

【原著】

A Study of *The Man of Feeling*

Hironobu Konishi

『感情の人』に関する一考察

小 西 弘 信

I

Henry Mackenzie (1745–1831) wrote his first novel *The Man of Feeling* in 1771. The novel was reputed to be a kind of handbook of sensibility. Its hero, Harley, moves from one scene of sentiment to another, and finally dies of a heart too tender for the experiences of the world. In the eighteenth century, the aim of novels of this kind was to produce tears in abundance. *The Man of Feeling* fulfills the aim, and “much popular literature followed the path of Mackenzie, and sentimentality became one of the major aspects of contemporary fiction.”¹ *The Man of Feeling* was especially one of young ladies’ favorite novels in the eighteenth century, too. “As Mrs Malaprop and Sir Anthony Absolute enter in Act I of Sheridan’s *The Rivals* (1775), the romantic heroine Lydia Languish hurriedly conceals her library of preferred reading in order to display what she thinks she ought to be seen studying. Her preference is for amorous and sentimental fiction.”² Lydia says to Lucy:

Here, my dear Lucy, hide these books. Quick, quick. Fling *Peregrine Pickle* under the toilet. Throw *Roderick Random* into the closet. Put *The Innocent Adultery* into *The Whole Duty of Man*. Thrust *Lord Aimworth* under the sofa. Cram Ovid behind the bolster. There—put *The Man of Feeling* into your pocket. So, so. Now lay Mrs Chapone in sight, and leave Fordyce’s *Sermons* open on the table. (1.2)³

The Man of Feeling is to be slipped into her friend Lucy’s pocket. Readers can see good books and bad ones for young women here. Sentimental novels are of the former group. About the popularity of the novels, John Mullan writes, “The declaration ‘A Sentimental Novel’ actually appeared on the title pages of many works of fiction of this period, and was particularly common during the 1770s and 1780s.”⁴ The “Sentimental Novel” was all the fashion then.

However, in general, the popularity of sentimental novels gradually declined and the novels were sometimes satirized later. Jane Austen tells readers, in *Sanditon* (1817), “Sir Edward … had read more sentimental Novels than agreed with him,” and makes him speak with ludicrous enthusiasm of their special qualities:

The Novels which I approve are such as display Human Nature with Grandeur—such as shew

her in the Sublimities of intense Feeling—such as exhibit the progress of strong Passion from the first Germ of incipient Susceptibility to the utmost Energies of Reason half-dethroned.⁵

The Man of Feeling was not exceptional, either. It became a fossil, and was unreadable for readers towards the following centuries. They could no longer read the novel in the way that Mackenzie's first admirers must have done. Readers will be reminded of the fact that the works of sentiment represented the temporary attitude of the late eighteenth century.

The aim of this thesis is to investigate the situation where sentimental novels were popular in the eighteenth century, and to study what strategies Mackenzie used to make *The Man of Feeling* successful.

II

Before the eighteenth century, the popular fiction was already written, and it was, "regardless of rules, to catch the fancy of readers at large."⁶ In the seventeenth century, there was little interrelation between the aristocratic and the plebeian groups of fiction. From 1625 or earlier, to about 1700, the literary fiction was composed "almost exclusively of translations and imitations of the continental narratives which were in vogue at the Stuart courts."⁷ The popular fiction of the same era was composed, to a very large extent, of redactions of "the Elizabethan romances and of journalistic narratives imbued with the political and religious temper of the time."⁸

"A change took place in the nature of the reading public:—the limited aristocracy on the one hand, and the plebeian readers on the other, combined to form one general public possessing many interests and a wide range of taste."⁹ The influence of the stolid, practical, self-satisfied merchants and manufacturers is shown by the practical morality, the choice of commonplace themes, and the emphasis on prosaic details. All of these features are prominent in the narratives of Daniel Defoe, of Samuel Richardson, as though to a less extent, of Jonathan Swift. After Richardson and Henry Fielding the novel played a part of increasing importance in the literary scene. "The annual production of works of fiction, which had averaged only about seven in the years between 1700 and 1740, rose to an average of about twenty in the three decades following 1740, and this output was doubled in the period from 1770 to 1800."¹⁰

Many eighteenth-century observers thought that their age was one of remarkable and increasing popular interest in reading. Women readers in particular were playing a larger role in the reading public. Ian Watt writes, "Women of the upper and middle classes could partake in few of the activities of their menfolk, whether of business or pleasure. It was not usual for them to engage in politics, business or the administration of their estates, while the main masculine leisure pursuits such as hunting and drinking were also barred. Such women, therefore, had a great deal of leisure, and this leisure was often occupied by omnivorous reading."¹¹

Watt also describes the changing type of fiction and the changing taste of readers in the last half of the eighteenth century, and traces the degradation of fiction back as follows:

The quantitative increase, however, was not in any way matched by an increase in quality. With only a few exceptions the fiction of the last half of the eighteenth century, though

occasionally of some interest as evidence of the life of the time or of various fugitive literary tendencies such as sentimentalism or Gothic terror, had little intrinsic merit; and much of it reveals only too plainly the pressures towards literary degradation which were exerted by the booksellers and circulating library operators in their efforts to meet the reading public's uncritical demand for easy vicarious indulgence in sentiment and romance.¹²

As the eighteenth century went by, the novelists could not have a disregard of the women readers. Reading was becoming a great resource for them. Watt, further, points out the key to success of fiction:

Pamela's success, it has been suggested, was largely due to its appeal to the interests of women readers: and before proceeding any further it is perhaps necessary to consider briefly the grounds for believing, not only that women constituted a sufficiently large proportion of the novel reading public to make this success possible, but also that Richardson himself was in a position to express their distinctive literary interests.¹³

The women readers' favorites were sentimental fiction and romance. "Sentimental fiction addresses a politically disenfranchised audience, largely the urban middle class and women, and it is associated with female readers: one anthology of Mackenzie's writings¹⁴ says of *The Man of Feeling* in particular that "The Fair especially, and the young, were its most passionate admirers."¹⁵ Mackenzie probably knew the women readers were the promising market of his fiction, and cleverly follow the fashion of their favorite sentimental fiction.¹⁶

III

Why was *The Man of Feeling* deemed to be a handbook of sensibility? Readers will be reminded that the British society in the eighteenth century changed its tendency in thought and taste. The people in the early half the century revered the power of the mind to reason and to determine realities. They deprecated passions and emotions. They saw reason as the ruling principle of life and the key to progress and perfection. The people in another half the century revered the power of feelings. They did no longer deprecate passions and emotions. They believed a high moral standard should result in an appropriate emotional response and good behavior. *The Man of Feeling* became something of a sentimental novel soon after the publication. The word "sentimental" is explained by Stephen Bending and Stephen Bygrave:

The word 'sentimental' might be broken down into its etymological elements and defined as 'thinking through feeling'. Sentiment has a physical basis. It begins in the body, in the senses. We recognize it bodily signs: fainting or swooning, crying, an inability to speak. To represent it there is a vocabulary, derived from eighteen-century physiology and psychology, words such as 'impression', 'sensation', 'nerve', 'fibre', 'vibration', and 'thrill', or more apparently to do with leaving the body behind, with a temporary loss of sensation, such as 'melting', 'swooning', 'transport', and so on.¹⁷

Readers will be reminded that the bodily signs “fainting or swooning, crying, an inability to speak” are essential for sentimental novels. The world of *The Man of Feeling* “seems to be a callously indifferent place for fragile human emotions. It is a novel in which the hero dies of joy, in which a dog drops dead from grief, and in which true sensibility is revealed by the shedding of tears.”¹⁸ The novel strove to produce tears in abundance.

At the same time the changing meaning of the word “sentimental” occurred, the word “sensibility,” which had originally referred to bodily sensitiveness, began to stand for emotional responsiveness in the early eighteenth century, and came to designate a laudable delicacy in the second half of the century.¹⁹ It was a natural human resource or faculty often displayed by characters in sentimental fiction. “Sentimental texts appealed to the benevolent instincts of a virtuous reader, who might be expected to suffer with those of whom he or she read. Such a reader, alone with his or her better nature, might share some tears with a novel’s suffering characters.”²⁰

Mackenzie described Harley’s basic character by uttering his sense of beauty in the following narrative:

Harley’s notions of the *καλον*, or beautiful, were not always to be defined, nor indeed such as the world would always assent to, though we could define them. A blush, a phrase of affability to an inferior, a tear at a moving tale, were to him, like the Cestus of Cytherea, unequalled in conferring beauty. (12)²¹

Harley’s feeling tends to be feminized as in “a tear at a moving tale” mentioned above. Also, he is a passive hero, “a child in the drama of the world” (14). On the other hand, “his compassionate response to the inmates of Bedlam, for example, or his charity towards Miss Atkins and old Edwards, conventional casualties of an impassive world, is not only commended but programmatically displayed as a refinement of sensibility for which the world of 1771 is not ready: ‘The world is in general selfish, interested, and unthinking, and throws the imputation of romance or melancholy on every temper more susceptible than its own’” (95).²² Harley is above the cruelty of the world and leaves it because he is an enfeebled romantic hero. The hero is the best character produced by Mackenzie for attracting sympathy and admiration of the readers.

Mackenzie discoursed on his thought of “sensibility” through Harley’s speech at his deathbed scene:

‘There are some remembrances’ (said Harley) ‘which rise involuntarily on my heart, and make me almost wish to live. I have been blessed with a few friends, who redeem my opinion of mankind. I recollect, with the tenderest emotion, the scenes of pleasure I have passed among them; but we shall meet again, my friend, never to be separated. There are some feelings which perhaps are too tender to be suffered by the world. The world is in general selfish, interested, and unthinking, and throws the imputation of romance or melancholy on every temper more susceptible than its own. I cannot think but in those regions which I contemplate, if there is any thing of mortality left about us, that these feelings will subsist;—they are called,—perhaps they are—weaknesses here;—but there may be some better

modifications of them in heaven, which may deserve the name of virtue.' (95)

Harley declares a man of sensibility is equal to a man of virtue, because the man is "expressing feeling or loving, gentle, mild, affectionate."²³ The world seems to him to be "selfish, interested, and unthinking" and also to be too harsh to people who are tender. Mackenzie's thought of the eighteenth-century British society was evil or immoral. He wished humans should have "sensibility" in their daily lives. However, in reality, "There are some feelings which perhaps are too tender to be suffered by the world," because "they are—weaknesses here." Mackenzie was one of the persons who could not but pity the men of the world through the first narrator's conclusion:

I sometimes visit his grave; I sit in the hollow of the tree. It is worth a thousand homilies! every nobler feeling rises within me! every beat of my heart awakens a virtue!—but it will make you hate the world—No: there is such an air of gentleness around, that I can hate nothing; but, as to the world—I pity the men of it. (98)

The passage above also instructs sentimentalism in eighteenth-century novels seems much more like the consequence of an anxiety about the sociability of individuals, than the assertion of a faith in human benevolence.

After listening to Edwards' opinion of British government conquering India, Harley declares the value of respecting human's feelings:

'I am sorry,' replied Harley, 'that there is so much truth in what you say; but however the general current of opinion may point, the feelings are not yet lost that applaud benevolence, and censure in humanity. Let us endeavour to strengthen them in ourselves; and we, who live sequestered from the noise of multitude, have better opportunities of listening undisturbed to their voice.' (77–78)

Here Harley seems to give a sermon on the importance of feelings to his readers as well as to his old intimate.

Mackenzie's opinion is that feelings should be the power "that applaud benevolence, and censure in humanity." His thought is based on the belief that human nature is fundamentally good. Watt writes, "'Sentimentalism' in its eighteenth-century sense denoted an un-Hobbesian belief in the innate benevolence of man, a credo which had the literary corollary that the depiction of such benevolence engaged in philanthropic action or generous tears was a laudable aim."²⁴ Readers can see his thought in the description of Miss Walton:

...her humanity was a feeling, not a principle: but minds like Harley's are not very apt to make this distinction, and generally give our virtue credit for all that benevolence which is instinctive in our nature. (13)

The words "benevolence" and "humanity" are essential for sentimental novels. Especially, the

word "benevolence" is defined by Dr. Johnson: "Disposition to do good; kindness; charity; good will." Maximilian Novak writes, "[David] Hume's²⁵ *The Enquiry concerning the Principles of Morals* (1751) established more fully the system of benevolence and sympathy with which we live in society."²⁶ And the description above "her [Miss Walton's] humanity is a feeling, not a principle," which reminds readers of the eighteenth-century's inclination to feelings, not to reason.

"The logic of Mackenzie's novel, and of the sentimental novel in general, does not depend on a complex psychology which determines action, but on the public exhibition of simple dichotomies between innocence and corruption, virtue and vice, naivety and hypocrisy, benevolence and malice."²⁷ Readers can see the simple dichotomy as in "the feelings are not yet lost that applaud benevolence, and censure in humanity" (78). Moreover, the narrative which connects the moments of sentimental pageantry is often flat, mechanical, or homiletic.²⁸ "The sentimental morality which gives significance to such rhapsodic episodes is expounded in the first narrator's conclusion"²⁹: "I sometimes visit his grave; I sit in the hollow of the tree. It is worth a thousand homilies..." (98). Readers agree Mackenzie consistently gave sentimentality to every tearful scene and guides the readers to live in sensibility. That is why *The Man of Feeling* was regarded as a handbook of sensibility.

IV

Why did *The Man of Feeling* attract the eighteenth-century readers' popularity? Mackenzie explored certain strategies of making his works accepted among the readers. Mullan writes, "Unlike most sentimental fiction, *The Man of Feeling* has remained in print since its first appearance, and it is still possible to see why. It is a polished and formally intelligent work, carefully exploiting episodic structure to produce its poignant moments."³⁰

The introduction of *The Man of Feeling* nicely puts the readers into the story. On the pages of the introduction, the first narrator, who allegedly publishes the fragmentary manuscript given him by the curate with whom he hunts, tells of his dog's false point. The birds to which the dog directs attention have already flown. Then the speaker constructs an analogy, invoking the idea of friendship. In life too, he says, we hurry on in search of the object of our desire, only to "find of a sudden that all our gay hopes are flown and the only slender consolation that some friend can give us, is to point where they were once to be found" (3). "This rather strained similitude conveys a melancholy sense of human relationships, appropriate in tone to the narrative proper."³¹ Thus, the introduction is a good start for the readers to move on to the following pages easily.

Readers will be reminded that *The Man of Feeling* is described as "a bundle of little episodes, put together without art, and of no importance on the whole, with something of nature, and little else in them" (4–5). "Even though nothing essential to our understanding of the novel is actually missing, it is passed off as a fragmentary manuscript. Twenty-two chapters and a conclusion are all that survive the sporting curate's use of the manuscript as gun-wadding."³² Probably Mackenzie imitated the fragmentary style from Laurence Sterne's *Tristram Shandy* (1760–1767). In the structures of such novels of sensibility by men as *The Fool of Quality* (1764–70), *A Sentimental Journey* (1768), and *The Man of Feeling*, their disjunctive episodic orderings of events deny their chronological causality and evade responsibility.³³ The readers were released from following the

plot of fiction diligently, because the intricately discontinuous structures deliberately obscure the normal novels' systems of causality. It is possible that Mackenzie adopted the discontinuity in order to help his readers put their hearts to every impressive episode and scene in the novel.

In the introduction of *The Man of Feeling*, the curate calls attention to the generic instability of the tale told by the manuscript by concluding, "You may call it what you please," said the curate; 'for indeed it is no more a history than it is a sermon'" (4). The curate's speech seems to be Mackenzie's excuse for not adopting the normal novels' plot for producing the novel. Patricia Spacks writes, "Neither history nor sermon, this narrative of misfortune risks alienating readers who would prefer fantasies of happiness they might apply to themselves."³⁴ Thus, readers can agree the good introduction and episodic plot style are Mackenzie's strategies in the structure of *The Man of Feeling*.

The poignant moments are always expressed in tearful scenes of the novel. *The Man of Feeling* is full of tears, which sounds too artificial or verbose to respect the tearful scenes. It was the very strategy that Mackenzie adopted to move the readers deeply. Readers should imagine "He makes himself a spectator of the follies and disorders, the injustices and the crimes of the underworld of London."³⁵ He went with a party of sightseers to Bedlam, and indulged freely in "the luxury of tears." He risked scandal and ridicule by befriending a prostitute. The novelist dared to visit those places to look for good emotive and tearful scenes which appealed to sentimental readers who were starved for tears.

The first tearful scene is at Harley's aunt's house where Harley is seen off by her:

He had taken leave of his aunt on the eve of his intended departure; but the good lady's affection for her nephew interrupted her sleep, and early as it was next morning when Harley came down stairs to set out, he found her in the parlour with a tear on her cheek, and her caudle-cup in her hand. (15)

The aunt's facial expression and silence show readers she is a good-natured and benevolent person. The next scene is that of Harley leaving his aunt's house for London, parting his faithful fellow Peter. It also makes the readers enjoy shedding tears by imagining their parting.

Harley shook him by the hand as he passed, smiling, as if he had said, 'I will not weep.' He sprung hastily into the chaise that waited for him: Peter folded up the step. 'My dear master,' said he, (shaking the solitary lock that hung on either side of his head) 'I have been told as how London is a sad place.'—He was choaked with the thought, and his benediction could not be heard:—but it shall be heard, honest Peter!—where these tears will add to its energy. (15)

The narrator concludes, "but it shall be heard, honest Peter!—where these tears will add to its energy" to escalate the readers' inclination to shed tears.

One of the most tearful scenes is when Harley visits Bedlam and sees an insane young lady. There the keeper tells the woman's own sorrowful story to the visitors, and his story particularly attracts Harley's notice. He cries many pitiful tears for her. The unfortunate young lady is

entranced in thought, with her eyes fixed on a little garnet-ring she wears on her finger. She turns to Harley and speaks to him:

'My Billy is no more!' said she, 'do you weep for my Billy? Blessings on your tears! I would weep too, but my brain is dry; and it burns, it burns, it burns! —She drew nearer to Harley.— 'Be comforted, young Lady,' said he, 'your Billy is in heaven.' 'Is he, indeed? and shall we meet again? And shall that frightful man' (pointing to the keeper) 'not be there?—Alas! I am grown naughty of late; I have almost forgotten to think of heaven: yet I pray sometimes; when I can, I pray; and sometimes I sing; when I am saddest I sing....' (26)

After talking with the woman, Harley puts some money to the keeper, adding, "Be kind to that unfortunate" (27). The delicate hero bursts into tears, and leaves them. To read the scene, the readers were no doubt moved deeply by Harley and the unfortunate lady. The scene tells readers the place "Bedlam" was the center of sorrowful persons' stories.

Mackenzie surely knew the eighteenth-century lower class women's situation in the eighteenth century. He intended to give a description of the prostitute of those days as the lowest beings to attract the readers' pity. After listening to the narrative of her life, Harley cannot pass a poor woman of the kind. He shows great compassion for her. Readers can see the benevolent hero believes in the value of her shedding tears, treating the poor prostitute kindly.

He offered to call a chair, saying, that he hoped a little rest would relieve her. He had one half-guinea left: 'I am sorry,' he said, 'that at present I should be able to make you an offer of no more than this paltry sum.' She burst into tears! 'Your generosity, Sir, is abused; to bestow it on me is to take it from the virtuous: I have no title but misery to plead; misery of my own procuring.' 'No more of that,' answered Harley; 'there is virtue in these tears; let the fruit of them be virtue.' (38)

The sentence "She burst into tears!" works as a stage direction in the narrative here. The readers seem to have wept over her humble words with Harley.

Harley identifies the old soldier as his tenant farmer named "Edwards" after his self-identifying. They hold each other crying with the most pleasure.

When Edwards had ended his relation Harley stood a while looking at him in silence; at last he pressed him in his arms, and when he had given vent to the fulness of his heart by a shower of tears, 'Edwards,' said he, 'let me hold thee to my bosom, let me imprint the virtue of thy sufferings on my soul. Come, my honoured veteran! let me endeavor to soften the last days of a life, worn out in the service of humanity: call me also thy son, and let me cherish thee as a father.' (71)

Harley emotionally uses the obsolete second personal pronouns "thee" and "thy" here. His deep emotion makes him change his address terms all of a sudden. The repetition of the expression "let me..." sounds like his emotion elevating, too.

The climax scene is in Harley's deathbed where the possibility of romance emerges. It is possible that almost all the readers who loved sentimental fiction read the scene sobbing with enthusiastic emotion. Sometimes the hero or heroine of sentiment "is simply too good to survive."³⁶ "Harley is in love with Miss Walton, but his love is entirely disembodied; his love is a feeling, not a principle of action. Love, when uttered, comes in the same moment as his death, and Harley dies as if shamed by Miss Walton's innocence and his own presumption."³⁷ His conversation with Miss Walton progresses with stage directions, which makes the scene melodramatic and emotive for the readers enough to shed tears easily. This is very sentimental.

The subject began to overpower her [Miss Walton].—Harley lifted his eyes from the ground—"There are," said he, 'in a very low voice, there are attachments, Miss Walton'—His glance met hers—They both betrayed a confusion, and were both instantly withdraw. —He paused some moments—"I am in such a state as calls for sincerity, let that also excuse it—It is perhaps the last time we shall ever meet. I feel something particularly solemn in the acknowledgement, yet my heart swells to make it, awed as it is by a sense of my presumption, by a sense of your perfections.' (96)

Here several dashes connecting sentences are found in the narrative. Mackenzie effectively uses them as the exclamatory form. Harley loves Miss Walton from afar. Spacks writes, "Two pages before the novel's end, he confesses his love; she acknowledges her reciprocal devotion; and he—drops dead: surely the most dramatic example of sexual avoidance in western literature."³⁸ Their romance does not look sensual or vulgar, but sublime or beautiful.

He seized her hand—a languid colour reddened his cheek—a smile brightened faintly in his eyes. As he gazed on her, it grew dim, it fixed, it closed—He sighed, and fell back on his seat.—Miss Walton screamed at the sight—His aunt and the servants rushed into the room—They found them lying motionless together. (96–97)

There remains only sadness at his silent deathbed scene. Readers should find the instances of communicability in such expressive speechlessness as tears, sighs, blushes, and hesitations so far. Those silent expressions are inserted along with the characters' speech. Mackenzie used the expressions as another strategy for the readers to emphasize with the story easily. Novel-readers could exhaust their sensibility in emotion directed toward imaginary characters and abandon their moral obligations toward actual human beings.

In the history of British society, the eighteenth century had the two ages: the age of reason and that of sensibility. In the latter age, sentimental novels appeared and were in all their glory. The success of *The Man of Feeling* was attributed to Mackenzie's discovery of the fashion of sensibility, to his quick notice of increasing women readers in reading public, and to his careful strategies of making the novel very impressively sentimental based on his close observation of the eighteenth-century society situation and its people's thought and taste.

Notes

- 1 Maximillian E. Novak, *Eighteenth-Century English Literature* (London: Macmillan, 1983), p. 158.
- 2 Clive T. Probyn, *English Fiction of the Eighteenth Century 1700–1789* (London: Longman, 1987), p. 8.
- 3 Richard Brinsley Sheridan, *The Rivals, The School for Scandal and Other Dramas* (Oxford: OUP, 1998), p. 19.
- 4 John Mullan, "Sentimental Novels," *The Cambridge Companion to the Eighteenth-Century Novel*, ed. John Richetti (Cambridge: Cambridge UP, 1996), p. 236.
- 5 Jane Austen, *Sanditon*, reprinted in R. W. Chapman, ed., *The Works of Jane Austen* (1954; reprinted Oxford: OUP, 1987), p. 403.
- 6 Charlotte E. Morgan, *The Rise of the Novel of Manners: A Study of English Prose Fiction between 1600 and 1740* (New York: Russell & Russell, 1963), p. 2.
- 7 Morgan, p. 2.
- 8 Morgan, p. 2.
- 9 Morgan, p. 2.
- 10 Ian Watt, *The Rise of the Novel* (London: Chatto & Windus, 1963), p. 290.
- 11 Watt, p. 44.
- 12 Watt, p. 290.
- 13 Watt, p. 151.
- 14 Henry Mackenzie, *The Beauties of Mackenzie* (Cupar: R. Tullis, 1813), p. v.
- 15 Stephen Bending & Stephen Bygrave, Introduction, *The Man of Feeling*, by Henry Mackenzie (Oxford: OUP, 2001), p. xiii.
- 16 G. J. Barker-Benfield, *The Culture of Sensibility* (Chicago: U of Chicago P, 1992), pp. 142–43: "In 1765 he [Henry Mackenzie] went to London to study the English Exchequer. Recognizing the market for sentimental fiction (Sterne's *Sentimental Journey* was published in 1768), Mackenzie published *The Man of Feeling* there in 1771."
- 17 Stephen Bending & Stephen Bygrave, p. xii.
- 18 Probyn, p. 161.
- 19 *The Oxford English Dictionary* defines the word "sensibility": "In the 18th and 19th century (afterwards something rarely): Capacity for refined emotion; delicate sensitiveness of taste; also, readiness to feel compassion for suffering, and to be moved by the pathetic in literature or art" (q.v. 6).
- 20 Mullan, p. 238.
- 21 *The Man of Feeling*, ed. Brian Vickers. (Oxford: OUP, 1987) All quotations are from this edition.
- 22 Probyn, p. 162.
- 23 *The Oxford English Dictionary* defines the word "tender" as "Characterised by, exhibiting, or expressing feeling or loving, gentle, mild, affectionate" (q.v. 8a).
- 24 Watt, p. 174.
- 25 David Hume (1711–1776) was a moral philosopher and historian and a leading member of the Scottish Enlightenment.
- 26 Novak, p. 142.
- 27 Probyn, p. 165.
- 28 Probyn, p. 165.
- 29 Robert Morss Lovett and Helen Sard Hughes, *The History of the Novel in England* (London: George G. Harrap, 1932), p. 137.
- 30 Mullan, p. 245.
- 31 Patricia Meyer Spacks, *Desire and Truth: Functions of Plot in Eighteenth-Century English Novels* (Chicago: U of Chicago P, 1990), p. 133.
- 32 Probyn, p. 161.
- 33 Spacks, "Female Resources: Epistles, Plot, and Power," *Writing the Female Voice: Essays on Epistolary Literature*, ed. Elizabeth C. Goldsmith (Boston: Northern UP, 1989), pp. 72–73.
- 34 Spacks, *Desire*, p. 133.
- 35 Ernest A. Baker, *The History of the English Novel*, vol. 5. (New York: Barnes & Nobles, 1929), p. 103.
- 36 Mullan, p. 250.

A Study of *The Man of Feeling*

37 Probyn, p. 161.

38 Spacks, *Desire*, p. 129.

—平成28年10月12日 受理—