

*Old Edinburgh beaux & belles*

David Morison



1244  
Old Edinburgh

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# Beaux & Belles

*Faithfully presented to the reader in Coloured Prints*

WITH THE STORY OF

How they Walked, Dressed and  
Behaved Themselves

*Told in the Letterpress*

WHICH IS ADORNED WITH

*Quaint Cuts*

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## Clarinda.

THE portrait which forms the frontispiece to the present volume has a peculiar interest. It is a faithful representation of Mrs. MacLehose, who is known to fame as 'Clarinda,' the friend and correspondent of Robert Burns, and in whose honour he composed some of his finest lyrics. Shortly before the termination of his first visit to Edinburgh in (1787-88), the Poet arranged for Clarinda to have her portrait taken as a silhouette, by Miers, in order that he might have it 'for a breast-pin, to wear next his heart. I propose to keep sacred set times, to wander in the woods and wilds, for meditation on you. Then, and only then, your lovely image shall be produced to the day, with a reverence akin to devotion.' The Poet and Clarinda first met at the house of a mutual friend early in December 1787. She was younger than the poet by three months. Her



maiden name was Agnes Craig, her father being Mr. Andrew Craig, a surgeon in Glasgow. In July 1776 she was, at the age of seventeen, married to Mr. James MacLehose, a law-agent in Glasgow. 'Only a short time had elapsed,' she afterwards wrote, 'ere I perceived, with inexpressible regret, that our dispositions, tempers, and sentiments were so totally different as to banish all hopes of happiness.' A separation took place five years after marriage, she returning to her father's house, while he, in 1784, went to the West Indies to push his fortune. Two sons were alive when she became acquainted with Burns. The correspondence between Burns and Clarinda, forming the first episode in their intercourse, began on 6th December 1787, and terminated on the 21st March 1788. On Saturday night, the 22d of March, the enraptured lovers held tryst in the house of Clarinda for the last time, and probably did not meet again until the celebrated 'mirk night of December,' 1791. The charms of Clarinda were considerable. Possessing a fine person, and endowed with a large measure of poetic sensibility, and a sympathetic

nature, she fascinated the Poet; and the correspondence that took place between them must ever remain one of the most curious and interesting episodes in his life. Robert Chambers, who saw and conversed with Clarinda in her later years, describes her as 'of a somewhat voluptuous style of beauty, of lively and easy manners, of a poetical fabric of mind, with some wit, and not too high a degree of refinement or delicacy.' Clarinda survived the Poet forty-six years, and died in 1842. In her latter years, when the Poet was referred to in her presence, her eyes would fill with tears while she spoke of Mr. Burns, the great poet and wonderful genius she had known in her youth.

When Burns made the acquaintance of Mrs. MacLehose, she resided in the Potterrow,<sup>1</sup> and had two sons who lived with her: the elder boy, Andrew, survived to practise as a Writer to the Signet, and died in 1839, about two years and a half before his mother; the younger child, William, died in 1790. Her husband died at Kingston, Jamaica, in 1812.

<sup>1</sup> The house is now taken down

General Francis Dundas,  
Sir Henry Jardine,  
Sir Robert Dundas  
of Beechwood, Bart.,  
Captain Hay, the Earl of Eglinton,  
and the  
Misses Maxwell, etc.

THIS print is highly illustrative of society in the Scottish metropolis during the warlike era of the Volunteers. On the Castle Hill, Princes Street, or the Meadow Walks, similar groups might be daily witnessed. The first and most conspicuous of the military gentlemen is GENERAL FRANCIS DUNDAS, son of the second President Dundas, and brother to the Lord Chief Baron. At the time that our engraving was executed, in 1795, he was Colonel of the Scots



## 6 *General Francis Dundas.*

Brigade—a corps long distinguished in the service of Holland, and afterwards embodied in the British line as the 94th regiment.

Colonel Dundas attained the rank of Major-General in 1795, Lieut.-General in 1802, and General in 1812. In 1809 he was appointed Colonel of the 71st Light Infantry, six companies of which were draughted in 1810 to serve in Spain under the Duke of Wellington.

In 1802-3 he was Governor of the Cape of Good Hope. During the brief peace of Amiens, in accordance with his instructions to evacuate the colony, the garrison had embarked on board the British squadron; but having, on the evening of embarkation, fortunately received counter orders, the General re-landed his troops, and the place was speedily retaken. Ever since the Cape has remained in possession of Britain.

General Dundas was appointed Governor of Dumbarton Castle in 1819. He died at his house in Shandwick Place, Edinburgh, on the 4th of January 1824, after a long and painful illness, 'which he supported with the patience of a Christian and the fortitude of a soldier.'

The next of the military figures, with the Volunteer cap and feather, in the centre of the Promenade, is SIR HENRY JARDINE. His father, the Rev. Dr. John Jardine—who died in 1766, aged fifty-one, and in the twenty-fifth year of his ministry—was one of the ministers of Edinburgh, one of the Deans of the Chapel Royal, and Dean of the Order of the Thistle. His mother was a daughter of Provost Drummond, of whose patriotic exertions for our ancient city the New Town and the Old Royal Infirmary are honourable memorials. Sir Henry was brought up to the profession of the Law, and passed as a Writer to the Signet in 1790. He was appointed Solicitor of Taxes for Scotland in 1793, Depute King's Remembrancer in the Exchequer in 1802, and King's Remembrancer in 1820, which latter office he held till the total change of the Court of Exchequer in Scotland in 1831. He was knighted by George the Fourth in 1825.

Sir Henry was the original Secretary to the Committee for raising the Royal Edinburgh Volunteers in 1794, of which corps he was appointed a Lieutenant on the 20th October of the same

year, a Captain in 1799, and Major in March 1801.

The character of Sir Henry Jardine as a public-spirited citizen was long conspicuous, there being few institutions for the promotion of any useful or national object of which he was not a member.

To the Society of Antiquaries Sir Henry communicated an interesting account of the opening of the grave of King Robert the Bruce, which took place at Dunfermline, in presence of the Barons of Exchequer and other gentlemen, on the 5th of November 1819. In connection with this event a good story is told. The communication of Sir Henry appeared in the Society's *Transactions*, printed in 1823, vol. ii. part ii., together with a drawing of the coffin, and a facsimile of a plate of copper supposed to have been attached to it. This relic is stated to have been found by the workmen a few days after the opening of the grave, and is described as 'five and a half inches 'in length, and four in breadth, and about one- 'eighth of an inch in thickness, with holes at each 'corner for fixing it on the coffin, bearing this 'inscription, *Robertus Scotorum Rex*; the letters

‘resemble those on the coins of this King [Bruce].  
‘A cross is placed under the inscription, with a  
‘mullet or star in each angle, with the crown,  
‘precisely of the form in those coins. It was found  
‘among the rubbish which had been removed on  
‘the 5th, close to the vault on the east side, and  
‘most probably had been *adhering to the stones*  
‘of the vault, and had thus *escaped our notice* at  
‘the time.’ The plate, so minutely and gravely  
described, was forwarded by Provost Wilson of  
Dunfermline, and duly deposited in the Museum  
of the Scottish Antiquaries; but it afterwards  
transpired that the ‘important fragment,’ as it  
was termed, was not more than an ingenious  
device, the work of a blacksmith, contrived for  
the purpose of hoaxing the Antiquaries! The  
success of his attempt was complete; and but for  
his own imprudence, or rather an irresistible desire  
to enjoy the laugh at the expense of the Society,  
the deception might have remained undiscovered.

The other figure, with the Volunteer cap, immediately in the rear of Sir Henry, is SIR ROBERT DUNDAS of Beechwood, Bart., one of

the Principal Clerks of Session and Deputy to the Lord Privy Seal of Scotland. He was born in June 1761, and descended of the Arniston family, whose common ancestor, Sir James Dundas, was knighted by Charles I., and appointed a Senator of the College of Justice by Charles II. His father, the Rev. Robert Dundas, brother to General Sir David Dundas, K.G.C.B., and for some years Commander-in-Chief of his Majesty's Forces, was a clergyman of the Established Church, and some time minister of the parish of Humbie, in the county of Haddington. Sir Robert—the subject of our notice—was educated as a Writer to the Signet. After a few years' practice, he was made Deputy Keeper of Sasines; and, in 1820, appointed one of the Principal Clerks of Session. He succeeded to the baronetage and the estate of Beechwood on the death of his uncle, General Sir David Dundas. He acquired by purchase from Lord Viscount Melville the beautiful estate of Dunira, in Perthshire.

Sir Robert was an original member of the Royal Edinburgh Volunteers, and held the commission of Lieutenant in 1794. In 1792 he married

Matilda, daughter of Baron Cockburn, by whom he had eight children. He died on the 26th of December 1835. Throughout life Sir Robert maintained an untainted character, and was universally respected as a most humane, benevolent, and excellent man.

The full-length figure, with the military hat and veil, which he wore in ridicule of the ladies, represents the eccentric CAPTAIN HAY, or 'the Daft Captain,' as he was usually styled. ✓

This gentleman was born at Dantzic, in Prussia. His father, Mr. John Hay, who had early settled there as a general merchant, was a Scotsman, and descended from a highly respectable family. He had two sons and a daughter. The eldest, Mr. John Hay, came to this country when about the age of twenty, as Prussian Consul, to the Port of Leith, where he also transacted business as a foreign merchant, but was never very successful. Like most Germans of any respectability, he had acquired a musical education; and, being of industrious habits, sought to better his income by obtaining the appointment of performer on the

musical bells of St. Giles's Church, Edinburgh, which office he enjoyed until his demise. At that period there were two musicians employed, and his coadjutor was Mr. Alexander Robertson, engraver.

The second son, Captain Hay, was a bachelor ; and, after being placed upon half-pay, took up his residence in Edinburgh. At that time the principal promenade was the Meadows, where he almost daily appeared to ogle the ladies ; and being somewhat short-sighted, and not wearing glasses, he approached sometimes closer than was agreeable, staring them hard in the face. When they saw him advancing, they frequently drew down their veils ; and this giving the gallant Captain offence, he retaliated by sporting a veil, which he occasionally wore thrown up over his hat ; and if he noticed any lady who had pulled down her veil in approaching him, he was sure to return the compliment, muttering as he did so—

*I know what you mean ;  
I'm too ugly to be seen.*

He did not always wear uniform, but more fre-

quently appeared in plain clothes, with a round hat on, over which he sometimes wore a veil. He was seldom observed on the streets in company, and seemed to have a particular pleasure in walking alone. It was not uncommon for him to kiss his hand to ladies whom he admired in passing, and would even take off his hat to others, but never attempted to speak to them. Both he and his brother spoke broken English.

The Captain died in Edinburgh about the year 1804.

The last portrait in the group is the EARL OF EGLINTON. At the period referred to by the print he was Colonel of the West Lowland Fencibles. The regiment wore the Highland uniform, to which garb his Lordship was extremely partial. He had served abroad in a Highland corps; and while residing at his paternal estate of Coilsfield, not the least important personage among his retainers was the family piper, whose martial strains were poured forth on all occasions prescribed by feudal or baronial usage. The Colonel was a stern and

brave soldier. It is told that, on his return from the American War, he was much annoyed by the interrogatories of his mother, whose maternal fondness could never be satisfied with the narration of the toils and perils to which he had been exposed. More than usually teased on one occasion, he good-humouredly replied—‘ Deed, ‘ mother, to tell the truth, the greatest difficulty ‘ and annoyance I experienced was when, in endeavouring to clear a fence, I happened to leap ‘ into a close column of very long *nettles* !’—no enviable situation for a man with a kilt on.

The ladies attired in military uniform, and whose figures are most prominent in the Promenade, were the two eldest daughters of the late Sir William Maxwell of Monreith, Bart., and nieces of the celebrated Jane, Duchess of Gordon, and the almost equally well-known Lady Wallace. The MISSES MAXWELL were much admired in the fashionable world, of which they were distinguished ornaments. At that period, when every citizen was a soldier, and everything military the rage, it was the fashion for the female

relatives of the noblemen and gentlemen who bore commissions in the Regulars, Fencibles, and Volunteers, to assume the uniforms of the respective corps to which their fathers, husbands, and brothers belonged. The two young ladies are accordingly in the uniform of the West Lowland Fencibles, of which their father, Sir William Maxwell, was Lieut.-Colonel.

Of the other figures in the print, the artist not having left even a record of their names, no authentic information can be procured. That they are all likenesses, and were well known at the time, there can be little doubt. The costumes of the ladies convey a pretty accurate idea of the fashions prevailing at the period.



# Captain Dalrymple

and

Miss Macdonald of Clanronald.

**CAPTAIN DALRYMPLE HORN ELPHINSTONE** (afterwards **SIR ROBERT**) of Horn, Westhall, and Logie, held a commission for some time in the third regiment of Foot Guards, under the Duke of York. His father, General Dalrymple, who died in 1794, aged seventy-seven, was a distinguished soldier. The General was the third son of Hugh Dalrymple of Drummore, one of the Senators of the College of Justice, and Anne Horn, heiress of Horn and Westhall, in Aberdeenshire; and by the death of his two elder brothers without issue, he ultimately succeeded to the estates of Horn and Westhall. In consequence of his marriage, in 1754, with Miss Elphinstone, heiress of Sir James Elphinstone of



Logie, he obtained the estates of Logie, and assumed the name of Elphinstone. General Dalrymple was on his death succeeded by his eldest son, James, who married Miss Davidson, heiress of the estate of Midmar, but died without issue. The property then devolved upon Captain Dalrymple. In 1800 he married Grahame, daughter of the late Colonel David Hepburn of Keith, by whom he had a large family. He was created a baronet on the 16th of January 1828.

After his accession to the estates, Sir Robert was a steady resident proprietor, unambitiously, but not the less effectually, promoting the best interests of the country by the influence of his presence and example in devoting his attention more exclusively to those of his own immediate locality. He was for seven years Convener of the county of Aberdeen; and, as a landlord, he long had the reputation of being one of the best and kindest. So much was he in the confidence of his tenantry, that they generally deposited their savings in his hands; and no instance is known of his ever having harassed any of them who might happen to be in arrears.

The print of the Captain and Miss Macdonald is highly illustrative of the fashions then prevailing in the *beau monde*.

MISS PENELOPE MACDONALD, a lady much celebrated for her handsomeness of figure, her beauty, and accomplishments, was the youngest daughter of Ronald Macdonald of Clanronald. 'Miss Penzie Macdonald,' as she was familiarly called, was married, at Edinburgh, in March 1789, to William Hamilton of Wishaw, Esq., whose right to the Peerage of Belhaven was admitted ten years afterwards by the House of Peers.



## The Lovers.

THE subjects of the first print taking offence at the same, this caricature of the CAPTAIN and MISS MACDONALD is a retaliatory production,—the artist's usual method of apologising to those who happened to be offended by his choice of a subject.



# Captain James Justice of Justice Hall

and

## A Lady in the Costume of 1790.

SIR JAMES JUSTICE, descended from a family of that name in England, came to Scotland about the end of the seventeenth century, and held the office of Clerk to the Scottish Parliament. He acquired the estate of Crichton, with the celebrated castle, in the county of Edinburgh, which he left to his son, James Justice, Esq., who was one of the Principal Clerks of the Court of Session. This gentleman was very fond of horticulture, and was the author of a book, published in 1755, entitled *The Scots Gardener's Director*—a work which, as the result of practical experience, with reference to the soil and climate of Scotland, was

formerly in great repute, and is still worthy of consultation. The author was so great an enthusiast in this favourite pursuit, that he spent large sums in importing foreign seeds, roots, and trees. The collecting of tulips being one of the fancies of his day, Mr. Justice was so deeply affected with the mania, that he has been known not to hesitate giving £50, or sometimes more,<sup>1</sup> for a single rare tulip root. The extravagance of this propensity, with other causes, rendered it necessary for him to part with his estate of Crichton; and about the year 1735 it became the property of Mark Pringle, Esq. This gentleman killed William Scott of Raeburn, great-grand-uncle of Sir Walter, in a duel. They fought with swords, as was the fashion of the time, in a field near Selkirk, called, from the catastrophe, the

<sup>1</sup> The rage for tulips was, for a long series of years, peculiar to the Dutch, who used to give very large prices for single roots of a rare description. For a short period it was very prevalent in Britain, where a gentleman is reported to have given a thousand pounds for a *black* tulip—he being at the time the owner of another root of the same description. Upon making the purchase, he put the root below his heel, and destroyed it, observing that *now* he was the possessor of the *only* black tulip in the world!!!

Raeburn Meadow. Mr. Pringle fled to Spain, and was long a captive and slave in Barbary. With the residue of the price of this large property, Mr. Justice purchased some lands in the vicinity of the village of Ugston, or Oxton, in the parish of Channelkirk, and county of Berwick, where he built a mansion-house, which he called Justice Hall.

By his second marriage, Mr. Justice left an only son (the subject of the print), who was born about the year 1755; but at what period he succeeded his father is not exactly known. He entered the army, as an officer, in the marine service; served abroad during the American War, and attained the rank of Captain. He was above six feet in height, and well proportioned. His address was peculiarly agreeable and fascinating; and, both in appearance and manner, he bore no slight resemblance to George IV.

The Captain inherited little of his father's enthusiasm for horticulture, being more enamoured with the 'flowers of literature.' He was exceedingly fond of the drama, and was well known as an amateur performer. His genius in this line ✓

was rather imitative than original, and his delineations of Cook, Kemble, and other eminent actors of his time, were very successful. Had his talents for the stage been cultivated, with the advantage of his fine personal appearance it is possible he might have made a distinguished figure, and retrieved the fortunes of his family. Besides indulging his friends with declamations from Shakespeare, and other popular dramatic poets, he occasionally contributed to their amusement by writing plays. One of these was entitled *Hell upon Earth, or the Miseries of Matrimony*, and is said to have contained many scenes indicative of the Captain's personal experience on the subject.

The Captain's love for the drama continued long to hold undiminished ascendancy in his bosom, and was the occasion of his not infrequently patronising the humblest as well as the highest in the profession. While in Edinburgh, he was regular in his attendance at the Theatre; and no worn-out son of Thespis ever visited Justice Hall without experiencing the hospitality of the owner. A gentleman of our acquaintance,



happening to call on the Captain one forenoon, was astonished to find him in his parlour, surrounded by a company of strolling players, who, on one of their migratory excursions, had called at Justice Hall, in the certainty of obtaining—what they probably had not known for some time before—an hour or two of comfortable entertainment. The wine was in free circulation ; and the players, in merry tune, were repaying their host with speech and mimicry, in every variety of imitation, from the majestic Cato to the versatile Sylvester Daggerwood.

The Captain was at this period perhaps less choice than formerly in the selection of his amusements, and of the means which might contribute to them. He had been married to a Miss Campbell, by whom he had one child—a daughter ; but the union proved unhappy, and a separation was the consequence. When disputes of this nature occur, it is a generally received maxim that there must be faults on both sides ; and, in this instance, we are not prepared to assert the contrary. The Captain was undoubtedly one of the most kind-hearted mortals in existence ;

but it is possible he might lack other qualities necessary to the growth of domestic happiness. There was, at least, a degree of eccentricity in his character not exactly suited for matrimonial felicity. ✓

Shortly after this unfortunate separation, a friend of his, accompanied by an acquaintance, went to visit him at Justice Hall. They found the Captain just returned from a solitary stroll in the fields, and a little in dishabille. He apologised for his appearance; and on the stranger being introduced to him, 'Oh,' said he, in his usual voluble manner, 'know your father well—not at all like him; no doubt of your mother—but—pshaw!—never mind. Welcome to Bachelor's Hall: 'tis Bachelor's Hall now, you know—Mrs. Justice has left me—no matter—she was a good sort of person for all that—a little hot-tempered—only three days after marriage, a leg of mutton made to fly at my head; never mind—plenty of wine, eggs, at Bachelor's Hall—we can make ourselves merry.'

When Captain Justice's father, as already stated, sold the estate of Crichton to Mr. Pringle, a clause had been inserted in the deed of con-

veyance, by which the seller guaranteed (or according to Scotch law phraseology, warranted) the purchaser and his successors against all augmentations of stipend which the clergyman of the parish might obtain subsequent to the date of the sale; probably not anticipating that the practice of granting augmentation to the stipends of the clergy would be extended as it has been done. In process of time, various augmentations of stipend were obtained by the incumbents of the parish of Crichton. The proprietors of the estate of Crichton called upon Captain Justice, as representing the granter of the disposition or deed of conveyance, to relieve them from the share of increased stipend thus allocated upon them. This gave rise to a long and expensive law-suit, in which Captain Justice argued that the warrandice which his father had given was not perpetual, but limited to the endurance of certain leases of teinds originally granted by Mr. Hepburn of Humble, which had long since expired; and the Court of Session decided the cause in favour of Captain Justice. An appeal, however, was taken to the House of Lords, and the judgment was

reversed, by which a liability of upwards of £9000 was created against Captain Justice and his estate.

The Captain, who had borne with great fortitude the vexations of this protracted litigation, submitted to the fatal effect of it on his means and estate with astonishing resignation. The estate, in fulfilment of the decree of the House of Lords, was adjudged for payment of this debt, and was sold in lots to different purchasers. The unfortunate owner, unable to dwell longer even in the frugal manner in which he had done in the house of his father, rather than remove to some other part of the country, which his friends advised him to do, resolved to end his days, if not *in*, at least *within* sight of, his old 'dear home;' and he accordingly took up his abode in a cottage in the adjoining village of Ugston, where he lived a season or two, and died about the year 1822.



The 'fair one' in whose company the artist has thought proper to place Captain Justice, in 'The Evening Walk,' was at one time well known in

the *beau monde* of Princes Street. Much sympathy with her was excited by the fate of her accomplished daughter, who fell a victim to the arts of one whom a sense of gratitude and honour should have induced to have acted otherwise.



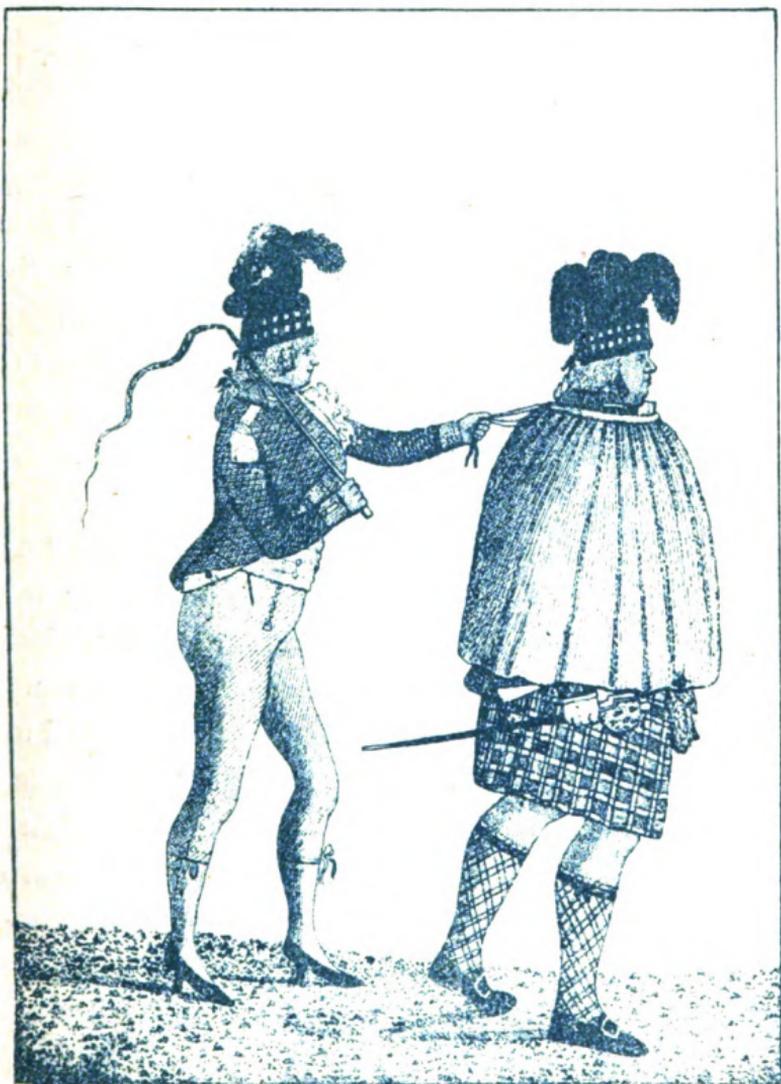
## ‘Petticoat Government.’

THE appearance of this print in 1795, at the time the Breadalbane Fencibles were stationed in Edinburgh, created no small sensation among the fair portion of the higher circles. Though unaccompanied by any other explanation than what is given on the engraving, the parties represented were generally supposed to be Lord and Lady Breadalbane. To ‘rule a wife, and have a wife’ is a difficulty of old experience with the lords of the creation ; but whether the Marquis was more or less fortunate in this respect than most other family men is a query which, were all good husbands brought to the confessional, would admit of a very doubtful solution. The etching, we believe, originated in no personal knowledge possessed by the artist, and rumour has not assigned any particular circumstance *matrimonial*

as a foundation for the caricature. His Lordship was universally known to be a very excellent and patriotic man—good-natured, though not so to a fault; and we are not aware that the Countess had a more inordinate desire of domination than is common to most other ladies of spirit. It was said the print was suggested by some of the officers of the Fencibles, who, having been refused leave of absence, attributed their want of success to the interference of Lady Breadalbane.

JOHN, FIRST MARQUIS OF BREADALBANE, EARL OF ORMELIE, etc., was born in 1762. He was the eldest son of Colin Campbell of Carwhin, by Elizabeth, daughter of Archibald Campbell of Stonefield, Sheriff of Argyllshire, and sister to Lord Stonefield, one of the Senators of the College of Justice. He was educated at Westminster School, and afterwards resided for some time at Lausanne, in Switzerland. He succeeded to the earldom and estates of Breadalbane on the death of his cousin (whose daughter was Countess de Grey) in 1783.

In 1784 his Lordship was elected one of the



✓ sixteen representative Peers of Scotland, and until created a British Peer in 1806, by the title of Baron Breadalbane, was re-chosen at all the subsequent elections.

In 1793 he raised the Breadalbane regiment of Fencibles, which was afterwards increased to four battalions. One of these was enrolled, as the 116th regiment, in the regular service, and his Lordship appointed Colonel of the corps. He subsequently held the rank of a field officer, and was created a Marquis in 1831, at the Coronation of William iv.

The habits and disposition of the noble lord were not such as to make him ostentatiously forward in public affairs. His attention was chiefly devoted to the improvement of his immense estates, great portions of which, being unfitted for cultivation, he laid out in plantations. In 1805 he received the gold medal of the Society of Arts for his success in planting forty-four acres of waste land, in the parish of Kenmore, with Scots and larch firs, a species of rather precarious growth, and adapted only to peculiar soils. In the magnificent improvements at Taymouth his Lord-

ship displayed much taste, and the park has been frequently described as one of the most extensive and beautiful in the country.

Prince Leopold (then King of the Belgians), when on a tour through part of Scotland in 1819, paid a visit to Taymouth, where he was received with all the hospitality characteristic of the olden times. His Lordship's tenantry being summoned to attend in honour of the distinguished guest, about two thousand men assembled in front of the castle,

*'All plaided and plumed in their tartan array,'*

where they performed a variety of evolutions, very much to the gratification of the Prince.

The Marquis married, in 1793, MARY TURNER GAVIN, eldest daughter and co-heiress of David Gavin,<sup>1</sup> Esq. of Langton, by Lady Elizabeth Maitland, daughter of James, seventh Earl of Lauderdale. The issue of this union were two

<sup>1</sup> This gentleman made a fortune in Holland or the Netherlands. Subsequently settling in Scotland, he purchased the beautiful estate of Langton (the ancient seat of the Cockburns) near Duns, in Berwickshire.

daughters and one son. The eldest, Lady Elizabeth Maitland, was married to Sir John Pringle of Stichel, Bart., and the youngest, Lady Mary, to the Marquis of Chandos.

The Marquis of Breadalbane died at Taymouth Castle, after a short illness, in 1835, aged seventy-two.

The Marchioness survived him, and, as a substantial proof that her 'sway' sat lightly, her Ladyship was left one of the richest widows in Scotland. Another instance of peculiar esteem on the part of the Marquis, was the fact that, a few years before his death, he caused to be erected, at great expense, a cross, of the most elegant architectural design, in honour of the Marchioness, upon which he placed an inscription highly complimentary to her Ladyship.



# Miss Burns,

## A Celebrated Beauty of last Century.

MISS BURNS, or MATHEWS (for she assumed both names), represented herself as a native of the city of Durham, in England, where her father had been at one time a wealthy merchant ; but latterly becoming unfortunate, and having contracted a ruinous second marriage, his elder children, Miss Burns and two sisters, both nearly as handsome and pretty as herself, were, in a manner, thrown destitute upon the world. This account may not be entitled to much credit ; but that the circumstances of her early life had been respectable was in some degree evinced by a superior education, and a personal demeanour which, notwithstanding her misfortunes, be-

tokened an acquaintance with the better class of society.

Miss Burns came to Edinburgh about 1789, at which period she had scarcely completed her twentieth year. Her youth, beauty, and handsome figure—decked out in the highest style of fashion—attracted very general notice as she appeared on the ‘Evening Promenades,’ and the fame of her charms having at length brought her before the Magistrates, on a complaint at the instance of some of her neighbours, in Rose Street, where she



lived, directly opposite the back windows of Lord Swinton's house, the case excited an unusual sensation. Banishment 'forth of the city,' under the penalty, in case of return, of being drummed through the streets, besides confinement for six months in the house of correction, was the severe decision of Bailie Creech, who happened to be the sitting Magistrate. Against this sentence Miss Burns entered an appeal to the Court of Session, by presenting a Bill of Suspension to the Lord Ordinary (Dreg-horn), which was refused ; but, on a reclaiming petition, the cause came to be advised by the whole Court, when one of the private complainers acknowledged that he had been induced to sign the complaint, for which he was sorry, in ignorance of any 'riot or disturbance having been committed in the [petitioner's] house.' This statement had no doubt its due weight, and the Court was pleased to remit to the Lord Ordinary to pass the Bill. Bailie Creech was greatly annoyed in consequence of this decision ; and as his antipathy to the 'fair but frail' victim of his magisterial indignation was well known, various squibs were circulated at his expense. Among

others, it was announced in a London journal that 'Bailie Creech, of literary celebrity in Edinburgh, was about to lead the beautiful and 'accomplished Miss Burns to the Hymeneal 'altar.' The Bailie was exceedingly wroth, and only abandoned his threatened action against the editor on the promise of a counter statement being given in next publication. The *per contra* accordingly appeared, but in a way by no means calculated to allay the irritation of the civic functionary. It was to the following effect:—

'In a former number we noticed the intended 'marriage between Bailie Creech of Edinburgh 'and the beautiful Miss Burns of the same place. 'We have now the authority of that gentleman to 'say that the proposed marriage is not to take 'place, matters having been otherwise arranged, 'to the mutual satisfaction of both parties and 'their respective friends'!

While the cause was pending, Burns the Poet is said to have written an inimitably humorous letter to his friend, the late Peter Hill, bookseller, inquiring the fate of his namesake. In the published works of the Poet, the following

'Lines' are given, as having been 'Written under the portrait of the celebrated Miss Burns':—

*'Cease, ye prudes, your envious railing,  
Lovely Burns has charms—confess ;  
True it is, she had one failing—  
Had a woman ever less !'*

After a few years of unenviable notoriety, Miss Burns fell into a decline; and having taken lodgings at Rosslyn, for change of air, she died there, in 1792. A stone in the churchyard, where her remains were interred, records her name and the date of her death.

The Poet seems to have taken a very considerable interest in this unfortunate and much persecuted young woman. In one of his most characteristic letters, he says, 'How is the fate, of my poor namesake Mademoiselle Burns decided? Which of their grave lordships can lay his hand on his heart, and say that he has not taken advantage of such frailty?' etc. etc. The complete letter, together with much valu-

able information, and some curious anecdotes relating to the subject, may be found in Scott Douglas' edition of Burns' Works, vol. v. pp. 291-3.



Mr. and Mrs. Lee Lewes, ✓

in the Characters of 'Goldfinch' and 'Widow  
Warren.'

A CENTURY has elapsed since the above performers were in Edinburgh; they were long remembered by the old play-going citizens of a past generation. MR. and MRS. LEE LEWES, from the Theatre-Royal, Covent Garden, made their first appearance in this city in 1787, at which period the Theatre was the property, and under the management, of Mr. Jackson. On the first night of their engagement, which was limited to four nights, Lee Lewes enacted the part of Sir John Falstaff; the next, he appeared in 'Love Makes a Man;' the third, in the 'Busy Body;' and on the fourth night he delivered a comic entertainment, which was announced as follows:—

## MR. LEE LEWES

WILL EXHIBIT

## THE ORIGINAL LECTURE ON HEADS,

which, with all its whimsical apparatus, he purchased of the late Mr. G. A. Stevens, and lately revived at the Theatre Royal, Covent Garden, several successive nights, with additions by Mr. Pilon. The whole is a display of upwards of sixty different characters of approved

## WIT AND HUMOUR—SATIRE AND SENTIMENT.

The success of his lecture was such as to induce a repetition on two subsequent evenings, and the public were informed, through the medium of the press, that the lecture, an 'admirable piece of satire,' was to be totally withdrawn after Saturday night next [2d June]. 'An entertainment so 'comic, versatile, and moral,' continues the paragraph, 'the public have seldom an opportunity of seeing; and we hope, for the honour of taste, its 'last representation will be crowdedly attended.' Thus terminated the first short season of Lee Lewes on the Scottish boards.

Jackson, the patentee, having become bankrupt,



Mr. Stephen Kemble came forward, and from the trustees took a lease of the Theatre for one year. This he did at the suggestion of Mr. Jackson, who, according to a private missive, was to have an equal interest in the concern. Mr. Kemble, however, refusing to accept the security produced by Mr. Jackson, retained the sole management in his own hands; and the dispute was only settled towards the close of the season by the decret-arbitral of the Dean of Faculty.

Amongst the performers engaged by Mr. Kemble were Mr. and Mrs. Lee Lewes, who made their second appearance in Edinburgh on the 28th of February 1792. To this period the print refers, the 'Road to Ruin' having been performed a few nights after their arrival. In the characters of *Goldfinch* and *Widow Warren* the parties appeared to great advantage; and it must be confessed that the artist has done them ample justice in the print. The run of pieces—chiefly comedy—during the season were 'The Rivals,' 'The Belle's Stratagem,' 'The Maid of the Mill,' etc., and a piece called the 'Aberdeen Orphan; or, the English Merchant' (*Spatter*, Mr. ✓

Lee Lewes ; *Lady Alton*, Mrs. Lee Lewes) was repeated several nights—the locality and the title probably forming the chief attraction. When the benefits came on, the following bill of fare was proposed by Mr. Lee Lewes as a banquet for his friends :—

MR. LEE LEWES

Most respectfully informs the Public that his BENEFIT will be on SATURDAY, the 19th instant (May), when the evening's entertainments will be precluded with

COMIC SKETCHES, OR NATURE'S LOOKING-GLASS.

The apparatus is entirely new, and consists of *Whole-Length Figures*, painted in transparency by Mr. Hodgins, of the Theatre Royal, Covent Garden, and Mr. Dighton, of Sadler's Wells ; and is a selection of the laughable part of an entertainment Mr. Lee Lewes has long been preparing for the public, and which, at a future period, he means to submit to them on a large scale.

*Spectum admissi, risum teneatis.*

To conclude with a representation of the late  
KING OF PRUSSIA AND GENERAL ZEITHEN,  
in figures, as large as life, executed at Berlin.

48 *Mr. and Mrs. Lee Lewes.*

After the prelude will be performed (positively the last time  
this season)

THE ROAD TO RUIN;

To which will be added

TOM THUMB THE GREAT.

Tickets to be had of Mr. Lee Lewes, No. 6 Shakspeare  
Square.

The 'Comic Mirror' was repeated on the two subsequent nights. Towards the close of the season, when Mr. John Kemble played for a few nights, Mrs. Lee Lewes appeared in the parts of *Lady Macbeth* and *Lady Randolph*.

On the termination of the dispute betwixt Jackson and Kemble, by the decret of the Dean of Faculty—a decision, however, far from satisfactory to either party—Mr. Jackson obtained a settlement with the majority of his creditors, and conceiving himself to have been ill-used by his opponent, contrived, by a negotiation with Mrs. Eston (an actress of considerable celebrity on more accounts than one), to disappoint him of a renewal of his lease. In consequence of this, and aware that he stood pretty high in the estimation of the public, Mr. Kemble resolved on

opening a new theatre. With this view, he took the Circus—afterwards the Adelphi Theatre,—and at great expense had it altered and fitted up in a neat and commodious manner. The house was accordingly opened on the day announced—the 18th of January 1793—with the comedy of ‘*The Rivals* ;’ the part of *Sir Anthony Absolute* by Mr. Lee Lewes. ‘Every part of the New Theatre,’ says a paragraph in the *Courant*, ‘was filled soon after the opening of the doors ; and in few instances do we recollect where the expectations of the public were more amply gratified. The house is fitted up in a style of neatness and simplicity, and possesses a sufficiency of decoration, without approaching to tawdriness. The scenery is by Mr. Naesmith, and it is sufficient to say his reputation (so deservedly high) will not be diminished by the work ; the subjects are well chosen, and tastefully executed. The frontispiece is a spirited representation of Apollo in his car, preceded by Aurora. Sheridan’s admired comedy of “*The Rivals*” was got up with considerable strength. Mr. Lee Lewes and Mr. Woods, in *Old and Young Absolute*, were excellent ; and Mrs. Kemble, in

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‘*Julia*, displayed that plaintive and affecting ‘simplicity which ever marks her performance.’

Mr. Kemble was not long permitted to enjoy his success unmolested. Jackson’s trustees insisting on the monopoly granted by the patent-royal, the question was carried before the Court of Session, and defended by Kemble on the ground that the patent not having passed the Great Seal of Scotland, it was therefore invalid. In the course of the process, an interdict having been obtained from the Lord Ordinary, Lee Lewes created much merriment amongst the audience the following night, when a pantomime was about to be performed, by appearing on the stage with a padlock attached to his mouth, in allusion to the attempt to prevent them from acting the regular drama.

The contest betwixt the rival houses ultimately terminating in favour of the patentees, the New Theatre was closed, and Mr Kemble consequently involved in very considerable pecuniary loss. An account of this process was given in a very unsatisfactory work published by Jackson in 1793, entitled *A History of the Scottish Stage*, in which,

as might be expected, he was by no means sparing of his accusations against Kemble.

From Memoirs, written by himself, we learn that CHARLES LEE LEWES was a native of London, but of Cambrian extraction. His father, who was a classical scholar, was intimate with Dr. Young, author of *Night Thoughts*; and so greatly in favour was the future comedian with the worthy Doctor, that when only five years of age he was often taken to reside with him a few weeks at Welwyn. He was called *Lee Lewes*, in consequence of Colonel Lee, a son of the Doctor's lady by a former husband, having been his god-father. ✓

Of a lively, restless temper, Lee Lewes began his theatrical career at an early age, and after a short probation in the country towns, was engaged at Covent Garden, his fame as a harlequin having brought him into notice. O'Keeffe, in his *Recollections*, ascribes his 'coming before a London audience' to the interference of Macklin, to whom he was recommended as an excellent *Squire Groom* for his 'Love-à-la-Mode.' 'Lee Lewes,' says O'Keeffe, 'afterwards became

' capital in what is termed low comedy, though  
 ' very good in every one of his characters. His  
 ' peculiar merit was great volubility, with distinct  
 ' articulation. William Lewis also got an engage-  
 ' ment at the same theatre, and having made his  
 ' first appearance in *Belcour*, in Cumberland's  
 ' "West Indian," and parts of that kind, the two  
 ' performers were distinguished by the appellation  
 ' of *Lee Lewes* and *Gentleman Lewis*: the former  
 ' had too much sense and good humour ever to  
 ' be offended at this mode of distinction, nor  
 ' did the latter pride himself in it.'

The *Memoirs of Lee Lewes* are extremely barren  
 of detail in relation to himself. With the ex-  
 ception of one or two amusing incidents while  
 a 'strolling player,' his work is chiefly taken up  
 with sketches of contemporary performers; and  
 a great portion of it is devoted to an account of  
 the rise and progress of the Scottish Stage, in  
 which he is at considerable pains to vindicate the  
 character of Mr. Stephen Kemble, and is not very  
 charitable in his exposure of Mr. Jackson. Dur-  
 ing the period which elapsed betwixt his first and  
 second visits to Edinburgh, he went out to India;

but, disappointed in this hope of bettering his circumstances, he returned to England, after an absence of little more than a year.<sup>1</sup>

Indeed, with all success in making others laugh, Lee Lewes seems to have entirely failed himself in winning the smiles of Fortune. Out of an engagement for a length of time, his latter years were the reverse of affluent. This he did not attribute so much to a decline of popularity as to the 'whim and caprice of managers,' and

<sup>1</sup> At a subsequent period he appears to have formed the project of visiting India with a regular company of performers:—  
'So far back as 1793, Lee Lewes, a comedian of considerable merit, actually got together a company, including performers of eminence in every department of stage business. His memorial to the Court of Directors underwent considerable discussion, but it was rejected. The impolicy of throwing all practicable impediments in the way of colonisation—the dread of the almost proverbial libertinism of theatrical persons, whose private lives at that time would not endure a severe scrutiny—and the calculation that, in the usual course of things, many of the Juliets and Cordelias would require a temporary retirement from the stage—the spirit of intrigue that a handsome actress might encourage amongst the younger part of the civil service, not forgetting that occasionally a grave judge, or member of council, might be found not sufficiently on his guard against similar lapses: these considerations prevailed over everything urged in favour of the application.'—*Anglo-India, Social, Moral, and Political* (3 vols. 8vo. ; London, 1838), vol. i. p. 144.

the undue encouragement given to foreign performers.

Lee Lewes appeared on the stage for the last time on the 24th of June previous to his demise ; when, as he stated to the public, 'in consideration 'of seven years' ill health, and consequent embarrassment, the Proprietor of Covent Garden 'Theatre had kindly given him authority to announce a Play and Entertainments.' This appeal was responded to in a warm manner. The house was filled to overflowing, and he was loudly and repeatedly applauded. On this occasion he performed *Lissardo* in the Wonder ; and *Violante* was enacted by Mrs. Jordan. He died on the 22d July 1803 at Sadler's Wells.



# Mr. Clinch and Mrs. Yates,

In the Characters of the Duke and  
Duchess of Braganza.

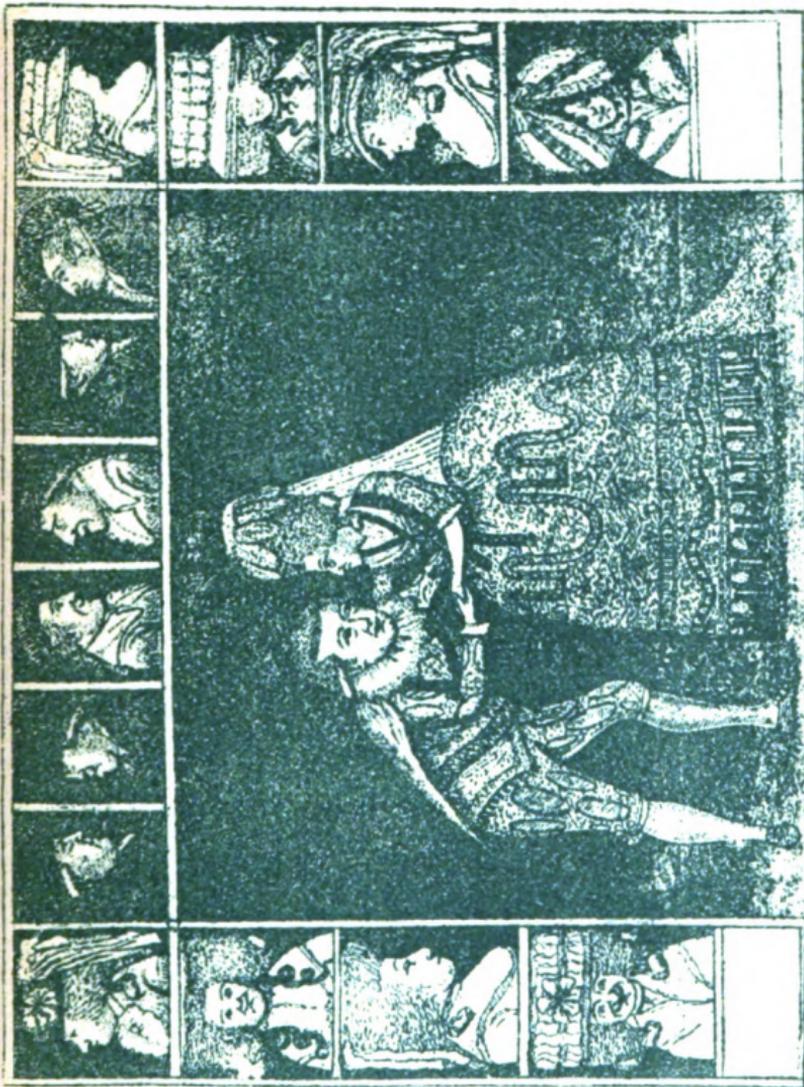
THOUGH an actor of considerable merit, we are not aware that any biographical notice of MR. CLINCH is to be found. He appears to have played in Edinburgh during three seasons only: first, in the winter and summer of 1785, and again in the winter of 1786. Early in January of the former year he was announced as forming one of the *corps dramatique*; but he did not come forward till the end of February, when we find his arrival thus noticed:—‘Mr. Clinch, from  
‘ the Theatre Royal, Dublin, who has been so  
‘ long expected here, is arrived, and is to appear  
‘ in the part of Othello on Monday.’

The manner in which he acquitted himself on his 'first appearance in this kingdom' is recorded in the following critique of his performance :—

'Though we do not think that the declamatory parts in the beginning of the play were so well sustained as those scenes in which Othello is "perplexed in the extreme," yet Mr. Clinch's performance, taken altogether, was a piece of excellent acting, and amply entitled him to the applause bestowed by a genteel, numerous, and, what is not so often the case, an attentive audience.'

During his first season Mr. Clinch enacted *Castalio*, in the *Unhappy Marriage*; *Alexander*, in the *Rival Queens*; the *Duke of Braganza*, etc.

MRS. YATES was an actress of the first class, and had few superiors—not excepting the great Mrs. Siddons herself. Her performances in Edinburgh, at the period to which the print refers (1785), were paid at the rate of one hundred guineas each night. Though not her first visit to the Scottish capital, and at the time pretty far advanced in years, her talents were such as to insure crowded



houses. The tragedy of Braganza, by Henry Crisp, was performed the first and second nights of her engagement. 'It must give pleasure,' says a newspaper notice of the day, 'to all lovers of the drama to perceive that this justly celebrated actress still possesses, in a high degree, those powers which made her so distinguished a favourite of the public. The tragedy of Braganza is esteemed among the best of our modern plays. The story is well chosen—the situation interesting—and the language pure, nervous, and classic. The scene between Velasquez and the Monk, in the third act, is perhaps equal to any on the stage. Mr. Woods was everything the author or audience could wish for in Velasquez. Mr. Clinch and Mr. Ward were spirited and respectable in the characters of Don Juan and Ribero.'

During her stay Mrs. Yates played Lady Macbeth; Jane Shore; Margaret of Anjou, in the Earl of Warwick; Portia, in the Merchant of Venice; Lady Townly; Medea; Zulima, in the

Prince of Tunis ; and Lady Randolph. Her performance in the last of these characters was thus announced in the bills of the day :—

BY PARTICULAR DESIRE

Mrs. Yates has deferred her journey to England for one day, in order to have an opportunity of performing the part of Lady Randolph, being expressly her *last appearance* in Scotland this season.

Mr. Powell of Covent Garden enacted the part ✓  
of *Douglas*.

{ Mrs. Yates was born in London ; but her parents were from Scotland. By the death of her mother, she was left at a tender age under the sole guardianship of her father, who was a sea-captain, and at one period in affluent circumstances. Unremitting in his parental care, the education of his daughter was prosecuted to advantage ; and no accomplishment within his means was withheld ; but her adoption of the stage was probably more the result of unforeseen occurrences than premeditated choice. Her

father—depressed by the loss of all his children save herself, and overwhelmed by a sudden reverse of fortune—was at last still more severely afflicted by the total loss of sight. Thus urged by the ruin in which a respected parent was involved ; and possessed of surpassing beauty—a full, clear, and mellifluous voice—a tall and commanding figure, together with a well-cultivated taste and judgment—the young *débutante* found little difficulty in obtaining an opportunity of appearing before a London audience. She made her first attempt at Drury Lane, in the character of *Martia*, in the tragedy of Virginia ; and before the end of the season she performed, with applause, the difficult part of *Jane Shore*, with Mr. Garrick, Mrs. Cibber, and Mr. Mossop in the other principal characters.

From this period Mrs. Yates continued to rise in public estimation, taking her place in the ‘shining constellation’ which then ‘illuminated the dramatic hemisphere ;’ and one of the highest gratifications arising from her success was

the means which it afforded her of effectually administering to the wants of her unfortunate father, for whom she made ample provision, and kindly cherished him in his declining years. Her talents were not less versatile than they were uncommon. Limited to no particular line of acting, she appeared with approbation in above ninety characters, many of them the very opposite of each other. In the sublime of tragedy, in elegant or simple comedy, she was equally meritorious and true to nature. 'Great in all,' is the words of a contemporaneous notice, 'we have seen 'her, with the same unerring pencil, delineate the 'haughty, injured, vindictive Margaret of Anjou ; 'and the patient, uncomplaining, penitent, suffering Shore ; the cruel, ambitious, murderous 'Lady Macbeth, exciting her husband to crimes 'at which humanity shudders ; and the generous, 'exalted, patriotic Louisa, mildly persuasive, 'the wife, the mother, and the queen, urging her 'irresolute Bragonza to mount, by the paths of 'rectitude and honour, the hereditary throne, of

‘ which his ancestors had been unjustly deprived,  
 ‘ and defying in the hour of danger the sword of  
 ‘ the assassin, with that steady heroism which is  
 ‘ the companion of conscious virtue ; the tenderly  
 ‘ maternal Andromache, Mandone, Zapphira,  
 ‘ Thanyris, Lady Randolph ; the raving Con-  
 ‘ stance, in the delirium of affliction, lamenting  
 ‘ her *pretty Arthur* ; and the despairing Horatia,  
 ‘ uttering pretended execrations of her country,  
 and provoking, with dissembled fury, the dagger  
 ‘ of her triumphant brother : have seen her paint  
 ‘ in the same vivid colours the lofty Medea—  
 ‘ the sublime, wildly-impassioned, commanding  
 ‘ daughter of the Sun—and the gentle, artless,  
 ‘ bashful Viola,

‘ *Who never told her love,*  
*But let concealment, like a worm i' the bud,*  
*Feed on her damask cheek.*

{ In comedy she played a variety of characters.  
 Her *Lady Townly* was peculiarly admirable,  
 having no equal in this character save Mrs.

Woffington—an actress of similar beauty, figure, and accomplishments. ✓

The private character of Mrs. Yates is said to have been virtuous and exemplary. Mr. Yates, to whom she was married, was an actor of some eminence in Drury Lane when they became acquainted. Their summer residence was for many years at Mortlake, on the Thames. Here the poor experienced the generosity of her disposition to an extent which long endeared her memory. Though accustomed to the highest circles, possessed of a fortune realised by her own talents, and standing high in the applause of the world, she was remarkable for simplicity and the absence of everything like professional affectation. ✓

The announcement of Mrs. Yates, when in Edinburgh, that the part of *Lady Randolph* would be her 'last appearance in Scotland,' proved to be more literally true than she probably contemplated at the time. Her death, little more than two years afterwards, was thus announced in the

journals :—‘At her house [2d May 1787], in  
‘ Pimblico Terrace, in the fifty-ninth year of her  
‘ age, Mrs. Yates, who had been justly deemed one  
‘ of the brightest ornaments of the English stage.  
‘ The disorder which occasioned her death was  
‘ dropsy.’ At her own request, she was buried near  
to the grave of her father, in the chancel of  
Richmond Church.



Mrs. Siddons,  
Mr. Sutherland,  
Mrs. Woods,

Of the Theatre-Royal, Edinburgh.

EVERY one who has turned over the leaves of a dramatic biography is acquainted with the usual statements relative to the life of MRS. SIDDONS : how she first appeared at Drury-Lane Theatre, in the year 1775, as the representative of *Portia*, and towards the end of the season degenerated into a walking Venus in the pageant of the *Jubilee* ; how she turned to the Bath Theatre the year following ; how, a few years afterwards, she reappeared in London with extraordinary success, and, after a brilliant career, finally retired from the stage in

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July 1812. Her biographers, however, have never indulged the world with anything like a detailed account of her first appearance on the Edinburgh stage, which occurred on the 22d May 1784. During her engagement, 'the rage for seeing her' was so great, that one day there were 2557 applications for 630 places; and many even came from Newcastle to witness her performances. The attractions of Mrs. Siddons were so great that few could resist the temptation of visiting the Theatre.

Amongst those whom her fascinations had drawn from their burrows in the Old Town was a respectable gentleman belonging to the profession of the law, of the name of Fraser, who was induced to take this, to him, most extraordinary step, in order to gratify his daughter. The play selected was *Venice Preserved*; and, after some little difficulty, the father and daughter were seated in the pit. Old Fraser listened to the first act with the most perfect composure; the second followed, and in the course of it he asked his daughter, 'Which was the woman Siddons?' She, perfectly amazed, solved the difficulty by pointing out *Belvidera*, the *only female* in the play. Nothing

more occurred till the catastrophe. Then, but not till then, he turned to his daughter and inquired, 'Is this a comedy or a tragedy?' 'Bless me, Papa! a tragedy, to be sure.' 'So I thought, for I'm beginning to feel a commotion.'

Her engagement was owing to a few spirited individuals, who took all risk on themselves, the manager of the Edinburgh Theatre being afraid of hazardous speculations. The *Edinburgh Weekly Magazine*, in its report of her appearance, mentions that 'the manager had taken the precaution, after the first night, to have an officer's guard of soldiers at the principal door. But several scuffles having ensued, through the eagerness of the people to get places, and the soldiers having been rash in the use of their bayonets, it was thought advisable to withdraw the guard on the third night, lest any accident had happened from the pressure of the crowd, who began to assemble round the doors at eleven in the forenoon.'

The plays she acted in were as follow :—

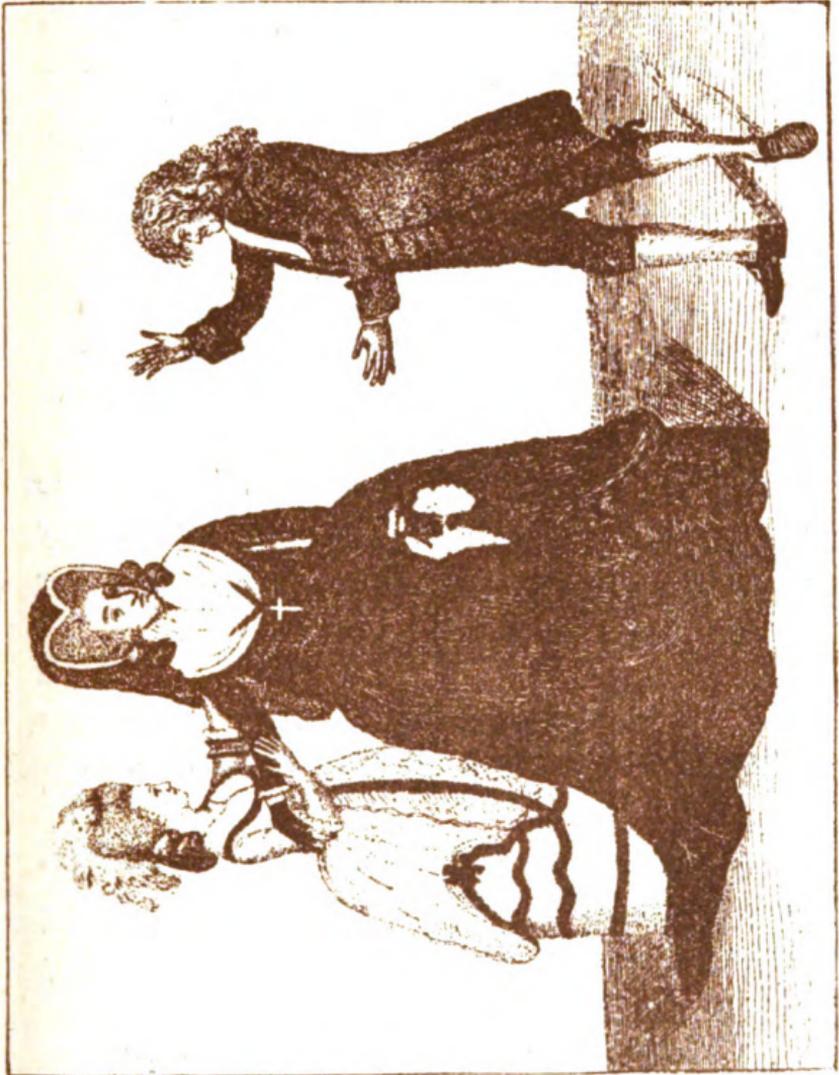
May 22. Venice Preserved.

24. Gamester.

- May 26. Venice Preserved.  
 27. Gamester.  
 29. Mourning Bride.
- June 1. Douglas.  
 3. Isabella.  
 5. Jane Shore.  
 7. Douglas.  
 9. Grecian Daughter (for her benefit).  
 10. Mourning Bride.  
 11. Grecian Daughter (for benefit of the  
 Charity Workhouse).

On the 12th she set out for Dublin, where she was engaged to perform twenty nights for £1000. ✓

In speaking of her appearance in *Douglas*, the *Courant* observes: 'We have seen Mrs. Crawford ' in the part of Lady Randolph, and she played it ' perhaps with more solemnity and as much ' dignity as Mrs. Siddons, but surely not with so ' much interesting sensibility. It would far ex- ' ceed our limits to point out or describe the ' many beauties that charmed us in the repre- ' sentation of this piece. Mrs. Siddons never ' once disappoints the spectator ; but from the



‘ moment of her appearance she interests and  
 ‘ carries along his admiration of every tone, look,  
 ‘ and gesture. While the discovery of her son  
 ‘ gradually proceeds, she suspends the audience  
 ‘ in the most pleasing interesting anxiety.

‘ During the beautiful narration of Old Norval,  
 ‘ when he says—

*“ Red came the river down, and loud and oft  
 The angry spirit of the water shriek’d,” etc.,*

‘ she kept the audience by her looks and attitude  
 ‘ in the most silent, anxious attention, and they  
 ‘ read in her countenance every movement of her  
 ‘ soul. But when she breaks out—

*“ Inhuman that thou art!  
 How couldst thou kill what waves and tempests spared?”*

‘ they must be of a flinty nature indeed who burst  
 ‘ not into tears.

‘ When she discovers herself to her son—

*“ My son! my son!  
 I am thy mother, and the wife of Douglas,”*

we believe there was not a dry eye in the whole  
'house.'

Mrs. Siddons played eleven nights, exclusive of the charity one. She shared £50 a night for ten nights, and at her benefit drew £350, besides a sum of £260, with which a party of gentlemen presented her. From the subscribers she received an elegant piece of plate, on which was engraved — 'As a mark of esteem for superior genius and 'unrivalled talents, this vase is respectfully inscribed with the name of SIDDONS.

'Edinburgh, 9th June 1784.'

The poetical epistle which follows, showing the ferment into which her presence threw the town, is clever, and worthy of preservation :—

EPISTLE FROM MISS MARIA BELINDA BOGLE AT  
EDINBURGH, TO HER FRIEND, MISS LAVINIA  
LEETCH AT GLASGOW.

*I hear with deep sorrow, my beautiful Leetch,  
In vain to come here you your father beseech ;  
I say in all places, and say it most truly,  
His heart is as hard as the heart of Priuli ;  
'Tis composed of black flint, or of Aberdeen granite,  
But smother your rage—'twould be folly to fan it.*

*Each evening the playhouse exhibits a mob,  
 And the right of admission's turn'd into a job.  
 By five the whole pit used to fill with subscribers,  
 And those who had money enough to be bribers.  
 But the public took fire, and began a loud jar,  
 And I thought we'd have had a Siddonian war.  
 The Committees met, and the lawyers' hot mettle  
 Began very soon both to cool and to settle:  
 Of public resentment to blunt the keen edge,  
 In a coop they commented that sixty they'd wedge;  
 And the coop's now so cramm'd, it will scarce hold a mouse,  
 And the rest of the Pit's turn'd a true public-house.  
 With porter and pathos, with whisky and whining,  
 They quickly all look as if long they'd been dining,  
 Their shrub and their sighs court our noses and ears,  
 And their twopenny blends in libation with tears:  
 The god of good liquor with fervour they woo,  
 And before the fifth act they are 'a' greeting fou.'  
 Though my muse to write satire's reluctant and loth,  
 This custom, I think, savours strong of the Goth.*

*As for Siddons herself, her features so tragic  
 Have caught the whole town with the force of their magic:  
 Her action is varied, her voice is extensive,  
 Her eye very fine, but somewhat too pensive.  
 In the terrible trials of Beverley's wife  
 She rose not above the dull level of life.  
 She was greatly too simple to strike very deep.  
 And I thought more than once to have fallen asleep.*

*Her sorrows in Shore were so soft and so still,  
 That my heart lay as snug as a thief in a mill:  
 I have never as yet been much overcome  
 With distress that's so gentle, and grief that's so dumb;  
 And, to tell the plain truth, I have not seen any  
 They get, like the tumble of Yates in Mandane;  
 For acting should certainly rise above nature,  
 But indeed now and then she's a wonderful creature—  
 When Zara's revenge burst in storms from the tongue,  
 With rage and reproach all the ample roof rung,—  
 Isabella, too, rose all superior to sadness,  
 And our hearts were well harrow'd with horror and madness.  
 From all sides of the house, hark the cry how it swells!  
 While the boxes are torn with most heart-piercing yells—  
 The Misses all faint, it becomes them so vastly,  
 And their cheeks are so red, that they never look ghastly:  
 Even ladies advanced to their grand climacterics  
 Are often led out in a fit of hysterics;  
 The screams are wide-wafted east, west, south, and north,  
 Loud Echo prolongs them on both sides the Forth.*

*You ask me what beauties most touchingly strike?—  
 They are beauteous all, and all beauteous alike,  
 With lovely complexions that time ne'er can tarnish,  
 So thick they're laid o'er with a delicate varnish;  
 Their bosoms and neck have a gloss and a burnish,  
 And their cheeks with fresh roses from Raeburn<sup>1</sup> they furnish.*

<sup>1</sup> The principal perfumer at that period in Edinburgh.

*I quickly return, and am just on the wing,  
 And some things I'm sure that you'll like I will bring—  
 The sweet Siddons' cap, the latest dear ogle :  
 Farewell till we meet. Your true friend,*

MARY BOGLE.

EDINBURGH, June 7, 1784.

During the summer season of the following year Mrs. Siddons again honoured Modern Athens with her presence, and created as great a sensation as she had done the year preceding. The receipts during her engagement were :—

1785.

July 12. Grecian Daughter, .	. £95	0	0
14. Macbeth, . . .	. 125	0	0
16. Fair Penitent, . . .	. 126	0	0
18. Isabella, . . .	. 154	0	0
20. Douglas, . . .	. 130	0	0
23. Carmelite, . . .	. 128	0	0
25. Venice Preserved, . . .	. 130	0	0
26. Carmelite, . . .	. 84	0	0
27. Which is the Man? <sup>1</sup>	. 84	0	0
28. Isabella, . . .	. 139	0	0
29. Suspicious Husband, . . .	. 15	0	0

<sup>1</sup> In this comedy Miss Kemble appeared as *Lady Bell Bloomer*, but Mrs Siddons did not act in it.

1785.			
July 30.	Jane Shore	.	£115 0 0
Aug. 1.	Earl of Warwick,	.	123 0 0
	2. Mourning Bride,	.	107 0 0
	3. Provoked Husband, <sup>1</sup>	.	125 0 0
	6. Gamester, <sup>2</sup>	.	200 0 0
	8. Douglas,	.	137 0 0
	9. Earl of Warwick,	.	60 16 0

On the 12th of August, Mrs. Siddons made her first appearance in Glasgow, in the character of *Belvidera*.

MR. SUTHERLAND'S range of character seems to have been rather extensive, for we find him cast for, and playing *Stykely* in the *Gamester*, *Falkland* in the *Rivals*, *Sciolto* in the *Fair Penitent*, *Oroonoko*, *Old Norval*, etc. He made his first appearance on the Edinburgh stage on the evening of Monday the 21st January 1782, in the character of *Oroonoko*, being announced as from the Dublin Theatre. 'Mr. Sutherland,' says a critique of

<sup>1</sup> For the benefit of Miss Kemble.

<sup>2</sup> Mrs. Siddons' own benefit, exclusive of sold tickets. Upon this occasion she acted the part of the *Fine Lady* (with a song in character) [!!] in the afterpiece of *Lethe*. ✓

his performance of this character, ' I apprehend,  
' was not well advised when he ventured a first  
' appearance in this ticklish hero. His person  
' ought to have commanded respect, and the  
' lustre of his eye to have shone through his sooty  
' complexion. But his person is not princely, and  
' his eye could not always be distinguished from  
' the rest of his face, but by the white. His at-  
' titudes were in general well imagined, but not  
' properly supported. If the eye was attracted  
' by the disposition of the body, the ear was  
' offended by the unmeaning unexpressive voice.  
' It is lamentable indeed when the voice denies  
' its office, and will not convey the feelings of its  
' master ; for I am sensible the gentleman fre-  
' quently felt the genuine emotions arising from  
' his situation. He is very much in the predica-  
' ment of the rest as to action : where it was not  
' much required he was redundant, and where the  
' tempest and whirlwind of passion demanded  
' correspondent agitations of the body, he was  
' unsuccessful. Why should tears be represented  
' by clapping a white handkerchief to the face, or  
' by applying the hand to the eyes? When this

‘ performer shall have acquired a proper strength, clearness, and modulation of voice, which are certainly not unattainable, he may do well.’ ✓

Of Mr. Sutherland’s appearance in *Stukely*, the following notice is taken:—‘ *Stukely*, upon the whole, was well done, and in some strokes excellent; but the voice was too low, and the manner and action too pinched, for such a bold-faced villain.’

Very little is known of MRS. WOODS. She seldom acted, and then only characters of a trifling nature—*Eliza* in Jackson’s *Eldred*, and *Leonora* in the *Mourning Bride*, for instance. Her husband was for thirty years the leading actor in the Edinburgh Theatre,—his admirers, the public, having during that time strenuously opposed every attempt of the manager to supersede him. Mr. Woods retired on the 19th April 1802, purposing to occupy his time by giving instructions in elocution; but disease did not permit him to carry such a scheme into effect, and he died on the 14th December of that year.

On the occasion of his benefit, 17th April 1784,

was performed a 'A New Local, Farcical, Musical  
'Interlude (never before acted), called *Hallow*  
'*Fair,*' in which he played '*Young Riot,* the  
drunken buck,' which is curious as not being in-  
cluded in the *Biographia Dramatica.*



## Captain Billair and his Wife,

who, though a tall Woman, always wore high-heeled shoes.

RICHARD BILLAIR (or 'Dickie,' as he was more familiarly termed) was a Captain in the Rutland Fencible Cavalry, commanded by Captain Neville, which were quartered at Edinburgh for some time during the year 1792.

Little Dickie was a gay sort of fellow, and spent a merry life while in Edinburgh. He was a votary of Bacchus, and used, it is said, not unfrequently to pay his devotions to that potent deity in the forenoon. He was nevertheless much invited out, and might occasionally be met at private parties and at balls, from which, however, his tall wife was excluded. She was a lady of good education and of polished manners, and



*Captain Billair and his Wife.* 81

appeared to have philosophy enough to care little for the exclusion. When her husband returned from his pleasures, she had always a smile for 'Dickie, my love.'



F

Mr. Alexander Thomson

and

Miss Crawford.

THOSE who recollected MR. THOMSON affirmed this representation of him to be extremely faithful. He was very remarkable for the length of his arms, which while walking he kept dangling by his side, as represented in the print. He carried on business as a grocer in a shop nearly opposite the Tron Church, where, by persevering industry and fair dealing, he is said to have amassed a considerable fortune ; from which circumstance, together with his long and honourable career, he obtained the title of the 'Prince of Grocers.' Not much in accordance, however, with this

high-sounding title, he was known also by the less dignified appellation of 'Farthing Sandy,' owing to his having at one period issued a great number of brass farthings, for the better adjustment of accounts with his numerous customers. His house was at the Abbey Hill.

Thomson was a widower of long standing ; but having grown in riches as well as in years, it appears strange fantasies of greatness began to flit before his imagination. He used to compare himself with the other grocers as a large mastiff dog, placed in the centre of a number of little terriers. With a view to his aggrandisement, he sought to connect himself by marriage with some family of aristocratic blood ; and with this 'intention full resolved,' he is represented in the print as 'casting an eye' at Miss Crawford—a lady somewhat whimsical, if not altogether fantastical, in her dress and manners. The scene is limned by the artist as witnessed on the Calton Hill, the day on which Mr. Tytler's 'fire-balloon' ascended from the Abbey grounds. The 'Prince of Grocers,' however, was not successful in his pursuit, and ultimately became among the ladies

an object of ridicule, being known by the feminine *sobriquet* of 'Ruffles,' from a practice he had of hiding his long fingers in his sleeve appendages. Had the widower aimed at less lofty game, there would have been no doubt of success; his 'old brass would have bought a new pan.'

Notwithstanding his reputed riches, it is said that Thomson left a mere trifle at his death, having been nearly ruined by a son, who afterwards went to Jamaica, where it is believed he died a mendicant.

MISS CRAWFORD, the object of the grocer's ambition, was the daughter of Sir Hew Crawford of Jordanhill, and resided at the time at a place called Redbraes, Bonnington Road. She continued 'deaf as Ailsa Craig' to the wooing of old Ruffles, preferring a life of single blessedness, although it was said she afterwards formed a '*mésalliance*' with John (commonly called Jack) Fortune, a surgeon, who went abroad (brother of Matthew Fortune, who kept the Tontine, Princes Street)—both sons of old Fortune who kept the noted tavern in the High Street, the resort of the



higher ranks in Scotland a hundred years ago ;<sup>1</sup> but Mrs. Fortune was a younger sister.

Sir Hew's family originally consisted of fifteen, several of whom died when young. The eldest daughter, Miss Mary, was married in 1775 to General Fletcher of Saltoun (then Campbell of Boquhan), and afterwards to Colonel John Hamilton of Bardowie, in Stirlingshire ; and the second, Lucken, was married to General Gordon Cuming of Pitlurg, Aberdeenshire, by whom she had ten children.

The publication of this print created great

<sup>1</sup> ' On the 10th of October 1775 a wager was determined at Fortune's tavern, Edinburgh, on the quality of the beef of two bullocks—one fed by the Duke of Buccleuch, the other by John Lumsdaine of Blainairn, Esq. A sirloin of each was roasted ; and it took two men to carry each to the table. The wager was determined in favour of the Duke. Besides his grace and Mr. Lumsdaine, there was a goodly number of other noble men, gentlemen, clergy, etc., at dinner—twenty-one in number—all dressed in the manufactures of Scotland.' The Duke of Buccleuch is well known to have been ' a great encourager of Scotch manufactures,' which were at that time in their infancy. The Earl of Hopetoun, as Commissioner to the General Assembly, used to hold state in Fortune's tavern ; and on election occasions the Scottish Peers frequently terminated the proceedings of the day by dining there. The premises were at an earlier period the town residence of the Earls of Eglington.

excitement at the time (1784), and was the cause of several articles being written *pro* and *con.* in the periodicals of the day. Captain Crawford (brother to the lady) was very much irritated, and threatened to cudgel the limner, at the same time 'daring him at his peril to pencil any lady ever after.' As might have been expected, this threat had a very contrary effect—being immediately followed by an alteration of the plate, making the head-dress of Miss Crawford a little more ridiculous, and also by the caricature of 'RETALIATION; OR THE CUDGELLER CAUGHT.'

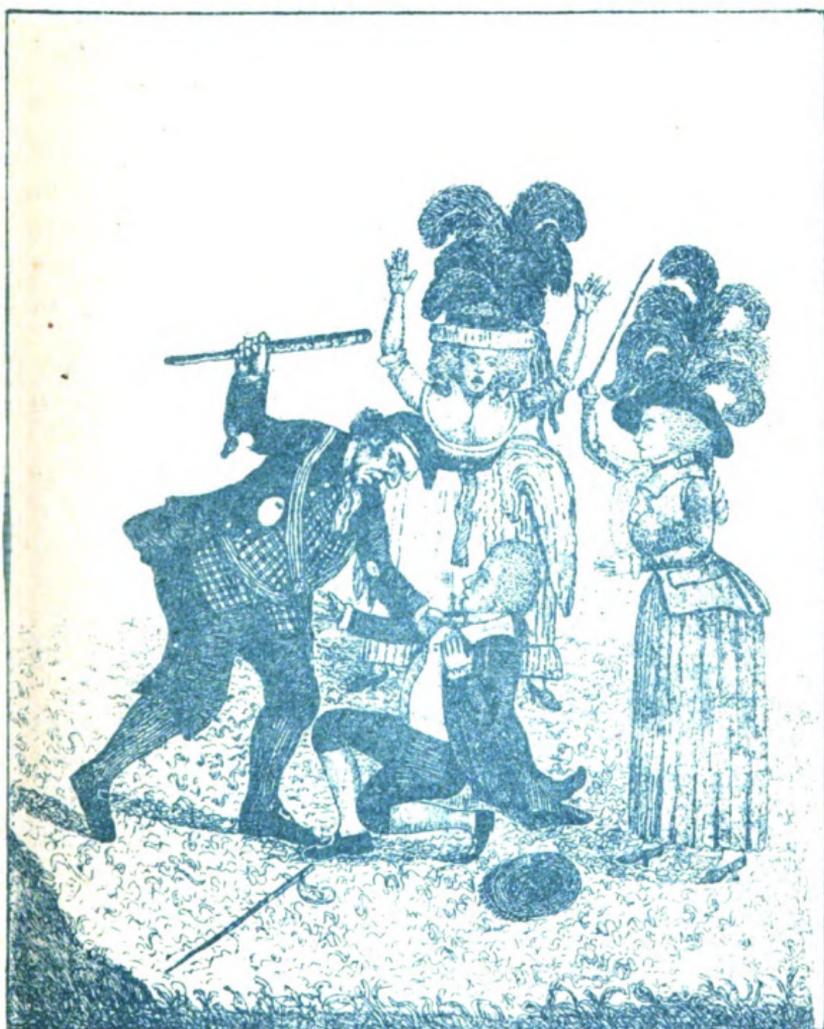


# Retaliation ;

or

## The Cudgeller Caught,

REPRESENTS the gallant and high-minded Captain Crawford, who was then young, in the hands of a brawny porter, while his sister and her companion, Miss Hay of Montblair, who then resided with her mother in Haddington's Entry, Canongate, are lustily calling out for help. This caricature, however, is supposed to have been merely a flight of fancy, without any foundation in fact. Captain Crawford, afterwards Sir Hew, was a very handsome man. He married a Miss Johnston, of the county of Leitrim, in Ireland, by whom he had two sons and three daughters.



## Mr. Pierie and Mr. Maxwell.

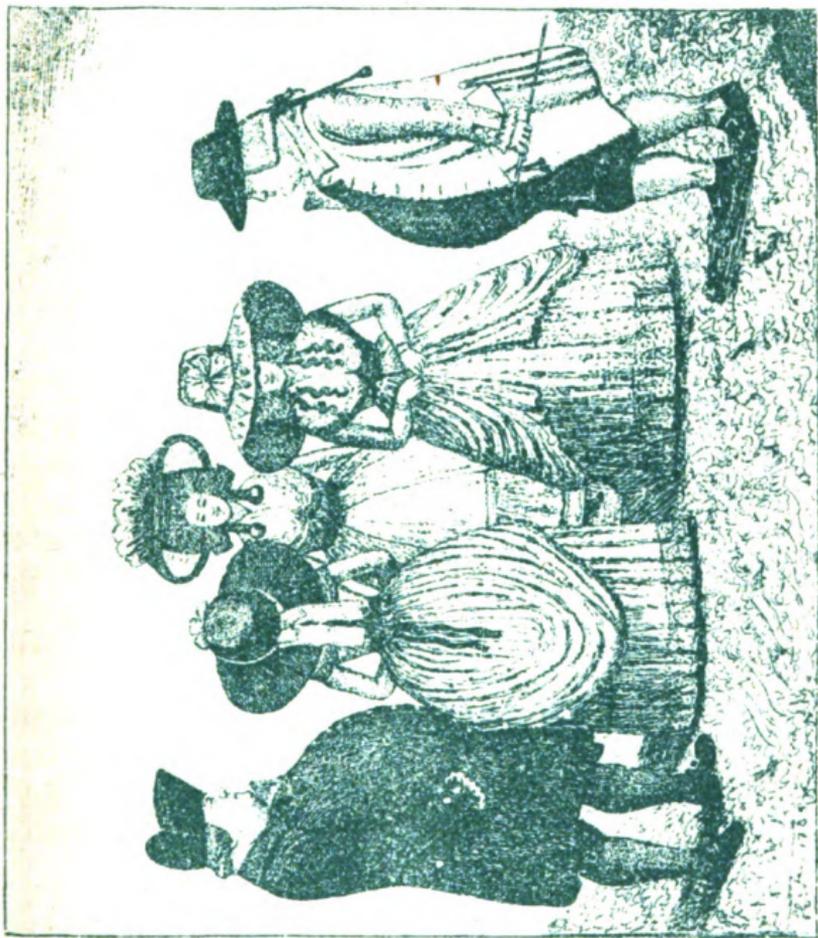
The Ladies are in the Costume of 1785.

VERY little is known of the two portly citizens who figure in this print. They were both bachelors, however; hence the humour of the artist in representing them in the company of ladies.

ALEXANDER PIERIE, Esq., who appears on the left, was originally, we believe, from Dundee. He held the situation of Extractor of King's Processes in the Court of Session. He was a jolly, stout man; exceedingly good-natured, and convivial in his disposition. He was a member of the *Crochallan Club*, which held its meetings in Douglas's Tavern, Anchor Close. He died on the 24th of July 1786.

Mr. Pierie had a brother, John, a lieutenant in the navy—a man of considerable ability, and fond of topographical delineation—who published, in 1789, four excellent Views of portions of the Hebrides.

Respecting MR. MAXWELL no particulars can be gathered. Like his friend Pierie, to use the language of *Boniface*, he seems to have 'eat well, slept well, and drank well.' He died nearly a century since.



# Mrs. Smith.

In the Costume of 1795.

THAT this Portrait was sketched without a sitting may be conjectured from a memorandum by the artist, which states that when the lady heard of his intention to publish her likeness, 'she sent for him to come and get a proper look at her; but he did not choose to accept the invitation.' Those who knew Mrs. Smith had little difficulty in recognising a strong likeness to her in the drawing.

MRS. SMITH is dressed in the somewhat ridiculous fashion prevailing towards the close of last century. The print bears the date 1795; and at that period she resided in South Bridge Street. Some years afterwards she removed to a house in Blackfriars Wynd. ✓

Mrs. Smith was a native of Aberdeen, and had in early life been married to a trader, of the name of Kinnear, by whom she had a son and two daughters. After the death of her husband she resumed her maiden name of Smith. She was a stout, comely-looking woman, and usually dressed well. She lived to old age, in the enjoyment of two annuities—one of which she derived from a gentleman of fortune, the husband of one of her daughters. The other daughter was also well married, and went to America. Mrs. Smith died in January 1836.



# Dr. Alexander Hamilton,

Professor of Midwifery.

THE Medical School of Edinburgh had been established for a very considerable period of time before it was found necessary to institute a Professorship to teach the principles and practice of Midwifery. So early as 1726, Mr. Joseph Gibson had been appointed by the Town Council to give instructions in the art of Midwifery ; but he appears to have confined his teaching to females only. The truth is, that in those days the practice of Midwifery was almost solely confined to that sex, as it was only in difficult cases that the assistance of male practitioners was called in ; and hence it very frequently happened that the labour was found to be too far advanced to admit of their aid being of material service, and

thus, from want of skill, the lives of many mothers and children were lost. The public owe it to the **strenuous exertions** of Dr. Young (the first Pro-

fessor of Midwifery in the College of Edinburgh), and of the subject of this memoir, that the much needed reform has been brought about in later times. Both of these gentlemen were indefatigable in



their efforts to impress upon the public the necessity and advantages of all who practised Midwifery, both male and female, being regularly instructed in the art.

The prefixed plate contains a striking likeness of DR. ALEXANDER HAMILTON. This gentleman was born in 1739, at Fordoun, near Montrose, where his father, who had been a surgeon in the army during Queen Anne's wars, was established as a medical practitioner. He came to Edinburgh about the year 1758, as assistant to Mr. John Straiton, a surgeon then in extensive practice; and on that gentleman's death in 1762, he was urged by a number of respectable families to settle in Edinburgh. He accordingly, on application, was admitted a member of the College of Surgeons in that city, for the Royal College was not incorporated until 1778. Of an active and bustling disposition, it was not long before he was elected Deacon of the Incorporation, and consequently became a member of the Town Council. He was at the same time chosen Convener of the Trades.

Intent on the practice of Midwifery, he found it necessary to obtain a medical degree as a physician before he could be admitted a Fellow of the Royal College of Physicians. This he accordingly obtained, having probably applied to the

University of St. Andrews. The Royal College was founded in 1681, and, according to the charter, every graduate of any of the Scottish Universities had a right to be admitted, upon paying the fees. He was first admitted a licentiate, and at a suitable interval chosen a Fellow of the College.

In 1775 Dr. Hamilton published his *Elements of Midwifery*, which went through several editions under the title of *Outlines of Midwifery*; and in 1780 he published also a *Treatise on the Management of Female Complaints*, adapted to the use of families, which long continued to be a popular work. In the same year he was conjoined in the Professorship of Midwifery in the College of Edinburgh with Dr. Thomas Young; and on the death of that gentleman in 1783 he was appointed sole Professor.

Dr. Young and Dr. Hamilton gave alternately three courses of instructions annually to male and female pupils, till the death of the former, when the whole duty devolved upon the latter gentleman. Being now at liberty to adopt any improvement in teaching the class he might judge proper,

he set about enlarging the plan of his lectures. His predecessors, though undoubtedly men of abilities, felt themselves narrowed in the sphere of their exertions, and cramped in their endeavours to perform their academical duty to their own satisfaction, in consequence of the strong prejudices that prevailed against the system of tuition. In his own time these prepossessions were beginning to give way ; but he completely effected what was obviously wanting in the scheme of medical education at the University of Edinburgh, by giving a connected view of the diseases peculiar to women and children. Still, however, the midwifery class was not in the list of those necessary to be attended before procuring the degree of Doctor of Medicine. His son succeeded in accomplishing this object, after encountering a great deal of opposition.

Upon the 29th March 1797, the Magistrates of Edinburgh, who are the patrons, had resolved that it should not be in the power of any Professor to appoint another to teach in his room without their consent ; but upon application, Dr. Hamilton was allowed, on the 25th December 1798, to employ

his son as his assistant, and this office he discharged for two years. The Doctor resigned his Professorship upon the 26th of March 1800, and on the 9th of April his son was unanimously elected to the Chair.

Dr. Hamilton married Miss Reid of Gorgie, by whom he had a numerous family. He died upon the 23d of May 1802 in the sixty-fourth year of his age.

The figures of two ladies in the print are not portraits. Their being placed there is a fancy of the artist, in allusion to the profession of the Doctor.



William Doyle, Samuel Sone,  
and  
William Foster,  
with Three celebrated Belles.

THE first of these figures to the left was a Lieutenant Doyle ; the centre one, Mr. Sone, surgeon, commonly called 'The Little Doctor;' and the third, Captain Foster, all of the 24th Regiment. The two last were inseparable companions, notwithstanding their disparity in point of size.

While here with the regiment in 1784, they were remarkable for their attention to the fair sex. The artist has accordingly represented them as squireing three of the most celebrated belles of the day, dressed in the fashion of the time, along the North Bridge.



Mr. Robert Johnston  
and  
Miss Sibilla Hutton.

No other reason has been assigned by the artist for grouping these two individuals together, than that they were the most corpulent shopkeepers in Edinburgh at the time, and had their places of business in the Royal Exchange buildings.

MR. JOHNSTON was the son of the Rev. John Johnston, minister of Arngask, commonly called 'the visible kirk,' from its great altitude, and brother-german to Dr. Johnston of North Leith. He carried on business for many years as a private banker. in company with Mr. Donald Smith,

under the firm of Johnston and Smith. This concern, however, proved unfortunate, having met with a series of losses—among the first of which was a robbery to a considerable amount. The particulars of this affair are fully given in the following advertisements from the *Courant* of 1768:—

‘On Friday evening last [the 12th August] the lock of  
 ‘the outer door of the compting-house of Johnston and  
 ‘Smith, bankers in the Exchange, was opened by some  
 ‘wicked persons, as supposed by a counterfeit key, and  
 ‘eight hundred pounds sterling stolen out of their drawers,  
 ‘in the following Bank notes, viz.:—

‘ Of the Royal, and Bank of Scotland, £194	9	0
‘ British Linen Company, . . . . .	362	2 0
‘ Dumfries Notes, . . . . .	126	0 0
‘ Glasgow Notes, . . . . .	64	10 0
‘ General Bank of Perth, . . . . .	32	0 0
‘ Dundee Notes (Jobson’s), . . . . .	40	0 0
‘ Several small Notes and Silver, . . . . .	11	1 0
	-----	
	£830	2 0
	-----	

‘ It is entreated that every honest person will give the  
 ‘ Magistrates of Edinburgh, or Johnston and Smith, notice

‘ of any circumstances that may fall under their observation  
‘ for discovering the offenders ; and farther, the said Johnston  
‘ and Smith will give the informer a reward of Five Pounds  
‘ sterling for every hundred pounds sterling that shall be  
‘ recovered in consequence of such information. As some  
‘ smith may very innocently have made a key from an im-  
‘ pression of clay or wax, such smith giving information, as  
‘ above, so as the person who got the key may be discovered,  
‘ shall be handsomely rewarded.’

‘ BY ORDER OF THE HONOURABLE THE MAGISTRATES  
OF EDINBURGH.

‘ Whereas, on Sunday night last, the 14th inst., there was  
‘ laid down or dropped at the door of the Council Chamber  
‘ of this City, the sum of two hundred and twenty-five  
‘ pounds sterling, in bank-notes, wrapped in a piece of grey  
‘ paper, which was found by Robert Burton, a porter, and  
‘ immediately after delivered by him to one of the Magi-  
‘ strates : This is to give notice that the above sum is now  
‘ sealed up, and in the hands of the City Clerks, and will be  
‘ delivered to any person who shall prove the property  
‘ thereof, with deduction of a reasonable allowance to the  
‘ porter who found it.’

The notes were proved to be the property of  
Messrs. Johnston and Smith. In addition to the  
reward, a proclamation was issued by the King,



✓ promising a free pardon to any one, except the principal, concerned in the robbery who should make a disclosure ; and, as a further inducement, fifty guineas additional were offered by Johnston and Smith to the informer. These measures were ineffectual ; and no traces of the delinquent could be found till the apprehension of Deacon Brodie, twenty years afterwards, induced strong suspicion that he was concerned in it.

It was then recollected that, prior to the robbery, the Deacon had been employed in making various repairs on the premises of Johnston and Smith, and had occasion to be frequently in the bank. The key of the outer door, from which it was ascertained he had taken an impression in putty, usually hung in the passage, which was rather dark and narrow.

! Not long after this affair the firm experienced some severe reverses, arising from a sudden depression in trade, besides losing a box containing one thousand guineas, which fell into the sea at Leith, while being handed from a boat to the ship in which it was to be forwarded to London. Immediately after this accident the firm stopped

payment, and compounded with their creditors at the rate of fifteen shillings in the pound. Various attempts were made to recover the box. Among others who dived for the treasure was a tailor in Leith, somewhat famous for his aquatic dexterity. All his exertions, however, although repeated with great perseverance for some time, proved unsuccessful. ✓

The copartnery was now broken up, after which Mr. Smith commenced business on his own account as a private banker; and, during the remainder of a long life, was highly successful and respected, and filled the office of Lord Provost in the years 1807 and 1808. Mr. Johnston also continued, for several years, to discount bills in a small way, until a Mr. John Alston, hardware and toy merchant, having failed, he took the bankrupt's goods at a valuation, and entered into his shop as his successor. In the course of a short time he added groceries to his other stock; and, finding that branch turn out the most advantageous, latterly discarded the hardware business altogether.

Mr. Johnston's manner was peculiar, and he

spoke very fast and indistinctly. He died on the 20th May 1797, aged sixty-three.

The other bulky figure, with the indescribable head-dress, kept a millinery establishment, as has been already mentioned, in the Royal Exchange. MISS SIBILLA HUTTON was the daughter of a very worthy dissenting clergyman, the Rev. Mr. William Hutton of Dalkeith. Mr. Hutton was rather famed for lengthy sermons. An anecdote is told of him and the Rev. Mr. Sheriff, whose prayers are said to have been so wonderfully efficacious in driving Paul Jones to sea, when that adventurer threatened to land at Leith in 1779. The Dalkeith minister was on one occasion preaching before the Synod, when, on the expiry of the first hour, by way of giving him a gentle hint, Mr. Sheriff held out his watch, in such a way as he could not fail to observe it. The preacher paused for a moment, but immediately went on with renewed vigour, till another hour had expired. Mr. Sheriff then repeated his former motion, but still without effect ; and a third hour

elapsed ere the sermon came to a conclusion. At dinner the preacher ventured to inquire the reason of his friend's having acted the part of monitor. 'I will tell you,' said Mr. Sheriff. 'The first hour I heard you with pleasure, and, as I hope every one else did, with profit; the second, I listened with impatience; and the third with *contempt!*'

*Sibby*—for that was the name by which she was best known—was, without exception, the most fantastic lady of her day. This disposition grew with her growth, and strengthened with her strength. She by no means coincided with the poet's idea of beauty—

*'When unadorned, adorned the most.'*

From her infancy she had been remarkable for her love of ornament; and notwithstanding all the injunctions and rebukes of her father, *Sibby* still admired and followed the capricious changes of fashion.

*Sibby* carried on business to great purpose, and daily added to the heaviness of her purse, as well as to the rotundity of her person. Neither did

she neglect her early imbibed notions of personal decoration. She was always at the head of the *ton*, and indeed generally so far in advance that few attempted to follow. Miss Sibilla's silks, too, and the profusion of lace with which she was overlaid, were always of the most costly description, and must have been procured at immense expense.

During her residence in Edinburgh she occasionally visited her friends at Dalkeith. The old Secession minister was sadly scandalised at Sibby's obduracy in the practice of vain ornament. One day Sibby appeared at Dalkeith with the identical head-dress in which she is portrayed in the print. It was the first occasion on which it had graced her portly figure. 'Sibby! Sibby!' said the father, with more than usual gravity; 'do you really expect to get to heaven with such a bonnet on your head?' 'And why not, father?' said Sibilla, with her accustomed good-humour; 'I'm sure I'll make a better appearance there than you will do with that vile, old-fashioned black wig, which you have worn for these last twenty years!'

The good clergyman, tired of private exhortation, resolved to change his tactics. One Sabbath, when Sibby sat in the meeting-house, as she sometimes did, her father chose to be very severe on the vanity and sinfulness of female ornaments ; and went so minutely to work as to describe the very bonnet and dress of Miss Sibilla ; yet this availed not. Sibby did not abridge the rotundity of her bonnet a single inch, until compelled by an *influence* more powerful than her father's sermon—the dictates of fashion.

Sibby at length got tired of what appeared to her the everlasting sameness of Edinburgh, and the dull monotony of a trip to Dalkeith. Besides, she considered her professional talents worthy of a wider field. She therefore resolved to establish herself in London, which she actually did about the year 1790, and was succeeded in the shop and business by a sister, Mrs. Kid, wife of Captain Kid, master of one of the London traders.

Respecting Miss Sibilla's success in the great metropolis—how long she remained, or how she relished the change of scene, we can say nothing ; but that she returned to Edinburgh is certain.

She died there in the month of February 1808. Her death is thus recorded:—‘Lately, at Edinburgh, Miss Sibilla Hutton, daughter of the late ‘Rev. William Hutten, minister of the gospel ‘at Dalkeith.’



Wm  
30