A STUDY OF THE LOUNGER

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A STUDY OF THE LOUNGER

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PREFACE

This study proposes to analyze the contents of the Lounger to fill the vacuum caused by the lack of critical material on this eighteenth-century publication edited by Henry Mackenzie.

This thesis catalogues the content of these one hundred and one essays and records their authorship. Specific areas, such as fashions, manners, morals, and literature, are dealt with in detail with emphasis on their reflecting the attitudes and social conditions of the period. Biographical information on the authors is given.

As a successor to the Mirror, the Lounger is studied to show areas of corresponding interest and continuation of themes from the earlier periodical by the same authors.

This work traces the development and purpose of the central character, the Lounger, and studies the use of the Theophrastan character as a literary tool within the essays. In Chapter III, four major Theophrastan characters are analyzed in detail. The chapter concludes with a listing of forty characters and the essays in which they appear.

Throughout this study, an effort is made to show the essays as a critical sounding-board for the essayists' viewpoints.
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CHAPTER I

INTRODUCTION

The Lounger, an essay periodical, first appeared on Saturday, February 5, 1785, in Edinburgh, Scotland. Printed by William Creech, who also had published its predecessor, the Mirror, the Lounger was distributed each Saturday from issue No. 1 until issue No. 101, printed on Saturday, January 6, 1787.

Purpose

The editor and major contributor, Henry Mackenzie, guided the efforts of the essayists. They developed the central character of this series, who was called the "Lounger." In the opening essay, the activities of this omnipresent observer were delineated by Mackenzie:

As a Lounger, I had from my earliest age been fond of books, and sometimes ventured to write when I was tired of reading. A Lounger of the sort I could wish to be thought, is one who, even amidst a certain intercourse with mankind, preserves a constant intimacy with himself; it is not therefore to be wondered at, if he should sometimes, if I may be allowed the expression, correspond with himself, and write down, if he can write at all, what he wishes this favourite companion more particularly to remark. Exactly of this sort are the notes and memorandums I have sometimes been tempted to make; transcripts of what I have felt or thought, or little records of what I have heard or read, set down without any other arrangement than what the disposition of the time might prompt. These little papers formed a kind of new society, which I could command at any time, without stirring
from my fireside. It was, of all sorts of company the most fitted for a Lounger; company in which he could be unaccommodating without offence, and inattentive without incivility.

The idea of giving those trifles to the world in the form of periodical essays, is an effort beyond the usual force of my character. Unknown, however, as a Man, and new as an Author, the Lounger risks but little either in censure or in praise. There is a censure, indeed, and a sufferage, which no man can escape, to which one of his disposition is peculiarly liable, I mean that of his own mind. He trusts his publication will be such as to risk nothing on this ground; it is the only promise which he will venture on its behalf. It may be gay without wit, and grave without depth, when its author is disposed to gaiety or to thought; but while it endeavours to afford some little amusement by the one, or some little instruction by the other, it will at least be harmless in both.¹

The Lounger also discusses why he is now an idler. He relates how he was "thrown out of the business of life" and then decides that there should be a job proper for the idle because "none have so much need of it as they."² Required duties for this Lounger were to be those of a "looker-on who sees more errors in the play" and can view "the family of the social virtues, like the genealogical tree of an extensive ancestry."³ One of the problems of this man of directed leisure is that whether at

¹ Henry Mackenzie and others, The Lounger, Vol. XXV of The British Essayists, edited by Robert Lynam, 30 vols. (London, 1827), No. 1, 3-4. Subsequent references will be to this edition of The Lounger and will give the number of the issue and a page reference to this edition.

² Ibid., No. 1, p. 1.

³ Ibid., p. 3.
balls or card games or business, he will be an outsider who does not wor-
ship the "deity of the place."
Mackenzie's deftly sketched Lounger is
called upon to "frequent places of meeting without having business con-
genial to those places."  

Mackenzie followed up his initial discussion of the Lounger in the
second issue. This observer of society is described as a moralist and
philosopher. The study of its problems is part of his task:

In a state of society so advanced as ours (for it is needless to
trouble my reader with the intermediate graduations), every
one will see the necessity of a nicer and more refined system
of morality. The family of the social virtues . . . is branched
out into a numerous list of collateral duties, many of which it
needs an acute discernment to trace up to their source; and
some acknowledge their connexion without being able to unravel
their pedigree.

For the student of these virtues, a name must be invented because moralist
is not a suitable designation:

The study of those lesser branches of duty and of excellence
is called the science of Manners; but our language has no word
to distinguish the teacher of it. As Moralist is applied to the
teacher of the more important obligations, so Mannerist should
have been the denomination of him who inculcates the lesser,
had not that word been already appropriated to a very different
meaning.

This Mannerist, according to Mackenzie, will utilize the Lounger to
practice his art: "Of this Study of Manners the Lounger had early

4 Ibid., p. 2.  
5 Ibid., No. 2, p. 5.  
6 Ibid.
discovered that the use and the necessity of ... Genuine excellence here, as everywhere else, springs from nature, and is to be cultivated only, not created, by artificial instruction." Mackenzie describes the scope of the Lounger's duties:

A periodical paper, though it may sometimes lift its voice against a neglect of the greater moralities, yet has for its peculiar province the correction and reform of any breach of the lesser. For that purpose it is perhaps better calculated than more laboured and more extended compositions, from its diurnal or weekly appearance. The greater virtues are always the same; but many of the lesser duties of social intercourse receive much of their complexion from the daily fluctuating circumstances of custom and of fashion. But the creed of Custom is not always that of Right; and it is the privilege of such a work, as well as one of its chief uses, to attack the intrenchments of Fashion, whenever she is at war with Modesty and Virtue.

Though Mackenzie was the major contributor to the Lounger, with some fifty-five essays in the volume to his credit, he was ably assisted by William Craig, a lawyer and judge; Alexander Abercromby, a lawyer and judge; William Tytler, a writer and solicitor; Robert Cullen, a judge; William Macleod Bannatyne, a judge; Dr. Robert Henry, minister and writer; George Hume, a lawyer and court clerk; William Richardson, writer and professor of humanities at Glasgow University; and the Rev.

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7 Ibid., p. 7.
8 Ibid., pp. 6-7.
Mr. Greenfield, minister and professor of rhetoric and belles lettres in the University of Edinburgh. ⁹

These essayists wrote during a period when the Scots were adjusting to new ways. Union with England in 1707 had moved the source of political power from Edinburgh to London. Indirectly, as a result of this political reorientation, social and fashion influences of Paris and particularly London were changing everyday life profoundly. One of the greatest influences on the Scottish people was their choice of English instead of Scottish dialects in their writings. Harold William Thompson notes that the coterie of essayists who contributed to the Lounger was an urbane group which knew its London and its Paris well, yet a group which remained always distinctly Scottish. ¹⁰ Henry Grey Graham describes the cause of the intellectual ferment which created such groups as the Tabernacle Club:

If we wish to seek for the beginnings of Scottish literature, we shall find it in the clubs of gentlemen that met in dingy taverns, in dark wynds of Edinburgh. There they would discuss politics, books, and ballads; and after a prolonged sitting, and ample regaling, they would go argumentatively home, as the city guards' drum at ten o'clock gave the warning for all citizens to return decently to their families and to sleep. ¹¹

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⁹ "Advertisement," The Lounger, p. vii. The author is not identified.


One aspect of Scottish literary culture is that it had for centuries possessed two languages and now maintained a third. Standard Southern English was added to Scottish Gaelic and Lowland Scots. \(^{12}\) What difficulties this linguistic uncertainty caused the essayists is described in an article in the *Mirror* in which Craig stated that when a Scot used English he had a tendency to be stilted and solemn. \(^{13}\)

**Reputation**

The *Lounger* followed the successful *Mirror* by some five years. The *Mirror* had by December 2, 1780, gone into a fifth edition. American editions of the *Mirror* were sold in 1792 and 1793. There have been nine editions published since 1817, the last appearing in 1866. \(^{14}\) Thompson points out that the *Lounger* did not enjoy the immense success of its forerunner, that "the Edinburgh public received the essays with enthusiasm, though critics were found to complain that the *Lounger* was less lively than its predecessor." \(^{15}\) Though critical acclaim was less

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\(^{14}\) Thompson, p. 193.

\(^{15}\) Ibid., p. 192.
than enthusiastic, the Lounger had six editions to its credit in London by 1804, and there have been at least eight other editions since that date.

Critical studies of the Lounger have been relatively few in number. But the critical comments that have been extended are for the most part favorable. Dr. George Marr has noted that "all the periodical essays issued at this time did not attain the same high literary standard reached by the Mirror and Lounger." He compares these periodicals to the best in England:

For it is not too much to say that a selection of papers from these two Edinburgh periodicals compares favourably with all but the very best of Addison and Steele.

Biographer Thompson writes that Mackenzie and his fellow essayists "were writing for England as well as for Scotland." Many critics have discounted these essays without even reading them, preferring to cast their praises upon the growing heap conferred on the southern essayists. Anticipating the charges of some critics, Thompson comments, "I am

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16 Ibid.
18 Ibid.
19 Thompson, p. 191.
convinced that with the exception of Dr. Marr no competent modern scholar who had written on the subject has ever taken pains to read the Mirror and Lounger. 20

Secondary material on the Lounger is indeed scarce. For that reason this study has been undertaken to help fill the vacuum with a detailed analysis of the content of the Lounger and the attitudes of its contributors. Particular attention will be given to the treatment of morals, manners, politics, and fashion.

20 Ibid., p. 212.
CHAPTER II

AUTHORSHIP OF THE LOUNGER

The members of the Tabernacle Club, who published the successful Mirror, were also responsible for the production of the Lounger. In essay No. 101, Mackenzie acknowledged that the same society that produced the Mirror was responsible for its successor.\(^1\)

Although Mackenzie served as editor for both publications, he answered a letter about authorship and the concept of the periodicals as follows:

To ascertain, as well as to satisfy any such inquiry, the Authors of the Lounger will fairly unfold themselves; not individually, for that were to assume an importance to which they are not entitled; but they have an aggregate name, by which like corporations, they can be known and impleaded: they are the same society which, some years ago, published in this country their periodical Essays under the title of the Mirror.\(^2\)

Realizing some of the problems inherent in a periodical publication, Mackenzie stated that "the periodical Essayist commits to his readers the feelings of the day, in the language which those feelings prompted."\(^3\)

This type of writing, he notes, does not allow one to follow "Horace's

\(^1\) The Lounger, No. 101, p. 510.  
\(^2\) Ibid.  
\(^3\) Ibid., p. 509.
rule of keeping his book nine years in his study" so that the writer can alter "many an expression which in the hurry of writing he had set down."4

This society of men who produced the greatest essays of this golden era of Scottish literature was a unique combination of circumstance, birth, social rank, and geography. David Craig notes the coincidence of time and circumstance which produced this unusual literary group in the following paragraph:

... several generations of the "great Edinburgh" made a body of remarkably talented men, working and living together as a conscious intelligentsia who led their country in many fields of thought and professional work. Moreover, they had a character or ethos of their own, distinctive in idiom and social attitude.5

This evolving Scottish literary group was influenced heavily by London men of letters. The southern influence is noted by Craig:

The manners and idiom of their milieux did not feed a polite literature of any quality, and this correlates with their anxious awareness of a powerful culture near by, very different from their own yet appealing to them as a model civilization—a culture less tied than their own to a backward country and one, too, which had a much more articulate character and powers of expression, for all the Scotsmen's readiness to criticise its shortcomings in politeness. ... But it[Scottish Culturists] did aspire to be literary; it was proud to have its tragedy in Home's Douglas, its epic in Wilkie's Epigoniad, its elegant essay in the Mirror and Lounger.6

4Ibid., p. 508.
5Craig, p. 52.
6Ibid.
Edinburgh was provincial and aware of that fact. Yet this very intellectual inbreeding caused the intelligentsia to close ranks and feed upon one another’s creative efforts. Craig notes this scholarly cliquishness in Scotland:

So conditioned by this small community were the townsfolk that their social life, even that of the cultivated, was very close. . . . formed a little world of their own, and had their own Assembly-rooms, and society of an excellent quality, in some degree apart from the rest of Edinburgh. Brown Square, indeed, was occupied by the set who produced the Mirror, Scotland’s Spectator; Henry Mackenzie, William Craig (later a judge), Lord Woodhouselee, the "great" Dundas (an advocate), Islay Campbell, and Jeannie Elliot of Minto, author of "The Flooers o' the Forest." A man could live and die on that south side of the town without seeing the New Town to the north, beyond the pit of Nor' Loch which became Princess Street Gardens after drainage. 7

The dean of this school of essayists was Henry Mackenzie. Born in Edinburgh in 1745, he was the son of Joshua Mackenzie, a physician of eminence, and Margaret, eldest daughter of the old Nairnshire family of Hugh Rose of Kilravock. 8 A graduate of the University of Edinburgh in the field of law, Mackenzie journeyed to London in 1765 to study the methods of the English exchequer practice. 9

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7 Ibid., p. 30.


9 Ibid.
Mackenzie's literary ascent began with the publication in 1771 of the sentimental novel *The Man of Feeling*, which was influenced by Sterne. This effort was followed by *The Man of the World*, published in 1773, and by *Julia de Rouigne*, published in 1777, both published anonymously.

A lively interest in the theatre inspired Mackenzie to produce several plays. In 1773 he produced a successful tragedy, "The Prince of Tunis," which opened at the Edinburgh Theatre. His other plays—"Shipwreck," "The Force of Fashion," and the "White Hypocrite"—were for the most part unsuccessful.

Interest in the literary achievements of London and the continent occupied no small amount of Mackenzie's time. An early member of the Royal Society of Edinburgh, he published an "Account of the German Theatre" in 1788. This comment on contemporary German drama was derived solely from French translations and was published in the society's "Transactions."

The level of esteem with which Mackenzie was held in the literary circles of Scotland is illustrated in the following excerpt from an account of his activities in the Highland Society of Scotland:

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10 Ibid.  
11 Ibid.  
12 Ibid.  
13 Ibid.
To vol. 1 of its "Prize Essays of Transactions" (1799-1824) he contributed an "Account of its Institution and Principal Proceedings," and to each of the succeeding five volumes on account of its principal proceedings during the period embraced in it. He was the convener and chairman of its committee appointed to inquire into the nature and authenticity of the poems of Ossian. 14

Of the fifty-five essays directly attributed to Mackenzie, forty-two deal with manners and morals. The remaining essays cover such areas as drama and education, tragedy and comedy, and include a character study of Shakespeare's Falstaff and an elegiac essay for Mr. William Strahan, a London bookseller. 15

Next to Mackenzie, William Craig contributed the largest number of essays to the Lounger, a total of fifteen. This University of Edinburgh graduate, the son of a minister, was admitted to the Scottish bar in 1768, and on the death of Lord Hailes, in 1792, he was raised to the bench with the title of Lord Craig. 16

Along with other advocates, Craig was one of the early members of the Tabernacle Society. To Craig is attributed the suggestion that the

14 Ibid.

15 The authorship of each of the essays in the Lounger is given in Appendix A, p. 85.

Society's essays be published. It was this suggestion that produced the "Mirror Club" and the eventual publication of the Mirror and later the Lounger. Noted for his upright conduct and courteous manners, Craig devoted most of his creative efforts to a study of the law and published only in the two periodicals edited by Mackenzie.

Craig's essays deal with subjects ranging from the education of young mothers to a study of misanthropy in Shakespeare's Hamlet, Jaques, and Timon of Athens. The thirteen other essays attributed to Craig in the Lounger deal with manners and morals.

Lord Alexander Abercromby, Scottish judge and essayist, is the third major contributor to the Lounger, with nine essays attributed to him. A graduate of the University of Edinburgh, he was characterized early in his career as a handsome man with an engaging disposition. Born in 1745, he became a member of the Faculty of Advocates in 1766, and in 1780, he became advocates-depute to Henry Dundas, then Lord Advocate of Scotland.

17 Ibid.
18 Ibid.
Abercromby ably assisted Mackenzie in the initial production of the Mirror, to which he contributed eleven essays. His style is noted for its correctness and tenderness of expression. In 1792 he took a seat on the bench of the Court of Session under the judicial title of Lord Abercromby, which he held until his death in 1795.

Abercromby's essays deal with current domestic problems. For example in essay No. 23, he treated satirically the attitude of women of fashion toward men who were their inferiors, and in essay No. 74, he discussed the sufferings of a sentimental wife. He also contributed essays on the "Mirror Club," a modern dinner party with Col. Caustic, and persons displaying knowledge on subjects about which they know nothing.

The Scottish historian William Tytler contributed seven essays to the periodical. Educated at the University of Edinburgh, he became in 1744, a writer to the signet, the principal corporation of solicitors in Scotland.

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21 Ibid.

22 The Lounger, No. 74, p. 365.

23 The Lounger, Nos. 3, 10, 14, 23, 30, 47, 74, 81, and 92; pp. 8-12, 43-50, 64-69, 106-109, 142-147, 227-232, 365-371, 404-407, 455-460.

Successful in his profession, Tytler joined the "Select Society" founded by Allan Ramsay. One of the apologists for Mary, Queen of Scots, his first published independent work was The Inquiry, Historical and Critical, into the Evidence Against Mary Queen of Scots, and an Examination of the Histories of Dr. Robertson and David Hume with respect to that Evidence.  

Tytler was capable of a humorous style, which he displayed in his comic ballad "Christ's Kirk on the Green." In 1796 Mackenzie contributed a memoir of Tytler to the "Transactions" of the Royal Society of Edinburgh. An accomplished harpsichord player, Tytler was an original member of the Musical Society of Edinburgh.

All seven of Tytler's essays deal with the manners and morals of the period. He created such characters as Paul Pasquin, Jeremiah Dysoon, and John Trueman for satirizing the fashions of the times.

Though he contributed only three essays to the Lounger, Lord Robert Cullen is one of the more interesting contributors. A Scottish judge, he was educated at the University of Edinburgh and admitted as an advocate in 1764. A brilliant lawyer, he was praised by Lord Cockburn for his

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25 Ibid.

26 Ibid.

reform bill entitled "The bill for the reform of the Scotch representation in 1785." 

A contributor to both the Mirror and Lounger, Cullen was noted for his skill in mimicry. At the bequest of the president of the Court of Session, Cullen mimicked the official. The audience laughed, but the judge remarked: "Very amusing, Mr. Robert, very amusing, truly; ye're a clever lad, very clever; but just let me tell you, that's not the way to rise at the bar." 29 In 1799 he was appointed a lord of session and received his title; in 1799 he succeeded Lord Swinton as a lord justiciary. Late in life he married a servant girl by whom he had no children. 30

Cullen wrote an essay on the compiling of historical data with emphasis on the ancient versus the modern approach, In the same historical vein, he developed an essay dealing with the superiority of ancient sculpture over modern. A third essay dealt with contemporary manners, such as the forming of character assumptions on the basis of the person's hat. 31


29 Ibid.

30 Ibid.

31 The Lounger, Nos. 5, 12, and 73; pp. 17-22, 55-59, 361-365.
Sir William Macleod Bannatyne contributed only two essays to the *Lounger,* but he is considered one of the major assistants to Mackenzie in starting the periodicals.  

A Scottish judge, he was admitted as a member of the Faculty of Advocates in 1765 and was promoted to the bench and the title of Lord Bannatyne in 1799. He spent much of his spare time in the gratification of his literary tastes. His style is described as being of "genial wit and sprightliness." He was one of the originators of the Highland Society in 1784 and was an original member of the Bannatyne Club, which was limited to thirty-one members. Born in 1743, he remained the sole survivor of the old literary society of Edinburgh. A versatile and witty man, he mingled with the literary groups which succeeded the older groups he founded. On his retirement from the bench in 1823, he received the honor of knighthood. He died in 1833.

Bannatyne wrote on the consequences of a town education and town society on the family of a country gentleman and on how having

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33 Ibid.

34 Ibid.

35 Ibid.
talents and a brilliant mind was not necessarily conducive to eminence or success in business.  

Judge David Hume was the nephew of David Hume the philosopher. In 1786 he became professor of Scots law at the University of Edinburgh. One of his students was no less than Sir Walter Scott, who complimented Hume by saying that he was not "satisfied with presenting to his pupils a dry and undigested detail of the laws in their present state."  

Hume was the author of a standard work on Scottish criminal law, first published in two volumes in 1797, entitled Commentaries on the Law of Scotland respecting Trials for Crimes. Portions of his contributions to the Mirror and the Lounger were published in Alexander Chalmer's edition of British Essayists in 1802. He stipulated in his will of 1832 that none of his lectures or legal papers except his great collection of Reports of Decisions, 1781-1822, be published. The collection appeared first in 1839.

Hume added to the general knowledge of the theatre of the period in essay No. 25, which dealt with an examination of the Tragedy of the

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36 The Lounger, Nos. 13 and 39; pp. 60-64, 184-188.


38 Ibid.

39 Ibid.
Fair Penitent and particularly with the performance of Mrs. Siddons in the character of Calista. His second essay in the collection is a satirical account of the sufferings of a woman of keen feelings.  

Historian Robert Henry attended St. Ninian's parish school and the University of Edinburgh. In 1763, he began the History of England on a New Plan. Dr. Henry is most noted for this history of England, which embraces the period from the invasion of the Romans until the death of Henry VIII, although there was an unscrupulous attempt by Dr. Gilbert Stuart to damage the reputation of the book and stop its sale. The history was issued in several editions in Scotland, and in the period 1789-96 it was translated into French and passed into several English editions.

Dr. Henry's single contribution to the Lounger deals with a scheme of a literary projector, a new sort of periodical publication.

40 The Lounger, Nos. 25 and 55; pp. 115-122, 270-275.


42 Ibid.

43 Ibid.

44 The Lounger, No. 60; pp. 293-298.
William Richardson was a professor of humanity at the University of Glasgow, where he had studied and been awarded a master's degree. Richardson's unusual career as a teacher began when he spent two years at Eton as a tutor to Lord Cathcart's two sons. In 1786 he accompanied the Cathcart family to St. Petersburg, Russia, where Lord Cathcart served as ambassador-extraordinary to the Russian empress. One of the children died, and Richardson returned to Glasgow with the survivor. With the help of Lord Cathcart, he was appointed to the vacant chair of humanity at the university.

A zealous member of the "Literary Society of Glasgow," Richardson contributed many essays, including his noted works on Shakespeare. He published "A Philosophical Analysis of some of Shakespeare's Remarkable Characters," "Poems Chiefly Rural," "The Indian, a Tragedy," "Essay on the Authenticity of Ossian's Poems," and "Discourses on Theology and Literary Subjects," In addition to contributing to Mackenzie's publications, he also wrote for Stewart's Edinburgh Magazine and Review.


46 Ibid.

47 Ibid.

48 Ibid.
Richardson's essay on the poems of Hamilton of Bangour helped to establish and reveal a true poet. It pays particular attention to Hamilton of Bangour's poetic style and literary accomplishment.\(^{49}\)

The Reverend Mr. Greenfield was a professor of rhetoric and belles lettres in the University of Edinburgh and one of the ministers of the city.\(^{50}\) The two essays attributed to Greenfield deal with the decreased power of love in modern times, including an ode to a lady going abroad, and comment on the pains and penalties of idleness, particularly in the life of a man of fashion.\(^{51}\)

There are four essays of unknown authorship. These essays deal with frivolous dissipation, female loungers and a proposed hospital for the idle, a life study of Sir Thomas Lounger, and women's fashions and their influence on men.\(^{52}\)

The Lounger essayists continued their critical analysis of Scottish society which began in the Mirror. As has been pointed out in this chapter, the same group of men except for Henry, Tytler, and Greenfield produced

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\(^{49}\) The Lounger, No. 42; pp. 198-205.

\(^{50}\) Ibid., p. vii.

\(^{51}\) Ibid., Nos. 49 and 85; pp. 288-293, 421-425.

\(^{52}\) Ibid., Nos. 7, 8, 11, and 46; pp. 27-32, 32-36, 51-55, 221-226.
the essays. The content and characterizations of the Lounger are analyzed in the next two chapters. Though the Lounger did not reach the heights of critical acclaim accorded the Mirror, it is considered one of the finest examples of eighteenth-century Scottish essay writing.
CHAPTER III

DEVELOPMENT OF THE THEOPHRASTAN CHARACTER

Both the Lounger and the Mirror make use of the Theophrastan character to show the foibles and the virtues of eighteenth-century Scottish society.

The Theophrastan character gets its name from the characters created by Theophrastus in 319 B.C. His memorable sketches include the flatterer, the garrulous man, and the distrustful man. From the era of the Greeks until the present, the Theophrastan character appears from time to time. For example in the seventeenth century, Sir Thomas Overbury and Joseph Hall wrote characters. In the eighteenth century, Addison and Steele capitalized on this form in their highly successful series of essays in the Spectator. The essayists of the Mirror and Lounger developed characters that belong to this distinguished family tree that reaches back in time to the golden age of Greece.

Benjamin Boyce describes how the Theophrastan character is put together to show either the follies or virtues of man:

The whole figure had to be built around a kernel, leaf upon
leaf artfully chosen and judiciously placed, keeping always
the same center but perpetually turning the thing around for
a view from another side. 2

Like the two-faced god Janus, it may view either side or face of man.

The Lounger essayists used it primarily to depict the views of contem-
poraries and with a certain consistency used "charactonyms"3 to label
their creations.

In the Lounger for example, there are some forty readily identifiable
charactonyms and at least ten names that could have been intended as
charactonyms by the essayists. The names for the characters range
from such Anglo-Saxon forms as Mary Plain and Robert Easy to Greco-
Latin forms such as Urbanus and Projector Literarius. 4

The majority of the characters appear in single essays, but two
characters appear in more than one essay and are fully developed. Col.
Caustic appears in eight essays and Margery Mushroom in four. Other
Theophrastan-type characters that appear more than once are John Homespun,
who appears in Nos. 17, 30, and 98, and Jeremiah Dy-soon, who appears

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2 Ibid., p. 3.

3 Charactonym as used in this thesis is a name which serves as
a label for the type of vice or virtue to be displayed by that character.

4 The Lounger, Nos. 58, 63, 89, and 60.
in Nos. 24 and 45. John Homespun is a principal carry-over from the *Mirror*, where he was a fully developed character appearing in several essays. *Mirror* character Bobby Button is also mentioned in the *Lounger*.  

Col. Caustic is introduced to readers of the *Lounger* in essay No. 4 as a bachelor who had been to town only twice in forty years. Mr. S explains that Caustic had once been the social butterfly of the town and had fought a duel, which was almost the end of him. He lost the girl. After a stint of military service, Caustic had retired to the seclusion of country life.

The colonel soon displays his primary purpose as a reappearing character in the essays. He criticizes contemporary society and compares its values and morals with those of his own youth. Since he has seldom been in society during the last forty years, his views appear candid and fresh. Attending his first assembly since his youth, Col. Caustic is appalled by the frankness displayed by the young ladies and the manners of the uncivilized, boorish young men.

The colonel's attitude toward the society of the day is shown in his first statement:

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6 The *Lounger*, No. 4, pp. 13-14.

7 Ibid., pp. 14-15.
As to dress, indeed, in general... that of a man or woman of fashion should be such as to mark some attention to appearance, some deference to society. The young men I see here, look as if they had just had time to throw off their boots after a fox chase. But yet dress is only an accessory, that should seem to belong to the wearer, and not the wearer to it. Some of the young ladies opposite to us are so made up of ornaments, so stuck round with finery, that an ill-natured observer might say, their milliner had sent them hither, as she places her doll in her shopwindow, to exhibit her wares to the company.  

The colonel lives up to his characteronym in being critical and at times slightly caustic.

All of the essays dealing with Col. Caustic were written by Mackenzie except No. 14, which was written by Alexander Abercromby. In essay No. 6, Mackenzie develops the colonel's distaste for modern society by placing him in a contemporary theatre. The colonel has asked the Lounger to accompany him, saying that going to the theatre alone is "like drinking a bottle of claret; the liquor is something; but nine-tenths of the bargain is in the companion with whom one drinks."  

When the two men accept an invitation to sit in the box of a noted lady of fashion, the complications begin. The colonel is gouged in the eye by a careless lady's feathered headdress and is prevented from hearing over the conversation, which drones on throughout the performance:

The Colonel was not... so patient; he tried to see the stage, and got a flying vizzy now and then; but in the last attempt, he got such a whisk from Miss Feathers on one cheek, and such

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8 Ibid., p. 16.
9 Ibid., No. 6, p. 23.
a poke from the wires of Miss Lunardi on t' other, that he
was fain to give up the matter of seeing;--as to hearing, it
was out of the question. 10

As the conversation reaches a new peak, the colonel prepares to leave
the box, whereupon his hostess inquires where he is going: "To the
Play, Madam," he replies. 11

At the theatre, the colonel comments on the women in the audience.
He is fearful that they will not be the best representatives of their sex
and that they grow up too soon:

Why even as to that, 'tis artificially forced before its time.
A woman has a character even as a Beauty. A Beauty, a
toast, a fine woman, merely considered as such, has a sort
of professional character, which it requires some sense and
accomplishments to maintain. Now-a-days, there are so
many irregulars who practice at fifteen, without a single
requisite except mere outside. 12

In essay No. 14, Alexander Abercromby uses the character Col.
Caustic to show the follies of manners at contemporary dinner parties.
A party is given by an old friend of the colonel's, Lady____. She is
charming and an excellent hostess, but she cannot keep the company from
boredom when the Countess____ and Lord C. fail to appear. Arriving
late and without apology, the countess and her friends show the worst
possible manners. They also discuss matters which at best are coarse.

10 Ibid., No. 6, p. 24. 11 Ibid.
The colonel quits the scene in disgust and confides to the Lounger his opinion of a debauched Lord:

Folly and impertinence may be submitted to; but the profligacy of that old man provoked me beyond measure. We need not wonder at the degeneracy of the times, if a father is to teach debauchery to his own children, and by precept and examples to encourage their progress in vice. "For my part," added he, "I consider this as a species of parricide (if we may apply the word to a father's crime), for which no punishment is too severe."13

In essay No. 31, Mackenzie adds new depth to Col. Caustic's personality by having him appear in his natural setting, the country. Like many of the essayists, Mackenzie believed that the city is a corrupt society and the rural areas are the last refuge of a civilized man. Thomson's "Castle of Indolence" is cited as an example of this concept:

I care not, Fortune, what you me deny;  
You cannot rob me of free Nature's grace;  
You cannot shut the windows of the sky,  
Through which Aurora shews her brightening face;  
You cannot bar my constant feet to trace  
The woods and lawns, by living stream, at eve;  
Let health my nerves and finer fibres brace;  
Of Fancy, Reason, Virtue, nought can me bereave.14

Col. Caustic is content to allow the fields and trees of his land to flourish and grow. He condemns Lord Grubwell, who builds a Chinese bridge, roots out the natural shrubs, and plants artificial looking trees. Grubwell also dots the landscape with white plaster temples and statues.15

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13 Ibid., No. 14, p. 69.  
14 Ibid., No. 31, p. 149.  
15 Ibid.
Col. Caustic next censures secularism in the clergy. A young clergyman named Modestus, who has refused to succumb to the dictates of society, writes the Lounger, complaining of the secular vices of certain members of the clergy. The Lounger answers the young clergyman by pointing out the exemplary conduct of Col. Caustic and his sister Peggy toward their parish clergyman. In a conversation between the colonel and his sister, they state that religious conduct should be reflected in the actions of laymen as well as the clergy.  

In essay No. 72, the Lounger describes the useful pursuits of Col. Caustic in his old age. He is pointed to as an example of how an old man may age gracefully. The Lounger watches the colonel fit-up a fishing rod for a schoolboy, the son of a neighboring gentleman. Col. Caustic comments to the Lounger, "You think me very foolishly employed, but do not blame me, till your philosophy can shew a happier face of its making than my friend Billy's there." The Lounger points out some attitudes of old men which are not admirable, such as their intolerance of youth and a tendency toward avarice in their declining years. In discussing how an old man might wisely spend his money, the Lounger comments on the proper uses:

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16 Ibid., No. 40, pp. 192-193.

17 Ibid., No. 72, p. 359.
To bestow it in the purposes of beneficence, is one of the ways of spending money for which a man is never too old; or if some are so unhappy as to have outlived the relish of this, it is only where they have been at little pains to keep up in their minds those better feelings which prompt and reward good deeds. That pleasure which Colonel Caustic mentioned, of making happy faces is a sort of fine art, which some people never attain, and others easily lose.  

The location of Col. Caustic's home in rural Scotland is the background for a story related in essay No. 61 about the affinity between a young master and his loyal servant, Albert Bane.  

Essay No. 80 deals with the behavior of British theatre audiences in a letter signed Nerva. In the Lounger's accompanying letter a reference is made to the tastes of Col. Caustic. In Caustic's opinion, the current stage is vulgar and without finesse, and the Lounger is ready to return to the old school of Wycherley and Congreve, agreeing with Col. Caustic, who stated that if "one must sin, it is better to sin like a gentleman."  The colonel is the most fully developed Theophrastan character in the Lounger. He serves as a useful literary tool for both Mackenzie and Abercromby.  

Margery Mushroom, who appears in four of the essays, is the second most fully developed character in the collection. Mackenzie wrote essays No. 17, 36, 56, and 62, in which she appears.

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18 Ibid., No. 72, pp. 360-361. 19 Ibid., No. 80, p. 403.
Margery is not a consistent character. She changes from an innocent, uncorrupted girl in No. 17 to a cultured lady in essay No. 62. Though she changes her attitudes from one essay to the next, each portrayal is Theophrastan in nature. Each change holds up a virtue or fault for the reader to see. For example, her brother, having recently returned from India with great wealth, set about changing the entire family, including Margery. He gave the girls perfume to wear. Homespun, a neighbor, recalls how the scent of heavy perfume floated over the church from the bottles displayed by the Mushroom girls.

Margery Mushroom’s first letter to the Lounger appears in essay No. 36. Leaving behind the comforts of rural life, Margery finds adapting to the role of a wealthy young lady a bit difficult. She complains of Mons. de Sabot, a Frenchman hired by her brother to educate her in the ways of high society. How awkward this new role is for Margery is displayed in the following comment:

...it is so troublesome an affair to be fashionable! and so my father and mother, and the rest of us, who have never been abroad, find. We used to be as cheerful a family as any in the country; and at our dinners and suppers, if we had not fine things, we had pure good appetites, and, after the table was uncovered, used to be as merry as grigs at cross-purposes, questions and commands, or What’s my thought like? But now we must not talk loud, nor laugh,

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20 Ibid., No. 17, p. 82.  
21 Ibid., No. 36, p. 171.
nor walk fast, nor play at romping games; and we must sit quiet during a long dinner of two courses and a dessert, and drink wine and water, and never touch our meat but with our fork, and pick our teeth after dinner, and dabble in cold water, and Lord knows how many other things. 22

Time passes quickly, and in essay No. 56, Margery finds herself in the city of Edinburgh, center of Scottish fashion. Addressing her comments to the Lounger, Margery satirically comments on the training a young girl must endure in order to become fashionable:

... the dancing is a terrible business. My sister-in-law and I are put into the stocks every morning to teach us the right position of our feet, and all the steps I was praised for in the country are now and good for nothing, as the cotillon step is the only thing fit for people of fashion; and so we are twisted and twirled till my joints ache again; and after all, we make, I believe, a very bad figure at it. 23

Margery also discovers that to be ton is to be more witty, more polite, and more good-humored than other fashionable people. The moral aspect of being ton or ultimately fashionable is awkward for Margery:

'Tis like what my grandfather, who was a great admirer of John Knox, used to tell us of popish indulgences: folks who are the Ton may do any thing they like, without being in the wrong; and every thing that is the Ton is right, let it be what it will. 24

The new fashionable life is difficult, and Margery explains that "I can't help often secretly wishing I were back again at my father's, where I should not be obliged to be happy whether I would or not." 25

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22 Ibid., pp. 171-172.  
23 Ibid., No. 56, p. 276.  
24 Ibid., pp. 277-278.  
25 Ibid., p. 279.
The change in Margery Mushroom, the rural lass, is most noticeable in essay No. 62. After a lengthy stay in the city, she has returned to her home at Mushroom Hall. The things that once were viewed with childlike wonder she now berates. Margery dislikes the constant easterly winds, which affect her nerves, and the horrible roads, which make returning home dreadful.  

The Homespuns that she once liked are now merely endured because they make a good audience. Keeping abreast of new fashions, Margery now paints her cheeks with a powder from Mrs. Rattle's French box. The degree to which the country lass has been infected by the fashionable society of the city is shown in her comments on dress:

There is . . . some pleasure in dressing one's self, to have the amusement of making the people stare and wonder as they do. It is very diverting to me to hear the observations of some of the good ladies our neighbours, when I put on some of my town things on purpose to provoke them. La! what a head!—Good gracious, what a neck! and mercy upon us, what a bunch behind!  

From a young lady who liked to romp and laugh before dinner, Margery Mushroom has come a long way in her character development. Mackenzie has effectively shown what the dissipated life of Edinburgh and new wealth can do to a normal young girl and her contented rural family.

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26 Ibid., No. 62, pp. 304-305.  
27 Ibid., p. 307.  
28 Ibid.
One of the unique charactonymms, developed first by Fraser Tytler in essay No. 24 and elaborated by Henry Mackenzie in essay No. 45, is Jeremiah Dy-soon. He is a classic hypochondriac who relates his sickly childhood in the first essay. Dy-soon, in a moment of weakness, asks Miss Angelica Tempest to marry him because she has been understanding of all his illnesses. The rest of essay No. 24 details the quick and immense changes made in Dy-soon's life by the acquisition of a wife. The callousness with which his new wife treats his illness after marriage causes Dy-soon to speculate that she seeks his life:

I have of late but too good reason to believe, that my loving spouse has actually formed a plot against my life . . . I understand it is now resolved, by the advice of the family-physician abovementioned, to set out in a few days hence upon a tour through the north of England, and in our way to make trial of the mineral waters of Burton, Matlock, or Harrowgate. What may be the issue of this expedition, is hid in the womb of fate. The design of it, however, is sufficiently apparent; and I cannot help regarding it as intended for my coup de grâce.

Despite the seeming tragedy that continually stalks every move of Dy-soon, he is an obvious comic Theophrastan character.

Mackenzie continues Tytler's development of the character in essay No. 45, where the strange events of Dy-soon's travels are detailed. In the form of a letter to the Lounger, Dy-soon recites the many horrors to

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29_Ibid., No. 24, p. 112._  
30_Ibid., p. 114._
which he is subjected. Instead of a large collection of medicines which Dy-soon feels he needs, his wife loads the traveling coach with French brandy, her monkey, a favorite maid, and a Spanish lap-dog.  

The journey leads the Dy-soons to such fashionable eighteenth-century vacation spots as Harrowgate and London. During the trip, they meet such prominent families as the Dumplins, the Doughs, and M'Phelims. The snobbery of the vacationing families is shown in the following comments by Dy-soon on the feuding among the families:

. . . the peace was tolerably well preserved; but as the opposite party, the ungenteels, increased daily by new arrivals, and ours, the genteels, got no accession that we were disposed to allow of, the place became at last so disagreeable, and the laugh so much louder against than for us, that we were obliged to leave it a good deal sooner than we intended, and set off for Harrowgate, in company with our allies the Dumplin family.

Though Dy-soon appears unknowledgeable about the conduct of his wife, the reader is aware that Mrs. Dy-soon is having an affair with a young captain during the stay at Harrowgate and that she promotes an encounter with a Colonel O'Shannon during the visit to London. Upon returning to Edinburgh, Mrs. Dy-soon relates their adventures as a sojourn into the highest circles of London society with a major promotion of each person in the retelling of the events.

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31 Ibid., No. 45, p. 216.
32 Ibid., p. 217.
33 Ibid., p. 219.
34 Ibid., p. 221.
The development of John Homespun, which was begun in the Mirror, is continued in the Lounger in essays No. 17, 30, and 98. In essay No. 17, Homespun, a neighbor to the Mushroom family, suffers greatly when the flow of new wealth causes his wife and daughters to become discontent with their simple way of life. Homespun shows how the sudden wealth of the Mushrooms affects his homelife:

Everything we now put on, or eat, or drink, is immediately brought into comparison with the dress, provisions, and liquors at Mushroom Hall, for so they have new-christened my neighbour's farm-house. My girls' home-made gowns, of which they were lately so proud, have been throwed by with contempt since they saw Mrs. Mushroom's muslins from Bengal; our barn-door fowls, we used to say, were so fat and well-tasted, we now make awkward attempts, by garlic and pepper, to turn into the form of curries and peelaws; and the old October we were wont to brag all our neighbours with, none of the family but myself will condescend to taste, since they drank Mr. Mushroom's India Madeira. 35

Essay No. 30 discusses the Mirror and its effect on the readers in Scotland as described by John Homespun, a fictitious contributor. At a dinner party attended by one of the Mirror Club members, a letter from John Homespun is mentioned, causing much discussion of the merit of the publication.

In essay No. 98, John Homespun discusses a problem of politics and society that involves his neighbor Mushroom. Mr. Mushroom has been influenced by Lord and Lady to seek a political office. Since

35 Ibid., No. 17, p. 83. 36 Ibid., No. 30, pp. 144-145.
Homespun has become indebted to Mushroom through gifts to Homespun's family, he agrees to give Mushroom his vote. Homespun and some of his neighbors are invited to the lord's house for a dinner to launch the political fortunes of Mushroom.

While at the lord's manor, the men have to wait hours in the saloon before meeting their hosts. The servants are surly, the food is poor, and a certain Miss Lurcher attempts to take the visiting country gentlemen's money in a little game of cards called Pam. As if all this discomfort were not enough, John Homespun and companion Broadcast decide to steal out of the manor before daylight in the approved manner, which is called taking "French leave":

We had not gone many steps when the rattle of a chain made us take to our heels; and it was well we did; for we were within half a yard of being saluted by my Lord's bear, whose quarters it seems we had strayed into. The noise of our flight, and his pursuit, brought a chambermaid, who happened to be up, to our assistance, and by her means we had the good fortune to get safely through the lobby into the lawn.

Homespun concludes that "when my lord asks a vote again, let it be conditioned on the part of the freeholder, that he shan't be obliged to study the pictures of his saloon above half an hour, that he shall have something

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37 Ibid., No. 98, p. 491.  
38 Ibid., p. 494.  
39 Ibid.  
40 Ibid., p. 495.
to eat . . . and be insured from falling into the paws of the bear, or the
hands of Miss Lurcher,"

Since only a few of the developed characters are detailed in this
chapter, the following list of forty major Theophrastan characters and
the essays in which they appear is outlined:

<table>
<thead>
<tr>
<th>Character</th>
<th>Essay</th>
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<tbody>
<tr>
<td>1. Col. Caustic</td>
<td>Nos. 4, 6, 14, 31, 40, 61, 72, and 80</td>
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<tr>
<td>2. Poupee Parlante</td>
<td>No. 22</td>
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<tr>
<td>3. M. Careful</td>
<td>No. 8</td>
</tr>
<tr>
<td>4. Hortensius</td>
<td>No. 9</td>
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<td>5. Mr. Neuter</td>
<td>No. 10</td>
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<tr>
<td>6. Sir Thomas Lounger</td>
<td>No. 11</td>
</tr>
<tr>
<td>7. John Homespun</td>
<td>Nos. 17, 30, and 98</td>
</tr>
<tr>
<td>8. Cleora-Aurelia</td>
<td>No. 18</td>
</tr>
<tr>
<td>9. Jeremiah Dy-soon</td>
<td>Nos. 24 and 45</td>
</tr>
<tr>
<td>10. Theatricus</td>
<td>No. 25</td>
</tr>
<tr>
<td>11. Bobby Button</td>
<td>No. 30</td>
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<td>12. Peggy Caustic</td>
<td>No. 32</td>
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<td>13. Lord Grubwell</td>
<td>No. 31 and 33</td>
</tr>
<tr>
<td>14. Flavillus</td>
<td>No. 35</td>
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<tr>
<td>15. Margery Mushroom</td>
<td>Nos. 17, 36, 56, and 62</td>
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<td>16. Modestus</td>
<td>No. 40</td>
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<td>17. Antiquo-Modernus</td>
<td>No. 41</td>
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<tr>
<td>18. John Trueman</td>
<td>No. 44</td>
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<tr>
<td>19. Senex</td>
<td>No. 51</td>
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<tr>
<td>20. Hannah Waitforth</td>
<td>No. 55</td>
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<tr>
<td>21. Miss Nettlestop</td>
<td>No. 55</td>
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<tr>
<td>22. Mr. Category</td>
<td>No. 58</td>
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<tr>
<td>23. Projector Literarius</td>
<td>No. 60</td>
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<tr>
<td>24. Mary Plain</td>
<td>No. 58</td>
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<tr>
<td>25. Robert Easy</td>
<td>No. 63</td>
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<tr>
<td>26. Constantia</td>
<td>No. 64</td>
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Ibid.
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<tr>
<th>Character</th>
<th>Essay No.</th>
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<tr>
<td>27. Tom Sanguine, Ned Prospect</td>
<td>66</td>
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<td>28. Mr. Saintforth</td>
<td>70</td>
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<td>29. Gabriel Gossip</td>
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<td>30. Mr. Bustle</td>
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<td>31. Lady Bidmore</td>
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<td>32. Alice Heartly</td>
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<td>33. Symposius</td>
<td>86</td>
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<td>34. Urbanus</td>
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<td>35. Mrs. Sensitive</td>
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<td>36. Barbara Heartless</td>
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<td>37. Valerius Velvet</td>
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<td>38. Angelica Tempest</td>
<td>24</td>
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<td>39. Memory Modish</td>
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<td>40. Sir Wilful</td>
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In addition, there are approximately fifteen names which were intended to be charactonyms.

This study of the major Theophrastan characters which appear in the *Lounger* is given in order to show the continuing development of characters and their charactonyms in eighteenth-century essay periodicals.

In the following contents chapter, a detailed study of the remaining characters is made. Many of these characters were developed to show the effect of the new economic and social changes in Scotland on her people. The contents chapter deals with the movement of large numbers of citizens to the cities from the rural areas and also with the effect of new sources of wealth on their manners and morality.
CHAPTER IV

CONTENTS

The subject matter dealt with by the Lounger essayists covers a wide range: manners-morals, literature, religion, politics, and education. Seventy of the one hundred and one essays in the periodical are devoted almost entirely to the frivolity and absurdity of the fashions and manners of the age.

Among the essays not concerned with conduct and manners, the subject of literature is dominant. The topics range from Shakespeare's characters to the poetry of Robert Burns. A third area of subject matter can best be defined as miscellaneous. The essays in this category cover a range of topics from "Automatons" and hypochondria to the duty of servants and contemporary sculpture. Included in this section are five essays which deal with politics and contemporary history.

Mackenzie outlines the central character, the Lounger, whose duty is to relate these topics to the reader. The Lounger is to observe, listen, and at times criticize the fashions and foibles of his time and "set [them] down without any other arrangement than what the disposition of the time might prompt." ¹

¹ The Lounger, No. 1, p. 4.
Manners

In their essays on manners, the Lounger essayists more frequently described improper behavior than proper conduct. One of their major targets for criticism was the newly acquired sophistication in manners and dress.

The New Sophistication

After union with England in 1707, the Scottish people looked southward to London, not only for political leadership, but also for the proper manners and fashions. The Scots were experiencing the rise of a mercantile and trading class and the arrival of the nouveau riche from the British colonies in the Far East. These two groups were shattering the old established social order and were responsible for bringing in new styles in manners and fashions. The contented rural gentry found it difficult to maintain the status quo in this rapidly changing, supercharged atmosphere. As John Homespun discovered, it is difficult to keep one's wife content with homemade dresses after she has seen the silks and muslins of the exotic orient. 2

How deeply these new influences affected the lives of Scottish families is shown in the following comments by Homespun after the arrival of young Mushroom from India:

2 Ibid., No. 17, pp. 82-83.
The effect of all of this on my family you will easily guess. Not only does it rob me of my money, but them of their happiness. Every thing that used to be thought comfortable and convenient formerly, is now intolerable and disgusting. Every thing we now put on, or eat, or drink, is immediately brought into comparison with the dress, provisions, and liquors at Mushroom Hall, for so they have new-christened my neighbour's farm-house. 3

Homespun was not convinced that the imported French style of cooking improved Scottish meats. Visiting a local lord's hall, he notes the way a mutton-chop is prepared:

When I tasted it, it was so Frenchified, and smelt so of garlic, which I happened to have an aversion to, that I was glad to get rid of it as soon (and that was not very soon) as I could prevail on a servant to take away my plate. 4

Homespun is so harassed by the new changes that he vows that he "must try to find out some new place of residence, where Nabobs, Rajahs, and lacks of rupees, were never heard of, and where people know no more of Bengal than of the man in the moon." 5

An entirely new concept of social conduct was replacing the traditional Scottish simplicity and honesty. Fraser Tytler created a character named Paul Pasquin in essay No. 19, which details these new attitudes:

3 Ibid., p. 83.  
4 Ibid., No. 98, p. 493.  
5 Ibid., No. 17, pp. 83-84.
An enemy now wears the countenance of a friend; he shews you all the politeness in the world to your face, and only ruins your reputation behind your back: he lends you money, if you are much in need of it, and only throws you into jail when you are starving out of it; he would be the last man in the world to revenge himself on you by shooting or stabbing; but if through his means you grow so tired of life as to cut your own throat, to be sure it is no fault of his.\(^6\)

Pasquin notes that the Greeks and Romans treated foreigners with contempt, but that the eighteenth-century Scotsman does not:

A well-educated British gentleman . . . is of no country whatever. He unites in himself the characteristics of all different nations: he talks and dresses French, and sings Italian; he rivals the Spaniard in indolence, and the German in drinking; his house is Grecian, his offices Gothic, and his furniture Chinese.\(^7\)

This same gentleman is described as indifferent to religion. Pasquin notes that this man of fashion "preserves the same impartiality in his religion; and, finding no solid reasons for preferring Confucius to Brahma, or Mahometanism to Christianity, he has for all their doctrines an equal indulgence."\(^8\)

In essay No. 35, William Craig developed the character of Flavillus, a university graduate and heir to a considerable estate. Flavillus adapts himself rapidly to fashionable society and soon is the darling of the social set. His inherited monies soon disappear, and the young pedant discovers

\(^6\) Ibid., No. 19, p. 89. \(^7\) Ibid., p. 90. \(^8\) Ibid.
the quality of friends he has developed in the fashionable society of Edinburgh:

Flavillus found that from those friends whom he had frequently heard boast of the warmth and generosity of their souls, when compared with the meaner and colder minds of the dull, the plodding, and the sober; from those men with whom he had a thousand times come under the most sacred bonds of attachment, and who had a thousand times sworn they could not live without him;--from all them was he obliged to receive, in different terms, the same mortifying reply, that they could not afford him the smallest relief or assistance.⁹

Though Flavillus is aided by a small pension from a friend of his youth, he dies alone. The sophisticated and fashionable life of the day is a contributing factor to his downfall:

... Flavillus, so much improved by education, and so susceptible of farther improvement, should have been lost to every worthy and valuable purpose; lost in a course of frivolous or criminal dissipation, amidst companions without attachment or friendship, amidst pleasures that afforded so little real happiness or enjoyment.¹⁰

Perhaps one of the greatest enemies to the traditional moral climate of Scotland was the migration of rural families of means, not only to Edinburgh, but also to London. Henry Mackenzie in essay No. 54 outlines some of the dangers of city life to the unsophisticated rural gentry:

Great cities are the natural stages for luxury and dissipation of every sort. Against great cities, therefore, the lawgiver sometimes, as well as the moralist, has exerted his authority, and endeavoured to hinder people from crowding together, to

⁹ Ibid., No. 36, p. 169. ¹⁰ Ibid., p. 170.
waste their means, and to corrupt their principles, in that
circle of extravagance, of vanity, and of vice, to which a
town gives scope and encouragement. 11

Mackenzie points out that "hunters of folly and of dissipation" 12 have
not failed to notice such cities as Rome, Paris, and London, which have
produced censors such as Juvenal, Boileau, and Johnson. Mackenzie
notes that Sterne's *Tristram Shandy* has an excellent suggestion for
keeping rural citizens out of the city. Sterne suggested in the novel
that judges be placed at all avenues leading into the city to turn back
those that could not give an account of their business in the town. 13

In a discussion with a fellow Lounger, the author hits upon pre-
paring a "catalogue of fools," 14 which would describe the people who
come to the city from the smaller towns and rural areas. Two of these
new arrivals are described as they might be in such a catalogue:

December 20. A coach with eight insides, besides two boys
and their governor in the dilly, came to town for the education
of their children. . . . The two elder misses went straight to
the milliner's over the way. --Mama called for the assembly
subscription book. . . . The two young ladies returned from
Mrs. Robertson's with new hats on their heads, new bosoms,
and new behinds in a hand-box. 15

The liberal attitude of one family with three daughters is noted:

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January 2. Another family with three tall young ladies--come to town for husbands--, 'squired by a gentleman in a hunting uniform on a handsome bay gelding. . . . that they hoped it would have been a match before now, but people were so shy in the country. . . . The young gentleman's valet bespoke a room for his master next door to his sweetheart's. 16

At the conclusion of the essay, a character named Benevolus is introduced to contrast with the sophisticates. Benevolus brings his family to the city, but he is fun-loving in a manner that is "always untainted by vice and undebased by folly." He shows a type of propriety and good manners that is indicative of the purity and dignity of his nature. Mackenzie indicates why he selected the name Benevolus for this character in the concluding comment: "Nobody ever cites his power or his rank, but to illustrate the nobleness of his mind; nor speaks of his wealth, but as the instrument of his benevolence." 18

The concept of "keeping up with the Jones" was in fashion in eighteenth-century Scotland. In essay No. 43, William Craig detailed the problems of George Dalton, who decides to move into a "good neighbourhood" 19 in order to reap the benefits of a cultured life. From the outset there are some problems with this neighborhood. Dalton notes that "my neighbours, having once found the way to my house, are now

16 Ibid., pp. 267-268.
17 Ibid., p. 270.
18 Ibid.
19 Ibid., No. 43, p. 205.
scarce ever out of it. " The idleness and dissipation of his neighbors are just part of Dalton's problem:

But riot and drunkenness are not all the ills I have to submit to. After we have drunk oceans of liquor, cards are commonly proposed; and gambling and drunkenness, though unfit companions, are joined together. . . . It is a mortifying spectacle, to see those who are frequently together, and seem to be the greatest friends when the bottle is going round, after they have drunk as much as they can hold, sit down to pilfer one another of sums which they cannot easily pay, and which, in their sober moments, they will feel the distress of paying.

In desperation from the continually deteriorating situation in his new home, Dalton takes the following course of action: "I find I shall be obliged, however unwillingly, to give up my habitation in the country, and to take a house in town, in order that I may sometimes enjoy the pleasures of solitude and retirement, and escape the evils of a good neighbourhood."

Family Life Versus the New Society

New wealth, new, emerging social classes, and imported manners and fashions served to erode the traditional family units that had preserved Scottish social strata for generations. In essay No. 51, Senex, a character created by Henry MacKenzie, describes some of the reasons

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20 Ibid.
21 Ibid., p. 207.
22 Ibid., pp. 208-209.
for this erosion of the family:

We see every day sexagenary beaux, and gray-haired rakes, who mix with the gay and the dissipated of the present time, and pride themselves on the want of that thought and seriousness which years alone, if not wisdom, should have taught them. . . . "What a fine wicked old dog your father is!" said a young fellow, in my hearing, at the door of a tavern a few nights ago. "Why yes," replied his companion, with a tone of sang froid, "he would if he could." 23

Senex is equally troubled by the attitude of older women. He notes that elderly ladies, who should be home with their families, are parading down the street in eye-catching dresses and with an airy gait. Senex states that "like those unnatural fruit-trees that blossom in December, I am disposed rather to pity than to blame them." 24 The confusion is further emphasized by the old man's awareness that "youth usurps the privileges of age as frequently as age would retain the privileges of youth." 25 Senex describes how the conduct of youth has changed since his own youth:

. . . it is no common thing, now-a-days, to see in the corner of a ball-room at midnight, leaning on the arm of her partner, and now and then answering some of his speeches with a rap of her fan, the same ungrown girl, who, not a great many years ago, would have courtesied to the company, kissed Papa and Mama, and gone to bed supperless between eight and nine in the evening. 26

23 Ibid., No. 51, p. 248. 24 Ibid. 25 Ibid., p. 249. 26 Ibid.
Aside from the fact that contemporary youth has forgotten how to blush and that their parents do not blush for them, Senex tells of a more subtle harm to the family structure: "I confess . . . it is not without indignation that I frequently see fathers and mothers smiling with complacency and pride on their children . . . doing things for which, in my time, they would have been turned out of the room." 27

In the same essay, there is a letter to the Lounger from Memory Modish which calls for a moral Memorandum-book, which will aid people of fashion in forgetting troublesome matters. 28 Since most people of fashion spend the summer and fall in the country, it is necessary according to Modish that they rid themselves of the sincerities which are fine for the country, but hardly fashionable in town. 29

Mr. Modish advises the men and women of fashion to forget their country acquaintances; forget their husbands, wives and children; forget their fortunes; forget their modesty; forget their religion; forget their complexions; and finally, on the subject of dress, not to forget themselves. 30

On the subject of fashionable dress, Modish caustically comments to an antiquarian friend that he wonders whether their great-grandchildren will judge the size of their grandmothers' heads by the size of the hats

27 Ibid.
28 Ibid., p. 250.
29 Ibid., p. 251.
30 Ibid., pp. 251-253.
they wear. Modish points out the follies of dress for both men and women by suggesting that "by the hats, they might conjecture us to be bred of Patagonians; by the sticks they would conclude us to be a generation of Laplanders."  

In an anonymous essay No. 7, a character named Lucilius laments that he did not know himself well enough to aid his wife when she was alive. In the fast-paced whirl of the newly emerging society of Scotland, there is little time for self-examination:

I have often thought, that should a man be really in earnest in the desire of attaining a knowledge of his own character, there are times and circumstances which lay it open before him: there are situations which dissipate for a while that mist of errors which hides him from his own eyes, and force an acknowledgment of many defections from virtue, many a desertion to vice, which he would blush to be suspected of by others.  

Lucilius describes the six years of his marriage with Maria and tells how much he loved her, but also how often he failed to let her know it. While the wife, Maria, was admirable in dress and enjoyed society sparingly, he was "thoughtless, extravagant, and vain."  

Lucilius concludes his letter with a sentimental plea for the reader to know that he acknowledges his mistakes:

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31 Ibid., p. 253.  
32 Ibid., No. 7, p. 28.  
33 Ibid., pp. 30-31.
Ever offending, and ever purposing to atone for my offences, I have now irretrievably lost the opportunity. That best of women is now no more. I have received her latest breath, and heard her last supplication, which was a prayer to Heaven to pour its blessings on the most unworthy of men.34

In essay No. 88, William Craig creates a character named Dormer, who displays public spirit but lacks private virtue. Dormer spends a great portion of his time in the country, where he attends county meetings and fills his house with pamphleteers and projectors.35 In his pursuit to aid the new society, which is changing not only the manners, but also the landscape, he lacks a certain sensitivity for his fellow creatures.

T. L., the author of a letter to the Lounger, states that "I have known him, for the purpose of widening a highway only a few feet, pull down a house, by which a widow and a numerous family of children were turned out to the open air."36

Dormer allows nothing to escape his attention in his desire for the advancement of society. When he is living in town, he admires the public works being advanced and waits upon judges to encourage them to mete out rigorous punishments for persons convicted of crimes, whether there are alleviating circumstances or not.37 So busy is Dormer in his public activities that he does not have time for private friendship or for

34 Ibid., p. 31.  
36 Ibid.  
37 Ibid., pp. 435-436.
his family. He also is not charitable: "To give ... relief would be contrary to his principles, as he holds charity and generosity to be bastard virtues; he says that if there were no charity there would be no idleness." 38

The letter by T. L. is concluded with a harsh judgment upon this man of public spirit in the new society:

In all his schemes, in all his projects, it is not so much the end which he has in view, as the mode of producing that end. For this he sacrifices the happiness of individuals; nay, the aggregate happiness of a whole society does not fill or interest his mind so much, as the fitness of the measure by which, after many hardships and oppressions, that object may be produced. 39

The Lounger seconds T. L.'s judgment with a similar one of his own:

The theories of Dormer are as much his children, as that son and daughter, whom perhaps he will call it virtue to disregard, in his violent attention to the good of his country, and when he canvasses with success at county-meetings for the family of his projects, he feels as much selfish satisfaction, and much more selfish vanity, than if he obtained a pension for his wife, or an appointment for his unfortunate relation. From Dormer's and other such ostentatious characters, we may learn, that there may be often much pretension to virtue, and even some virtuous conduct, without much humanity, or much virtuous feeling. 40

Another type of unfeeling person in the new society is shown by Barbara Heartless. She discusses the eccentricities of her mistress, Mrs. Sensitive, in essay No. 90, written by Henry Mackenzie. Barbara

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has been an orphan since the age of six and has supported herself in various jobs. She takes the position of attendant to Mrs. Sensitive to replace the last servant, who left suddenly. The care and feeding of three lap dogs, four cats, a monkey, a flying squirrel, two parrots, a parroquet, a Virginia nightingale, a jackdaw, an owl, a hundred smaller birds, a dormouse, a set of guinea pigs, a tame otter and assorted pigeons and crows take up most of Barbara's time. Mrs. Sensitive's loving care of her animals contrasts with treatment of her servants:

The misfortune is, Mr. Lounger, that her feelings are only made for brute creatures, and don't extend to us poor Christians of the family. She has no pity on us, no sympathy in the world for our distresses. She keeps a chambermaid and a boy besides myself; and I assure you it does not fare near so well with us as it does with the lap-dogs and the monkey. Mrs. Sensitive spends large sums of money on the care and feeding of her pets, but spares not a penny for an assortment of poor relations who need it. The lady informs Barbara Heartless that "most of them really deserve no compassion... because in such cases, the compassion of individuals is hurtful to society." The influence of eastern philosophy that accompanied the flow of wealth from India appears in a comment by Barbara Heartless on why Mrs. Sensitive believes that

\[41\text{Ibid., No. 90, pp. 445-446.}\]
\[42\text{Ibid.}\]
\[43\text{Ibid., p. 447.}\]
eating the flesh of bird or beast is sinful:

She would persuade me, Sir, that it is a sin to eat the flesh of any bird or beast, and talks much of a set of philosophers, who went naked, I think, who believed that people were turned into beasts and birds; and that therefore we might chance to eat our father or mother in the shape of a goose or a turkey. And as for people being changed into birds and beasts, I think it is heathenish, and downright against the Bible.

Barbara Heartless requests that the Lounger recommend her for a position at the home of Lady Bidmore, a wealthy collector of antiques. Barbara comments that she hopes Lady Bidmore has heard nothing of naked philosophers, and "if any other set have taught her that people are changed into Commodes, Chests of Drawers, or Bedsteads, it signifies very little, as we shall take exceeding good care of them, and the belief will have no effect on our dinners or suppers."

Among the assortment of unusual characters produced by this new society of great wealth is a woman of great sentiment named Miss Nettletop. In essay No. 55, David Hume describes this lady of "too strong feelings":

... she was introduced to the world while yet a mere girl, and precisely at that era of fashion, when owing I believe to certain novels then recently published, and in the very height of their popularity, the style of conversation was wholly sentimental; and the women universally vied one with another... in making proof of the strength and the delicacy of their feeling.

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44 Ibid., pp. 447-448.
46 Ibid., No. 55, p. 271.
47 Ibid.
Miss Nettletop follows the "Gospel of Sentiment," which allows her a system of conduct in which neither her temper nor her spite, which is merely a "pleasing form of excessive delicacy," is a vice. Marriage to Mr. Tempest, a man of considerable fortune, does not alter Miss Nettletop nor her disposition. He lives apart from Miss Nettletop, who has never given him a child. Now aging, she makes bemoaning her misfortunes "literally her business and her entertainment: she ruminates all day her dreadful fate."

The Lounger notes that this sentiment and feeling have had their day and are now almost out of fashion. He states that the current vogue is indifference:

All things considered, I think the young lady who sat in one of the side-boxes t'other evening, who was so immoderately diverted with the distresses of the tragedy, and preserved such an obstinate gravity during the drolleries of the farce, carried her no-feelings a little too far.

Mrs. Sensitive, Lady Bidmore, and Miss Nettletop Tempest are isolated examples of the eccentrics of a new society that has misplaced its sense of values.

Essay No. 59, which is attributed to the Rev. Mr. Greenfield, deals with idleness of the so-called men of fashion. These men spend

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48 Ibid., p. 272.
49 Ibid.
50 Ibid., p. 273.
51 Ibid., p. 275.
much of their time in coffee houses and clubs, talking endlessly. Time is not pleasure, but a wearisome span which must be endured. The Lounger notes how this lack of any constructive business to attend makes a man weary:

I was caught in a shower, and took shelter in the house of an acquaintance in Prince's-street. As I passed the coffee-house and confectioner's shop, I was struck with compassion at the sight of the many vacant and melancholy faces which appeared at the doors and windows. 52

According to the Lounger, a society which produces the wealth that gives leisure should also give work for the idle: "The languor and restlessness which are so frequently to be observed united in their looks and behaviour, are too evident symptoms of this quotidian disorder, this malady of time, under which they have the misfortune to labour." 53

The men of fashion are compared to butterflies which have no business under the sun except pleasure; however, butterflies do not live long enough to have languid intervals. The essay concludes with an example of men who utilize their leisure time:

According as the weather and season permitted, they employed all the first part of the day either in angling, shooting, hunting, or skating. When they could not go abroad with comfort, they always contrived work at home; such as weaving nets, plaing lines, dressing fishing-flies, cleaning guns, looking after the horses, and playing on the fiddle. 54

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52 Ibid., No. 59, pp. 289-290. 53 Ibid.

54 Ibid., pp. 292-293.
The ladies of the new society of Scotland come in for their fair share of criticism in essay No. 60, by Dr. Henry. He develops a unique character named Projector Literarius, who proposes a publication which is "more adapted than any thing that has yet been published for the improvement of the fair sex." Limited to female subscribers, the magazine will have several sections, an important one being that of foreign intelligence, which will allow the women of Scotland to know all the gossip of foreign capitals: "The slips of a Marchioness abroad will be as familiar as an actress at home; and the dresses of Russia as much known as those of a birth-day." 

In this proposed journal, the section dealing with fashions for women will rival other technical publications:

As in books of architecture, there are elevations of fronts and back-fronts, sections of arches and abutments, designs for frizes, stucco-cornices, and pilasters; so, in my miscellany, similar assistances will be given to the artists of the female figure, and the inventors of female decorations. The magazine will also contain essays by women who will tell readers about both sides of moral issues. A section for the critical review of books is also suggested. The last department recommended for the publication will consist wholly of freethinking. Included in the

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55 Ibid., No. 60, p. 294. 56 Ibid. 57 Ibid., p. 296. 58 Ibid., p. 297.
publication's table of contents will be a section dealing with marriage ceremonies in distant countries and a dictionary of French phrases. 59

Henry Mackenzie lashed out at a new fashion of behaving with haughtiness toward servants. The Lounger cites his own relations with his servant, Peter, which engender within him a "self-complacency which I am vain enough to think a bad man would be incapable of feeling." But he notes that parents are careless in insisting on their children's respect for servants:

It appears to me a very pernicious mistake, which I have sometimes seen parents guilty of in the education of their children, to encourage and incite in them a haughty and despotic behaviour to their servants; to teach them an early conceit of the difference of their conditions; to accustom them to consider the services of their attendants as perfectly compensated by the wages they receive, and as unworthy of any return of kindness, attention, or complacency. 60

He states that "nothing indeed can be more natural than the attachment and regard to which the faithful services of our domestics are entitled." 61

The newly rich people who admire the new fashions are guilty of an overbearing attitude toward their servants:

Something of this kind must indeed necessarily happen in the great and fluctuating establishments of fashionable life; but I am sorry to see it of late gaining ground in the country of

59Ibid., p. 295. 60Ibid., No. 61, p. 299.
61Ibid., p. 298.
Scotland, where, from particular circumstances, the virtues and fidelity of a great man's household were wont to be conspicuous, and exertions of friendship and magnanimity in the cause of a master used to be cited among the traditional memorabilia of most old families. 62

La Dolce Vita--in Scotland

To the Lounger essayists, the life of the rural gentry was an ideal one. The well-groomed fields and gardens and the unaffected mannerisms of the rural gentry are portrayed as a natural society and are in direct opposition to the continental affectations of the city dweller.

The Lounger visits Col. Caustic at his rural home and describes the tranquility of the scene: "One of the most natural, as well as one of the purest pleasures arising from the effect of external objects on the mind, is the enjoyment of rural prospects and rural scenery." 63 The Lounger compares life in the city to that in a dungeon. He likens the satisfaction of rural pleasures to that "which most men have at times experienced in changing the smoky atmosphere and close corrupted vapour of a crowded town, for the pure elastic breeze of a furze-hill, or the balmy perfume of a bean-field." 64

The Lounger describes the effect of the rural atmosphere on an individual:

62 Ibid., p. 299.  63 Ibid., No. 31, p. 147.  64 Ibid.
The stillness of the country, and the tranquillity of its scenes, have a sensible effect in calming the disorder of the passions and inducing a temporary serenity of mind. By the same sympathy, the milder passions are excited, while the turbulent are laid asleep. That man must be of a hardened frame indeed, who can hear unmoved the song of the feathered tribes, when Spring calls forth "all nature's harmony," or who can behold, without a corresponding emotion of joy and gratitude, the sprightliness of the young race of animals wantoning in the exercise of their new powers, and invigorated by the benignity of the air and the luxuriancy of their pastures.65

The rural life in Scotland, however, is not without its problems.

Col. Caustic describes the activities of his neighbor, Lord Grubwell:

"This man," said he, "whose father acquired the fortune, which afterward procured the son his title, has started into the rank without the manners or the taste of a gentleman... That rising ground on the left, which was formerly one of the finest green swells in the world, he has put yon vile gothic tower on, as he calls it, and has planted half a dozen little corronades on the top of it, which it is a favourite amusement with him to fire on holidays and birthdays, or when some respected visitor drinks tea there."66

Grubwell is more than just a boorish man of little taste. He exemplifies the intrusion of the frivolous and dissipated life and manners of the city into the sheltered rural retreats.

Margery Mushroom tells of the sudden changes in her rural household resulting from the arrival of the elder son from India with great wealth:

65 Ibid., p. 149  
66 Ibid., p. 151.
My brother, who, as Mr. Homespun has informed you, is returned home with a great fortune, is determined to live as becomes it, and sent down a ship load of blacks in laced liveries, the servants in this country not being handy about fine things; though to tell you the truth, some of the Blackamoors don’t give themselves much trouble about their work, and two of them never do a turn except playing on the French horn, and sometimes making punch, when it is wanted particularly nice. 67

Margery not only finds fault with the new servants, but the food they prepare is "now and then a little stinking." 68

The character Urbanus visits the country home of a leading man of fashion, Mr. L____. Not only does the master of this estate entertain all night and sleep all the day, but he has an unusual concept of properly overseeing his properties:

I always view my farm upon paper; Mr. Capability, my governor in these matters, drives through it in his phaeton, and lays down every thing so accurately that I have no occasion to go near it. 69

During his visit, Urbanus is asked to escort a visiting dowager to the local Presbyterian church, but confides, "I shall never do so profane a thing again." 70 He describes the church service to the Lounger:

The young folks nodded and laughed all the time of the service, and during the sermon drew back their chairs from the front of the gallery, eat nuts, and pelted the shells. The Major only was more seriously employed, in drawing caricatures of the congregation below, for which, it must be confessed, some of them afforded no unfavourable subjects. 71

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67 Ibid., No. 36, p. 171.  
68 Ibid., p. 172.  
69 Ibid., No. 39, p. 441.  
70 Ibid., p. 443.  
71 Ibid.
After several weeks in the country with the fashionable set, Urbanus returns to the city, complaining about their affected ways:

In short, I am inclined to believe, that folly, affectation, ignorance, and irreligion, might have been met with in town notwithstanding the labours of the Lounger; that I might have saved myself three days’ journey, the expense of a post-chaise, and a six weeks’ loss of time; and what was perhaps more material than all the rest, I might have preserved that happy enthusiasm for country pleasures which you seem still to enjoy, and which in the less-informed days of my youth, I also was fortunate enough to possess. 72

The attractive aspects of rural life are extolled in spite of the imperfections that mar the scene. Essays No. 96 and 98, both written by Mackenzie, describe scenes of rural life that make it seem most desirable. The Benevolus family is happy and productive in a rural setting. The children are educated and well-mannered. Benevolus aids his neighbors and “behaves to them in such a way as to remove all restraint from the inequality of rank.” The mother attends to her household and the education of her daughters in home pursuits. Benevolus accompanies his son in rides and in following the hounds. Even the mastiff, Trusty, is so gentle that not even a beggar is afraid of him. 73

Another example of a contented rural gentleman is seen in John Homespun. He decides to stay in his own backyard after a visit to the estate of Lady___. As was described in Chapter III, Homespun notices

72 Ibid., p. 444.  
73 Ibid., No. 96, pp. 481-483.
that the occupants try to live the same affected life in the country that they led in the city. After one day, he left, vowing not to return again.\(^7^4\)

In essay No. 87, Mackenzie portrays a serene and unaffected country dowager, who contrasts sharply with elderly ladies of fashion described elsewhere. The rural dowager is content to supervise her own lands and care for her own servants. Though unacquainted with the current topics of conversation in the city, the dowager is an interesting speaker:

She had an excellent memory for anecdote; and her stories, though sometimes long, were never tiresome; for she had been a woman of great beauty and accomplishment in her youth, and had kept such company as made the drama of her stories respectable and interesting.\(^7^5\)

The Lounger describes her as "dressed in gray, with a clean white hood nicely plaited . . . sitting in her straight-backed elbow-chair, which stood in a large window scooped out of the thickness of the ancient wall."\(^7^6\)

The life of the dowager is viewed as one worthy of emulation:

. . . when I recall the rural scene of the good old lady's abode, her innocent, her useful employments, the afflictions she sustained in this world, the comforts she drew from another; I feel a serenity of soul, a benignity of affections, which I am sure confer happiness, and I think must promote virtue.\(^7^7\)

\(^7^4\) See above, p. 38, and *The Lounger*, No. 98, pp. 494-495.
\(^7^5\) *Ibid.*, No. 87, p. 432.
Throughout the Lounger, references to rural life and rural characters are favorable. The essayists, particularly Mackenzie in essays No. 36 and 89, did not fail to show such undesirable changes as the rural gentry affecting city fashions and manners; yet on the whole rural manners and customs fare better than the dissipation shown in the essays on urban life.

Literature

The Lounger contains literary essays scattered throughout the more numerous essays on morals and manners. Three essays by Mackenzie are noteworthy: essay No. 97 is an early acknowledgment of the poetic genius of Robert Burns; essays No. 68 and 69 offer a detailed criticism of Shakespeare's Falstaff.

Mackenzie opens his remarks on Robert Burns by saying that "there is something wonderfully pleasing in the contemplation of genius, of that supereminent reach of mind by which some men are distinguished."78 In his discussion of men of genius, he notes that some poets and painters are lifted from obscure stations and made famous, only to sink again. Mackenzie notes that the enthusiasm of a patron may be out of proportion to the merit of the artist:

I know not if I shall be accused of such enthusiasm and partiality, when I introduce to the notice of my readers a poet of our own country, with whose writings I have lately become acquainted; but if I am not greatly deceived, I think I may

78 Ibid., No. 97, p. 484.
safely pronounce him a genius of no ordinary rank. The person to whom I allude is ROBERT BURNS, an Ayrshire ploughman, whose poems were some time ago published in a country-town in the west of Scotland, I with no other ambition, it would seem, than to circulate among the inhabitants of the county where he was born, to obtain a little fame from those who had heard of his talents, I hope I shall not be thought to assume too much, if I endeavour to place him in a higher point of view, to call for a verdict of his country on the merit of his works, and to claim for him those honours which their excellence appears to deserve.

Mackenzie cautions the reader that Burns's humble origin is not the sole reason for his merit. Noting the difficulty English readers have in enjoying such dialect poems as Ramsay's, Mackenzie points out that Burns's poems, "especially those of the grave style, are almost English." As an example, he presents Burns's poem the "Vision":

With future hope, I oft would gaze,
Fond, on thy little early ways,
Thy rudely caroll'd, chiming phrase,
In uncouth rhymes,
Fir'd at the simple, artless lays
Of other times.

I saw thee seek the sounding shore,
Delighted with the dashing roar;
Or, when the North his fleecy store
Drove through the sky,
I saw grim Nature's visage hoar
Strike thy young eye.

Or when the deep-green mantled earth,
Warm-cherish'd every flow'ret's birth,
And joy and music pouring forth
In every grove,
I saw thee eye the general mirth
With boundless love.

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79 Ibid., pp. 485-486.  80 Ibid.
When ripen'd fields and azure skies
 Called forth the reapers' rustling noise,
 I saw thee leave their evening joys,
     And lonely stalk,
 To vent thy bosom's swelling rise
     In pensive walk.

When youthful love, warm-blushing, strong,
 Keen-shivering, shot thy nerves along,
 Those accents, grateful to thy tongue,
     Th' adored name,
 I taught thee how to pour in song,
     To sooth thy flame.

I saw thy pulse's maddening play,
 Wild, send thee Pleasure's devious way,
 Misled by fancy's meteor-ray,
     By passion driven;
 But yet the light that led astray
     Was light from heaven. 81

Mackenzie notes several poems by Burns which make use of the solemn
and sublime, "Despondency," "Lament," "Man Was Made to Mourn,"
"The Cotter's Saturday Night," and "To a Mountain-Daisy." The last
mentioned poem, written in April, 1786, is also printed in its entirety.
Mackenzie notes that the second stanza creates an image that is truly
pastoral:

Alas! 'tis no thy neighbour sweet,
The bonnie Lark, companion meet!
Bending thee 'mong the dewy weet
     Wi' spreckled breast,
When upward-springing blythe to greet
     The purpling east. 82

81 Ibid., pp. 486-487. 82 Ibid., p. 488.
Mackenzie offers a complimentary criticism on Burns's lighter and humorous poems such as "Dialogue of the Dogs" and "Epistles to a Young Friend." He points out that the reader "will perceive with what uncommon penetration and sagacity this Heaven-taught ploughman, from his humble and unlettered station, has looked upon men and manners." To the essayist, Burns possessed the spirit and the fancy of a poet.

Mackenzie concludes his remarks on Robert Burns by noting that Burns is contemplating emigration to the West Indies:

But I trust means may be found to prevent this resolution from taking place; and that I do my country no more than justice, when I suppose her ready to stretch out her hand to cherish and retain this native poet, whose "wood-notes wild" possess so much excellence. To repair the wrongs of suffering or neglected merit; to call forth genius from the obscurity in which it had pined indignant, and place it where it may profit or delight the world; these are exertions which give to wealth an enviable superiority, to greatness and to patronage a laudable pride.

In essays No. 68 and 69, Mackenzie sets out to define and critically examine the Shakespearian character Falstaff. Mackenzie claims that Homer cannot parallel the great works of Shakespeare and offers Falstaff as a means of defining the genius of the bard:

Shakespeare . . . has endowed him with infinite wit and humour, as well as an admirable degree of sagacity and acuteness in observing the characters of men. . . . The

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83 Ibid., p. 489.  
84 Ibid., p. 490.
audience to which this strange compound was to be exhibited were to be in the same predicament with the Prince, to laugh and to admire while they despised; to feel the power of his humour, the attraction of his wit, the justice of his reflections, while their contempt and their hatred attended the lowness of his manners, the grossness of his pleasures, and the unworthiness of his vice. 85

Mackenzie compares Falstaff to Don Quixote, but also marks a difference in these heroes. Quixote raises low incidents to the rank of importance; Falstaff subjects wisdom and honor to the control of buffonery and folly. 86

Mackenzie also makes an interesting comparison of Richard III and Falstaff. He compares Falstaff the comic and the tragic Richard:

Both are men of the world, both possess that sagacity and understanding which is fitted for its purposes, both despise those refined feelings, those motives of delicacy, those restraints of virtue, which might obstruct the course they have marked out for themselves. . . . Both use the weaknesses of others, as skilful players at a game do the ignorance of their opponents; they enjoy the advantage, not only without self-reproach, but with the pride of superiority. 87

Mackenzie points out Falstaff's acute discernment, invention, and wit, and notes that he stamps currency on "idleness and vice" and waves the "flag of folly and dissipation over the seats of gravity, of wisdom, and of virtue." 88

In essay No. 91, William Craig outlines a species of misanthrope, using Shakespeare's Hamlet, Jaques, and Timon of Athens as examples.

85 Ibid., No. 68, pp. 336-337. 86 Ibid., No. 60, pp. 340-341.
87 Ibid., p. 341. 88 Ibid., pp. 342-343.
He concludes with a recommendation to the reader to avoid this sort of melancholy and misanthropy, which "unhinges every better faculty of the mind; it destroys the usefulness, and blasts the enjoyment, of life." 89

Mackenzie considers the moral aspects of tragedy in essays No. 27 and 28. He acknowledges the truth of Aristotle's ideas that tragedy "purges the passions by exciting them." But he concludes that a great deal of liberty has been taken in recent times in handling the passions. In the modern drama and novel, love can be used to excuse any act or behavior. Mackenzie states that the principles of tragedy have changed since the time of ancient Greece:

The refinement of modern audiences calls for shades of character more delicate than those which the stage formerly exhibited: the consequence is, that the bounds of right and wrong are often so uncertainly marked as not to be easily distinguished. 90

Mackenzie recommends Lillo's Fatal Discovery and the Gamester as morally edifying tragedies. He condemns Otway's works as grossly immoral. 91 Discussing the weakness of modern tragic novels, the essayist sees the elevating of villainous characters as a danger: "Love-lace is made a character which the greater number of girls admire, in order to justify the seduction of Clarissa." 92

89 Ibid., No. 91, p. 455. 90 Ibid., No. 27, pp. 129-130.
91 Ibid., p. 131. 92 Ibid., p. 133.
Because it corrupts the ideas of youth, Mackenzie damns the attempt to make vice admirable:

In such bosoms, feeling or susceptibility must be often repressed or directed; to encourage it by premature or unnatural means, is certainly hurtful. They resemble some luxuriant soils which may be enriched beyond a wholesome fertility, till weeds are their only produce; weeds the more to be regretted, as in the language of a novelist himself, "they grow in the soil from which virtue should have sprung." 93

In essay No. 25, David Hume criticizes The Fair Penitent on much the same grounds as those on which Mackenzie rebuked contemporary tragedy— for justifying the presentation of any and all situations in the name of love. Not only are the wrong "virtues" lauded, but the main character, Calista, at times seems to be talking about her situation rather than participating. 94 Hume notes that this detachment eventually leads the audience to be "neither disposed to believe nor to pity" the tragic heroine of the play. The Lounger speaks to Theatricus, fictional author of the essay, stating that only a Garrick and a Siddons can make these so-called tragedies bearable. 95

In essay No. 49, William Craig discusses comedy with backward glances at the ancient Greek comedy and comments on the influence of the French petites morales on contemporary comedy. 96

93 Ibid., p. 136.  
94 Ibid., No. 25, pp. 118-119.  
95 Ibid., p. 122.  
96 Ibid., No. 49, p. 240.
writers of comedy utilized both Greek and French techniques to develop their characterizations. By concentrating on degenerate types such as the melancholic and the woman of easy virtue, the English reflect the French school. Where Theophrastus wrote simply, Bruyère pays attention to minute proprieties. Craig comments that contemporary writers pay too much attention to the smaller elements of conduct and manners in characters such as eccentricities of dress and speech: "When what is trifling only is regarded, there can never be any splendid exertions of genius, there never can be any greatness of character."97

Pointing out the flaws in contemporary comedy, Craig lays the blame on the authors;

Instead of comedies of nature, they may give comedies of manners, fleeting, volatile, uncertain, and as impossible to reduce to rule as the flimsy modes of fashion.98

This essay by Craig is an early labeling of eighteenth-century comedy as "comedy of manners."

In essay No. 95, Mackenzie attacks the contemporary theatre, utilizing the same criteria for judgment as Craig and Hume used in essays No. 25 and 49. Mackenzie satirizes the theatre and its audiences by asking the players to speak as loud as the fashionable people in the side boxes, by suggesting that ladies stick their fingers in their ears

97 Ibid., p. 242. 98 Ibid., p. 241.
when double entendre is spoken, by recommending that in the play George Barnwell the hanging actually take place, and by suggesting that the dialogue be removed and that only dancing be permitted in plays because it is more universal. He concludes the essay with a caustic comment to the authors by suggesting they learn how to carry dialogue beyond the first act.

In essay No. 37, William Craig criticizes the use of ancient Greek imagery in contemporary poetry. He states that it is not natural to expect a reader to envision a Greek god descending from heaven or Pan romping in Scottish woods. Craig feels that when allusions are made, they "are the effect of a mere copy, the feeble offspring of a cold and servile imitation." Pointing to Thomson's Seasons as exemplary contemporary poetry, Craig reasons that it is good because it paints nature as it is. Thomson's poetry is extolled because the poet does not endeavor to "heighten his descriptions with the religious fictions of antiquity."

In essay No. 42, William Richardson offers a critical appraisal of the poetry of Hamilton of Bangour, limiting his comments primarily to "Contemplation, or The Triumph of Love." Though Richardson

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99 Ibid., No. 95, pp. 476-477.  
100 Ibid., No. 37, p. 176.  
101 Ibid., p. 178.  
102 Ibid., No. 42, p. 198.
praises Bangour's talent, he states that Bangour's "genius seems qualified for describing some beautiful scenes and objects of external nature, and for delineating, with the embellishments of allegory, some passions and affections of the human mind."  

Richardson tells the Lounger that he would like to write further, pointing out "not only ... some excellences, but also some blemishes, in his [Bangour's] verse and diction."  

Touching on a wide range of literary subjects, the Lounger essayists discussed the treatment of comedy and tragedy on the contemporary stage, the novel, and ancient literature with aplomb. These essays reflect some of the literary interests of the Edinburgh of the last decade of the eighteenth century.

Education

In essay No. 13, William Bannatyne considers the education given young people in the city damaging to their future conduct. A young man who sought to become a member of the bar "now spends his time in a continued circle of idleness and expense, with such young men of fortune as think it an honour done him to admit him of their parties, and will despise him, perhaps too justly, when he can no longer afford to partake of them."  

Bannatyne, writing as the character Agrestis, laments

\[104\] Ibid., p. 204.  
\[105\] Ibid., No. 13, p. 63.
the effect of fashionable education on his children:

Thus, in place of those flattering hopes we had once formed, my wife and I, now in the decline of life, have before us the melancholy prospect of leaving, as companions for each other, a bankrupt gambler, living embarrassed and distressed on the shattered remains of a fortune; and two neglected beauties, paying, I am afraid, much too dear for the pleasure they once derived from the distinction; while the most promising of our younger sons has fallen a prey to the same fashionable folly and extravagance; and the whole hopes of a once-flourishing family are left to depend on the doubtful success of an Eastern adventurer. 106

Craig and Tytler deal with the education of women in essays No. 16 and 52. Tytler discusses a young woman named Lucy, who is indulged by her parents before marriage. Horatius, her husband, notes that after the birth of their child she can not amuse herself "when out of the giddy round of the fashionable town entertainments that used to fill up her hours." 107 For many women, training in manners and proper fashions was the whole of their education. Horatius concludes with a plea to the fathers of fashionably educated women:

Remind them, that, however important the education may be that teaches to adorn the mistress, and captivate the lover, there is still another, and a higher, which requires some little attention;--that which instructs them to perform the duties of the wife, to retain the affections, and to constitute the happiness of the husband. 108

106 Ibid., pp. 63-64. 107 Ibid., No. 16, p. 79. 108 Ibid., p. 80.
In essay No. 52, William Craig compares the attitudes of Mrs. Williams and Mrs. Hambden in regard to the education of their children. Mrs. Williams pays little attention to her children or the conduct of their affairs, which she leaves entirely to her husband. By contrast Mrs. Hambden is attentive to the education of her children and "possesses the quickest discernment and the truest knowledge of every character, that comes within her observation." 109

In essay No. 67, Mackenzie satirically lampoons the education of modern young men in a comparison with the education of the Greeks. He notes that the Greeks taught youth to listen, but that modern parents believe "that knowledge is to be acquired fully as much, or rather more, by speaking than by hearing." 110

In essay No. 96, Mackenzie comments on the problems of educating young, rural Scotsmen:

Methinks I perceive an error in the system of education which some country-gentlemen follow with their sons. They send them, when lads, to study at foreign universities, and to travel into foreign countries, and then expect them, rather unreasonably, to become country-gentlemen at their return. My son shall travel to see other countries, but he shall first learn to love his own. 111

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109 Ibid., No. 52, p. 255.  
110 Ibid., No. 67, p. 330.  
111 Ibid., No. 96, p. 483.
This view reflects Mackenzie's preoccupation with the destruction of traditional mores of Scotland which were being subverted by alien influences.

History

In essay No. 5, Robert Cullen compares ancient history with modern in a discussion of history as a contemporary art. He divides historians into two classes: those who confine themselves to the mere relation of public transactions and those who "have considered the giving an account of the rise, progress, perfection, and decline of government, of manners, of art, and of science, as the only true means of rendering history instructive." 112 Cullen notes that Thucydides and Xenophon record little but the events of their own day, and although he comments favorably on Herodotus, he states that Livy "scarce thinks of anything beyond a mere detail of wars and revolutions." 113 He also condemns them for their use of animated speeches and picturesque description and states that the ancient historians were more concerned with the objects of history than with the scope of history.

Cullen believes that the marriage of philosophy with history has raised the level of historical writing. To the writers who view the scope

112 Ibid., No. 5, p. 19. 113 Ibid.
of history, Cullen attributes a better understanding and analysis of his-
torical events:

President Montesquieu was perhaps the first who attempted
to shew how much the history of mankind may be explained
from great and general causes. M. de Voltaire's Essay on
General History, with all its imperfections, is a work of un-
common merit; and with the usual vivacity of its author, it
unites great and enlarged views on the general progress of
civilization and advancement of society. 114

Cullen concludes that this trend in historical writing is new and must
be tested: "... it is reserved for some still distant age to see Philo-
sophical History attain its highest perfection." 115

Miscellaneous

A number of miscellaneous essays in the Lounger on such subject
as automats, sculpture, the "Mirror Club," and Father Nicholas do
not fall into the larger categories already discussed. These informative
and clever essays show the wide range of interests of eighteenth-century
men of letters.

In essay No. 22, Henry Mackenzie discusses his encounter with
an automaton named Poupée Parlante. Introducing his comments on
satirical uses of the automaton, the essayist states that the interests,
employments, and amusements of ladies are of great interest to him.

114 Ibid., p. 22. 115 Ibid.
Poupée is a "talking doll," which reminds Mackenzie that "every thing in the female form will be entitled to the immediate notice of the Lounger." The automaton is exhibited before groups of fashionable people to answer questions. An example of the questions and answers is shown when one blushing young lady asks how many lovers Mademoiselle Parlante has had and the automaton answers: "More than are good for me."  

In essay No. 73, Robert Cullen discusses the superiority of ancient sculpture to modern. He notes that the natural beauty of the human form was imitated in the sculpture of the Greeks, but that the rise of painting and related art forms has diminished regard for sculpture. Cullen states that "the novelty of the art of Painting, in consequence of the improvements it had received, but also the greater field which it afforded for the exertions of genius, contributed to render it the great object of attention." 

In essay No. 10, Abercromby details the eccentricities of the political scene. The Lounger visits a fashionable party where all the men wear waistcoats of the same color and the women wear mufff to show their political affiliation. Alluding to Addison's Spectator and the account

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117 Ibid., p. 103.  
118 Ibid., No. 73, p. 364.  
119 Ibid., pp. 364-365.
it gives of party-patches and other examples of political partisanship, the essayist expresses alarm over the effect of politics on British women:

... if our ladies go on improving as politicians, and as tools of a party, I shall not be surprised, if, in a few years, duels, which seem now to be going out of fashion among the men, should become fashionable among the women. 120

Henry Mackenzie creates the character of Father Nicholas, who relates his lengthy tale in essays 82 through 84. The story is a moral commentary on the effects of frivolous society and dissipation on a young man and his family. In the story, Hubert is led astray by his fashionable, fun-loving friend Delaserre and Madame de Trenville, who is an eighteenth century Jean Harlowe. Running away from his wife, he seeks help in a monastery. There he discovers that his wife and child have died and decides to remain as penance. 121

In essay No. 30, Abercromby outlines some activities of the "Mirror Club" and invites the Lounger to attend the next alumni meeting. The essay deals with the contributors and the mistaken identities attached to them by fashionable people. The essay concludes with an acceptance by the Lounger of an invitation to attend the "Mirror Club" anniversary meeting. 122

120 Ibid., No. 10, pp. 49-50. 121 Ibid., No. 84, p. 416. 122 Ibid., No. 30, p. 146.
The *Lounger* essay topics range far and wide, covering subjects that appealed to the educated and irritated the fashionable. Although the authors concentrated on the fashions and manners of the day, they also dealt with such literary subjects as the poetry of Burns and Shakespeare's plays.

A few of the essays, such as the ones dealing with Poupée Parlante and the toad-eaters, were written especially for their humorous and satirical effect. The essays dealing with history and literature present conservative attitudes to *Lounger* readers. These topics, as well as others, serve to irritate and educate.

With a scale of interest so varied, it is not surprising that this collection of essays has been compared to the *Spectator* and the *Tatler*. For these Edinburgh writers, the *Lounger* served as a useful mouthpiece for social criticism and satire, and for attacks against alien influences on Scottish society. Conservative in disposition and attitude and primarily Tory in political affiliation, these writers sought to stem the rising continental influence.
CHAPTER V

CONCLUSION

With the appearance of the *Lounger* on Saturday, February 5, 1785, in Edinburgh, Scotland, the coterie of writers who had produced the *Mirror* five years earlier added another brilliant collection of essays to the history of eighteenth-century periodical literature.

This project, which continued the intellectual forum begun in the *Mirror* by a group of learned Edinburgh lawyers and jurists, grew into one hundred and one essays and terminated Saturday, January 6, 1787. The editor and major contributor, Henry Mackenzie, guided the efforts of the essayists. In the last issue of the periodical, Mackenzie discussed the aims of the two publications:

Yet twice to have made a not unsuccessful excursion into the region of fancy and of literary dominion, is to have achieved something which falls but to the lot of few. They can anticipate, with a venial degree of self-applause, the talk of their age, recalling the period of their publications with an old man's fondness, an author's vanity, and a Scotchman's pride; happy if any one of their number, who shall then be pointed out as a writer in the *Mirror* or the *Lounger*, need not blush to avow them as works that endeavoured to list amusement on the side of taste, and to win the manners to decency and to goodness.¹

¹ *The Lounger*, No. 101, p. 511.
These essayists wrote during a period when Scots were adjusting to new ways. The insight of these men into the mechanisms of their society is shown in the subjects treated: religion, manners, morals, literature, and politics. Most of the essays were satirical, but a few such as those on comedy, tragedy, the character of Falstaff, and the poetry of Robert Burns were purely informative.

Both the Mirror and the Lounger made use of the Theophrastan character to show the foibles and the virtues of eighteenth-century Scottish society. Though not originators of the character, the essayists created memorable examples in Jeremiah Dy-soon, Col. Caustic, Barbara Heartless, and Margery Mushroom. Seventy of the one hundred and one essays in the periodical are devoted almost entirely to the frivolity and absurdity of the fashions and manners of the age. The Theophrastan character is utilized in almost all of the social essays to satirize or criticize. Virtuous and elevated conduct and manners are also exemplified by the characters. The effectiveness of the creations is demonstrated by the high esteem in which these periodicals continue to be held.

A prime target for criticism was the adoption of foreign mannerisms and fashions by the Scottish people. French foppishness particularly drew the ire of the conservative jurists of Edinburgh. Ridicule and satire were the tools most often used by the essayists to attack this
so-called alien influence. Mackenzie especially was cognizant of continental and London influences on the actions and attitudes of Scots.

The Lounger made a significant contribution to criticism by publishing an early analysis of the poetry of Robert Burns, who is extolled for his creative genius, and his poem "Vision" is printed in its entirety. Mackenzie delineated Shakespeare's Falstaff with emphasis on the originality of the characterization. The poetry of Hamilton of Bangour also is analyzed.

The total effect of the Lounger is a detailed sketch of the social and literary ferment which occurred in late eighteenth-century Scotland.

The essays are a carefully executed attack on the social frivolity and dissipation of which the conservative Edinburgh lawyers disapproved.

The Lounger did not enjoy the success that its predecessor, the Mirror, achieved. Although critical studies of the Lounger have been relatively few in number, they have been for the most part favorable. In his study of the eighteenth-century essay, Dr. George Marr notes that few periodical essays reached the same high literary standard of the Mirror and the Lounger. Secondary material on the Lounger is indeed scarce. For that reason this study has been undertaken to analyze the contents of the publication and to show the essays' significance in eighteenth-century Edinburgh.
APPENDIX A

SHORT SUMMARY OF THE CONTENTS

OF THE LOUNGER

This brief appendix lists all of the essays which appear in the

Lounger. In order to make this appendix usable, the summaries are
composed in the briefest form possible. This appendix may serve as
a quick reference to the content of the essays and will provide readers
with a concise listing of the major subjects dealt with in the one hundred
and one issues.

1. Introduces the periodical, tells the goals of the Lounger and certain
   of his characteristics, by Henry Mackenzie.

2. Describes the intent of the Lounger to correct and reform the lesser
   branches of the science of manners and indicates the importance of
   correct manners, by Henry Mackenzie.

3. Sets down the error of holding oneself in high esteem and acknowl-
   edging skills which one does not possess, by Alexander Abercromby.

4. Introduction of Col. Caustic, who discusses the lack of decorum and
   etiquette displayed by the young people at a dance attended by both
   him and the Lounger, by Henry Mackenzie.

5. Deals with the function and place of history and the historian in the
   chronicles of man, by Robert Cullen.

6. Describes Col. Caustic's going to a play and visiting in a ladies'
   box, where their noise drowns out the play, by Henry Mackenzie.
7. In a letter from Lucilius, comments on a person's "many defections from virtue," author unknown.

8. Records the criticisms of M. Careful on idle women who interrupt gainfully employed housewives from their work. Recommends a hospital for the care of both male and female loungers, author unknown.

9. Gives an account of a young man, Hortensius, attempting to escape society only to find it is better to be abundantly miserable in society than dull and lifeless away from it, by William Craig.

10. Prints a treatise by Mr. Neuter, a country gentleman, on the forms of dress worn by opposing political factions. Notes that Addison and Steele had mentioned this activity in their journal, by Alexander Abercromby.

11. In the form of a letter to Mr. Lounger, relates a study of a family tree divided into two branches, Strenuous Loungers and Indolent Loungers. Describes Sir Thomas Lounger of Loiterhall, who inherits a large estate in bad repair as a young man and dies at the age of seventy-five having accomplished nothing, author unknown.

12. Tells of a Lounger who attends an election dinner and spends the entire time speculating on which hats belong to which of the men. Concludes that wearing apparel is not always indicative of the inner man, by Robert Cullen.

13. In the form of a letter to the Lounger from Agrestis, a country gentleman, discusses the problems encountered in sending his children to fashionable schools which corrupt them. After a time, the children return home unhappy and dissolute, by William Bannatyne.

14. Relates the comments of Col. Caustic on the bad manners and ribaldry at a modern dinner party, by Alexander Abercromby.

15. Describes a new variety of the human race called "Phusalophagos" or "Toad-eater." The essay is a satire on the stupid parasites of society, by Henry Mackenzie.
16. Prints the comments of Horatius on the defects in female education in regard to the duties of being a wife. Describes the unhappiness in the household caused by the young wife's desire to return to frivolous society, by Fraser Tytler.

17. Records the disruption of the household of John Homespun by the arrival of a wealthy Nabob from India who takes residence near his home. This essay introduces the Mushroom family, by Henry Mackenzie.

18. Gives an account of two women, Cleora and Aurelia, who marry dissipated husbands, Lothario and Cleanthes. Cleora is as dissipated as her husband, but Aurelia attempts to aid Cleanthes. She fails. Aurelia does rear her children properly, by William Craig.

19. In the form of a letter by Paul Pasquin, compares ancient and contemporary society. Indicates that contemporary society is as bloody as that of the ancients, by Fraser Tytler.

This essay also introduces a far-sighted reference to a new type of man called the "Automaton." Anticipating future problems of society, the essay discusses the concept that the automaton men will lead to a "great machine government," by Fraser Tytler.

20. Gives an account of the rise of the novel and also an account of the morality of the sentimental novel. Condemns the practice of mingling vice and virtue in a heroic character, by Henry Mackenzie.

21. Records a bitter attack on the fashionable education of young women who cannot afford the tastes that they acquire, in a letter from A. G., by William Craig.

22. Describes the Lounger as a professional connoisseur of women and introduces a female automaton called Poupée Parlante. Satirizes marriage in England by calling it "a gloomy business," by Henry Mackenzie.

23. Condemns the practice of women in choosing frivolous men as opposed to men of genius. States this occurs because women feel inferior to men of genius. Encourages men of genius to refine their manners so as to attract women from frivolous men, by Alexander Abercromby.

24. Details the life of Jeremiah Dy-soon, a hypochondriac. Tells of his early life and later marriage to Miss Angelica Tempest, by Fraser Tytler.
25. Tells in a critical essay on the *Fair Penitent* some of the problems of the contemporary theatre. Attacks the playwright for asking the audience to be sympathetic toward an evil hero. Essay in form of a letter from Theatricus. The Lounger agrees with the essay, commends the performance of Mrs. Siddons and refers to Garrick, by David Hume.

26. Describes the life of a type of bachelor-Lounger, Capt. N., who is growing old. Compares him to Mr. H., a married Lounger, who seems to fare better, by William Craig.

27. Deals with the morality or lack of it in tragedy. Condemns the "sentimental tragedy" for using love to excuse all behavior and resolve all dilemmas, by Henry Mackenzie.

28. Continues the discussion begun in No. 27 on tragedy. Detailed discussion of certain plays of the period and concludes with a condemnation of this form of tragedy on the youth of the nation, by Henry Mackenzie.

29. Tells of the life of recently deceased Mr. William Strahan, former contributor to the *Mirror*. Relates of Ben Franklin's correspondence to Strahan, by Henry Mackenzie.

30. Relates the activities and membership of the *Mirror* Club in the form of a letter to the Lounger. Mentions *Mirror* characters such as John Homespun and Sir Bobby Button. Concludes with an invitation to the Lounger to attend the annual *Mirror* Club meeting, which the Lounger accepts, by Alexander Abercromby.


32. Continues the discussion of the pleasures of rural living begun in No. 31. Col. Caustic's sister, Peggy, is described in detail and lauded for her character, by Henry Mackenzie.

33. Caricatures the people who attend a dinner given by Lord Grubwell in No. 32. Col. Caustic and the Lounger serve as observers and comment on the social practices of the group, by Henry Mackenzie.
34. Notes character differences between Clitander and Eudocius, showing the merits of Clitander. Clitander's life is blunted by boredom, and Eudocius' fortunes rise through his industriousness, by Henry Mackenzie.

35. Treats of the dissipation of a young man of fortune named Flavillus. He maintains friends only until his fortune is gone. The essay laments his lost talent and his foolish tilt with the world of fashion, by William Craig.

36. Discusses the effects of sudden wealth on a family. Margery Mushroom's letter alters the view of the newly rich family that is treated by John Homespun in No. 17, by Henry Mackenzie.

37. Comments critically on the overuse of ancient materials and symbolism in modern poetry. Compliments as an exception the poem "The Seasons," by Thomson. Specific lines of the poem are especially noted, by William Craig.

38. Relates a dream of the Lounger which describes a court for the discussion of marriage, based on deception on the part of one or both parties. Several cases are reviewed in the essay, by Henry Mackenzie.

39. Tells of three young men, Lelius, Cornelius, and Claudius, who show that high and brilliant talents are not necessary to succeed in the departments of business and ambition, by William Bannatyne.

40. Comments on the lack of morality in clergymen. Contrasts the virtue of Modestus, a young clergyman, with a clergyman of a wealthy patron that plays cards, hunts, and drinks, by Henry Mackenzie.

41. Discusses the idea that witchcraft does indeed exist in modern times; gives examples of women painting their faces and men of great wealth who turn riches into debts as modern conjurors. In the form of a letter from Antiquo-Modernus, by Henry Mackenzie.

42. Discusses the poetry of Hamilton of Bangour in a letter from Philomusos. Satirizes the elegant diction and smooth versification of sentimental poetry, by William Richardson.

43. Relates the problems of George Dalton, who moves into a "good neighbourhood" which soon fills his house with neighbors who stay drunk on his wine and gamble away the night. He plans to move to town to escape, by William Craig.
44. Tells of John Trueman, who goes to India and returns with enough money to secure the lost family lands and marry his childhood sweetheart, Emma. The Lounger concludes by pointing out the virtue of moderation in wealth, by Fraser Tytler.

45. Relates the troubles encountered by Jeremiah Dy-soon on a trip from Scotland to England. Details the characterization of the hypochondriac begun in No. 24, by Henry Mackenzie.

46. Records the feelings of Almeria, an educated young woman who dislikes the fickleness of men. Condemns the "shrine of fashion" and praises the "humble consciousness of superior virtue," author unknown.

47. Tells a dream of the Lounger which would require every Briton to account for his manner of livelihood. It is patterned on the court of Amasis, King of Egypt, by Alexander Abercromby.

48. Comments on reflections of times past at the beginning of the new year. States that time is the leveler of all men, envy, and power, by Henry Mackenzie.

49. Comments critically on comedy, dealing with the early Greek drama and a comparison of French comedy to English comedy. Deals with the Theophrastan character as a source of comedy, by William Craig.

50. Continues the comments on comedy begun in No. 49 with emphasis on the moral effects of comedy. References are made to the works of Molière and Richard Sheridan's School for Scandal, by Henry Mackenzie.

51. In a letter from Senex, an antiquarian, discusses the problems of the young acting like adults and vice versa. Senex laments the loss of innocence and virtue on the part of contemporary young people. Second part of the essay relates the virtues of country life as contrasted to that of the city. In the form of a letter from Memory Modish, it recommends the establishment of a "moral Memorandum-book," by Henry Mackenzie.

52. Compares two mothers to show that women's characters are as varied as those of men. The Lounger comments that education is the "mainstay" of youthful happiness, by William Craig.
53. Presents an essay in two parts. The first part discusses in a letter from Night the late hours kept by people of fashion.

The second part is in the form of a letter from Jessimina, who has led a dissipated life and in her old age is seeking a rich man who will keep her "tonish," by Henry Mackenzie.

54. Comments critically on the movement of the people into the city when there is no work for them to do. Reference is made to L. Sterne's *Tristam Shandy*, which recommended a similar idea, by Henry Mackenzie.

55. Tells of the problems of Hannah Waitforth, who is a relative of Miss Nettletop and works as her servant. Miss Nettletop succumbs to all her passions with no control whatsoever. The Lounger states that the latest vogue in temperament is "no feelings at all," by David Hume.

56. Relates the comments of Magery Mushroom on "ton" and how it effects those who seek to be fashionable. The satirical essay notes that to the Scot anything "ton" must come from London and to the Londoner anything really "ton" comes from Paris, by Henry Mackenzie.

57. In the form of a letter from Aurelius, describes a perfect family scene. The children carry on the traditions of the family. There is a reference to the *Lounger* and the pleasure it gives to Aurelius and his wife, Hortensia, by William Craig.

58. Records the endless search for truth by Mr. Category in a letter from his sister-in-law, Mary Plain. The essay concludes with a plea for Mr. Category to accept the world of errors and stop his search for truth, by Henry Mackenzie.

59. Comments on the frivolous life of the idle men of fashion. In order to give more meaning to their lives, the Lounger recommends that they work or at least read literature, by the Rev. Greenfield.

60. Gives an account of the recommendations of Projector Literarius, who suggests a publication for women by women which will make it a work "perfect, classical, and feminine," by Dr. Robert Henry.
61. Relates what should be the proper treatment of servants. Describes the Lounger's relations with his servant, Peter. Discusses Albert Bane, a servant of Col. Caustic, who exemplifies the "perfect" servant, by Henry Mackenzie.

62. Records the third letter from Magery Mushroom, which describes her scorn upon returning from Edinburgh to a life in the country, by Henry Mackenzie.

63. Relates the problems of Robert Easy, whose wife attempts to change his easy, fun-loving ways. He concludes that he will show his wife the letter printed in the Lounger and that if she does not change he will once again be "his own free man," by Fraser Tytler.

64. Tells of the woes of Constantia, who marries Florio, a young sophisticate who continues his life of dissipation after marriage. Married against her family's wishes, Constantia must conceal her distress from them, by Henry Mackenzie.

65. Presents ideas of Liberculus in the form of a letter that satirizes Sir Wilful, who expounds truth and freedom for himself, but not necessarily for others. There are political references to the Tory party and other unnamed parties, by Henry Mackenzie.


68. Presents a detailed critical study of Shakespeare's Falstaff. Comments on the genius of Shakespeare's writing and of some of his source material for his plays, author unknown.

69. Continues the critical comments on the character Falstaff begun in essay No. 68. Describes the type of humor invoked by the characterization, author unknown.
70. Describes the return of a dissipated young man of fashion to the status of sobriety and hard work. Mr. Saintforth relates his life history to J. D. The man and his wife, Lucinda, become farmers and pay off all their debts, by Fraser Tytler.

71. In an essay dealing with Sir William Roberts, old money playing out, and Mr. Draper, the new rich, records the great sociological changes occurring in the period. Outlines the challenge of the new rich from Asia to the old aristocracy, by William Craig.

72. Recounts in a nostalgic tone the life of the Lounger and his bachelor state. Notes that it is easier for a woman to live in a state of celibacy than for a man, by Henry Mackenzie.

73. Tells how ancient Greek sculpture is superior to that of the present day. Notes that sculpture came before painting and mentions Mrs. Wright's waxwork figures, by Cullen.

74. Recounts the suffering of a sentimental wife, Louisa, and the discomfort of her husband, W. Denham, told in two letters to the Lounger. The two letters are both printed to show how misunderstanding will harm a marriage, by Alexander Abercromby.

75. Describes the moral decline of Sophia M., who was married to a dissipated older man who aided her venture into infidelity. Sophia states that her husband must also share her fall from virtue, by Henry Mackenzie.

76. Gives a proposal from W. Jenkins to set up observers in London and Paris to rush the latest fashions to Edinburgh so that there will be no lag in the citizens' having the latest "in" fashion.

In a letter from Gabriel Gossip, discusses Mr. Glib, who interrupts conversation at the coffee house by asking and answering his own questions, by Henry Mackenzie.

77. Relates a tale of the Lounger's visit to a friend where he meets an old gentleman, Mr. Woodfort. On the surface the man gives lip service to the virtues of compassion and benevolence, but in actual practice lets his needy relatives starve, by William Craig.
78. Comments on the activities of Mr. Bustle, who plans everything and applies his energy to nothing. In the form of a letter from Barbara Bustle, the essay spoofs the man who is easily influenced by others and acts without thinking, by Henry Mackenzie.

79. Gives a lively account of an addicted bargain hunter named Lady Bidmore as told by her servant girl, Alice Heartly. The woman had nothing until her marriage to Sir Humphrey Bidmore, by Fraser Tytler.

80. Tells of a plan in which Tomorrow will disavow all those who leave anything to him. Tomorrow declares a petition of bankruptcy to the Lounger.

A second letter from Nerva strongly protests the loud applause during tragic scenes on the stage in Britain. A visitor from Italy asks why people don't applaud in church too, by Henry Mackenzie.

81. Relates the tale of General W., who served in the reign of Queen Anne. The essay upholds his virtue in repaying debts and being a "good soldier," by Alexander Abercromby.

82. Begins the three-part moral tale of Father Nicholas, which begins when the essayist meets the Benedictine monk at a monastery. Father Hubert introduces the principal characters, young Hubert, Delaserre, and Emilias Santonges, by Henry Mackenzie.

83. Continues the story of Father Nicholas and introduces a new character, M. de Trenville, a worldly sophisticate, by Henry Mackenzie.

84. Concludes the story of Father Nicholas with the following moral: "be virtuous, and be happy," by Henry Mackenzie.

85. In a letter to an Italian correspondent, Imoinda, recounts the decline of love and the rise of cold reason. The Lounger states that there is so little love in the Lounger because "there is so little of it in the world," by Professor Greenfield.

86. Gives an account of what constitutes happiness for a man, based on his own favorite indulgences. In the form of a letter from Symposius, who discusses the indulgences of Dr. Dyntax, Ditticus, Valens, and Pallidus, by William Craig.
87. Relates with pride the pleasures of country living and the skill of fly making and angling that are still retained by the essayist, by Henry Mackenzie.

88. Tells of the character Dormer, who is more virtuous than good. He possesses the theory of goodness and not the practice. The subject is presented in letter form from T. L., by William Craig.

89. Details a trip to the country by Urbanus, who writes to the Lounger to explode the idyllic scene of country life expressed in No. 87. He visits at the residence of Mr. L____, a country man of fashion, by Henry Mackenzie.

90. Tells of an old dowager named Mrs. Sensitive, who favors animals over humans. The essay is written in the form of a letter from a servant, Barbara Heartless, by Henry Mackenzie.

91. Details the types of melancholy in three of Shakespeare's plays and in the characters of Hamlet, Jaques, and Timon of Athens, by William Craig.

92. Recounts the complaints of Martha Edwards, who marries an older man who is not romantic and deplores her ignorance, by Alexander Abercromby.

93. Gives an account of the indulgence of melancholy, particularly in autumn, in a letter from Adrastus. A poem by Thomson titled "Autumn" is presented in the essay, by Henry Mackenzie.

94. Describes the problems of a truthful man, Valerius Velvet. At first he is truthful, but soon learns that truthful advice is not welcome, by Henry Mackenzie.

95. Comments on improvements in the Edinburgh theatre in a letter from Richard Buskin. Advocates free and full communication between nations as well as theatres. Mention is made of the Sadler Wells Company and the signing of a commercial treaty between Britain and France.

Part of the essay deals with a young relation of Col. Caustic who is held up as an ideal young man as opposed to the city fops and men of fashion, by Henry Mackenzie.
96. Gives an idyllic picture of country life and morals, and emphasizes that this life encourages virtue rather than the vice and corruption of the city. In the form of a letter from W.G., the essay mentions Urbanus and Adrastus, by Henry Mackenzie.

97. This is the most noted essay of the series. This essay is the first public praise of poet Robert Burns and prints one of his poems, "Vision," by Henry Mackenzie.

98. Tells of a visit of John Homespun to the house of Lord__. The humorous anecdotes of their visit are highlighted by the bear-baiting of Lord__'s bear by Sir Harry Diver's dogs, by Henry Mackenzie.

99. Gives a satirical account of Dr. Mesmer's "Animal Magnetism," which cures all. The essay spoofs many eccentricities of the age including the use of pseudo-medical language and ends with a call for customers to ask for Dr. F, at Dunn's Hotel, by Henry Mackenzie.

100. Details a letter urging all men to a greater study of letters. The essay states that a study of letters softens a man of business and eases old age, by Henry Mackenzie.

101. Concludes with an essay that acknowledges the contributors of the Lounger are the same who created the Mirror. Mackenzie acknowledges his achievement with modesty, but pride, by Henry Mackenzie.
## APPENDIX B

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