contributed to the rise of his works' popularity as well as to Freemasonry. In another meeting of St. Andrew's Lodge, he has been received much praise by the Grandmaster of the Lodge.

In February 1787 he was appointed Poet Laureate of Lodge Canongate Kilwinning No. 2 in Edinburgh. In his essay 'Robert Burns', According to Wallace McLeod, the Lodge minutes mention Burns' name as a brilliant poet, and after publishing his poetry, he received the Master's honour and admiration (McLeod, 1997). In 1767, when Burns' first book of poems was published in Edinburgh, the Freemasons helped introduce Burns as a poet to the world. Mackay discusses Burns being consecrated as a friend to the Royal Arch Degree, which took place during May of 1787 at St. Ebbe's Lodge in Eyemouth. Because the masons were proud to have such a distinguished poet and well-known man as part of their class, the members of the Lodge consented to accept Burns, without the necessity of him having to pay the required fees (Mackay, 1992).

### **Robert Burns' Masonic poems**

The doctrines, organisation, and social companionship of Freemasonry are all in keeping with the poetic atmosphere in which Burns wrote his poetry. As a result, he could be found at every Masonic lodge, reading his

poetry at such events, in addition to his romantic verses, which include Masonic ideas and concepts Freemasonry delights the poet's life and open closed doors of new elite friends. "The social, friendly, honest man/ What'er he be" (*The Canongate Burns*, lines 1-2). He was present in any meeting or occasion in the Lodges, and he used to prepare few lines in each meeting. When two Lodges are united he reads: "of birth or blood, we do not boast/ nor gentry does our club afford" (*The Canongate Burns*, lines 4-5).

Burns' poem "Libel Summons" gives insight on brotherly love, according to Fox, 'Libel Summons' depicts two brothers in the court, one reflecting duplicity and untruthful, and the other representing the careless man neglecting his duties. Burns encourages each Freemason who reads the book, using these two brothers as examples, that the Masonic virtues of brotherly love, comfort, and truth must be displayed everywhere, irrespective of Masonic status (Fox, 1998). Moreover, the poem criticises the penal practices of the 18<sup>th</sup> Century church against irregular marriage, fornication, & illegal sexual practices, as listed below:

We Fornicators by profession,  
As by extraction from each session,  
In way and manner here narrated,  
Pro bono amor congregated,  
Are by our brethren constituted,  
A court of equity deputed:  
(Lines 5-10)

The poem defies legal and religious standards by refusing to follow them when it comes to illicit sexual interactions. In actuality, he is not a supporter of homosexuality. Burns, on the other hand, does not favour the act itself, but rather hates the thought of being defamed by the church, which causes people to try to hide behaviours that they are quite satisfied with. He refuses to take part in such actions and he refuses the act itself. When "lasses haflins offer favour," ('Libel Summons', line 20), according to Burns, a man should act. Burns maintains that one should be able to do any-thing one wants without the worry of feeling judged. The poem appears to be a Masonic poem, as it has several Masonic references, such as "like a man an' mason" (line 70), & "our brethren constituted." Despite the poem's manly boastful theme of promiscuity, Libel Summons

deals with hypocrisy. So the principle is what moves the poet's feelings, and the moral idea is the subject of the poem, not the behavior itself. Burns speaks to those who exercise some liberties, particularly sexual freedoms, but try to hide their actions out of fear of the church. The Freemasons' beliefs began to attract intellectuals in the 18<sup>th</sup> century, and the purpose of building cathedrals gave way to the notion of creating better people. Freemasonry emphasises the value of labour as a manner of living and a way to develop of self-realization, as well as the virtue of tolerance. Moral objection against the church's control is a recurring theme in Burns' poetry. He saw the body as a personal possession, and as a means of fulfilling innate instincts that no human can control. However, Burns engaged in religion that found spaces in his life, but he refused the limitations of the church. Engagement with religious spaces depends on members' ability to perceive the reality of themselves and the surrounding world and their relationship with the Great Creator in whom they believe, regardless of the religion in which they participate. The poet's attitude toward Freemasonry stems from his joyous existence and belief in spreading happiness to others by allowing them to live their lives as they so desire. He wrote a poem in 1785 entitled "A Poet's Welcome to His Love-Begotten Daughter" in which he embraced his illegitimate daughter. The poem honours the life of the infant while condemning the kirk's life-denying censure, which, according to Burns, "would 'ca' me fornicator after wards": "Thou's welcome, Wean! Mishanterfa' me/If thoughts o' thee, or yet thy Mamie, Shall ever daunt on me or awe me, my bonie lady;" (lines 1-3). Clearly, Burns did not feel ashamed of the sexual accusation of adultery, but was proud of being a father. He welcomed the arrival of his first child and blessed her conception. Thus, Burns finds comfort in Freemasonry as an alternative to the church.

The poet sought an institution in which he could forgive his mistakes, reconcile with him, and accept himself for who he is. Burns also celebrates drinking alcohol as one of humanity's individual freedoms. In 'Whistle' (1789), He provides an "entertaining side-light on the drinking tendencies of the poet's time's country nobility" (Harvey, 2003). The poet re-presented the age as a hard-drinking time, where all responsibilities were drinking until sleep.

Three joyous good fellows, with heart clear of flaw;  
Craigdarroch, so famous for wit worth, and law;  
And trusty Glenriddell, so skilled in old coins;  
And gallant Sir Robert deep-red in old wines (lines  
1-4)

Thus drinking is “jouyous” that make “heart[s]..... flaw” (line 1). The association of feelings of happiness with the image of people who are drinking is frequent in his Masonic poems. The clashes between Burns and the Calvinists always occurred because of liberal thinking. Burns hated the Calvinist’s conservative and puritanical outlook on life. As a Freemason, Freemasonry for him was a religion, and he believed Freemasons were decent churchgoers - everything the kirk was not. Kirk conservatives, on the other hand, considered the lodge as a threat to their established religion because of its ideals “of a non-denominational deity and support for the liberty of all fellow humans to celebrate their God as they thought pro-per” (Roberts, 1987). This is a pure Freemasonic concept that is based on a set of moral beliefs such as brotherly love, truth, freedom, and equality. Marie Roberts, when referring to Burns and the Masonic States, discusses the fact that with a number of Free-masons playing a significant role, Freemasonry not only preached of the ideas of "liberty, fraternity, and equality," but was also responsible for “instilling national emotion and fervour” (Roberts,1987). However, Freemasonry, in Scotland, could generate a national identity since then by promoting literary luminaries like Burns. In order to generate support from his fellow Scots, he writes most of his poems in the Scottish dialect. ‘Bannocks O’Bear Meal’, (1794) and ‘Caledonia’, (1789) are the best examples of his nationalistic enthusiasm, (Daishs, 204). In ‘Address to Edinburgh’, he celebrates Scottish history and culture. ‘Bannocks O’Bear Meal’ refers to the defeat of the Jacobites at the Battle of Culloden in 1746. In ‘Caledonia’ Burns praises the Scots’ victory in their battle against the Romans. Like many Freemasons, Burns played a major role in supporting American and French Revolutions. In ‘A Fiddler in the North’, (1794), Burns praises the King of France and supports the French Revolution. Freemason poetry has been associated with the political sphere, and the Age of Enlightenment was undoubtedly the period of Freema-

sonic prosperity in Europe. If one considers Burns’ political poetry an image of his Freemasonry, then it is no wonder that Freemasonry and politics during the 18<sup>th</sup> Century were two sides of the same coin. In 1795, Burns wrote Scotland’s favourite poem, ‘A Man’s a Man for a’ That’, which was recited at the opening of the Scottish Parliament in 1999. The poem endorses national equality and rallies against social injustice; it is as relevant now as it was in Burns’ time. In this poem, Burns imagines “man to man the world o’er, shall brothers be for a’ that!”. Scottish politics certainly inspired Burns in his advocacy of human rights, and his increasingly extremist political views influenced the composition of this famous poem. ‘A Man’s a Man for a’ That’ begins by describing how a person’s value is not measured by their attitude, but by their honesty and beliefs. In the five stanzas, Burns deeply expands on the concept that this principle can oust princes and lords from their high positions. They are just fools, and the independent-minded person is above them. This poem prefers poets and brothers than the sermons of the priests. Whately states that the poem “sheered the fagged weavers the weavers’ songs were all instead of sermons and poets their priests” (Whately, 2011). Ultimately, the speaker expresses the hope that one day the world will change, and all people will become ‘brothers.’ One day, society will shed its hierarchical class structure when “A Prince can make a belted knight” (line 25). For Burns, if this change eventually occurred across the globe, then all people would become equal. There would be no need to speak of princes and dukes and the lower classes as separate. All persons ‘must be brothers for that’. According to Grace, his connection with the Freemason Brethren facilitated him meeting those of higher social status than himself, and enabled him to meet distinguished families, notably when staying in Edinburgh, (Grace, 2018). Burns was keen to consolidate brotherly relations and friendships, which has been one of the fundamentals of Freemasonry since Burns’ day. There was a marked reverence for friend-ship and brotherhood, so he was delighted to please his friends, visit them periodically, and meet them in forums. Burns was a good master of the Lodge and he was concerned to address members personally. In 1786, Burns was incredibly pleased by the honour of being admitted to the Lodge of St. John Kilmarnock Kilwinning No. 24,

and wrote the poem, 'Shawn-Boy' or 'Over the Water to Charlie', to praise the Grand Master. This poem was recited in the Kilmarnock Masonic Lodge in 1786, where Master William Parker was there. From the first line of the poem, the poet addresses the old town Kilmarnock using the local name 'killi', and he refers to John Wilson as "willie". John Wilson is a Scottish publisher who supported the poet financially for publishing his works. On St John's Day, June 24, 1784, Burns sent a verse invitation to his *friend* Mr. Mackenzie to attend a Masonic Anniversary Evening: (Wilkinson, 2018) "Our Master and the Brotherhood/ ... For me I would be mair than proud/ to share the mercies wi' you" (lines 6-9). The invitation seems to be = heartedly addressed to his friend to attend the Friday meeting and to share sympathies and to learn some morals. Burns was eager to be a good master and to address the brothers personally.

Burns had fond memories of the old days of his Masonic brotherhood, which he always held dear. Scholars believe Burns visited many lodges and met different people, with whom he could forge lasting friendships. According to Harvey, he had many friends that were Masters in such lodges, including Gavin Hamilton, Master of Loundon Kilwinning, Reverend Henry Ranken, Minister of Irine, Reverend James Wright, Earl of Glencairn, and the brothers -William Hunter and James Findlay (Harvey, 203). Some of his friends became figures in his poems, such as Matthew Hall and John Wilson as mentioned before. Burns well-known poem 'Death and Dr Hornbrook' has Masonic origins. The poem's original subject involved his friend school master named Wilson, a member of the Lodge at Tarbolton, who engaged in medical reading. In the poem, Burns ridicules that Wilson left the district and resettled in Glasgow. The poem itself has no references to Freemasonry, so the reader cannot assume any such association. However Belfrod writes that: "The famous colloquy between himself and Death has been read by thousands with amusement and delight and has conferred an immortality on John Wilson, the dominie, which he scarcely deserved" (Belfrod, 2014). Another Masonic figure appears in 'Tam Samson's Elegy'. The title Tam Samson, one of Kilmarnock's sportsmen and a brother of the Kilmarnock Lodge, decided to stop participating in sports and leave

the country. He asked his friend to bury him on the moors if he died (Wilkinson, 2018). Burns writes the poem as an elegy: "In mourning weed; To Death she's dearly pay'd the kane/Tam Samson's dead!" (Lines 4-6). The poem refers to Mr William Creech, Burns' "publisher and a brother Mason who had gone on a journey to London. Burns stated, "The enclosed I have just written, nearly extempore, in a solitary inn in Selkirk, after a miserable wet day's riding" while enclosing the verses to Creech (Pope, 1997). The verses are interesting for Freemasons since they refer to his Masonic friends. Roberts says that for Burns, "Freemasonry was a compound of mysticism and conviviality" (Robert, 1987). His famous poem 'Auld Lang Syne' highlights old friends recalling days gone by. In "Auld Lang Syne and 'Brother Robert Burns", the speaker expresses sorrowfully to one of his old friends while they are drinking, if anyone can forget their old relationships one day. It seems that the poem is full of words that indicate the depth of the poet's reverence for friendship and brotherhood. The poem begins by

"Should auld acquaintance be forgot/And never brought to mind?" (lines 1-2).

Because of the bonds of friendship and togetherness, forgetting old companions is difficult. They spent time together in the past running about the hills, picking daisies, & paddling in the streams. In this poem, Burns accentuates the importance of old friendships.

Finally, one of Burns' most overtly Masonic poems, 'Presentation of the Pillars', highlights his intense admiration of Masonic thought, its masters, and its members. Perhaps this poem explains the great impact that Freemasonry had on Burns' life; it lit up his dark world and fulfilled his need for true brotherhood. In this poem, Burns praises the great glory that the master of the place does in bringing peace and security to its members:

May our Warden in the West, like the sun's setting rays,  
Illumine the golden horizon,  
May his strength never fail with the burden of days,  
But increase every moment that flies on (13-6).

Besides the above mentioned poems, there are some references to freemasonry in many other poems as

'Tam O Shanter', 'Epistle to J. Lapraik', 'Address to the De'il', and 'Man was made to Mourn'. One can consider Freemasonry as a cure and a refuge to relieve the pressures that the church exerted on Burns. Burns did not find comfort or relief in the church or in his society; rather he found relief in Freemasonry. His Masonic poems show his great love and admiration for the craft and organisation's ideals. Freemasonry made a direct appeal to one of his characteristics - he loved being sociable and being with sociable friends, and he was the heart and soul of any compassionate company.

Freemasonry lifted his spirits, and the hours he spent with the brotherhood undoubtedly changed his life and transferred him from being anonymous poet to be a public one, it nourished his life and survived it from the attacks of depression. Burns clearly identified Freemasonry as both a craft and a way of life. The stages of his Masonic life seem to be divided into three: the apprentice degree, the fellow craft degree, and then he got his master Mason degree. The latter is the highest rank of Freemasonry, and Burns did not reach it until he deepened his craft, believed in the organisation's ideas and embraced Freemasonry as a way of life (Wilkinson, 2014). The effects of Burns' Freemasonry became obvious in the lives of some of his companions. Matthew Hall, a famous Ayrshire fiddler, received his first lesson in Freemasonry at Burns' hand. John Wilson, the parish's schoolmaster, was one of Burns' students. Burns was a friend with James Humphry, a senior warden. On the other hand, there is no doubt that the poet's adherence to Freemasonry and his devotion to them enabled him to meet people he could not meet as a poor Scottish farmer. Those friendships had a great influence on his literary and material life. Among them are scholars, philosophers, publishers and translators who have had great credit for the poet's life. After the poet's death, Freemasonry pledged to set up an annual memorial for the poet Robert Burns's death to keep his memory stuck in the Scots' memory. John Ballentine has de-creed that the annual celebration be held at the Grand Lodge every year (Grace, 2018) and his poem 'Auld Lang Syne' is used to be sung every Christmas.

#### **CONCLUSION:**

Regardless of his ideological inclination, Burns is regarded as the first and best Scottish poet. His Rom-  
UniversePG | [www.universepg.com](http://www.universepg.com)

antic writings reflect a Masonic philosophy that values life, preserves culture, and honours friendship. He left a large and profound history of patriotic and Masonic poems that tremendously affected the adherents of that organisation, and Scotland will never forget him. Furthermore, in Freemasonry, which is not affiliated with any religion, the detachment of the poet from the church is known as a phase of association. Despite the fact that Freemasonry is not a religion, its members all believe in the same God. Although the Catholic Church first denounced Freemasonry in 1738, due to the dread of Masonic temples and the secret ceremonies that were carried out, members came from a wide range of religious backgrounds. Burns' association with Freemasonry is, in general, unremarkable. Freemasonry was originally founded in the 11th Century, but it reached its pinnacle in the 18th Century, during the Romantic age, when Burns and his poems rose to prominence. The Freemasons' beliefs began to attract intellectuals in the 18<sup>th</sup> century, and the purpose of building cathedrals gave way to the notion of creating better people. Freemasonry emphasises the value of labour as a manner of living and a way to develop of self-realization, as well as the virtue of tolerance.

#### **ACKNOWLEDGEMENT:**

Heartiest thanks to the respected faculty of the Dept. of English, Jouf University, Saudi Arabia for their proper guidance and suggestions.

#### **CONFLICT OF INTEREST:**

The author declares no prospective conflict of interest with respect to the research.

#### **REFERENCES:**

- 1) Apron. (Online). Available online at: <http://www.robertburns.org.uk/>
- 2) Belford, Fred, (2014). Robert Burns Freemason. [https://archive.org/details/Robert\\_Burns\\_Freemason\\_By\\_Brother\\_Fred\\_J\\_Belford/page/n7/module/2up](https://archive.org/details/Robert_Burns_Freemason_By_Brother_Fred_J_Belford/page/n7/module/2up)
- 3) Burns, Robrt, (2001). The Canon gate Burns: the complete poems and songs of Robert
- 4) Burns, (2001). First printed in The Caledonian Mercury in 1786. <https://www.scottishpoetrylibrary.org.uk/poem/address-haggis/>

- 5) Daiches, David. (1964). *The Paradox of Scottish Culture*. Oxford University Press.
- 6) Fox, William L. (1998). "The Near Miss of Robert Burns: Why the Caledonian Poet Was." <https://srjarchives.tripod.com/1998-01/Fox.htm>
- 7) Grace, Tony, (2018). "Robert Burns through the Eyes of Freemasonry."
- 8) Halliday, T. R. (1947). "Robert Burns and Freemasonry in Edinburgh."
- 9) [http://www.skirret.com/papers/robert\\_burns\\_and\\_freemasonry\\_in\\_edinburgh.html](http://www.skirret.com/papers/robert_burns_and_freemasonry_in_edinburgh.html)
- 10) Harvey, William, (2003). Robert Burns as a Freemason. *Kessinger Publishing*.
- 11) Mackay, James, (1992). Burns: A Biography of Robert Burns. *Mainstream Publishing*. pp. 119-171.
- 12) McLeod, Wallace, (1997). "Robert Burns." *The Quest for Light*, Melbourne, *Australia and New Zealand Masonic Research Council*, pp. 273-274.
- 13) Not a Calypso Balladeer." *The Scottish Rite Journal*, 12(5). pp. 9-11.
- 14) Pope Tony, (1997). "The Universality of Freemasonry." *The Quest for Light*, Melbourne, *Australia and New Zealand Masonic Research Council*, pp. 46.
- 15) Roberts, Marie, (1987). "Burns and the Masonic Enlightenment." *Aberdeen and the Enlightenment*, *Aberdeen University Press*, pp. 331-338.
- 16) Yeasmin F. (2022). Reading Tahmima Anam's postcolonial fiction- A Golden Age in the light of Fredrick Jameson's concept of 'national allegory', *Br. J. Arts Humanit.*, 4(1), 15-22. <https://doi.org/10.34104/bjah.022015022>
- 17) Whatley C. A. (2011). "It is said that Burns Was a Radical": Contest, Concession, and the Political Legacy of Robert Burns, ca. 1796-1859. *Journal of British Studies*, 50(3), 639-666. <http://www.jstor.org/stable/23265422>
- 18) Wilkinson, Todd J. (2018). "Robert Burns as a Freemason: 'Gie Me the Master's.

**Citation:** Alsaeed NH. (2022). Interrogating the secret society of Robert Burns, *Br. J. Arts Humanit.*, 4(2), 45-51. <https://doi.org/10.34104/bjah.022045051>

