

1810

The Spy.

No. 2

Saturday, September 8.

*You that are thus so tender o'er his follies,
Will never do him good.* SHAKESPEARE.

"THIS is Mr. Giles Shuffleton," said a friend of mine, as he introduced me one day into his drawing room; "and I have sent for you, to witness a very curious spectacle which he is going to exhibit here to-night. You will be apt to suppose, that it is accomplished by enchantment, or the black-art; but I do assure you, before seeing it, that though it does appear a little mysterious, it is nevertheless brought about by an effort of ingenuity, and performed upon principles perfectly simple and natural. Mr. Shuffleton," continued he, "observing the uncommon avidity of our countrymen of the present day, to vie with each other in poetical excellence, and the number of candidates that are yearly and daily stepping forward, and struggling to excite our notice, has contrived the most curious method imaginable for making each of them appear in their proper colours.

"That you may understand every thing perfectly, it is necessary to inform you, that he supposes every poet's muse his mistress, or *sweetheart*; to which, he says, no man can reasonably object, the similarity of properties being so obvious; and in this large mirror here, or rather in that magic area seemingly behind it, he makes these ladies to appear in their common wearing apparel, and walk about, and sing as long as we please: and what is more curious still, if any of us choose to ask a question or two, or make any remarks, they will answer us."

Mr. Shuffleton then began to describe some of the principles by which I should understand his system; but the novelty of the plan, and the curiosity I felt to see the Scottish muses in their natural colours, caused me to interrupt him, and desire him by all means to proceed with his experiment.

He then drew a cord at one end of the machine, and instantly, all around the area behind the mirror appeared crowded with spectators of different sexes and degrees of life. I also heard a distant sound of most melodious music, like some of the old Border airs, which, though wild, have so fine an effect upon the feelings. I listened with delight; but my attention was immediately arrested by the appearance of a fine, stout young lady, that came bouncing in. "Who's

that," said I, (pushing him gently with my elbow;) "you must guess that," said he; "but in the mean time pay attention to what you see."

Her countenance and demeanour were bold and spirited; her eyes glowed with celestial fire; and at first sight, it evidently appeared that she was one of those beauties that never fail to attract the highest notice, even though it were only to find faults with them. She appeared naturally a beauty of the first rank; and indeed her whole form and features wanted very little of being a *perfect* beauty: but her manner, dress, and stile of walking, were indeed singular, and appeared to me quite ridiculous. The music, though sweet, was a wild step-and-jump pace, that I could hardly believe the lady to be in her right senses. "See if you can change the tune," said I, "into one of a regular measure; for, as she is obliged to keep time to it, the majesty and beauty of her movements are quite marred by its wildness." "That," said he, "is her own choice, and we have not yet been able to persuade her to change it for any other, though I am persuaded it would make a great improvement in her appearance; for do not you observe, she is sometimes taking steps so short, you would think she could hardly step over a straw, and at other times making a rapid bound forward, as if jumping over a gutter: yet observe, the whole croud around are gazing at her with the utmost attention; and though many of them are screwing up their noses as if in derision, yet it is easily seen, by the eagerness with which they are watching and scrutinizing her every motion, that they cannot help admiring her, whatever they may pretend: and observe," continued he, "with what ease and confidence she still continues to move on in her own way, utterly despising all their observations. Every one is holding out his hand expecting some favour from her; which, you see, she is distributing liberally: yet these are not all her own productions; but such is the effect of gawky admiration, that if it but come through her hands it is received with avidity."

"But who is this extraordinary creature?" said I. "An extraordinary creature she certainly is, Sir," said he, "and a very dangerous girl to the bargain. Not with respect to her morality; that is unimpeachable. Never has a loose word flowed from her tongue, nor an immodest glance beamed from her sparkling eyes; and if she have in any degree erred this way, it has been by bestowing eulogiums on characters who are not very proper objects of imitation. But the chief danger which we have to apprehend from her is, the introduction of that wild uncouth dress and manner amongst such genteel and enlightened people. That dress which you see her in, and which,

in spite of all that can be said, really becomes her, is the very same that was wore by the Scottish ladies two hundred years ago, save that it is made of much finer materials. Yet, would you believe it? she has been within a hairbreadth of bringing it into general use. If these habitments had been introduced by a lady possessed of fewer personal attractions, the danger of corrupting our taste had been small indeed; but with that form and features, all animated by such a bold persevering spirit, consider, Sir, the risque we have run. I firmly believe had it not been for the tenacious perseverance of a few judicious solid people in maintaining the superiority of modern and refined manners, the Scottish muses had not only again immersed into barbarity, endeavouring to imitate that lady, whom it is impossible to imitate, but we had likewise lost one of the most precious beauties of our age, or reaped only mischief from her perfections.

"The timely reprehensions of the above-mentioned few have however secretly influenced her keeper; for although she dares not yet appear in any other dress than that to which she is so well accustomed, I am assured, that he has had her at a boarding-school for a season, and that she will soon appear with the utmost politeness and imaginable and perfectly accomplished in all modern manners: and as a contrast to these, and to prevent her becoming too pedantic, he hath sent her for a month or two to the Highlands, where amongst the Trossacks, and on the banks of the wild Loch Katrine, she might indulge her romantic disposition, and to her wonted facility of description, add that of grandeur and sublimity."

The music now changed to a slower and more regular measure; and the lady curtsying, walked off at the side opposite to that at which she entered. A hiss was raised by a few, but these were soon drowned by loud and increasing claps, and shouts of approbation. In the moment that all was quiet, the most glorious personage entered I had ever beheld. Her countenance beamed beauty and majesty. Her apparel was rich, and splendid in the highest degree; and not merely so, but substantial, equal, and of the best workmanship and materials. Her ornaments were numerous, well placed, and becoming; and her whole air and deportment noble and graceful. Every eye was fixed upon her with respectful approbation, and scarcely was there a single murmur heard from the whole circle. And whereas the first lady, at her entrance, had some appearance of youth or juvenility about her, and, as she walked in our view, rather appeared to acquire new charms, this, on the contrary, was in full bloom at the very first; indeed so ripe and accomplished, that nothing more perfect could well be expected; but, as she walked on,

began rather to look paler, and somewhat enfeebled. I observed this, and mentioned it to Mr. Shuffleton, who with much seeming regret, acknowledged it, but said, he could not well account for it. "It is indeed nothing uncommon in nature," said he, "that those who arrive early in life at maturity, soon fall off and grow sickly; and if that should be the case with this lady, it will be an unspeakable misfortune. But I hope it is only occasioned by an affected gait, for you hear she has made them change the tune to which she formerly walked with so much ease and grace: or perhaps it is only a transient qualm, or a touch of the sea sickness, as I understand her keeper has had her out on a voyage to America." She next sung a few of her favourite airs, some of them bold and some more tender, but all of them quite exceeding any thing of the same kind that ever was heard before. I forgot to mention, that the first lady had likewise attempted it slightly, but not with equal success. On the exit of this charming creature, some shook their heads, as if to say, what a pity that progressive excellence is not discernible; and though she did not depart in a manner nearly equal in grandeur and ease to that in which she entered, not a murmur was heard, but every one seemed to hope, that she would yet at some future period appear more brilliant than ever.

The music now changed to a strain a great deal more simple, but perfectly regular, and still very sweet. As soon as I heard it, I formed to myself an idea what kind of a figure was next to be presented to our notice. We were not kept long in suspense. A country-looking girl soon entered, whose countenance exhibited a good deal of sweetness and animation; and she was dressed with what she supposed would pass for the most elegant simplicity. Had her dress been equally elegant, and her ornaments rightly arranged, she might have passed for a beauty in her degree: but unfortunately this was not the case. The great circle of spectators having been so dazzled with the splendour of the two last ladies, did not deign to look on this with so much attention; not one appeared to view her with contempt, but only a few took particular notice of her, and these few seemed highly pleased with her. At her first entrance she was dressed in a mantle, somewhat resembling the dress of the first lady, but finding that it rather incumbered her, she threw it off, and appeared in the dress of a native shepherdess, which became her a great deal better. In this garb she accompanied the music with her voice, which indeed was melodious: and observing that this by degrees drew the attention of the crowd, she sung a great many of her native airs, which she performed with spirit and considerable facility; at one time falling into

the true simple pathos, at another melting into the tender love ditty, and again bursting into a merry and comic strain.

I had been listening with so much attention to this minstrel of the mountains, that I had not till now observed that she was attended by an old faithful colley, which she seemed very anxious should be taken notice of. This made her rather the more interesting: and I must say of her, what cannot be said of all these ladies, that in proportion to the minuteness of our inspection, our good opinion of her increased. The main body of the crowd still continued rather insensible to her personal charms, or if they really admired her, would not acknowledge it, as thinking it rather below them to seem interested in a girl so low bred.

"What a pity it is," said I, "Sir, that this girl is not more attentive to her dress, which is the more singular, as she does not seem to want taste." "A self-willed imp," said he, "who thinks more of her accomplishments than any other body does; and because her taste is natural, thinks it infallible, and every person wrong who does not acquiesce in her opinions. Pray make the observation to herself, and see how she takes it." "Shepherdess," said I, "you little know what a blemish you throw upon one of the sweetest creatures in the world, by that marked and affected negligence of dress," (for I wished to begin softly with her.) She made a slight and awkward curtsy: "I think I sude ken as weel as you, or ony like ye, what suits my ain form an' features," said she tartly; and looking back, addressed her dog: "Come away my poor fellow; you an' me disna mak a good appearance amang a' these pridelu' fock." So saying, she vanished in a moment. "She is hurt," said my friend, "and I am glad to see it; guilt never appears so evident as by the person taking it ill when charged with it; and the first and best mark of reformation is conviction. I will lay any bet, that this Shepherdess will pay more attention to the regularity and elegance of her dress in future, and learn by experience that cooks must not always make dishes to their own taste."

The music now struck up a Border melody, much resembling that which I heard at the first; and a lively slender lady entered, walking with much ease and agility, and keeping time with considerable grace to the various antient tunes which she chose. She was dressed in an old-fashioned garb, resembling that of the first lady, which seemed to become her equally well; but the novelty of the thing being over, and the robes no richer of themselves, she was not so much admired as the first by one half. If she had continued to persevere in this same antique dress, it is impossible to say how far

she might have succeeded in dividing the attention and admiration of the circle with the first, by adding new ornaments to it as seemed to suit their taste. But either despairing of gaining the palm from her, or rather, perhaps, struck with admiration at the steady grandeur and dazzling glory of the second lady, and impatient to appear in the same sphere with her, she threw off her first apparel, and dressed in one still more resembling the latter, than her former dress had done that of the first lady: a very small proportion of the antiquated mode only now remained, which consisted in some articles of head-dress. Her ornaments were numerous and brilliant; and her features regular, sweet, and animated.

She was asked to sing; but declined it, choosing rather to entertain us with some old stories, which she told in an animated and delightful attitude, and with gestures highly amusing: yet still the attention was drawn more to the manner of telling the stories, than to the stories themselves. Upon the whole, though a sparkling beauty, yet she attracted less notice than any that had been introduced. I testified my surprise to Mr. Shuffleton why it should so happen.

"There is no accounting," said he, "for the taste of the multitude; it is always fastidious, and sometimes false, although in the course of time it commonly sets every one in their own proper sphere, by improving upon the observations which gradually commence and expand: but with respect to the first reception, it depends a good deal on the lady having a sufficient number of friends placed regularly amongst them, to point out, and extol, not only every beauty and perfection, but every thing that is not notoriously deformed or ugly. This art is neither unusual nor unknown in common life, and often practiced with considerable success. A wag from the country lately told me, that he would undertake, to make any tolerable girl in all their parish pass for a complete beauty: that he had tried the experiment again and again, and never missed accomplishing it: and had in some instances so highly praised every sentiment, every action, every smile and turn of the eye, that the swains almost believed they looked upon a being of a superior order, and in the height of admiration were fit to fall at the feet of a very ordinary lass. The case is the very same with the ladies now under our inspection. Several of them have been brought forward by a party, and borne through with considerable eclat, who were in reality nothing but flimsy jades at the best. The English people are particularly apt to be duped this way: they have caressed, and almost idolized, some of the most insipid of the whole species. The Scots are more cold and taciturn, and not so easily imposed upon. If they think

there is any merit, they will perhaps take just as much notice of them as to keep them still within view; but they will be very sure indeed, before they become extravagant, either in their praises or their endeavours to encourage them. In some late instances indeed, their eulogiums seem rather to have been extorted from them, or at least granted out of compliance with the opinions of their Southern brethren: as they have always given them with a sort of reluctance, and accompanied by some reflections on the bad taste of the times.

"It must however be acknowledged, that in most instances these ladies have themselves to blame for the want of due attention being paid to them. If they would study the improvement of their own inherent charms only, whatever merit they had, would not long escape notice and due deference. But instead of that, when any brilliant and original beauty appears, they immediately do every thing in their power to imitate her. This is a grand mistake; and the public act justly in discountenancing them, even though they imitate with great success. The glory of a new discovery is certainly due to the original discoverer, although new improvements should continue to be made in the mode and management of it afterwards: but when the imitator or successor of the first discoverer, only acts upon the same model that he introduced, and instead of producing better materials, or superior workmanship, makes them rather inferior, what praise is due to such? Of the same character is that lady before us, whom you think to be such a charming creature. She first tries to imitate one, then another; and if we had never seen any of them before, we could not have withheld our approbation from her. Perhaps the crowd are too stiff in this respect, and scarcely allow her that praise to which she is entitled; but as the case stands their conduct is justifiable to a certain degree. Besides all this, you seem to be but a very superficial observer, and to be struck most with a brilliant dress, and sweet features; without considering whether the person is handsome, and perfectly proportioned, and the character quite agreeable, or only made up of contrarities; for in both these respects this lady has great deficiencies. Her character (you may see at once, if you would look as you should do,) is a mixture of great and shining abilities with a playful childishness. And her person—pray what do you think of her person?" "It is charming," said I, "rather slender; but vastly charming." "Indeed, if it please your honour," said Mr. Shuffleton, (for whenever he found it necessary to contradict me, he gave me that respectful title to prevent me from growing angry; and he is that sort of a man, who will tell his real sentiments when desired, without regard to the opinion of others,

although he does not wish to irritate any body,) "Indeed, if it please your honour" said he, "she has scarcely any body at all: She is little better than a mere brilliant shadow, and looks as like falling in two by the middle as any thing else: and, were it not for that load of shining apparel, she would scarcely be visible to the naked eye. Nay, your honour need not stare for upon a strict scrutiny you will find my assertion fully verified. Besides all this, the lady has been very ill used by her keeper, who hath at times totally neglected her, and at other times employed her in pursuits highly incompatible; as, at one time causing her to amuse him with old homely legends; at another sending her to range universal nature in search of the great and marvellous; at a third time he has employed her in collecting the toys and trifles that amused his *infant years*; and hath latterly engaged her to act as a sacred chorister to the Portuguese. To sum up her character; she has great and shining qualifications, and a few personal defects; which, by attention and good diet, might easily be removed, and enable her to appear as one of the most resplendent beauties that have arisen to grace our age."

* * * *The foregoing subject will be occasionally resumed.*

[As a Spy, I am determined never to meddle with any *private* character; but when an ill-favoured feather happens to suit a bonnet, I cannot help that. The following were sent by a correspondent with a promise of continuing them; which, for the sake of variety, I insert.]

EPIGRAM ON A LIVING CHARACTER.

In memory of one who was rich and insensible;
A fool, and a dunce; or else incomprehensible;
Who ever with curses, and coarse profanation,
Ay larded and bother'd his whole conversation.
Who people confounded with gabble and staring;
Whose face was a portrait of impudence glaring:
While eating was busy, while drinking was jolly;
Ay flatter'd by those who're amaz'd at his folly.
But he groan'd, and he died! and the devil is in it,
If his soul was not whip'd into hell in a minute!
His body, here rotting in sad putrefaction,
Will scream like a goat at the grand resurrection.

Another.

HERE lies a fine madam, who liv'd like a queen;
 And died like a calf: as unconscious, I ween:
 Who swell'd like a Turk, being foster'd so fine,
 With the strength of the beef, and the juice of the vine:
 And all her pre-eminence, all her demerit,
 Was dealing so fair in the flesh and the spirit!
 But cease from insulting her carcase! Ah well-a-day!
 The worms are carousing and keeping their holiday
 All round it! Oh cease; or in sin it will double ye;
 And as for her other part, let not that trouble ye.
 The men have all souls, to inform, and to dwell in them;
 But the women have none; faith it would not be telling them:
 And better it were for a number, I fear,
 Who have seen this fine lady and tasted her cheer;
 That this doctrine should hold, through the whole of creation;
 For oblivion's far better than ugly d—n.
 Like flowers of the field! how oft have we view'd them
 Sink down in the dust till the season renew'd them?
 So, in the lone grave, every pursuit must center,
 Till Time shall decay and Eternity enter.
 And then, like the spring-flower in glory returning,
 All, all must arise, unto gladness or mourning.
 Then virtue pursue, and let nothing dishearten ye,
 But learn, from this headstone, life's dreadful uncertainty!

1810

The Spy.

NO. 3

Saturday, September 15.

*When Youth's impatient joys, too fierce to last,
 And fancy's wild illusions all are past,
 Yes, I will come when scenes of youth depart,
 To ask thee for thy innocence of heart.*

LEVDEN.

TO THE SPY.

SIR,
 SINCE you have begun business as a Spy, you must likewise act as a monitor, or else you will be of very little use in your occupation: for it is doing the community only a small service, to Spy out and expose the "holes in their coats," if you do not put them on some method of getting them mended, or keeping them whole that yet are so. Now, Sir, there is one thing, which I suspect to have been the leading cause of many a ragged coat, amongst the lower orders of Society in particular; and of that *one thing*, mine is a striking instance at this day: and as no one is better calculated to warn others of the dangers attending any course of life, than those who have suffered by that course, I intreat you will indulge me by publishing this in your paper of Saturday next. If the perusal of it shall prove instrumental in preventing one individual from falling into the same error, I will think my time taken up in writing it well spent. They say, "a fool can often teach a wise man." This proverb has undoubtedly originated in a reference to some case similar to mine; for though I have seen and grieved for my mistakes daily, I have never been able to rectify them.

This evil of which I complain, by which all my views in life have been frustrated, and by which thousands are suffering at this day, without attributing their disappointments in the least to it, is neither less nor more, than *instability in a calling*; or in other words, *learning more callings than one*. This propensity to change, inherent in too many young and volatile minds, I have often seen encouraged by parents; who would as frequently apply the sage remark, that, "when one trade failed, they might, when they pleased, take up another." But this early tendency to fresh experiments, should above all things be checked on its first appearance; and as in a fever, the stronger the symptoms are, the remedies should be proportionally so.

The mind of man, survey it from what point of view you will, bears a strong resemblance to a stream of water. I hate similes in

in 1810 on the morning of Tuesday, 31 July at the old theatre in Shakespeare Square immediately after the races, the admission prices ranging from four shillings for a box to one shilling for the second gallery. It was an annual competition of pipers for five prizes, including an ornamented prize pipe, given by the Highland Society of London, and judged by a committee appointed by the Royal Highland Society of Scotland. There was a band, and dancing of Highland reels to enliven the proceedings—see an advertisement in the *Edinburgh Evening Courant* of 28 July 1810. In the issue of 2 August the names of the winners were recorded as well as an address given by Sir John Sinclair in awarding the prizes, and it was noted that the judges 'from the amount of the receipts at the theatre [...] were enabled to make a handsome division among the unsuccessful candidates, to encourage them to farther exertions and improvement in this ancient, warlike, and national music, and likewise among the dancers of Highland reels.'

- 5(c) **they would not [...] be so fat** Hogg indicates in the St Andrews and Guelph marked copies that this is a reference to Archibald Constable, the publisher of his own *The Mountain Bard* (1807) and *The Forest Minstrel* (1810).
- 6(b) **compare all the Scottish poets** see Nos. 2, 5, and 10 of *The Spy*.
- 6(d) **a celebrated literary character** Francis Jeffrey (1773–1850), the famous editor and reviewer of the Whig *Edinburgh Review*, published by Constable.
- 7(a) **review of the Sabbath** James Grahame (1765–1811) published the first edition of his anonymous poem in 1804. See also the note on him to No. 5 of *The Spy*. Jeffrey's review is in *Edinburgh Review*, vol. 5 no. 10 (January 1805), 437–42 (Hogg quotes from pp. 441–42). His summary and quotation of it are both reasonably accurate, though not exact; several small alterations in punctuation and spelling were presumably introduced inadvertently in copying the passage for the press.
- 7(d) **speaking of the Georgics** Jeffrey's review of *British Georgics* in *Edinburgh Review*, vol. 16 no. 31 (April 1810), 213–23 (Hogg quotes from pp. 214–16). His quotation probably suggests a higher opinion of the poem than Jeffrey expresses overall. Jeffrey begins his review by openly criticising the work as didactic poetry and speaking of the temptation to skip the 'agricultural learning of the volume' (p. 213), while his conclusion repeats this charge and complains of the long prose notes and high price of the volume. In this quotation Hogg omits a qualifying paragraph between the first and second he gives.
- 10(c) **"Then vote to the author [...] drarus"** this quotation has not been identified.
- 10(d) **the Lay of the Last Minstrel** Scott's poem, published in January 1805, was reviewed by Jeffrey in *Edinburgh Review*, vol. 6 no. 11 (April 1805), 1–20.
- 10(d) **Brown's Philemon** William Lawrence Brown, *Philemon; or the Progress of Virtue* (Edinburgh, 1809). Hogg has another gibe at this poem in No. 5 of *The Spy*.

THE SPY, No. 2 (Saturday, 8 September 1810)

Mr. Shuffleton's Allegorical Survey of the Scottish Bards of the Present Day

Author: James Hogg—NLS, St Andrews, and Guelph marked copies. Hogg claims the paper as his in No. 52 of *The Spy* (p. 517).

Motto Shakespeare, *The Winter's Tale*, II. 3. 128–29.

- 12(a) **Mr. Giles Shuffleton** the Shuffleton papers in Nos. 2, 5, and 10 of *The Spy* had their origin in a projected poem by Hogg mentioned in 'Scottish Literary Intelligence', *Scots Magazine*, 72 (April 1810), 286–A poem, entitled, 'The Scottish Muses in their own Colours; or, The Poets brought to Judgment, will speedily be published by Giles J. H. Shuffleton, Esq.' Hogg also used his own initials as part of the pseudonym J. H. Craig of Douglas Esq. for *The Hunting of Ballanoe* (1814).
- 12(c) **large mirror** Hogg's device is in the tradition of the dream-vision of a picture periodical. For example, in No. 83 of the *Spectator* there is a dream of a picture gallery with the works of living painters on one side and dead ones on the other:

Time retouches the work of the dead painters, and Variety and Stupidity those of the living. The device and anticipated audience reaction may also allude to the fashionable magic lantern shows of contemporary Edinburgh, described by Valentina Bold in 'The Magic Lantern: Hogg and Science', *Studies in Hogg and His World*, 7 (1996), 5–17.

12(d) **the appearance of a fine, stout young lady** according to the contents pages (printed when the separate numbers of *The Spy* were gathered into a volume) the first muse to be represented is that of Walter Scott.

13(c) **not all her own productions** referring to Scott's two-volume collection of traditional ballads, *The Minstrelsy of the Scottish Border* (1802), followed the succeeding year by a third volume of modern imitations by Scott and his literary friends.

Hogg may also refer to Scott's work as the editor of Dryden.

14(a) **wore by the Scottish ladies two hundred years ago** Scott's *The Lay of the Last Minstrel* (1805) centres around the figure of a Scottish minstrel surviving into the second half of the seventeenth century to relate his tale of the disorderly Borders of the sixteenth century to the ladies of Newark Castle. *Marmion* (1808) climaxes around the battle of Flodden in 1513.

14(a) **judicious solid people** Francis Jeffrey, for example, in his review of *Marmion* in the *Edinburgh Review*, vol. 12 no. 23 (April 1808), 1–35, disapproved of Scott's making chivalry fashionable through his romances.

14(c) **amongst the Trossacks** the setting of *The Lady of the Lake*, published in June 1810.

14(c) **the most glorious personage** the contents pages give the second muse as that of Thomas Campbell (1777–1844).

14(d) **in full bloom at the very first** Campbell sprang into fame with the appearance of his first poem *The Pleasures of Hope* (1799): the lady's subsequent enlightenment reflects the fact that Campbell's literary career was always overshadowed by the success of this poem.

15(a) **a voyage to America** a reference to Campbell's long poem *Gertrude of Wyoming* of 1809.

15(a) **her favourite airs** among Campbell's popular songs were the patriotic 'Hohehinder' and 'Ye Mariners of England'.

15(c) **a country-looking girl** though the identity of this muse is not given in the contents pages, she clearly belongs to Hogg himself.

15(d) **a mantle, somewhat resembling the dress of the first lady** a reference to *The Mountain Bard* (1807), inspired by the ballad imitations of Scott and his friends, although Hogg's first appearance before the public was in fact with his *Scottish Pastorals* of 1801.

15(d) **the dress of a native shepherdess** a reference to *The Forest Minstrel* (1810), which Hogg described as containing 'the songs of my youth' (*Memoir*, p. 19) together with those of other authors: these were divided into four classes of Pastoral Songs, Love Songs, Humorous Songs, and National Songs.

16(a) **an old faithful colley** perhaps an allusion to his 'A Shepherd's Address to his auld Dog Hector', which was first published in the *Scots Magazine*, 67 (December 1805), 943–44, and then reprinted in *The Mountain Bard*.

16(b) **A self-will'd imp** the passage reflects Hogg's assertion of his own natural genius, independence of critical advice, and hurt at friendly censure more seriously asserted in many places of his *Memoir* and *Lays Sermons*.

16(d) **a lively slender lady** the contents pages give this muse as that of Leyden. A brief note on John Leyden is included in the Notes on Contributors.

16(d) **garb, resembling that of the first lady** probably referring to Leyden's assistance with *The Minstrelsy of the Scottish Border* (1802), and also perhaps to his 'The Elf King', contributed to Lewis's *Tales of Wonder* (1801).

- 17(a) **the second lady** it is not clear in which poems Hogg thought that Leyden resembled Campbell.
- 19(b) **toys and trifles that amused his infant years** a reference to Leyden's *Scenes of Infancy* of 1803.
- 19(b) **sacred chorister to the Portuguese** perhaps an allusion to Leyden's 'Portuguese Hymn to the Virgin Mary, "The Star of the Sea"; in *Edinburgh Annual Register for 1808* (Edinburgh, 1810), pp. xli-xlii.

Epitaphs on Living Characters

Author: James Hogg-NLS and Guelph marked copies. They continue Hogg's previous signed work, 'Epitaphs on Living Characters. By JAMES HOGG, the Ettrick Shepherd', *Scots Magazine*, 72 (June 1810), 447. The living characters described in that article are fairly plainly Francis Jeffrey and Walter Scott, so that these portraits are the third and fourth in a series. According to the St Andrews and Guelph marked copies the subject of the first 'Epitaph' was Alexander Gibson Hunter of Blackness. He was a Forfarshire laird and, from 1804 to 1811, the business partner of Archibald Constable the Edinburgh bookseller. Hunter was a hard living, hard drinking man with a rough manner and impatient temper that offended a number of the firm's authors and business contacts, including Scott—see Thomas Constable, *Archibald Constable and his Literary Correspondents*, 3 vols (Edinburgh, 1873), I, Chapter 3 (pp. 57-160), and also Edgar Johnson, *Sir Walter Scott: The Great Unknown*, 2 vols (London: Hamish Hamilton, 1970), I, 262, 293, 304.

The subject of the second 'Epitaph', according to the St Andrews and Guelph marked copies was Mrs Quin, described as a well-known 'Cyprian'. In classical times Cyprus was particularly associated with the worship of the love-goddess Aphrodite, and in Hogg's day the term 'Cyprian' was a euphemism for a prostitute. From Hogg's poem Mrs Quin ran a notorious brothel, though the Edinburgh Postal Directory for 1809-1810 in giving her address as '5 Shakspear square' tactfully describes her occupation as 'vintner'.

THE SPY, No. 3 (Saturday, 15 September 1810)

The Danger of Changing Occupations

Author: James Hogg-NLS, St Andrews, and Guelph marked copies. This paper, with its continuation in No. 4 of *The Spy*, is the first version of what became Hogg's long tale 'The Renowned Adventures of Basil Lee' in *Winter Evening Tales*, 2 vols (Edinburgh, 1820), I, 1-99.

Motto John Leyden, *Scenes of Infancy*, Part IV, ll. 27-30.

21(b) "holes in their coats" a reference to the first number of *The Spy* and its motto.

22(d) **Masson's Collection** this, which was also a school-book of Robert Burns, is Arthur Masson's *A Collection of Prose and Verse, from the Best English Authors. For the Use of Schools*. There was a ninth edition by 1781.

23(a) **Mr. Paton's pupils** in No. 160 of the *Edinburgh Star* newspaper, dated 23 to 27 March 1810, there is an advertisement for Mr. Paton, Edinburgh Commercial Academy, 98 South Bridge Street. Mr. Paton taught arithmetic, book-keeping, Euclid, algebra, and mensuration among other things and advertised a forthcoming public exhibition of his Academy. He expected it to move to No. 63, opposite the University buildings, at Whitsun of that year.

24(c) **the german flute** the ordinary transverse flute as opposed to the English flute, or recorder.

26(a) **Niel Gow** the famous Scottish violinist and composer (1727-1807), on familiar terms with many among the Scottish nobility and gentry and painted by Raeburn. His youngest son, Nathaniel (1766-1831) was at the time this paper of *The Spy* was written a teacher of the violin and pianoforte in Edinburgh, and in business as a

- music-seller with a Mr. Shepherd at 16 Princes Street.
- 26(c) **Jesuit's bark** medicinal bark from the *cinchona* species, introduced into Europe from the Jesuit missions in South America, and also known as Peruvian bark.
- 26(d) **Reuben** see Genesis 49.4.
- 27(c) **deference to Mr Richardson** the quotation is actually from Henry Fielding's *Tom Jones*, Book 13, Chapter 6.
- 28(a) **Frederick the Great of Prussia** Frederick II was King of Prussia from 1740 to 1786, which under his rule came to dominate Germany.
- 29(c) **peunies went as far then as shillings do now** the years of the Napoleonic Wars were a time of inflation.

Elegy on Lady Roslin

Author: James Hogg-NLS, St Andrews, and Guelph marked copies. The poem was reprinted in his *Practical Works*, 4 vols (Edinburgh, 1822), IV, 278-80. A notice in the *Edinburgh Evening Courant* of 11 August 1810 records, 'Died at Rockville, on the 6th August, the right honourable the Countess of ROSSLYN'. She was the daughter of the Hon. Edward Bouverie and niece to the Earl of Radnor, and married to James St. Clair Erskine, Earl of Rosslyn (1762-1837), who succeeded his uncle in 1805. The couple had three children, two sons and a daughter—see *General Almanack of Scotland, and British Register for 1810* (Edinburgh: James and Andrew Duncan, [1809?]), p. 84.

THE SPY, No. 4 (Saturday, 22 September 1810)

Story of the Berwick-shire Kamey, continued

Author: James Hogg-NLS, St Andrews, and Guelph marked copies. This paper, with its first part in No. 3 of *The Spy*, is the first version of what became Hogg's long tale 'The Renowned Adventures of Basil Lee', in *Winter Evening Tales*, 2 vols (Edinburgh, 1820), I, 1-99.

32(b) **Scots pint** nearly three times as much as the English or Imperial pint.

32(c) **the Sow's tail to Geordie** see Song IV. The Sow's Tail to Geordie, *Jacobite Relics of Scotland*, first series (Edinburgh, 1819), pp. 91-92.

34(a) **as the war was then raging in America** as the narrator gave the date of the beginning of his farming venture as 1773 in No. 3 of *The Spy* (p. 29), the war is therefore the American War of Independence which broke out in 1775.

35(a) "with green swaid gay, and flowers that strangers seem'd, amid the heathery wild" see James Graham, *The Sabbath: A Poem*, ll. 152-53.

35(a) "rude forefathers of the hamlet" Thomas Gray, 'Elegy Written in a Country Church-Yard', l. 16.

35(d) **one of the most stupendous waterfalls** after following the Yarrow along to St Mary's Loch, the narrator passes the Grey Mare's Tail on his way to Moffat.

36(a)-38(d) "OFT in my mind [...] pass of Moffatdale." Sir Walter Scott, *Marmion*, Introduction to Canto Second, ll. 146-263.

39(b) **my regiment [...] commanded by General Frazer** the narrator was evidently involved in Burgoyne's expedition of 1777. F. E. Whitton describes the plan of this as follows:

He had arrived in Quebec on May 6. The force with which he was to carry out his advance from Canada consisted of about 8000 men: 4000 British (in which number were 7 regular regiments of infantry); 3000 Germans; 150 Canadians (the had been led to expect more than ten times that number); 500 Indians; and a large force of artillery. His objective was purely a geographical one, namely to reach Albany, 240 miles from the St. Lawrence, where he was to report to Howe, whom he expected to find there. Simultaneously with his advance, a small mixed column, some 1700 strong, consisting of British, Canadians, Germans and Indians,