

ities and defects can be explained if we allow that the class of the clever and good comprises more than half the world for then some of the half of the world that is neither reasonable nor candid must fall into that class.

It is certainly true that Austen's expression is 'odd', and obviously her involved calculation is not necessary or plausible. All she wants to say is that, in spite of being clever and good (or having 'excellent abilities and an excellent disposition'), Marianne is not reasonable or candid. I suppose she adopts a pedantic statistical exactitude, including the absurd supposition that more than half the world is clever and good, to carry off a sharp moral observation, which some of her readers might see as bearing on themselves, with an air of teasing. Anyway, there is no need to correct the corrected version of 1813 here.

DAVID REID

University of Stirling

AN ALLUSION TO EDWARD YOUNG IN BYRON'S *DON JUAN*

CANTO XI (1823), stanza 76, of Byron's *Don Juan* opens as follows:

'Where is the world,' cries Young, 'at *eighty*? Where
The world in which a man was born?' Alas!
Where is the world of *eight* years past? 'Twas there –
I look for it – 'tis gone . . .

The words attributed to Edward Young in the first two lines of the stanza are not found, as might have been expected, in *The Complaint; or, Night Thoughts* (1742–5), and commentators on *Don Juan* have usually explained them instead as an allusion to a poem Young wrote in old age, *Resignation*. Byron's most recent editor, Jerome J. McGann, thus interprets his use of Young as a generalized reference of this kind: 'This is the theme of Young's *Resignation* (1762), published (when he was eighty years old) three years before his death'.¹

Byron was in fact alluding quite specifically to one of Young's prose works, *The Centaur Not Fabulous* (1755). In a paragraph added to the second edition (also 1755), Young wrote:

¹ See Byron's *Don Juan*. *A Variorum Edition*, ed. Willis W. Pratt, 4 vols (Austin, Texas, 1957), IV, 229; Byron, *Complete Poetical Works*, ed. Jerome J. McGann, V (Oxford, 1986), 751.

'Where is that world into which you and I were born? It is underground; and a generation of strangers are dancing over our coevals long since in the dust' (284).

In 1755 Young was only in his early seventies. In view of Byron's emphasis on 'eighty' in the lines in *Don Juan*, the relative obscurity of *The Centaur Not Fabulous*, and his respect for Samuel Johnson, it is likely that his allusion was prompted by a version of Young's words in Johnson's *Lives of the English Poets* (1781). Although the 'Life of Young' was in fact, as is well known, mostly the work of Herbert Croft and not of Johnson himself, this is where Byron is most likely to have met Young's question, as adapted by Croft when discussing a later period of the poet's life: 'But at eighty-four, "where," as he asks in *The Centaur*, "is that world into which we were born?"'²

ROGER LONSDALE

Balliol College, Oxford

² *Lives of the English Poets*, ed. G.B. Hill, 3 vols (Oxford, 1905), II, 389.

PERCY SHELLEY, JAMES LIND, AND *THE WITCH OF ATLAS*

PERCY SHELLEY's poem *The Witch of Atlas* (1820) includes an episode during which the eponymous Witch flies to the 'Austral waters' of the Southern Hemisphere (423–48). This passage has long defied attempts at explanation, though the most recent annotated edition of the poem cites three possible interpretations.¹ These range from a Shelleyan response to the Prologue of Wordsworth's *Peter Bell the Third*, to conjectural readings by the poet of contemporary texts on travel in sub-Saharan Africa, connecting the exploration of the African interior to the Romantic exploration of the human interior.²

¹ Donald H. Reiman and Neil Fraistat (eds), *Shelley's Poetry and Prose* (New York, 2002), 366.

² Roland A. Duerksen, 'Wordsworth and the Austral Retreat in Shelley's "Witch of Atlas"', *Keats-Shelley Journal*, xxxiv (1985), 18–19; Frederick Colwell, 'Shelley's "Witch of Atlas" and the Mythic Geography of the Nile', *English Literary History*, xlv (1978), 83; Debbie Lee, 'Mapping the Interior: African Cartography and Shelley's "The Witch of Atlas"', *European Romantic Review*, viii (Spring 1997), 169–83.

As Shelley himself notes, his verses 'tell no story, false or true' (4) and there can be no specific 'key' to any aspect this poem. However, a more general and direct influence on the work as a whole may now be offered by Shelley's mentor at Eton, Dr James Lind, MD, FRS (1736–1812), whose influence on the poet is currently being reassessed.³ Before meeting the young Shelley, Lind had travelled extensively as a ship's surgeon with the East India Company. During 1778–9, Lind had served aboard the East Indiaman *Atlas*, sailing via Africa to India and China.⁴ An account of this voyage, possibly later told to the young Shelley by Lind, would offer a more likely source for the lines referred to by Reiman and Fraistat. Moreover, a letter written by Lind during this voyage survives, and contains references to which there are echoes elsewhere in Shelley's poem.⁵

The letter, dated 28 October 1779, was written in Cape Town, and addressed to Lind's friend Sir Joseph Banks, President of the Royal Society in London. The letter implies that Lind had been in Africa for some time, and he notes that a few of his colleagues have been 'furthest into the interior parts of this country'. A Mr Paterson is reported to have killed 'several Lyons and Tigers [*sic*] with his own hands' and also 'shote a Camelo-pardalis twenty two feet high'. Lind had concerned himself with scientific matters such as 'Barometrical Experiments', and conducting medical research, noting 'I have examined a Hollantot . . . great curiosity.' A hint at the dangerous nature of African exploration at that time is conveyed by his note that they are accompanied by a 'sloop of war', and the comment that he hopes to bring back samples of 'sponges, stones, and shells . . . If we escape being taken'.

References to the 'Austral lake' (428) in Shelley's poem have led to literal interpretations situating it in what is now Lake Victoria. However, an earlier referral to the Witch's boat being

piloted 'round the circumfluous Ocean' (312) tends to belie such a specific reading. Other references to the Witch's journey to the 'Austral waters' (423), and continuing travel down to the 'Antarctic constellations' (427) just as readily convey the sense of a sea voyage around Africa via the Cape, rather than a terrestrial expedition through the continental interior, as implied by Colwell or Lee. The appearance of a 'spotted cameleopard [i.e. giraffe]' (89), tends to broadly support the location of the early part of the poem in the same regions of Africa as those visited by Lind (notwithstanding Mr Paterson's unlikely claims also to have shot tigers there). The similarity to Lind's voyage is then further underlined by the later reference in the poem to "a tyger on Hydaspes' banks" (451). This phrase briefly relocates Shelley's zoological and geographical imagery to Lind's eventual destination, the Indian subcontinent, where the river referred to is now known (in modern Pakistan) as the Jhelum.

Amidst the supernatural nymphs and centaurs populating Shelley's fabulous poetic landscape, are 'the rude kings of Pastoral Garamant' and 'Pigmies' (130–3), references to two of the indigenous peoples of Africa. The Witch from time to time chooses to wander 'observing mortals' (528) in order to see 'the strife/Which stirs the liquid surface of a man's life' (544–5). Shelley's own interests in studying 'the peopled haunts of humankind' (523) in tropical climates had already been illustrated some eight years earlier in *Queen Mab* viii.145–93 (1812), and has hitherto been attributed to his contemporaneous reading.⁶ However, Lind's professional interest in anthropology, exhibited by his examination of the 'Hollantots', was a feature of his medical career. Before embarking on an earlier voyage in 1772, his then patron Lord Kames had specifically asked Lind the question: 'Are not men, like horses or wheat, apt to degenerate in foreign climes? . . . In the course of your Voyage, you'll probably have many opportunities for enquiries of this kind.'⁷

³ Christopher Goulding, 'The Real Dr Frankenstein?', *Journal of the Royal Society of Medicine*, xciv, 5 (May 2002), 257–9; Christopher Goulding, 'Early Detective Drama in Percy Shelley's "The Cenci"', *N&Q*, cexlvii (March 2002), 41–2.

⁴ Anthony Farrington (ed.), *A Biographical Index of East India Company Maritime Service Officers* (London: British Library, 1999), 475.

⁵ Doc. H119, Perceval Collection, Fitzwilliam Museum, Cambridge.

⁶ Geoffrey Matthews and Kelvin Everest (eds), *The Poems of Shelley*, (London, 1989), I, 348–50; Alan Bewell, *Romanticism and Colonial Disease* (Baltimore and London: Johns Hopkins University Press, 1999), 211 ff.

⁷ National Library of Scotland, Kames MS, Acc. 4400 (7 March 1772).

The probable influence of James Lind (who travelled to India three times) upon the numerous oriental references occurring in Shelley's other poems remains to be explored.

CHRISTOPHER GOULDING

University of Newcastle upon Tyne

THE 'SLOP-MERCHANT' FROM SHELLEY'S *PETER BELL THE THIRD*

IN his famous attack on Wordsworth, *Peter Bell the Third*, the characters that Shelley's devil may assume are easily identified, with the tantalizing exception of his 'slop-merchant from Wapping'. In this article I will argue that he is the editor of *The New Times*, Dr John Stoddart.

In 'Part the First' of *Peter Bell the Third* Peter dies and is taken by the devil who has purchased his soul for half-a-crown. As in Byron's 'A Vision of Judgement', Shelley's devil can take many forms. He may appear as a gentleman; or Robert Southey, 'a bard bartering rhymes / For sack'; or Lord Sidmouth, 'a statesman spinning crimes'; or one of his employees, 'A swindler, living as he can;' (Castle or Oliver¹); or as:

III

A thief, who cometh in the night,
With whole boots and net pantaloons,
Like someone whom it were not right
To mention; – or the luckless wight,
From whom he steals nine silver spoons.

(Part the Second; The Devil.)

This is the Regent, 'boots' and 'pantaloons'² who has stolen the wealth produced by John Bull.³

IV

But in this case he did appear
Like a slop-merchant from Wapping,
And with smug face, and eye severe,
On every side did perk and peer
Till he saw Peter dead or napping.

Shelley takes his cue from John Walcott's Peter Pindar, who attacks Benjamin West in 'Ode II': 'I'd buy much better at a Wapping shop, / By vulgar tongues baptised a slop!' The explana-

¹ Government spies of Spa Field's infamy.

² See also 'The Devil's Walk' where the Regent is associated with 'pantaloons' (74–9).

³ The significance of the number nine has so far eluded me, it may refer to the number of years of the Regency.

tion that a seller of baggy trousers follows the reference to the Regent as 'pantaloons' may be sufficient, but for the fact that in 1819 'slop' and 'Wapping' were words that had accrued quite specific significances. Peter's devil arrives in a form that William Hone had made familiar to hundreds of thousands of readers, in the form of Wordsworth's friend of over twenty years and fellow ex-Jacobin, the editor of *The New Times*, and the head of the Society for the Suppression of Vice⁴, Dr John Stoddart. Stoddart had been christened Dr Slop by Hone, for his virulent attacks against Buonaparte in *The Times* (from which he was sacked), in *Buonaparte-phobia*, (first published in 1815 and republished in 1820), in which he claims that Stoddart reminds him of Lawrence Sterne's cursing obstetrician (Stoddart was actually a doctor of law⁵). Hone promises that he will continue to refer to Stoddart by this nickname:

So long as the Doctor daily empties his night-slush from his Slop-pail. By virtue of my public authority, I hereby ratify and confirm his right and title to the name of "SLOP;" and, it is my parodical will and pleasure, that he continue to bear it during his natural life.⁶

Hone was so fond of his coinage that he even introduced it into his defence before Lord Ellenborough during his third trial for blasphemous sedition, which was covered in all of the major newspapers and also released in pamphlet form.⁷ It was a name that was readily adopted by Stoddart's enemies, including his brother-in-law, William Hazlitt:

'Tis the editor of *The Times* . . . Dr. Slop's curse upon the Allies and their proceedings; cursing them in Saxony, cursing them in

⁴ This is obviously in Shelley's mind, as a footnote to 'Part the Third' reads 'I wonder the women of the town do not form an association, like the Society for the Suppression of Vice, for the support of what may be called the "King, Church, and Constitution" of their order. But this subject is almost too horrible for a joke.'

⁵ In the earliest surviving version of 'The Devil's Walk' Shelley associates Satan with a lawyer, 'He saw the Devil [for a lawyer] a viper slay' (25). *The Poems of Shelley*, ed. Geoffrey Matthews and Kelvin Everest, 2 vols (London: Longmans, 1989), I, 232.

⁶ *Buonaparte-aphobia, or Cursing made easy to the meanest Capacity* (London: William Hone, 1815).

⁷ *The Third Trial of William Hone*, 3rd edn (London: William Hone), 24.