

SHADOW AND SUBSTANCE

Restoring the Literary Output of Robert Pearse Gillies (1789–1858)

Peter Garside



I

‘I HAD LOST UTTERLY WHAT THE WORLD in its wisdom is pleased to term substance, and consequently, was henceforth only a Shadow’.¹ This passage occurs at a crucial turning point in Robert Pearse [or Pierce, Pearce] Gillies’s *Memoirs of a Literary Veteran* (1851), when, during September 1827 after taking a fond farewell of Edinburgh and making a poignant last visit to Walter Scott at Abbotsford, Gillies stood at the onset of a final move to London and a bleaker existence marked by debt and fragmentary literary production. The use of the term ‘Shadow’ along with ‘Shadowism’ permeates the rest of his narrative, and might now at first bring to mind the concept recently advanced by Ian Duncan of Scottish writers of the period such as Gillies or James Hogg necessarily operating in the shadow of Scott’s outstanding literary fame, either in the form of lame imitation or a more aggressive kind of latching on.² In Gillies’s case, however, it more obviously applies to his loss of gentlemanly status and financial means, which hitherto had enabled an independent literary existence centred on Edinburgh.

Heir to a substantial landed property in NE Scotland, Gillies attended Edinburgh College, studying under Dugald Stewart and others, and was admitted into the Faculty of Advocates in 1813. Moving more permanently to Edinburgh, he occupied a number of New Town residences, cultivating a literary career which for a while might seem to parallel Scott’s, and building up an impressive personal library. In fact, it is the irreparable loss of such resources through financial imprudence and misfortune that perhaps underlies most sharply the overriding sense of shadow/ism in the later stages of the *Memoirs*. Immediately prior to the first emergence of the term, as quoted above, Gillies painfully describes the boxing-up of books and manuscripts as a result of the re-letting of his old apartments in Great King Street:

My books, which had been valued and assigned to my trustees, were rapidly packed up in boxes, making an enormous load. Others, not included in the valuation, copies of my own works, [...] an enormous bulk of manuscript papers and letters [...] were all deposited hastily in a dark room, of which I was allowed the key, and which was sealed up, on the understanding with my trustees

that the door was never to be opened or the contents meddled with, except in my own presence. (III, 171–72)

Notwithstanding such assurances, Gillies's absence in London and accumulating financial difficulties there left him vulnerable, and a footnote records how 'This apartment was afterwards broken open by legal functionaries without one word of intimation to me, and the private property all thrown into the hands of an auctioneer' (III, 172n).

A similar incident is described later when in London Gillies's residence was invaded in 1834 as a consequence of his further indebtedness following the failure of publishers Richter and Co: 'Bailiffs fought like demons, tearing the books and flinging them at one another's heads, trampling on them, and each party endeavouring to get them heaved and shovelled into their carts like brickbats' (III, 250). Though his present publisher Richard Bentley must have been mainly on the lookout for tasty recollections of other celebrities, it is hard not to sense a pressing need throughout the *Memoirs* on Gillies's part to recover his own literary credentials, one which is frequently frustrated by the absence of tangible materials to hand. To give just two of many instances, employing the above examples: the dispersal of the contents of Great King Street leaves Gillies lamenting 'especially the poem of "Oswald," (now utterly lost)' (*Memoirs*, III, 172); while the 1834 London raid results in the loss of 'The only copy in existence of the second part of my "Winter Night's Dream" [which] had been left in a back parlour, where the last vestige of it was in the fragment of a *fidibus* [i.e. pipe lighter] which had been used by a possession man' (III, 250). Notwithstanding his advanced age and accumulating insecurities when writing *Memoirs*, Gillies's memory proves sharp on a number of occasions, though inevitably incidents are sometimes blurred and phases of activity are left unrecorded. The aim of the present article (supported by its end Listing) is to arrive at more complete picture of Gillies's literary output, and, more particularly, to compensate for a number of errors, omissions and misattributions as found in the present-day bibliographic record. In so doing, it is hoped to restore his significance on a number of key fronts: as a Romantic poet closely associating with figures such as Scott, Hogg and Wordsworth, and leading exponent of Germanism in literary circles, while throwing light on previously unexplored areas such as his input into bibliographical researches during the 1810s and record as an early Victorian campaigner against legal injustice.

Even with the advantage of hindsight, there are potential impediments standing in the way of providing a full and stable record. One is represented by Gillies's preference for anonymity when originally publishing his work. Indeed he himself recognised this as a barrier when facing the prospect of making a living as a jobbing author in London: 'having inflexibly withheld my name from every production [...] I had little or no literary reputation' (*Memoirs*, III, 190). The *English Catalogue of Books 1801–1836* (1914) lists only six titles under his name, two of which can now be demonstrated as not actually his. Use of initials was a common feature of his earlier work, with 'H. F. A.' being probably the

most used signature, featuring both in contributions to *The Ruminator* of Sir Samuel Egerton Brydges (1762–1837), primarily in 1812, and the Preface to the first edition of his own hallmark longer poem *Childe Alarique* (1813); though it would be hard for an uninformed contemporary to connect these different vehicles or (presumably) to relate the initials to a distinct personage.³ His guard slipped slightly with second edition of *Childe Alarique*, where the Preface is signed ‘R. P. G.’, and these correct initials are also employed in the case of a number of articles contributed to other of Brydges’s publications such as *The British Bibliographer* (4 vols, 1810–14). This in turn is extended to ‘R. P. Gillies, Esq.’ in the full title of *The Essayes of a Prentise, in the Divine Art of Poesie* (1814), a facsimile-type antiquarian limited edition, full disclosure no doubt licensed by the acceptability of this kind of endeavour as a gentlemanly pursuit.

Use of his proper name in the case of poetry in volume form, however, is not found until *A Winter Night’s Dream* (1826), where an introductory ‘Note’ observes how ‘for the first time in my life, I [have] inscribed my name on a title-page’, offering as a somewhat specious-sounding reason a desire to avoid accusations of personal satire in the contents. More probably this represented a last throw of the dice on the Edinburgh scene at a time publishers were withdrawing from imaginative literature as a result of the financial crash of 1825–26, and when Scott’s own anonymity was effectively outed by insolvency. Muddying the waters still further through all this is the employment of a number of alternative initials (such as ‘B. E. S.’, or just ‘R.’), an activity which found an even more dizzying framework through his participation in *Blackwood’s Edinburgh Magazine* during the 1820s; and at no point did Gillies achieve the kind of linkage that Scott attained as a novelist as the ‘author of *Waverley*’. The use of ‘the author of’ label was later employed as a means of holding together and identifying serialised contributions in *Fraser’s Magazine*, but never to the extent of offering a clear-cut and transferable trademark. Reference to the end Listing in Part II of this essay will show that the only other time in which Gillies’s full name features on a title page (other than as Translator of *German Stories* [1826]) is in case of the *Memoirs of a Literary Veteran* itself.

Another difficulty is presented by the present scarcity of a number of Gillies’s publications. The first (quarto) edition of *Childe Alarique* (1813) is now virtually unattainable, the present survey being dependent on a copy preserved in the Abbotsford Library. Much the same is true of the first edition of his *Illustrations of a Poetical Character* (1816), comprising four tales, despite evidently being aimed at a wider distribution through its use of a smaller format. To some extent this must reflect poor commercial sales, or, failing that, a low retention of copies by owners. Some titles bear signs of having been effectively private publications, the financing of which in Gillies’s halcyon days would have been within his means. The possibly unique copy of *Wallace, a Fragment* (1813) held by Edinburgh University Library bears the inscription ‘Dugald Stewart From the auth[or]’ on its half-title. An advert for *The Essaye of a Prentise* in the *Monthly Magazine*, 1 August 1814, describes the edition as ‘limited to 150’; while in the case of *Guilt*;

or, *the Anniversary* (1819), a play translated from the German, the impression was evidently restricted to just fifty copies issued on a trial basis.⁴ According to the *Memoirs, Oswald* (1817), though 'beautifully printed in quarto [...] never was published, the 'hundred copies which I still possessed in 1826' being 'now utterly lost' (II, 217; III, 172).

Turning from volume to periodical publications, an additional complication is provided by the range of Gillies's contributions to this sector, representing in some cases a seemingly impenetrable web. Publications such as A. L. Strout's *Bibliography of Articles in Blackwood's Magazine* and the *Wellesley Index of Victorian Periodicals* provide invaluable help in the case of established journals such as *Blackwood's*, the *New Monthly Magazine*, *Foreign Quarterly Review*, *British and Foreign Review* and *Fraser's Magazine*, to all of which Gillies submitted materials.⁵ Far less support is available for tracking contributions to now more obscure literary magazines or compilations of the period. Notable here are the publications produced under the aegis of Sir Egerton Brydges, many first issued as individual numbers but now mostly accessible in combined volume form, these ranging from his *Censura Literaria. Containing Titles Abstracts, and Opinions of Old English Books* (10 vols, 1805–09) to *Restituta: Or, Titles, Extracts, and Characters of Old Books in English Literature Revived* (4 vols, 1814–16; but first issued in monthly parts from 1 March 1814). In the case of *The Ruminator: Containing a Series of Moral, Critical, and Sentimental Essays* (2 vols, 1813), beginning with recycled materials from the *Censura* but then incorporating a swathe of material mainly from Gillies, Gillies claimed to have been effectively the co-author, though this is not reflected to the extent of his appearing on the actual titles of the book version. Modern standard bibliographies of Gillies's work, such as the entries in the new *Cambridge Bibliography of English Literature*,⁶ tend at best to outline his output in this direction, leaving the constituent parts unexplored.

Two resources have nevertheless more recently enhanced the prospects for ascertaining his output more accurately. One comes in the form of the Archives of the Royal Literary Fund, now made accessible to scholars in microfilm. From June 1831 into the 1850s Gillies made a number of appeals for support (Case File 708), several while incarcerated or in exile for debt, and supported by details of publications vouching his authorial credentials. Significant lists are found in the case of items 5 (April 1838), 8 (November 1846) and 19 (January 1850), the last two on printed forms supplied to applicants. The final listing in the file comes as part of an appeal by his surviving daughter in November 1858 (item 28).⁷ Details in these concerning the publication dates, format, etc. of his primary works are generally correct, a symptom of the clarity of Gillies's memory, and/or indicating perhaps that he retained a core list for such purposes. If there is any exaggeration it is found in a tendency to amplify his own part in collaborative efforts (it is here for instance that Gillies makes his claim to have written *The Ruminator* 'jointly' with Egerton Brydges). Viewed in an opposite direction, absences in these listings can be useful in distinguishing cases where authorship

has been wrongly attributed to Gillies, in particular a sequence of novels to be discussed more fully later.

The second resource is found in Scott's Abbotsford Library, now searchable online, and the contents of which are now more freely available to scholars through the auspices of the Advocates Library in Edinburgh.⁸ From his permanent residency in Edinburgh commencing in early 1813 to his departure to London in the late 1820s to take up a new editorial career, Gillies was in virtually constant contact with Scott in seeking support and literacy advice, one symptom of which is the large number of presentation copies, some of them in a pre-publication state, sent to his chosen patron by Gillies. In all, Abbotsford contains copies of fourteen verifiable individual works by Gillies, ranging from 1813 to 1824, no less than eight of which bear inscriptions to Scott from the author. Such an inscription in the *Old Tapestry* (1819), combined with three mentions in listings for the Royal Literary Fund, now offers watertight evidence of Gillies's authorship of this novel, though it has been commonly attributed to a supposed other author. Another interesting feature is the presence of three sheet-length pamphlets containing drafts of three of the tales that featured in *Illustrations of a Poetical Character* (1816), two containing proof marks apparently by the author. One of these tales, 'Egbert; or, the Suicide', is referred to in a letter to Gillies from William Wordsworth of 23 November 1814 (see *Memoirs*, II, 145),⁹ which points towards Gillies having sent pre-publication versions to Wordsworth as well as Scott as a poetical mentor. The third of such pamphlets—*Further Illustrations of the Same Character. By the Author of Egbert and Albert*—noticeably includes a footnote, keyed to the title, stating '[t]he last hundred and ten verses of Egbert were supplied by a friend', strongly indicative of an input by James Hogg into this series of tales.¹⁰ Abbotsford likewise contains copies of two rare occasional poems written by Gillies in the mid-1810s, the first in response to Lord Byron's poem 'Fare Thee Well', on leaving England, and the other anticipating the funeral of Princess Charlotte of Wales. One final feature worth noting here is the presence in the library of several black-letter books bearing Gillies's signature, the product presumably of loans or gifts between fellow bibliophiles.

Untangling the minutiae of Gillies's individual contributions to periodicals has also been enhanced by the word-searching opportunities provided by online resources such as the HathiTrust. In this way it becomes possible to follow up brief hints in the *Memoirs*, pursue initials known to have been used by Gillies (albeit with caution) and chase up earlier sources for the shorter poems which Gillies was prone to supply as appendices in his volume publications. Gillies's first successful submissions were probably those made to *The Poetical Register for 1808–09*, under the editorship of Richard Alfred Davenport, which included four sonnets and an ode under his name when eventually published in 1812. The main conduit here would have been Dr Robert Anderson, whom Gillies describes as acting 'as editor-general to all incipient poets' (*Memoirs*, I, 179), and who had similarly been instrumental in securing access for the Edinburgh poet Janet Stewart.¹¹ A certain hesitancy in the *Memoirs* about the exact sequence

of publication (see II, 3–4) is perhaps due to the element of delay subsequently experienced, especially galling to a novice author. Writing to Dr Anderson on 31 March 1812 Gillies asks: ‘What has become of Mr Davenport’s Register? Had I known beforehand of such a delay I w[oul]d perhaps have been tempted to rescue some of the most unworthy of the Poems formerly offered to him, & to propose others in their place.’¹² An alternative channel had by then been provided by the newly founded *Edinburgh Annual Register*, an initiative of Walter Scott’s in association with James and John Ballantyne, who acted as printer and publisher respectively. Three poems by Gillies, all unsigned, appeared in the issues for 1808 and 1809 (actually published in 1810 and 1811), two of them immediately adjacent to acknowledged pieces by Scott. Though hitherto unrecognised, Gillies’s close association with the Ballantynes probably resurfaces as late as 1817 in the case of three initialled contributions to the weekly sheet *The Sale-Room*, issued by John after re-establishing himself as an auctioneer in Hanover Street.

Long before then, however, Gillies had found a major outlet outside Scotland through forging a close relationship with Sir Egerton Brydges. The main trigger was his enthusiasm for *Censura Literaria*, to which according to the *Memoirs* he began subscribing in 1806, and ‘which I valued infinitely more than the far-famed “Edinburgh Review”, or any other periodical’ (I, 251 and 335). The same account describes how he had written an anonymous letter to Brydges, ‘which he forthwith printed, and which appeared in the very next *livraison* of the “Ruminator”, a series of essays accompanying the “Censura Literaria” (II, 4). This almost certainly represents the piece headed ‘Letter to the Ruminator’, end-signed ‘Musarum Amator | May 9 1809’, now found in the tenth volume (1809) of the *Censura* and the second of the *Ruminator* (1813), both with the number LXXIII (and later republished in *Censura* under the title of ‘Seclusion amid Magnificent Scenery’). In his Preface to the *Ruminator* Brydges acknowledges that the essays up to no. LXXIII were carried over from the *Censura* while the remainder, with a handful of exceptions, were ‘by the author’s friend, R. P. Gillies. Esq.’. The main body of contributions by Gillies, all marked by the signature ‘H. F. A.’, are found between LXXVIII and xcVIII (constituting fifteen numbers in all), with dates running from September 1812 into early 1813, this being followed by a final sonnet for no. CIII, the penultimate number in the series. In a Postscript, Brydges acknowledges that ‘at least a fourth’ of the papers have originated from his ‘eloquent and highly valued friend’, though in terms of new contributions to the compilation the proportion is higher than this. In developing the trope of the isolated artist escaping from or vulnerable to the corruptions of the social world these pieces can be seen as laying the foundation for much of Gillies’s later original poetry and fiction. The *Memoirs* also contains a number of letters from Brydges relating to the supply of copy as printing proceeded. Evidently delighted by this regular flow of materials, Brydges wrote on 15 November 1812 asking if he could persuade Gillies ‘to take the *principal* part with me in a new set of moral and critical essays, to be published periodically’ (II, 108). This must relate to *The Sylvan Wanderer; Consisting of a Series of Moral, Sentimental, and*

Critical Essays (2 vols, 1813–15), to which Gillies contributed two sets of two sonnets, with his own initials.

The multifarious publications in number form by Brydges also provided a vehicle for Gillies's bibliographical interests. In fact, there is reason to believe that his first direct communication came in the form of the submission early in January 1812 of an article on John Bellenden's translation of Hector Boece's *History and Chronicles of Scotland* to the *British Bibliographer* (see *Memoirs*, II, 89), as published in its second volume (1812). Brydges's acceptance of this article is noted by Gillies in letters to both Scott and Robert Anderson in February and March 1812.¹³ According to the author's preamble (the article consisting mainly of large extracts), 'the copy from which this account is taken wants the title',¹⁴ this possibly referring to a personally owned book. Having inherited a country-house library, Gillies in Edinburgh became a major purchaser of antiquarian books from John Ballantyne and other booksellers, eventually combining all these resources in his library in Northumberland Street. Scott in nearby Castle Street consequently became a frequent visitor, according to Gillies 'sometimes walk[ing] away with a load of books, stowing three or four volumes into each capacious pocket, and carrying others on his arm' (*Memoirs*, II, 123), the two forming 'a bond of union' as collectors.¹⁵ Gillies also received institutional support as a result of his education and training in Edinburgh. His next contribution to the *British Bibliographer*, on 'Poems by Sir Richard Maitland', contributed at much the same time though delayed for publication (*Memoirs*, II, 100), came as a result of a series of queries made about the papers of Drummond of Hawthornden in the Library at Edinburgh College, during which Gillies offered his own services as an unpaid researcher but without the offer being taken up (II, 7–10). Another repository came to hand with his qualification as a lawyer, and a number of previously unrecorded contributions to Brydges's *Restituta*, belonging to 1814 and bearing the signature 'R. P. G.', clearly feed on resources in the Advocates Library. On several occasions Gillies can be found pressing Scott to contribute to Brydges's bibliographical publications, though Scott clearly preferred to plough his own considerable furrow closer to home. On the other hand, there are signs of Scott actively encouraging Gillies to cultivate this kind of activity in opposition to the solipsistic verse with which Gillies was associated at this time. One symptom of this is the beautifully produced edition (1814) of *Essayes of a Prentise*, consisting of poems by James VI of Scotland, mostly in Scots but also Latin and French, based on an *editio princeps* of 1584, most probably owned by Gillies and shared with Scott. In some ways this anticipates the editions produced by the Bannatyne Club from the 1820s under Scott's aegis; though a somewhat effusive Prefatory Memoir in which Gillies depicts himself walking in the hills around Edinburgh in harmony with previous giants of Scottish poetry hardly suggests the temperament required for detached editorship.

Undoubtedly, Gillies's own primary aim at this period would have been to achieve fame as a poet in his own right, for which ambition there could

be no stronger exemplar than Scott himself. An initial attempt at communication came in the form of a manuscript copy of his poem 'Impromptu; on receiving the Lady of the Lake', end-signed 'Musarum Amator | May 12, 1810', sent through John Ballantyne only days after the publication of Scott's most successful poem, and transcribed by Ballantyne for Scott's attention.¹⁶ When direct correspondence commenced in 1812, Gillies can be found bombarding Scott with verse in draft, while nervously signalling his rapid composition of a 'rhapsody' in Spenserian stanzas 'intituled Childe Alarique'.¹⁷ Framed in three Cantos with accompanying 'Notes', on publication (1813, 1814) this work mirrored in presentation aspects of Scott's longer poems, with an expensive quarto edition being followed by a potentially more widely saleable octavo (the use of the antique-sounding 'Childe' in the title also adding an echo of Byron's *Childe Harold's Pilgrimage*). Evidently this first effort gained a moderate success, receiving full notices in the *Monthly* and *Eclectic* reviews, both of which interestingly identify R. P. Gillies as the likely author.¹⁸ The use of a yet smaller format for *Illustrations of a Poetical Character* (1816), and the expansion of the original four tales to six in a second edition, indicates an effort to acquire wider popularity, though in the event this work seems to have sunk virtually without trace. One downside for contemporaries may have been a continuation of the maudlin aspect of his earlier work, despite the intention to focus on external characters and the input provided by James Hogg, himself at a highpoint in the aftermath of the outstanding success of his *Queen's Wake* (1813). Gillies's poetry published in volume form during the later 1810s increasingly has the air of a privately manufactured endeavour. His retention of 100 copies of *Oswald* (1817) and claim that it was never published hardly seem to square with its Preface's bold claim to represent the first of a series in full preparation. One common reason for authors holding multiple copies of their own work was that they had been repurchased from the publisher after negative sales or a failure of the latter to offload shares on a second publisher. Among the incidental poetry issued by Gillies at this period is the pamphlet-like *Extempore to Walter Scott, Esq. on the Publication of the New Edition of 'The Bridal of Triermain,' &c.* [1819], a rare copy of which survives in the Abbotsford Collection in the National Library of Scotland, docketed in Scott's hand 'Verses Too good for the Subject'.¹⁹ A eulogy of Scott, triggered no doubt by an earlier rumour that Gillies was author of the *Bridal* on its first publication in 1813, these verses were subsequently reprinted in *The Juvenile Keepsake* for 1830, attributed for the first time to R. P. Gillies. Gillies's last throw of the dice came with *A Winter Night's Dream. The Seventh Day* (1826) where, as noted, Gillies made an exception by placing his own name on the title page. Loosely based on a Swedish original, the first part of the text had previously appeared in *Blackwood's Edinburgh Magazine*, though Gillies adds to the whole poem as published a sequence of Coleridge-like marginalia notes. This also has advertisements at the end for three further works 'In the Press, by the same Author', including 'The Seventh Day, Canto Second', none of which appear to have actually been printed.²⁰

Gillies's interest in the novel as a form runs virtually parallel with his activity as a poet during this period. His letter to Robert Anderson of 31 March 1812 finds him lamenting 'such a dearth of Novels as at Edinburgh';²¹ and there are several instances of his providing copies of original novels to Scott in the early 1810s. In the same letter describing progress on *Childe Alarique* to Scott, in May 1812, he reports having 'stitched together a long series of hints for a Novel', adding cautiously how he has 'sent what I thought wd. be enough for a sheet to Mr. Ballantyne: but I am pretty sure he will reject it'.²² In spite of being brushed off in the *Memoirs* as 'a woeful attempt at a prose novel in two volumes' (II, 134–35), *The Confessions of Sir Henry Longueville* (1814), published almost simultaneously with Scott's *Waverley*, and sharing the same printer and publisher, throws an interesting light on the development of Scottish fiction at this juncture. Reminiscent of the high sentimentalism of predecessors such as Henry Mackenzie in tracing its protagonist's apparent descent into madness and suicide, its fragmented narrative structure and internal ambiguities at the same time look forward to the complexities of the Scotch novel in the 1820s, not least to Hogg's similarly three-sectioned *Private Memoirs and Confessions of a Justified Sinner* (1824). It also tracks Scott's poetic output up to *The Lady of the Lake*, with a sizeable intake too of what is evidently Gillies's own verse. Compared with the massive sales ultimately achieved by *Waverley*, however, the Longman records show only a marginal success, with the impression of 500 copies being mostly dispersed by the end of the year, but with no call for another.²³ *Old Tapestry* (1819), now unmistakably identifiable as Gillies's own work, has been previously attributed to an otherwise unknown M. W. Maskell, primarily on the basis of its Dedication signed 'M. W. M. Brazen-Nose College, Oxford'. Viewed in context though this can be seen as part of a facetious game, as found in the framework of some of the *Waverley* novels and soon to become commonplace within the pages of *Blackwood's Magazine*. More particularly, the mock genesis story provided by the Dedication, featuring a go-between who 'has for a considerable period regularly thrown away about five hundred per annum in printing books which nobody reads', points stealthily to Gillies's presence as the hidden true author. In its main narrative this novel depicts a neighbourhood in NE Scotland noticeably similar to the Balmakewan of Gillies's youth, cheerily satirising the foibles of insiders and outsiders in a manner reminiscent of Thomas Love Peacock's contemporaneous fictions. In keeping with its predecessor, Scott is picked out in conversation as the one individual of 'real genius' ('those who know him best admire him the most!') in Scotland.²⁴ Gillies's three works of fiction in the 1820s were all translations, and are perhaps best viewed as an offshoot of his activities as a Germanist contributing to *Blackwood's Magazine* (see below). Of these, *The Magic Ring* (1825), based on Baron de la Motte Fouqué's *Der Zauberring*, has not been attributed to Gillies until recently, though the archives of Oliver & Boyd provide a detailed record of its commissioning, printing and sale.²⁵ The final novel that can confidently

be attributed to Gillies, *Basil Barrington and his Friends* (1830), will feature later in this essay.

Arguably the most significant step in Gillies's career occurred through his reintroduction to periodical writing as a contributor to *Blackwood's Edinburgh Magazine*. At the onset this proved to be far from propitious. In his *Memoirs* Gillies describes having written a review of Hogg's *Dramatic Tales* (1817) for the *Magazine's* original editors, Cleghorn and Pringle, 'which was forthwith printed' (II, 231); though no such review can be found in the pages of *Blackwood's*, in spite of a notice on the verso of the title of the second number, for August 1817, anticipating its imminent publication. A clue to what might have happened appears in a notice 'To Correspondents' at the beginning of the number for February 1818, after the editorship had been taken over by J. G. Lockhart and John Wilson, somewhat disingenuously stating that 'The Review of Mr Hogg's *Dramatic Tales* came unfortunately a little too late for this number'. Any disappointment this might have caused, however, would have been allayed by the following paean of praise: 'Its author has shewn himself to be capable of understanding the true purpose and merits of works of genius. We shall at all times be happy to receive the communications of such a writer upon such a subject.'²⁶ Most likely this was written by Lockhart, who as a Germanist himself had probably caught wind of Gillies's enthusiasm for a new and prolific wave of German literature, which Gillies describes in his *Memoirs* as instigating a turning-point in his literary development (see II, 222–23). The first manifestation was a review by Lockhart based on Gillies's experimental *Guilt; or, the Anniversary*, translated from the German of A. G. A. Müllner, in which copious extracts from the drama were interspersed within Lockhart's commentary. Homage was duly paid to Gillies as translator at the end of the review with the added hope that a favourable reception will 'stimulate Mr. Gillies to further efforts in the same style';²⁷ and effectively this set the template for the ensuing 'Horae Germanicae' series, in which Gillies was undoubtedly the major participant, both as a provider of translated material and commentator.²⁸ This endeavour is presented as the centrepiece in Gillies's subsequent appeals to the Royal Literary Fund, where in 1846 he claims to have written 'nearly the entire series', and in 1850 'the whole series from its beginning to 1827, one number only excepted'. (In fact, several more of the series running to no. XXIII can be identified with different contributors, two of these appearing while Gillies was away in Germany during 1821–22.)

To some degree participation in this project masks a larger endeavour on Gillies's part. A footnote to the second number of 'Horae' observes how '[w]e have been permitted to make use of a MS. translation of this play [*The Ancestress*] by Grillparzer by Mr. Gillies. We have also been promised the use of several other versions of fine German tragedies which he has already executed—all of them in a manner quite worthy of his fine talents'.²⁹ When listed in 'New Publications' in December 1819, *Guilt; or the Anniversary* featured as 'the first of a series on NEW GERMAN DRAMA', and there is evidence enough indicating that the

excerpts given in the 'Horae' series came from more complete translations. By 1820 too, Gillies was purchasing foreign originals at a great rate from the London bookseller John Henry Bohte, delighted that he could source books there rather than abroad, and with a special interest in Scandinavian literature, his orders including a 'Dictionary of Scandinavian Mythology' and works by the Danish poet and playwright Adam Oehlenschläger (1799–1850).³⁰ Oehlenschläger's *Hakon Jarl* (one of the purchases) then appeared in extracted form in the first of a parallel 'Horae Danicae' series, to which Gillies contributed to all numbers. Gillies also engaged in *Blackwood's* more individually, entering into its spirit of playfulness at an early point with an illustrated 'Sonnet. On Seeing a Spark fall from Mr Hogg's Pipe', humorously imploring his longstanding collaborator to adopt one of his own favoured verse forms. (Gillies was also soon to feature in the 'Noctes Ambrosianae' as Kemperhausen alongside Hogg's the Shepherd.) Gillies might also just possibly have had a hand in an unfavourable review (normally attributed to Lockhart) of J. H. Bohte's publication, *Popular Tales of the Northern Nations* (1823), at least in that part exonerating Bohte personally as a 'most spirited and most useful bookseller'.³¹ Two late individual contributions to *Blackwood's* appear to interconnect with the *Winter Night's Dream* project, involving a Swedish prototype, though there are certain textual dissimilarities and ambiguities concerning the precise point of origin which invite further specialist investigation.³² Gillies in his 1838 application to the Royal Literary Fund noticeably refers to 'Various original poems in Blackwood's Magazine, some of which (for example a "Winter Nights Dream" 1824) have been ascribed to other authors'. As with other periodicals, but perhaps in view of the densities of *Blackwood's* more so than usual, there is always a possibility that the Listing below omits a number of items now beyond recognition.

At no point did Gillies lose sight of larger ambitions which would have helped seal his reputation as a leader in Germanic studies. An outlet of sorts was provided in the case of prose writers in the form of two works of fiction published by William Blackwood in Edinburgh: *The Devil's Elixir* (1824), a translation of E. T. A. Hoffmann's *Die Elixiere des Teufels*, issued contemporaneously with Hogg's *Confessions of a Justified Sinner* and sharing with it a doppelgänger as a central motif;³³ and *German Stories* (1826), an anthology of contemporary German tales. A letter to Lockhart of 9 January 1825, speculating a collection based on 'about 25 plays of which specimens were published in Blackwood', moots the possibility 'that this Book wd. answer better pub[lished] in London'.³⁴ Lockhart was on the point of removing to London to edit the *Quarterly Review*, ahead of a larger exodus of Scottish writers later that decade, and in the same letter Gillies touches on the possibility of himself working there. The prospect became more of a reality in 1827 on Gillies becoming the editor of the *Foreign Quarterly Review*, a new venture to be published Treuttel & Würtz (Bohte's successors): this position being acquired with Scott's guarded encouragement. The project, as outlined in a Prospectus dated 1 March 1827, was ambitious, attempting among other things a 'catalogue raisonné' of new publications in

European languages; but Gillies felt fairly confident that an annual budget of £600 would be enough to maintain himself and pay other contributors. In the earliest numbers he began breezily enough, with long reviews on Swedish literature and German dramatists, and shorter notices on current almanacs, etc., while his credentials were no doubt boosted by an ability to bring in Scott. Even so, according to the Wellesley Index, as early as March 1830 he had ceased to be even the nominal editor. It would be wrong however to attribute this entirely to an unsuitability for the job. After leaving in summer 1827 for London, Gillies found himself having to return to an Edinburgh to which he felt strongly drawn, while struggling to find suitable lodgings for himself and his family in a new city, devoid of his usual writing resources. Such an unstable existence underlies *Basil Barrington and his Friends* (1830), the last novel with which he can be safely associated. As Gillies describes in the *Memoirs* in relation to a return to London at Christmas 1829:

the first use I made of my little gasp of time was to finish a book, 'Basil Barrington' for which Mr. Colburn had already paid me 200*l.* before it was written. But it was eventually spoiled, not for want of good will or industry on the part of the author, but because during the whole time which ought to have been devoted to it (namely, the six months previous), I was inevitably occupied in pecuniary arrangements, and in travelling about from London to Edinburgh, from Edinburgh to Aberdeen, and *vice versa*. At length my publisher became impatient for his book, which ought to have been completed long ago, and I fed the press with hasty scrolls till the stipulated number of pages were filled. Thus it turned out little better than a piece of mere mechanical work, and a good opportunity was lost. (III, 213)

Not untypically, in a 'Preface by the Editor' Gillies concocts a story about the novel being written by a dwarf he had encountered while travelling between Edinburgh and other places: 'It forms a sort of literary curiosity; for never was there a story written under more unfavourable auspices, as any one may prove who tries to write in a mail-coach. Had the dwarf survived, of course he would have improved his work greatly' (I, viii).

Most crippling of all was the shadow of debt which hung over Gillies even in the earliest days of the *Foreign Quarterly*. Scott on 14 April 1828, having himself experienced insolvency, implored his friend to 'find a more correct chart to steer by [*sic*] on the present occasion' rather than allow difficulties 'always to occupy your individual attention'; but Gillies replying on 9 May could perceive 'no chance of avoiding imprisonment and a very ruinous termination of my prospects'.³⁵ By June 1831 Gillies was supplicating the Royal Literary Fund from King's Bench Prison. For his remaining years in England, which included a short period in Brighton, it might be claimed that debtor's prison more than any other single residence provided a home for Gillies. In such circumstances, without books and with his original papers dispersed, hopes for a subscription edition of

his German and Danish translations seemed futile, and Gillies found no outlet other than taking up 'the occupation of a scrap-writer', supplying material for an essentially new world of magazine literature in London (*Memoirs*, III, 251). An early participation in the then-burgeoning world of keepsakes and annuals can be found in an apparently original contribution to the *Friendship's Offering: A Literary Album* for 1829, as edited by his fellow Scotsman Thomas Pringle, though there is little evidence of his engaging much further in this field. In more general periodicals, he managed on several occasions to highlight the injustices of the current English law on debt, as in an authoritative-seeming article on 'Law of Debtor and Creditor. Arrest for Debt' for the *British and Foreign Review* of July 1837. He likewise appears to have brought his legal training (never fully exercised in Edinburgh) to bear in co-authoring a sequence of pamphlets on the question of the *Legality or Illegality of Imprisonment for Debt*, also published in 1837; while his appeal to the Literary Fund of the following year refers to printed petitions relating to the House of Lords. The *Memoirs* also mentions his spending five months 'writing "leaders" for a weekly newspaper' as a means of remuneration, but no particular vehicle has been located (III, 256). A more reliable support during these later years was found in *Fraser's Magazine*. One early contribution there, 'O'Hanlon and his Wife', provides a harrowing story of the tragic consequences of imprisonment for debt, based on the experiences of a close acquaintance. Two longer sequences revisited Gillies's previous life in Scotland: his sometimes vividly personal 'Recollections' of Scott subsequently being issued in book form, the 'Humours of the North' series providing some of the materials for the 1851 *Memoirs*. In a contribution of 1840 he also recalls his visit to Germany in the early 1820s, when he travelled to Hamburg, Berlin and Dresden, meeting Tieck and being received by Goethe at Weimar.

In the early 1840s, Gillies found refuge residing in Boulogne, free from the immediate threat of arrest. During odd moments of stability it seemed almost as if he had attained the haven for study and writing that he had long craved. Among other things this appears to have encouraged a new phase of sonnet-writing, a selection of which duly appeared near the end of the *Memoirs* (III, 270–77). He also turned his mind to accomplishing one final major project, an annotated translation of Immanuel Kant's *Critique of Pure Reason*. Publication of this was a main priority on his return to London, with the prospect of realising a long-held dream: 'Thirty-five years ago I had insisted that unremitting labour, even in the most unfrequented and neglected paths of literature, was not without its utility, but would one day or another meet with reward' (III, 305). In the event, Gillies was met with a whirlwind of old troubles, involving a failure to find a suitable home, one last lonely visit to Edinburgh and his eventual re-arrest for debt. Scurrying to its conclusion, the *Memoirs* ends with himself 'a Shadow, even in his very decadence of Shadowism' (III, 330). Paradoxically the work for which Gillies is perhaps now best known is one that ends with his despair at having failed to achieve anything lasting.

In attempting to re-establish Gillies's true output, it is important as well to encounter a number of cases where it would seem work has been *wrongly* attributed to him. Outstanding here is a sequence of five novels beginning with *Tales of a Voyager to the Arctic Ocean* (1826), which by association of titles extends to *Palmario; or, the Merchant of Genoa* (1839), 'By the Author of "Tales of an Arctic Voyager"' (for fuller details see Part II: Listing below, 'Doubtful and Suppositious Works'). Published in three volumes by Henry Colburn, the Arctic voyaging element in the first title is mainly a device on which to hang a series of tales told by travellers, none of which suggest any tangible kind of connection with Gillies. On 15 June 1825 Gillies can be found proposing 'a novel in three volumes' to Oliver & Boyd,³⁶ but the most likely outcome of this is *German Stories* published with Blackwood in the following year. Colburn, the leading publisher of novels in the later 1820s, would certainly have been known to Gillies before leaving Edinburgh, and an article on German Drama in Colburn's *New Monthly Magazine* in 1822 from internal evidence seems to be Gillies's, a decade before a longer sequence there on 'The Debtor's Experience'. Nonetheless negotiating publication of a novel in London from afar during the flux of 1825–26 would have been difficult. And if he were the author it seems strange there is no mention of this novel or its successors in either the *Memoirs* or the various appeals to the Royal Literary Fund, especially granted that space is given in both to *Basil Barrington*, also published by Colburn, itself a title no more or less respectable than these others. Another novel of the period *Tournay; or Alaster of Kempercairn* (1824) is ascribed to Gillies in the old printed *Catalogue of the Library at Abbotsford* (1838). This work contains a Dedication to Sir Walter Scott, but it is a printed one, and the most likely author is James Wilson (d. 1858), who had been admitted into the Faculty of Advocates in 1807 and who can be found in 1824 writing to J. G. Lockhart from Lincoln's Inn Fields expressing his willingness to fill up his vacation with literary work:

In this matter you could serve me much, by letter of introduction to the quarters which you think most likely to serve my views.—Since I have the misfortune to enjoy so little, if any, of the acquaintance of Sir Walter Scott, it would perhaps be idle in me to hope that he would interest himself in my favour.³⁷

Rather than diminishing the Gillies canon, removal of such items alongside the recovery of others positively rebalances his contribution, as made evident in the following Listing in Part II. Among other advances it is possible to trace more accurately Gillies's earlier phase of writing for the periodicals, this involving a fuller record than previously available of his collaboration with Egerton Brydges, as well as the recovery of hitherto unknown items such as those in John Ballantyne's Edinburgh weekly *The Sale-Room*. Examination of extremely rare or even unique volumes of poetry also enables a more complete account of Gillies's attempts to promote himself as a major poet, on an equivalent plane to Scott and Wordsworth, unsuccessful though this proved to be in the long run. Clarification of his input as a writer of fiction likewise places him more

squarely in the publishing phenomenon known as the Scotch Novel. And while much indebted to the previous researches of Alan Strout and the editors of the *Wellesley Index*, the more visible record assembled below of Gillies's translations from German and Scandinavian literature for *Blackwood's Edinburgh Magazine*, combined with other essays on foreign literature, helps highlight the originality and extent of his engagements in this area. Even his patchier involvement in early Victorian periodical literature when viewed as a whole reveals him as a sharp observer of contemporary issues as well as an early and unusually accurate memorialist of the preceding age, this in turn adding substance to the shadow that he feared he had become.

II

A LISTING OF THE WORKS OF ROBERT PEARSE GILLIES

Surviving literary manuscripts of Gillies, for reasons largely explained in Part I, are patchy in the extreme. One exception (not noted above) is his 'Epilogue' written at Scott's suggestion for John Pinkerton's 1813 play *The Heiress of Strathern, or the Rash Marriage* (NLS, MS 1712, ff. 3-4). NLS also contains letters by Gillies to correspondents including William Blackwood (MSS 4003-06, 4008, 4012, 4014, 4017, 4019, 4718), J. G. Lockhart (MSS 392, 394), John Pinkerton (MS 1709) and Walter Scott (MSS 3882, 3896-97, 3903-05, 3907-10). The present writer is in possession of three holograph letters written by Gillies to the London bookseller J. H. Bohte in 1820 in search of materials for *Blackwood's Edinburgh Magazine*. The Wordsworth Trust, Grasmere holds five letters from Gillies to William Wordsworth 1814-16 (WLMS A/Gillies, R. P./1-5). Handwritten statements from Gillies in support of appeals in 1831 and 1838 survive in the archives of the Royal Literary Fund (Case File 708, items 1 and 5).

The present Listing is devoted primarily to printed works, with publications in volume form (including pamphlets) being treated separately from periodical contributions. Items in each category are listed in chronological order according to year of first publication. Descriptions are based on copies actually seen, unless otherwise indicated by a preceding asterisk. In the case of pagination the last roman and arabic number in volumes are normally recorded. Titles for journal articles are usually taken from the main heading, though running headlines or content lists are occasionally used when deemed more appropriate. Dates as found in end-signatures are standardised (e.g. as 9 Aug 1831) unless surrounded by quotation marks.

LIST OF ABBREVIATIONS

BEM	<i>Blackwood's Edinburgh Magazine</i>
BL	British Library
EUL	Edinburgh University Library
NLS	National Library of Scotland
t.p.	title page
trans.	translation/translated
unn.	unnumbered

A. VOLUME PUBLICATIONS

Poetry and Drama

1. *Childe Alarique, a Poet's Reverie* (Edinburgh: Printed by James Ballantyne and Co. for William Blackwood, South-Bridge-Street; and John Murray Albemarle-Street, London, 1813), 4to, 100pp; 2nd edn, *With Other Poems, 'Corrected and Enlarged'* (Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, Orme, and Brown, London; and John Anderson and Co., 1814), 8vo, ii + 276pp; Philadelphia (M. Carey, 1815), 12mo, 88pp. [evidently from 1st edn]. [Preface] to 1st and Philadelphia edns signed H. F. A.; Preface to 2nd edn end-signed 'R. P. G. | March 1st, 1814'. 1st edn also includes 'On Reading The Lady of the Lake, May 12, 1810' and 'To Sir S. E. Brydges, K.J., M.P., On Reading "Hasty Lines," &c', plus 'Fragment'. 2nd edn contains multiple extra materials, including 'Wallace: A Fragment', an assortment under 'Varia', and four sonnets.
2. *Wallace, a Fragment: With Other Poems* (Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, Orme, and Brown, London, 1813), small 8vo, xii + 100pp. Main body of text preceded by four sonnets, matching those in 2nd edn of *Childe Alarique* (see above). Preface (unn.), stating the main work to have been 'suggested by Miss Porter's excellent romance, "The Scottish Chiefs"', dated 3 July 1813. 'Notes' (pp. [35]–42) consist of long extracts from Jane Porter's novel. Also containing 'The Exile' and 'Childe Arthur. A Fragment', both of which feature under 'Varia' in 2nd edn of *Childe Alarique* (see above). EUL copy has inscription on half-title 'Dugald Stewart From the auth[or]'.
3. *Albert, a Tale*, 8vo, 15pp. Abbotsford copy has no t.p., title from drop-head; copy bound with *Lines to **** * Occasioned by a Poem Entitled "Fare Thee Well!"* (see below). Inscribed at top right corner to 'Walter

- Scott, Esq. From the Author'. With proof correction on p. [1] apparently in author's hand.
4. *Egbert; or, the Suicide. A Tale*, 8vo, 15pp. Abbotsford copy has no t.p., title from drop-head; bound with *Lines to **** * Occasioned by a Poem Entitled "Fare Thee Well!"* (see below). Inscribed at top right corner: 'Walter Scott Esqr. With the Author's most respectful Compts'. With proof correction on p. 7 apparently in author's hand. ESTC wrongly identifies as [London? 1800?]. Date more accurately reflected by letter of 23 Nov 1814 from Wordsworth: 'I have to thank you [...] for "Egbert", which is pleasingly and vigorously written' (*Memoirs*, II, 145).
 5. *Further Illustrations of the Same Character. A Tale. By the Author of Egbert* and Albert*, 8vo, 17pp. Abbotsford copy has no t.p., title from drop-head; bound with *Lines to **** * Occasioned by a Poem Entitled "Fare Thee Well!"* (see below). Footnote keyed to asterisk in title reads: 'The last one hundred and ten verses of Egbert were supplied by a friend'. Inscribed at top-right corner: 'Walter Scott Esq. From the Author'. Same tale as 'Alfred' in *Illustrations of a Poetical Character*, 1st edn, pp. [42]–64, and 'A Third Tale, Illustrative of Poetical Character' in *Illustrations*, 2nd edn, pp. [75]–96 (see both below).
 6. *Illustrations of a Poetical Character, in Four Tales: With Other Poems* (Edinburgh: Printed by James Ballantyne and Co. for Archibald Constable and Co.; and Longman, Hurst, Rees, Orme, and Brown, London, 1816), small 8vo, xiv + 152pp; 2nd edn, *In Six Tales. With Other Poems, 'Corrected and Enlarged'* (Edinburgh: Printed by James Ballantyne and Co. for Alexander Jameson; and Longman [etc.], London, 1816), small 8vo, 255pp. Preface to 1st edn end-dated 21 Mar 1816; also introduced by four sonnets. Tales in 1st edn comprise 'Egbert; or, the Suicide', 'Albert', 'Alfred' and 'Isidore, a Fragment'; this is followed by a section of 'Poems', amounting to 36 items, mostly sonnets. 2nd edn has dedicatory Sonnet 'To James Hogg, Author of "The Queen's Wake," &c. &c. &c.'. Additional tales in 2nd edn comprise: 'Introductory Tale. John of Manor', 'The Story of Lucia, a Fragment' and 'The Story of Montalban'. 'Alfred' also appears under the title 'A Third Tale, Illustrative of Poetical Character'. 2nd edn also includes 'Sixty-Seven Original Sonnets'. Abbotsford copy of 1st edn inscribed on front endpapers: 'Walter Scott Esqr.—With the greatest respect from his obliged & faithful h[umble] s[ervant] The Author'. 'Albert, a Tale', 'Egbert; or, the Suicide' and 'Further Illustrations of the Same Character: A Tale [Alfred]' also exist as separate printings at Abbotsford (see above).

7. *Lines to **** ***** Occasioned by a Poem Entitled "Fare Thee Well!" by Lord Byron. Fragment of a Sketch from Imaginary Life. To which are added Some Other Verses* (Edinburgh: Printed by James Ballantyne and Co. Sold by John Ballantyne, Prince's Street; and Longman, Hurst, Rees, Orme, and Brown, London, 1816), 8vo, 25pp. Drop-head title to first item reads: 'Lines to . . . (And on Hearing at the Same Time that a Certain Lady of High Rank intended to "Publish her Case.") April 25, 1816.' Other integral items are 'Fragment of a Sketch from Imaginary Life, Composed April 28, 1816' (pp. 8–13) and 'Parody' [evidently of Byron] (pp. 14–15); 'Recollections, a Fragment' (pp. 16–19); 'To a Flower in a Garden near Edinburgh, April 19, 1816' (pp. 20–23); plus two sonnets. Containing bound volume at Abbotsford also includes 'Albert, a Tale', 'Egbert; or, the Suicide' and 'Further Illustrations of the Same Character. A Tale' (see as separate items above).

8. *Rinaldo, the Visionary, a Desultory Poem* (Edinburgh: Printed by James Ballantyne and Co. for Alexander Jameson, 138 High Street; and Longman, Hurst, Rees, Orme, and Brown, 1816), small 8vo, 63pp. In 2 Parts. 'Postscript' (pp. [59]–63), stating that he had 'deliberately resolved not to exceed sixty-four pages', dated 25 Oct 1816. NLS copy bears stamp of Advocates Library on front cover.

9. *Oswald, a Metrical Tale. Illustrative of a Poetical Character. In Four Cantos* (Edinburgh: Printed by James Ballantyne and Co. and sold by John Ballantyne, Hanover-Street; and Longman, Hurst, Rees, Orme, and Brown, London, 1817), 4to, 91pp. 'Postscript' (pp. [85]–91), offering the 'first of an intended series of tales, (of which the second is in forwardness), in which the author's design was to relate incidents from common life', end-dated 'Edinburgh, March 30, 1817'. Abbotsford copy inscribed on half-title: 'Walter Scott Esq. With most respectful compts. From his ever obliged & faithful s[ervan]t the author'.

10. *Fragment, Suggested by a Bright Gleam of Sunshine, November 17th, 1817, Two Days before the Funeral of the Princess Charlotte of Wales* (Edinburgh: Printed by James Ballantyne and Co., for William Blackwood, Prince's Street; and John Murray, London, 1817), 4to, 16pp. T.p. with black border. Abbotsford volume has also bound in untitled separately paginated 8pp. text, in different font, inscribed at head: 'Walter Scott Esq. from the Author. Fragment supposed to be written by the Hero of one of the preceding Tales'. This latter is partly reproduced as item 1 under 'Poems' in *Illustrations of a Poetical Character* (both edns: see above).

11. *Extempore to Walter Scott, Esq. on the Publication of the New Edition of "The Bridal of Triermain," &c.* [Edinburgh, 1819], 4to, 3pp. End-signed

'S. K. C. | Edinburgh, March 13, 1819'. Copy in NLS, MS 922, ff. 14–15, is addressed in panel on final blank page to Scott at Abbotsford in Gillies's hand, postmark 'March 20(?) 1819'. This is docketed by Scott 'Verses Too Good for the Subject'. BL copy has R. P. Gillies written in hand under the initials. Reprinted in *The Juvenile Keepsake*, MDCCCXXX, ed. by Thomas Roscoe (see below).

12. *Guilt; or, the Anniversary: A Tragedy. In Four Acts. From the German of Adolphus Müllner* (Edinburgh: Printed by James Ballantyne and Co., 1819), small 4to, v + 103pp. Trans. of A. G. A. Müllner, *Die Schuld*. 'Advertisement' (unn.) states: 'There are several inaccuracies of versification and expression, which fall to be corrected if the work should ever be regularly published; the present impression being limited to fifty copies.' 'Stanzas Introductory' end-dated '*****', near Edinburgh, | Nov. 2, 1819'. 'Sonnet Valedictory' follows after play.
13. *A Winter Night's Dream: The Seventh Day. By R. P. Gillies, Esq.* (Edinburgh: Printed by John Stark, 1826), 4to, 31pp. Loosely trans. from Swedish? For earlier manifestations, see entries 64, 66 and 67 under *Blackwood's Edinburgh Magazine*, below. 'Note' on verso of t.p. observing how 'for the first time in my life, I inscribed my name on a title-page'. Advertises on final recto for three works 'In the Press by the same Author': 'The Memory of Burns', 'The Universal Question' and 'The Seventh Day, Canto Second'.

Novels and Translated Fiction

14. *The Confessions of Sir Henry Longueville. A Novel. In Two Volumes* (Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, Orme, and Brown, London, 1814), 12mo, 220, 204pp.
15. *Old Tapestry; a Tale of Real Life. In Two Volumes* (Edinburgh: Printed by James Ballantyne and Co. for W. and C. Tait, Prince's Street; and G. and W. B. Whittaker, Ave-Maria-Lane, London, 1819), 12mo, xiii + 325, 319pp. Dedication 'to Flint Popham, Esq.', signed 'M. W. M. Brazen-Nose College, Oxford, March 1819'. Wrongly ascribed on this basis to M. W. Maskell. Abbotsford copy inscribed on front endpaper of vol. 1: 'Walter Scott Esqr. From the Author'.
16. *The Devil's Elixir. From the German of E. T. A. Hoffmann* (Edinburgh: William Blackwood, and T. Cadell, London, 1824), 12mo, vii + 379, 339pp. Trans. of *Die Elixiere des Teufels* (Berlin, 1815–16). Abbotsford copy has

inscribed dedication to Walter Scott Esqr. from translator on half-title of vol. 1.

17. *The Magic Ring; a Romance, from the German of Frederick, Baron de la Motte Fouqué. In Three Volumes* (Edinburgh: Published by Oliver & Boyd, Tweeddale-Court; and Geo. B. Whittaker, London, 1825), 12mo, xv + 319, 344, 332pp. Trans. of *Der Zauberring* (Nürnberg, 1813).
18. *German Stories: Selected from the Works of Hoffmann, De la Motte Fouqué, Pichler, Kruse, and Others. By R. P. Gillies, Esq. In Three Volumes* (Edinburgh: William Blackwood, and T. Cadell, Strand, London, 1826), 12mo, xiv + 333, 358, 363pp. Introduction end-dated 'Edinburgh, October 10, 1826'.
19. *Basil Barrington and his Friends. In Three Volumes* (London: Henry Colburn and Richard Bentley, New Burlington Street, 1830), 12mo, viii + 300, 303, 314pp. 'Preface. By the Editor', end-dated London, Aug 1830.

Other Works

20. *The Essayes of a Prentise, in the Divine Art of Poesie. With a Prefatory Memoir, by R. P. Gillies, Esq., F.S.A.E.* (Edinburgh: Printed by James Ballantyne and Co., 1814), small 4to, xviii + [120] pp. A facsimile-style reprint of the 1584 edition of James VI of Scotland's work published in Edinburgh by Thomas Vautroullier.
21. *Legality or Illegality of Imprisonment for Debt? Section I. The Case of the Prisoners Stated* (London: Cunningham and Salmon, Printers, Crown-court, Fleet-street, [1837]), small 8vo, 34pp. For this and three following pamphlets, see *Memoirs*, III, 259 (indicating collaboration with a Mr Thomas Halls).
22. *Legality or Illegality of Imprisonment for Debt? Section II. The Case of the Prisoners Reconsidered* (London: Cunningham and Salmon, Printers, Crown-court, Fleet-street, [1837]), small 8vo, 40pp.
23. **Legality or Illegality of Imprisonment for Debt? Section III. The Question Re-considered with Reference to Principles—Moral and Political* (London: W. Barnes, 1837), 22pp.
24. **Legality or Illegality of Imprisonment for Debt? Section IV. The Question Re-considered and Abridged into the Form of Syllogism, or Sorites* (London: W. Barnes, 1837), 17pp.

25. *Recollections of Sir Walter Scott, Bart.* (London: James Fraser, 215 Regent Street, 1837), 8vo, xvi + 303pp.
26. *Memoirs of a Literary Veteran; Including Sketches and Anecdotes of the Most Distinguished Literary Characters from 1794 to 1849.* By R. P. Gillies. *In Three Volumes* (London: Richard Bentley, New Burlington Street, 1851), 12mo, viii + 344, vi + 340, vi + 334pp.

B. PERIODICAL CONTRIBUTIONS

Poetical Register, and Repository of Fugitive Poetry

- a) *Poetical Register [...] for 1808–09* [vol. 7] (London, 1812), as follows:
 1. ‘Sonnet Written in October. By R. P. Gillies, Esq. [How wild thywoodlands, Autumn, all inrolled]’, p. 161.
 2. ‘Sonnet to the Rev. John Black. By the Same [Through the dim forest’s leafy walks I stray]’, p. 162.
 3. ‘Sonnet to a Favourite Author. By the Same [It is not city toil, nor worldly pride]’, p. 163. Footnote to penultimate line identifies ‘Bard of Wootton’ as Sir Egerton Bridges [*sic*].
 4. ‘Sonnet Written by Moonlight. By the Same [Once more, I woo the fragrant gales of night]’, p. 164.
 5. ‘Ode to the Muse. By R. P. Gillies, Esq. [O Thou, who led my willing way]’, pp. 212–13.
- b) *Poetical Register [...] for 1810–11* [vol. 8] (London, 1814), as follows:
 6. ‘The Fair Reaper. By R. P. Gillies, Esq. [She scarcely seemed of mortal birth]’, p. 149.

Edinburgh Annual Register

7. ‘Elegy.—Original [With what delight, ’mid yonder shades serene]’, *Edinburgh Annual Register, for 1808*, 1.2 (Edinburgh, 1810), xxxvii–xxxviii. Unsigned. Immediately after Scott’s ‘The Resolve’ (signed).

8. 'Ode. To The River N*****—Original [N*****! along thy flowery side]', *Edinburgh Annual Register, for 1808*, 1.2 (Edinburgh, 1810), xl–xli. Unsigned.
9. 'Fragment, written in Glenfinlas [That restless fire was in my breast]', *Edinburgh Annual Register, for 1809*, 2.2 (Edinburgh, 1811), 644–47. Unsigned. Immediately after Scott's Epitaph in memory of Anna Seward (signed).

Censura Literaria

10. No. LXXIII 'Letter to the Ruminator', 10 vols (London, 1805–09), x, 400–02. End-signed Musarum Amator | 9 May 1809. Reproduced in *The Ruminator* (London, 1813), II, 157–60, also as no. LXXIII (see below).

The Ruminator

The Ruminator. Containing a Series of Moral, Critical and Sentimental Essays, by Sir Samuel Egerton Brydges, K.J., M.P., 2 vols (London, 1813). Gillies's contributions, signed 'H. F. A.', run in vol. 2 as follows:

11. No. LXXVIII 'Story of an Eccentric Character', pp. 178–85. Headed 28 Sept. 1812.
12. No. LXXIX 'On Apparitions', pp. 186–90. Headed Oct. 1812.
13. No. LXXX 'On the Maladies of Men of Genius', pp. 191–95. Headed Oct. 1812.
14. No. LXXXI 'On the Culture of Taste and Imagination', pp. 196–98. Headed Oct. 1812.
15. No. LXXXII 'On the Effects of Rural Scenery, particularly the Scottish Highlands', pp. 199–203. Headed Oct. 1812.
16. No. LXXXIII 'On the Effects of Neglect and Censure on Certain Minds', pp. 204–06. End-dated Oct. 1812.
17. No. LXXXVI 'Minds of Certain High Endowments Unfit for Ordinary Society', pp. 215–23. Headed 12 Nov. 1812.

18. No. LXXXVII 'Lives of Literary Men Abundant in Materials for Biography', pp. 224–28. Undated.
19. No. LXXXIX 'On the Passion for Posthumous Fame', pp. 234–38. Undated.
20. No. XCI 'On Inordinate Expectations in Life', pp. 245–48. Headed Edinburgh, 7 Dec. 1812.
21. No. XCII 'On Posthumous Fame', pp. 249–52. End-dated 11 Dec. 1812.
22. No. XCIII 'On Reserve in Conversation', pp. 253–55. Undated.
23. No. XCIV 'On Sensibility', pp. 256–58. Undated.
24. No. XCV 'Men of High Endowments Cannot Often Raise the Sympathy of Common Minds', pp. 259–62. End-dated 17 Jan. 1813.
25. No. XCVIII 'On the Character of Rousseau', pp. 275–76. End-dated Edinburgh, 20 Feb. 1812 [*sic*].
26. No. CIII 'Sonnet. Address to Solitude [I that have long held commerce with the crew]', p. 313. End-dated 10 Apr. 1812. Footnote states: 'Alluding to the Sorcerer, in Childe Alarique'.

The British Bibliographer

The British Bibliographer, by Sir Samuel Egerton Brydges, K.J., M.P., 4 vols (London, 1810–14). Gillies's contributions are as follows:

27. 'Bellenden's Translation of the History of Scotland, from the Latin of Boetius', II (1812), 634–42. End-signed R. P. C. [*sic*]
28. 'Poems by Sir Richard Maitland', IV (1814), 114–18. End-signed R. P. G.
29. [possible collaborator] 'Catalogue of Early Scottish Poets, to the End of the Sixteenth Century', IV (1814), 300–13. Introduction signed D. L. E. | Apr. 1813. Includes an account of *Ane Abregement of Roland Furious*, as purchased by the Advocates Library at the Roxburghe Sale in 1812, and the subject an article by Gillies later printed in *Restituta* (see below).

The Sylvan Wanderer

30. No. IX, headed 6 Sept 1813, includes 'two beautiful Sonnets, received this morning from the eloquent, and highly gifted author of "*Childe Alarique*"', viz. 'To the Redbreast [And thou already hast renewed thy lay]', p. 53, headed 24 Aug. 1813; and 'On Visiting the Ruined Castle of Finella, Countess of Angus [When on the melancholy heath no ray]', p. 54. Both end-signed R. P. G.
31. No. XVIII, 28 Aug. 1815, includes two more from the same 'ingenious Author', viz. Sonnet I [As to the captive, that for many a day], p. 117, headed Balmakewan, 12 Aug. 1815; and Sonnet II [The sun is now abroad; the butterflies], p. 118, headed Balmakewan, 15 Aug. 1815. Both end-signed R. P. G.

Restituta

Restituta: Or, Titles, Extracts, and Characters of Old Books in English Literature Revived, by Sir [Samuel] Egerton Brydges, 4 vols (London: Printed by T. Bensley for Longman, Hurst, Rees, Orme, and Brown, 1814–16). First issued in monthly parts. Gillies's contributions as follows:

32. 'Wither's Motto, 1621' (item 19), I, 113–26, end-signed R. P. G. | Edinburgh, 10 Mar. 1814.
33. 'Rolland's Sevin Seages, 1578', I, 177–91, end-signed R. P. G. | 14 Mar. 1814.
34. 'Ane Abregement of Roland Furious', I, 313–17, end-signed R. P. G. | Advocates' Library, 27 May 1814. Conclusion (316–17) notes how 'Some account of this volume and a catalogue of its contents have already appeared in an article on Scottish poetry, in the concluding number of the *British Bibliographer*'. For details, and Gillies's possible involvement, see under *British Bibliographer* above.
35. 'Poems of a Norfolk Gentleman, 1597', I, 367–75, end-signed R. P. G. | Edinburgh, 10 May 1814.
36. 'Roswall and Lillian, 1663', I, 450–55, end-signed R. P. G. 'Taken from a copy printed in black letter, in the Advocate's [*sic*] Library, Edinburgh, June 1814' (450n).

The Sale-Room

37. No. VIII, Saturday, 22 February 1817. 'To the Conductor of the Sale-Room', pp. 55–61, end-signed H. F. A. [on apparitions]. Cites Brydges's *Ruminator*; and refers to own Highland upbringing.
38. No. XXI, Saturday, 24 May 1817. 'To the Conductor of the Sale-Room', pp. [161]–68, end-signed A. F. H. [*sic*] Edinburgh, 20 May 1814 [on English poetry].
39. No. XXV, Saturday, 21 June 1817, 'To the Conductor of the Sale-Room', p. 200, end-signed H. F. A. [on Byron's *Manfred*].

Blackwood's Edinburgh Magazine

a) 'Horae Germanicae' series, also involving J. G. Lockhart in varying degrees, as follows:

40. No. I 'Müllner's Guilt; or, the Anniversary', 6 (November 1819), 121–36.
41. No. II 'The Ancestress: A Tragedy. By Grillparzer', 6 (December 1819), 247–56.
42. No. III 'Müllner's Twenty-Ninth of February', 6 (January 1820), 397–408.
43. No. IV 'The Cypress Crown, A Tale. By the Baroness, Caroline de la Motte Fouqué', 6 (February 1820), 525–35.
44. No. VI 'The Opening of [Müllner's] King Yngurd', 7 (July 1820), 407–18.
45. No. VII 'King Yngurd, a Tragedy, from the German of Augustus Müllner', 7 (August 1820), 54–61.
46. No. IX 'Rosamunda—a Tragedy; by Charles Theodore Körner', 8 (October 1820), 45–58.
47. No. X 'Darkness; or The Venetian Conspiracy—a Tragedy. By Professor Raupach, St Petersburg, 1819', 8 (January 1821), 384–94.
48. No. XI 'Zriny; a Tragedy. By Theodore Charles Koerner [*sic*]', 8 (February 1821), 543–61.

49. No. XIV 'Müllner's "Albaneserin"', 12 (August 1822), 218–25. End-signed 'G.' Gillies describes himself as 'sedulously preparing' such as article in letter of 1 July 1822 to Blackwood (NLS, MS 4008, f. 247r).
50. No. XIV [*sic*] 'The Light-Tower. A Tragedy, in Two Acts. By Ernst von Houvald', 13 (January 1823), [3]–14.
51. No. XV 'Klingemann's Faust', 13 (June 1823), 649–60.
52. No. XVI 'Wallenstein, translated by Coleridge', 14 (October 1823), [377]–96. Mostly commentary and the quotations directly from Coleridge's translation.
53. No. XVII 'Schiller's Fiesco', 16 (August 1824), 194–202.
54. No. XXII 'Ernest, Duke of Suabia. A Tragedy, by Ludovic Uhland', 21 (February 1827), 214–26.
55. No. XXIII, 'Werner's Twenty-Fourth of February', 21 (April 1827), 464–72. Gillies?

b) 'Horae Danicae' series, as follows [no. III not found]:

56. No. I 'Hakon Jarl, a Tragedy; by Adam Oehlenschlaeger', 7 (April 1820), 73–89.
57. No. II 'Corregio—a Tragedy. By Adam Oehlenschlaeger', 8 (December 1820), 290–305.
58. No. IV 'Hagbarth and Signa; a Tragedy. By Adam Oehlenschlaeger', 8 (March 1821), 646–60. End-signed L. M. F.
59. No. V 'Masaniello; a Tragedy. By B. S. Ingeman', 9 (April 1821), 43–59.

c) Individual contributions, as follows:

60. 'Poems and Plays by the Duchess of Newcastle', 4 (December 1818), 309–13. End-signed S. K. C.
61. 'Time's Magic Lantern. No. VIII. Dialogue between Ben Jonson and Drummond of Hawthornden', 4 (February 1819), 558–60. End-signed B. E. S.

62. 'Sonnet. On Seeing a Spark Fall from Mr. Hogg's Pipe', 5 (May 1819), 205. End-dated 1 April 1819; signed R. P. Gillies.
63. 'The Field of Terror; a Tale. By Frederick Baron de la Motte Fouque [*sic*]', 8 (November 1820), 131–37. Headnote signed 'Your friend, R. P. G.'
64. 'Fragment. From the Swedish of J. H. G. Akenthal', 13 (January 1823), 14. End-signed 'R.' Footnote states: 'We have received a translation of a poem of considerable length by this author, from which these introductory lines are copied. It is entitled "A Winter Night's Dream," and is to be found in the "Phosphoros," for November, 1814.' *Phosphoros* was a monthly journal published in Uppsala.
65. 'Popular Tales of the Northern Nations' [review], 14 (September 1823), 293–94. J. G. Lockhart, possibly with input from Gillies. See Introduction.
66. 'On Moonlight. From the Swedish of Ingelrain', 15 (March 1824), 295. Three 8-line stanzas, end-signed 'G.' End footnote states 'This fragment is the commencement of a poem of 100 stanzas, containing remembrances from the author's own life'.
67. 'A Winter Night's Dream', 18 (October 1825), [393]–400. End-signed M. M. Text matches the earlier section of the version published individually in 1826 (see A:13 above).

New Monthly Magazine

68. 'On the German Drama', n.s., 4 (February 1822), 145–54. End-signed M. M.
69. 'The Debtor's Experience'. No. I, n.s., 40 (March 1834), 322–28; Part II, n.s., 40 (April 1834), 478–86; Part III, n.s., 41 (June 1834), 149–54; [unn.], n.s., 41 (July 1834), 353–59; No. IV Conclusion, n.s., 41 (August 1834), 483–88.

Foreign Quarterly Review

70. 'Schubert's *Travels in Sweden, &c.*', 1 (July 1827), 189–214.
71. 'Modern German Tragedy', 1 (November 1827), 565–95.

72. 'Russian Literature', 1 (November 1827), 595–631. Perhaps with John Smirnov.
73. 'The German Pocket-Books for 1828', 1 (November 1828), 641–46.
74. 'Reise-bilder. Von H. Heine (Heine's Travelling Sketches)' [review], 2 (February 1828), 370–71.
75. 'Works of Henry Kleiſt', 2 (June 1828), 671–96.
76. 'Van der Veldt's *Lebenslauf und Briefe* (Van der Veldt's Life and Letters)' [review], 3 (September 1828), 318.
77. 'Dramatische Dichtungen, von Grabbe (Dramatic Poems. By Grabbe)' [review], 3 (September 1828), 319–20.
78. 'Revolutions of Naples in 1647 and 1648', 4 (August 1829), 355–403. Walter Scott, with translated passages by Gillies.

Friendship's Offering

79. 'The Warning. A German Legend. By R. P. Gillies, Esq.', vol. for MDCCCXXIX, ed. by Thomas Pringle (London, 1829), pp. 93–105. Distinct from 'The Warning' in *German Stories* (see A:18 above), III, 321–63.

The Juvenile Keepsake

80. 'Hasty Lines Addressed to Sir Walter Scott, on the Publication of the New Edition of "The Bridal of Triermain," &c' [...] By R. P. Gillies, Esq.', vol. for MDCCCXXX, ed. by Thomas Roscoe (London, 1830), pp. 228–30. See also pamphlet version, A:11 above.

British and Foreign Review


81. 'Courts of Local Jurisdiction. Constitution and Procedure', 3 (December 1836), 400–46. Link from next item encourages attribution to Gillies.
82. 'Law of Debtor and Creditor. Arrest for Debt', 5 (July 1837), 64–89.
83. 'Tytler's Reigns of Edward VI. and Mary', 9 (October 1839), 590–619.

Fraser's Magazine

84. 'Recollections of Sir Walter Scott. I.—His Boyhood and Youth', 12 (September 1835), 249–66; 'His Early Manhood', 12 (November 1835), 502–15; 'Honour, Love, Obedience, Troops of Friends', 12 (December 1835), 687–703; 'The Sere and Yellow Leaf', 13 (January 1836), 104–20. Published subsequently in volume form (see A:25 above)
85. 'Goethe's Tasso', 13 (May 1836), 526–39.
86. 'O'Hanlon and his Wife', 14 (August 1836), 184–201. End-signed 'W. F. | Maidstone, June 1836'.
87. 'Humours of the North. No. I. Baron Kalchenvogel at Edinburgh', 15 (January 1837), 20–29; 'No. II. Hints on Parsimony', 15 (February 1837), 161–69, end-signed 'W. F.'; 'No. III. Recollections of the Earl of B. [Buchan]', 15 (March 1837), 355–61; [no No. IV]; 'Nos V. and VI. John Philip Kemble.—Sir Brooke Boothby', 15 (May 1837), 591–99; 'No. VII. Notanda respecting the Order of W. S. S.', 16 (September 1837), 323–30. 'No. VIII. Recollections of Dugald Stewart', 19 (January 1839), 50–56; 'No. IX. Scotch Lairds Forty Years Ago', 22 (December 1840), 658–65.
88. 'German Philosophy', 15 (June 1837), 716–35 [mainly on Kant].
89. 'Respectability. A Sketch'. By the Author of "O'Hanlon and his Wife", 16 (October 1837), 417–32.
90. 'John Bull's Castle. A Sketch, by the Author of "O'Hanlon and his Wife"', 20 (August 1839), 152–66.
91. 'Some Recollections of James Hogg. By the Author of "Humours of the North"', 'No. I', 20 (October 1839), 414–30 (incorporating 'No. II').
92. 'Recollections of Germany. No. I. The Lünenberg Heath and Berlin', 21 (January 1840), 53–70 (incorporating 'No. II. Potsdam, and the Palace of Sans Souci'; 'No. III. Dresden, Weissenfels, and Weimar').

C. DOUBTFUL AND SUPPOSITIOUS WORKS

1. *Tournay; or Alaster of Kempencairn. By the Author of the Fire-Eater* (Edinburgh: John Anderson, jun., 55, North Bridge Street; and Simpkin & Marshall, London, 1824). Dedication to Sir Walter Scott, dated Edinburgh, 18 May 1824. For further details, see Introduction.

2. *Tales of a Voyager to the Arctic Ocean. In Three Volumes* (London: Henry Colburn, New Burlington Street, 1826). The first of a sequence of novels commonly attributed to Gillies, but for which no contemporary corroboration can be found. For further details, see Introduction.
3. *Tales of a Voyager to the Arctic Ocean. Second Series. In Three Volumes* (London: Henry Colburn, New Burlington Street, 1829).
4. *Ranulph de Robais. A Romance of the Twelfth Century. By the Author of "Tales of a Voyager to the Arctic Ocean."* *In Three Volumes* (London: William Kidd, 6, Old Bond Street, 1830).
5. *Thurlston Tales: by the Author of "Tales of a Voyager to the Arctic Ocean."* *Three Volumes* (London: John Macrone, St. James's Square, 1835). 'L'Envoi to the Reader' signed 'B. T.' and dated July 1835.
6. *The Siege of Antwerp. A Historical Play. In Five Acts* (London: Edward Moxon, 1838). Attributed to Gillies along with William Kennedy in OCLC WorldCat; but Kennedy given alone on t.p.
7. *Palmario; or, the Merchant of Genoa. By the Author of "Tales of an Arctic Voyager" &c. &c. In Three Volumes* (London: T. & W. Boone, 29, New Bond Street, 1839). 

NOTES

1. R. P. Gillies, *Memoirs of a Literary Veteran; including Sketches and Anecdotes of the Most Distinguished Literary Characters from 1794 to 1849*, 3 vols (London: Bentley, 1851), III, 179. Subsequent references are given in parentheses within the main text.
2. Ian Duncan, *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton and Oxford: Princeton University Press, 2007) <<https://doi.org/10.1515/9781400884308>>.
3. An exception here will be found in the case of his early contributions to the *Poetical Register for 1808–09* and *1810–11* (see B:1–6), where his full name of 'R. P. Gillies, Esq.' applies; though it is possible that the decision to use it here was beyond his control.
4. See an undated letter from Gillies to William Blackwood asking him to intervene on his behalf with James Ballantyne as printer: 'The 50 Copies shd be done up handsomely in b[oar]ds in a kind of Dilettanti manner' (NLS, MS 4718, f. 25r).
5. Alan Lang Strout, *A Bibliography of Articles in Blackwood's Magazine [...] 1817–25* (Lubbock: Texas Technological College, 1959); *The Wellesley Index to Victorian Periodicals, 1824–1900*, ed. by Walter E. Houghton, et al. (Toronto: University of Toronto Press, 1966–89). *The Wellesley Index, with Corrections and Additions*, can now be searched online through *The Nineteenth Century Index* (Ann Arbor: Proquest, 2005–19) <<http://wellesley.chadwyck.co.uk/>>.

6. *The Cambridge Bibliography of English Literature Vol. 4 1800–1900*, 3rd edn, ed. by Joanne Shattock (Cambridge: Cambridge University Press, 1999). This provides listings under both Early Nineteenth-Century Poetry and Novel. The present writer was responsible for the latter and its inadequacies (mostly carried over from preceding editions).
7. *The Royal Literary Fund 1790–1918: Archives* (London: World Microfilms, 1984), reel 22. Thanks are due to the library staff at Cardiff University, and to Anthony Mandal, for facilitating use of this resource.
8. Acknowledgments are due to the Faculty of Advocates Abbotsford Collection Trust, and in particular Angela J. Schofield, for arranging access to a body of books relating to Gillies in the Abbotsford Library.
9. A fuller version of this same letter, from the original MS, is printed in *The Letters of William and Dorothy Wordsworth: VIII. Supplement of New Letters*, ed. by Alan G. Hill (Oxford: Clarendon Press, 1993), pp. 154–56.
10. Hogg appears to have been responsible for the endings of both ‘Egbert; or, the Suicide’ and ‘Further Illustrations of the Same Character’ [later ‘Alfred’]. For further details, see Peter Garside, ‘Hogg’s Collaboration in R. P. Gillies’s *Illustrations of a Poetical Character* (1816)’, *Studies in James Hogg and his World*, 27–28 (2018–19), 71–83.
11. See Richard D. Jackson’s article, ‘The Poems of Janet Stewart, Poet and Novelist (1781–1835)’, *Journal of the Edinburgh Bibliographical Society*, 9 (2014), 87–96.
12. NLS, Adv. MSS 22.4.11, f. 117v.
13. NLS, MS 3882, f. 51v; Adv. MS 22.4.11, f. 117v.
14. Sir Egerton Brydges, *The British Bibliographer*, 4 vols (London: Bensley, 1810–14), II, 634 (vols 2–4 with Joseph Haslewood).
15. *Recollections of Sir Walter Scott, Bart.* (London: Fraser, 1837), p. 197.
16. NLS, MS 921, ff. 34–35.
17. NLS, MS 3882, f. 160r.
18. *Monthly Review*, n.s., 73 (March 1814), 272–77; *Eclectic Review*, n.s., 2 (December 1814), 617–24. Gillies also appears by name in the listings of New Publications in the *Edinburgh Review* (September 1814) and *Quarterly Review* (October 1814).
19. NLS, MS 922, ff. 14–15.
20. The Preface to *The Bijou; or Annual of Literature and the Arts* (London: Pickering, 1828) notes that ‘Mr. Gillies’s beautiful Poem called “The Seventh Day”, is, for want of space, reserved for the next volume’, though nothing is to be found later. This may well of course refer to the earlier part already published in 1825 and 1826 (see Listing).
21. NLS, Adv. MSS 22.4.11, f. 118r.
22. NLS, MS 3882, f. 160r.
23. Longman Archives, Reading University Library, Divide Ledger 1D, p. 306.
24. *Old Tapestry; a Tale of Real Life*, 2 vols (Edinburgh: Tait, and London: Whittaker, 1819), I, xi and I, 98–99.
25. NLS, Acc. 5000/140 (Letter Book No. 1, Agreements, 1814–48), pp. 137–38.
26. *BEM*, 2 (February 1818), ‘To Correspondents’ (unn.). Gillies had written on 20 January 1818 to William Blackwood expressing discontent with some of the contents of the previous number, but offering to renew ‘his former plans provided my style is sufficiently disguised and newly modified’ (NLS, MS 4003, f. 49r). He also states that he is working on ‘a Bibliographical article’ (f. 49r).
27. *BEM*, 6 (November 1819), 136.

28. While in most instances Strout in his *Bibliography* (see above) attributes the numbers to Lockhart and Gillies in tandem, evidence in Gillies's letters to Blackwood indicates that the main burden fell on him alone. Strout's index of Contributors also has a distorting effect in prioritising Lockhart.
29. *BEM*, 6 (December 1819), 247n.
30. Letters from Gillies to J. H. Bohte of 14 and 29 February and 9 March 1820, in the present writer's possession. Gillies's promises to pay later suggest that purchasing was already in danger of extending beyond his financial capabilities, though some financial support evidently came from William Blackwood. I am grateful to Graham Philip Jefcoate for help in interpreting Gillies's orders from Bohte, which mainly relate to the latter's *Catalogue of Books* (1820). Thanks are also due to Gillian Hughes and Michael Wood for help received during the composition of this article.
31. *BEM*, 14 (September 1823), 293.
32. For an authoritative, though still incomplete account, see David Groves, 'Robert Gillies and *A Winter Night's Dream*', *Notes & Queries*, 40.4 (December 1993), 473–74 <<https://doi.org/10.1093/nq/40-4-473b>>.
33. In letters from Germany to Blackwood in 1821 Gillies twice expresses a desire for his translation to be considered 'an *original work*' (NLS, MS 4006, ff. 296r, 298r). For affinities with Hogg's *Confessions*, see Reinhard Heinritz and Silvia Mergenthal, 'Hogg, Hoffmann, and their Diabolical Elixirs', *Studies in Hogg and his World*, 7 (1996), 47–58.
34. NLS, MS 934, ff. 194–95.
35. NLS, MS 23118, f. 20r; MS 3909, fol. 9v. Gillies's foreboding proved to be justified, and on 31 May 1829 he was writing to J. G. Lockhart from the King's Bench Prison about payments to Scott for articles in the *Foreign Quarterly Review* (MS 924, no. 135).
36. Gillies to George Boyd, 15 June 1825; NLS, Acc. 5000/191.
37. NLS, MS 935, f. 272. For further details relating to this identification see 'The *English Novel, 1800–29 & 1830–1836*: Update 8 (August 2009–July 2021)' in the present issue of *Romantic Textualities*.

REFERRING TO THIS ARTICLE

P. D. GARSIDE. 'Shadow and Substance: Restoring the Literary Output of Robert Pearse Gillies (1789–1858)', *Romantic Textualities: Literature and Print Culture, 1780–1840*, 24 (Winter 2021) <<https://doi.org/10.18573/romtext.106>>.

COPYRIGHT INFORMATION

This article is © 2022 The Author and is the result of the independent labour of the scholar credited with authorship. For full copyright information, see page 2.

Date of acceptance: 16 September 2019.

