BRITISH SATIRE 1785–1840

Volume 2

Collected Satires II: Extracts from Longer Satires
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ACKNOWLEDGEMENTS

I would like to thank John Strachan for giving me the opportunity to edit this volume and Marian Olney at Pickering & Chatto for applying the necessary pressure to complete it. John saved me from some appalling howlers at the proof-reading stage. Doubtless there are others lying in wait: for these I accept full responsibility. Thanks too are due to Jessica Cuthbert-Smith for setting the text, to Jill Britton for help with word-processing, and to Dan Jackson for last-minute copying. Howard Wickes carried out the Latin translations, for which I am very grateful. For translations from the Greek, I would like to thank Tom Dawkes. Northumbria University granted me a timely sabbatical in the first semester of 2002–03.

For listening to my interminable complaints about finishing this volume I would like to thank the following: David Amigoni, Victoria Bazin, John Burnett, Dermot Cavanagh, Don MacRaid, Stuart Sim, and Richard Terry.
INTRODUCTION

The years between 1785 and 1840 witnessed a veritable industry of satirical writing, much of which, with the exception of the major canonical writers, is little read today. Recent scholarship in this area has tried to redress this relative neglect and situate satirical writing in the period in relation to its political, cultural and socio-economic moment.1 This is an absolute necessity given the highly topical nature of satirical writing in this period. Contemporary readers would have needed little in the way of guidance to pick up on the savagery of Shelley’s Oedipus Tyrannus, or, Swellfoot the Tyrant with its barely disguised allegory of the Queen Caroline scandal of 1820–21. Nor would the literary establishment have needed similar guidance to read Byron’s barbed response to Southey’s sycophantic eulogy to George III upon the latter’s death in 1820. Byron and Shelley, of course, have never lacked for critical admiration and the secondary bibliography on both of these writers is extensive. For much of the verse in this volume, however, the opposite is true. Who now reads Mathias, the Morgans, Mant, or Eaton Stannard Barrett? Yet satire, as Steven Jones has recently argued, ‘is the dominant generic construct, the modal anvil over and against which early-nineteenth-century literature gets clustered, hammered out, formed, and hardened into a recognizable poetic movement, to be ensconced in literary history as uniquely representative of the spirit of the age’.2

The satirical works in this volume cannot now easily be read without reference to extensive footnotes. The revolutions in America and France, the domestic political repression of the 1790s, the Napoleonic wars, fears of female cries for equality on the part of the male establishment, and the lower class radicalism of the period in general, have rightly attracted a very large number of studies by scholars of literature and history.3 Other strongly represented concerns include Catholic emancipation, the scandalous behaviour of the Prince Regent – especially in his relations with his wife – and the often vituperative attacks on poetry that in its day was innovative and that we now recognise as central to the canon of Romanticism. Similarly, literary scholars of Romanticism have mapped to a very significant extent the relationship between poetry and political behaviour. Nowhere is this more apparent than in works concerned with the 1790s, where Wordsworth, Coleridge, and Blake, in particular have come in for intense critical scrutiny. Wordsworth’s reputation in the period is one of the key themes in this anthology. Vilified by Mant and Mathias, and by many others in the 1790s for his radicalism, Wordsworth and his so-called ‘Lake-land’ colleagues – Coleridge and Southey – was similarly the butt of much satire in
the Regency period for his perceived conservatism. In the eyes of the ‘younger generation’ of Romantic writers, the members of the Lakeland school betrayed the ideals of radical reform that they espoused in their youth. Wordsworth and Coleridge have defied their detractors and are considered representative of the best poetry written, not just in the period, but also in the entirety of English literary history.4

Richard Mant’s *The Simpliciad* is an extended attack on Wordsworth’s *Poems in Two Volumes* (1807) and is based upon the latter’s revolutionary turn away from the established models of poetic diction associated primarily with English neo-Augustan poetry and its greatest practitioners, Dryden and Pope.5 In Mant’s view Wordsworth in 1807 had learned nothing from the travesty, which was *Lyrical Ballads* (1798, 1800).6 Arguing that Wordsworth was guilty of offences against poetic art, the deeply conservative Mant would find surprising allies some ten years later in the radical aristocratic republicans Byron and Shelley, and in *The Examiner*, a periodical edited by Leigh and John Hunt. Given that Wordsworth was attracting vitriolic comments from all points on the political and critical spectrum for most of the period under consideration in this volume, then this in itself is indicative of the extent to which he was radicalising the language of English poetry.

Yet radicalism in the Romantic period is very much in the eyes of the beholder. Satirical writing in the period came from, and attacked, all points on the political and cultural spectrum. The emphasis changed from one decade to the next. The defining political events of the period up until the defeat of Napoleon at the battle of Waterloo in 1815, was the Revolution in France, and the almost twenty years of war with the French that followed. These events were looked at in England from widely disparate points of view. For many conservatives the revolution meant republicanism, and an attack upon English liberties enshrined in the Glorious Revolution of 1688. For reformers and radicals the French Revolution provided a beacon for those who believed the government was intent upon depriving the population of those self-same liberties in defence of ‘an unfair system of parliamentary representation’, and the denial of basic rights of equality to Catholics and Dissenters.7 Throughout, Napoleon enjoyed a highly ambivalent reputation with Romantic writers.8 When the Government acted in what seemed like a panic-driven fashion and introduced extremely repressive legislation to suspend *Habeus Corpus*, and ban all but the smallest of public gatherings, this view seemed to be confirmed. The writings of Rousseau, both fictional and non-fictional, the works of Thomas Paine, Godwin, and Mary Wollstonecraft in the 1790s, and the activities of the London Corresponding Society, set the radical agenda for the Tory backlash that scarred the politics of the age until the passing of the Great Reform Act in 1832 temporarily took the sting out of contemporary political agitation. In the political literature of the period it is Edmund Burke’s *Reflections on the Revolution in France* (1790), that sets the conservative and Tory schema, ironically given Burke’s lifelong adherence to Whig political principles. As Jonathan Clark has pointed out, ‘After the publication of the *Reflections* Burke was rightly indignant that Dissenting propagandists tried to pin the label “Tory” on himself. He rightly knew its earlier meanings’.9 Moreover, Burke was fully
aware that reform in France was well overdue: it was the means by which it proceeded that aroused his indignation. Accordingly Burke is prominently and positively featured in one of the most politically reactionary satires of the 1790s, Mathias’s *The Pursuits of Literature*, which along with Gifford’s *The Bacchiad*, is perhaps the most important book length Tory classical satire of the decade.\textsuperscript{10}

Burke’s views were badly misrepresented or misunderstood by Tory satirists in the period. Insofar as religion is concerned Mathias’s extended rants in *The Pursuits* against French Catholic émigrés would find little intellectual support in Burke’s *Reflections*. Burke believed wholeheartedly in religious toleration, and although he had no time whatsoever for believers in Catholic dogma, he saw no reason to persecute them for their beliefs. He felt exactly the same about Dissenters, though Tom Paulin has pointed out in his work on Hazlitt that Burke’s toleration of Dissent did not extend to Unitarians.\textsuperscript{11} Anti-Catholicism, however, is a powerful discourse in the period. In *The Age Reviewed*, for instance, Robert Montgomery launches a blistering attack on popery that is separated from Mathias’s *Pursuits* by thirty years, something that signifies the strength and staying power of anticatholicism in these islands. In the late 1820s when toleration for Catholics was about to be enshrined in parliamentary legislation, feelings of hatred for the Roman church, and all that it was perceived to stand for by the Protestant establishment, was running very high. Political and religious reform was at the heart of public debate in the period: they were inevitably discussed in conjunction with one another. Just as inevitably the discussion was heated in the extreme. Divisions within Protestantism occurred vertically and horizontally on whether Catholic Emancipation ought to be realised or not.\textsuperscript{12}

Indeed, a spirited defence of the Church of England was considered a necessity given the godless Gallicism that was being infiltrated into the country throughout the 1790s by domestic disciples of French Revolutionary principles. It was common, for instance, in the satirical writings of the conservative at the end of the eighteenth century to link various forms of radicalism (women’s rights, lower class agitation, republicanism) with at best anti-clericalism, and at worst, atheism, again one of the widely perceived beliefs ascribed to French revolutionary thought.\textsuperscript{13} Yet in the first instance English reaction to the French Revolution was overwhelmingly positive. The French, it was assumed, would follow the English model of 1688 and inaugurate a constitutional monarchy. Such optimism extended even to Pitt, who believed that the French Revolution would bring about much needed reform and that a preoccupation with domestic affairs would distract the French from following an aggressive and bellicose foreign policy: ‘So far as the British Government was concerned, sympathy for the cause of reform in France was tinged with condescension and complacency’.\textsuperscript{14} Such an attitude was to change very quickly.

By the mid-1790s William Pitt felt himself besieged by radicalism. He was fighting ‘a war on two fronts’: against the godless forces of republicanism in France, and against indigenous radicals organised into popular societies at home. ‘Convinced, or claiming to be, that the popular movement for parliamentary reform was in fact a revolutionary republican movement, on 12 May 1794 the Government began arresting and interrogating the leaders of the two leading radical societies in London, the
The London Corresponding Society (LCS) was the flagship organisation of a network of societies spread throughout the country. Its leaders were among the most celebrated (or notorious) radicals of the 1790s. Thomas Hardy and John Thelwall were the central figures in the Government's botched attempt to create showcase trials for treason in 1794. The acquittal of Hardy whose trial began on 25 October 1794 took place against the backdrop of celebrations that began three days before the verdict was announced. Huge crowds greeted Hardy upon his emergence from the Old Bailey as a free man. Had a verdict of guilty been returned, ‘then this would have undoubtedly provoked a riot’. In December Thelwall was acquitted and the charges against the remaining prisoners arrested in the sweep of the LCS earlier in 1794, were dropped. One of the consequences of Hardy’s acquittal for William Pitt was that it was now possible to ridicule him, ‘to represent [Pitt] as a figure of fun’.16 Hardy’s attorney in the 1794 trial was the brilliant Whig barrister Thomas Erskine, who defended successfully Thomas Paine against charges of seditious libel in 1792. Erskine was also a member of the so-called ‘Talents Ministry’, where he came in for his own fair share of ridicule at the hands of Eaton Stannard Barrett in his satire of 1807, All the Talents.

A prominent figure in the trials as well as the politics of the period, both cultural and otherwise, was the radical philosopher William Godwin. Godwin’s Cursory Strictures on the Charge delivered by Lord Chief Justice Eyre to the Grand Jury, October 2, 1794 was a literary sensation when it appeared. Indeed, according to Hazlitt in his The Spirit of the Age, Godwin’s pamphleteering skills greatly assisted the defendants’ acquittal at the treason trials in 1794. Of Godwin’s Remarks on Judge Eyre’s Charge to the Jury, Hazlitt wrote that ‘it gave a turn to the trials … and possibly saved the lives of twelve innocent individuals marked out as political victims to the Moloch of Legitimacy, which then skulked behind a British throne’.17 As such Godwin was the darling of the radical intellectual left. This was far from being the case with the Government, and its apologists, however. In The Pursuits Mathias savagely attacks Godwin, both in the text of the poem proper, and also in its footnotes. Mathias refers with contempt to Godwin’s celebrated and notorious Enquiry Concerning Political Justice (1793). In an extensive footnote that in the 1798 edition stretches across seven pages, Mathias excoriates Godwin for producing a work that demonstrates ‘a certain cold-blooded indifference to all the mild, pious, and honourable feelings of our common nature, like all the philosophers of the new sect’.18 Mathias goes on to refer the reader to Burke’s Reflections for a rebuttal of the new philosophy.

Insofar as his impact upon a wide range of literary radicals in the Romantic period is concerned, Godwin’s influence can hardly be overstated. The lover, then husband of Mary Wollstonecraft, the father of Mary Wollstonecraft Shelley and the father-in-law of the godless republican poet, Percy Shelley, an enormous influence on Wordsworth and Coleridge in the early to mid-1790s, Godwin can be seen at the centre of the period’s cultural politics.19 Godwin’s reputation in this period was immense: to contemporaries he was either famous or notorious according to their political beliefs. As the Romantic period’s greatest literary and cultural critic has
observed, ‘Godwin blazed as a sun in the firmament of reputation; no one was more talked of, more looked up to, more sought after, and wherever liberty, truth, justice, was the theme, his name was not far off’. This was the case in his personal as well as professional life. When Godwin published *Memoirs of Mary Wollstonecraft* in 1798 he provided a focal point for conservative outrage at the growing demand for equality for women of which Wollstonecraft’s was the most prominent voice. Judged by the standards of the time Wollstonecraft led a scandalous life. While she was in Paris witnessing at first hand the revolution, Wollstonecraft had an affair with the American land speculator and occasional man of letters, Gilbert Imlay, leading to the birth of an illegitimate daughter, Fanny Imlay in May 1794. Imlay promptly deserted her and Wollstonecraft found herself (reluctantly) back in England, and eventually in tandem with Godwin.

The savagery of Polwhele’s attack on Wollstonecraft in *The Unsex’d Females* testifies to the strength of her opinions and the attention that they were attracting. The quality of *The Vindicaiton of the Rights of Women* as a work of art is far greater than Polwhele’s vituperative satire. Posterity, therefore, has given Wollstonecraft the last word. Polwhele’s argument has little in the way of logic and rests instead upon personal insult that sometimes verges on hysteria. Nevertheless, the poem appealed to those who saw female calls for equality as yet another manifestation of a world being turned upside down. The sexual double standard is, as in much of the period’s literature, alive and well in *The Unsex’d Females*. Given the concentrated vituperation and relative brevity of Polwhele’s poem it has been included in its entirety in this volume. In *Letters to Julia* (1822), Henry Luttrell, a member of the Holland House circle of aristocratic Whigs, similarly subscribes, though in a more urbane and sophisticated manner to the dangers represented by female sexuality. The poet’s ‘cousin’ Julia, a beautiful young widow, is taken roundly to task for leading on his friend Charles. Luttrell uses the remonstrance to Julia that opens each of the four letters comprising the poem, as a vehicle to comment upon high society in the early 1820s. Given Luttrell’s friendship with Byron and the general atmosphere of Regency libertinism, the poet’s comments upon Julia’s morals are little short of rank hypocrisy. As the reviewer for *Blackwood’s* magazine was quick to point out, in the world of the poem Julia is nothing more than a kept woman, and as such she attracts the reviewer’s opprobrium.

Attacks upon women and their place in society were by no means confined to men. Included also in this volume, therefore, is a significant extract from Lady Anne Hamilton’s *Epics of the Ton* (1807), a poem in two books, concerned with Regency high society, written from within by a woman appalled at the amorality of men and women from her own class. As the daughter of the Duke of Hamilton Lady Anne was in a particularly good position to comment on the aristocracy and on the libertinism of prominent members of the *ton*, a cant term for those at the top of the social ladder. This involves a series of pen portraits of prominent figures and contemporary scandal such as Maria Fitzherbert’s affair with the Prince of Wales, and the latter’s relations with Lady Jersey, the wife of the Duke of Dorset, amongst many other vituperative sketches of aristocratic, usually married women with little in the
way of moral rectitude. Indeed, amorality amongst the highest ranks of society was deemed by many sectors of society to be pervasive. Not since the age of Charles II in the later seventeenth century had such dissolution been evident at court and among the aristocracy, a factor referred to explicitly by Hamilton in her poem.21 The satellite around which this operated was the court of the Prince of Wales. Book one of the poem ends with a thinly disguised attack on the recently deceased Georgiana Spencer, the Duchess of Devonshire, the most celebrated and brilliant Whig political hostess of the late eighteenth century. This latter point deserves attention as the subjects of attack in the Epics of the Ton, ostensibly chosen because of their loose sexual morals, are invariably Whig in their political orientation.

A poem that similarly follows the tack of giving advice to women is William Combe’s *Dr Syntax in Search of a Wife* (1821). Syntax’s perambulations around his rural living and his visit to London consist to a very large extent of him offering advice to women on how they best may satisfy their husbands by being obedient. The extract from *Dr Syntax*, in its concentration on country bumpishness and plain values provides a rural context that complements and contrasts with the urbane and sophisticated world of London club life rendered by Luttrell. Combe’s characters, as the headnote to the extract elaborates in more detail, are Fieldingsque in their characterisation. The condescension with which Combe treats his characters panders to stereotypes current in the period regarding the uncultivated simplicity of life in the country. The deference with which he is treat by those he meets and advises on their marital condition is indicative of the an old fashioned Tory patriarchalism that was under siege in the industrialised parts of the country at large.

The focal point for much radical satire in the early nineteenth century continued to be George, Prince of Wales, later Prince Regent. His profligacy, the corruption of his court, and his marriage was a touchstone of radical dissent. The scandalous affair of George’s treatment of Caroline of Brunswick had entertained and outraged the country almost from its beginning in 1795. George’s repeated adultery, his indifference and then cruelty to his wife were notorious. Between 1815 and 1820 what came to be known as the Queen Caroline crisis gathered momentum. This was exacerbated by the hardship being undergone by the poorer elements in society caused by the Corn Law of 1815 prohibiting the sale of imported corn, therefore maintaining an artificially high price for bread. Added to this there was punitive taxation in the wake of the end of the Napoleonic wars, and the massacre at St Peter’s Field in Manchester in 1819. These years marked the heyday of the radical press in the period. The ‘mass-circulation of working class journals such as William Cobbett’s *Political Register*, Thomas Wooler’s *Black Dwarf*, and William Sherwin’s *Weekly Political Register* – ‘taken over by Richard Carlile in 1819 – ’ were highly critical of the Establishment.22 An example of popular pandering to the extremely negative image in the country of the Prince Regent occurs in 1819–20 when the radical press satirises the Regent, soon to be George IV, as a tyrannical husband and a tyrannical king. *Kouli Khan* (1820) is one such example of literary popular culture written in the form of a pamphlet in verse allegorising the attempts of a Persian tyrant trying des-
perately, and without success, to divorce his wife in the face of his subjects’ disapproval. Texts that are similarly concerned with the marriage of the Regent include Lady Ann Hamilton’s *Epic of the Ton*, Shelley’s *Oedipus Tyrannus*, or, *Swellfoot the Tyrant*, and Keats’s *The Cap and the Bells*.

British satire between 1785 and 1840 is a highly diverse literary form that investigates a bewildering array of events, political processes, religious and political ideologies, and personalities. In its topicality and in its often trenchant critique of contemporary society satire in the period is demonstrative of how committed Romantic writers were to voicing their dissatisfaction with their leaders, their betters and their peers.

2 Jones, *Satire and Romanticism*, p. 5.
4 Southey is a notable exception, although his reputation is currently undergoing something of a reassessment.
5 See the ‘preface’ to *Lyrical Ballads*.
10 For *The Batiad* see Vol. 4, pp. 1–30.
14 John W. Derry, *Politics in the Age of Fox, Pitt and Liverpool*, Basingstoke, Palgrave, 2001, p. 53
15 Barrell, *Imagining the King’s Death*, p. 29.
18 See below, p. 20.


21 See Hamilton's footnote, below, p. 67.

From Criticisms on the Rolliad (1785)

[Criticisms on the Rolliad is a fictional review of a mock epic. It derives its name from its principal target, John Rolle (1750–1842; DNB), an avid Tory member for parliament and zealous supporter of William Pitt (1759–1806; DNB). The Rolliad purports to relate the adventures of Duke Rolle, the MP’s imaginary medieval ancestor, in a form that parodies Virgil’s Aeneid. The impetus of the poem’s content derives from the formation of the Pitt administration in late 1783 and the election of 1784, which saw Pitt’s confirmation as Prime Minister. No opportunity is lost to satirise the new Tory government’s actions in both houses of parliament. The work’s initial place of publication was in the Morning Herald and the Daily Advertiser, where it was serialised during 1784–85. When it appeared in book form Criticisms on the Rolliad went through twenty-two editions. Authorship of the volume derives from the members of the Whig political club, Esto Perpetua which included such figures as the antiquarian, George Ellis (1753–1815; DNB), who was later to switch political allegiance and became a leading satirical light in the high Tory Anti-Jacobin (1797–98), the Regius Professor of Civil Law at Oxford, French Laurence (1757–1809; DNB), and General Richard Fitzpatrick (1747–1813; DNB), the friend of the brilliant Whig orator Charles James Fox (1749–1806; DNB). Of these Ellis is the chief contributor.

In terms of tone Criticisms on the Rolliad is often vituperative and Juvenalian, with every opportunity taken to lampoon William Pitt and member of the board of control for India, Henry Dundas (1742–1811; DNB), the former for his youth and precocity and the latter for his dissolute behaviour. Represented below are Numbers II and IV in their entirety, and a substantial extract from Number V.]
Our author, after giving an account of the immediate descendants of Rollo, finds himself considerably embarrassed by the three unfortunate Rollos, whom history relates to have been banged. From this difficulty, however, he relieves himself, by a contrivance equally new and arduous, viz. by verifying the bill of indictment, and inserting in it a flaw, by which they are saved from condemnation. But in the transactions of those early times, however dignified the phraseology, and enlivened by fancy, there is little to amaze and less to interest; let us hasten, therefore, to those characters about whom, not to be solicitous, is to want curiosity, and whom not to admire, is to want gratitude—to those characters, in short, whose splendour illuminates the present House of Commons.

Of these, our author’s principal favourite appears to be that amiable young Nobleman, whose †Diary we have all perused with so much pleasure, Of him he says,—

—superior to abuse,
He nobly glories in the name of GOOSE;
Such Geese at Rome from the perfidious Gaul,
Preserv’d the Treas’ry-Bench and Capitol, &c. &c.

In the description of Lord Mahon, our author departs a little from his wonted gravity,—

—This Quixote of the Nation,
Beats his own Windmills in gesticulation,
To strike, not please, his utmost force he bends,
And all his sense is at his fingers end, &c. &c.

But the most beautiful effort of our author’s genius, (if we except only the character of Mr Rolle himself) is contained in the description of Mr Pitt. Pert without fire, without experience sage,
Young with more art that Sh—ne glean’d from age,
Too proud from pilfer’d greatness to descend,
Too humble not to call Dundas’ his friend,
In solemn dignity and sullen state,
This new Octavius’ rises to debate!
Mild and more mild he sees each placid row
Of Country Gentlemen with rapture glow;
He sees, convuls’d with sympathetic throbs,

* See the Genealogy, pp. 21, 22.†
† The Diary is inserted among the Miscellaneous pieces at the end of this Pamphlet.
Ellis (from The Rolliad)

*Apprentice Peers, and deputy—*Nabobs!*
Nor Rum Contractors think his speech too long,
While words, like treacle, trickle from his Tongue!
O Soul congenial to the *Souls of Rolles!*

Whether you tax the luxury of Coals,
Or vote some necessary millions more,
To feed an *Indian* friend’s exhausted store.
Fain would I praise (if I like thee could praise)
Thy matchless virtues in congenial lays,
But Ah! too weak, &c. &c.

This apology, however, is like the *nolo episcopari* of Bishops; for our author continues his panegyric during about one hundred and fifty lines more, after which he proceeds to a task (as he says) more congenial to his abilities, and paints

——in smooth confectionary stile,
The simpering sadness of his *Mulgrave’s* smile.

From the character of this nobleman we shall only select a part of one couplet, which tends to elucidate our author’s astonishing powers in *imitative harmony*,

——‘within his lab’ring throat
The shrill shriek struggles with the harsh hoarse note’.

As we mean to excite, and not to satisfy at once the curiosity of our readers, we shall here put a period to our extracts for the present. We cannot, however, conclude this essay, without observing, that there are very few lines in the whole work which are at all inferior to those we have selected for the entertainment of our readers.

**NUMBER IV.**

A New edition (being the *nineteenth*) of this universally admired poem, having been recently published, the ingenious author has taken that opportunity to introduce some new lines on an occasion perfectly congenial to his muse, and in the highest degree interesting to the public, namely, the late *Fast and Thanksgiving*; together with the famous discourse preached in celebration of that day by that illustrious orator and divine, the Reverend *Mr. Secretary Prettyman.*

——This episode, which is emphatically termed by himself, in his prefatory address to this last edition, his *Episode Parsonic*, seems to have been written perfectly *con amore,* and is considered by critics as one of the happiest effusions of the distinguished genius from whose high-minded fancy it originated. It consists of nine-and-forty lines, of which, without

* Dr Prettyman having particularly distinguished himself by a late transaction with Mr Wedgewood,* some EPIGRAMS have appeared on the subject, which we have thought worthy of a place among the Miscellaneous Pieces in our Appendix.
farther exordium, we shall submit the following extracts to the inspection, or, more properly speaking, the admiration of our readers. He sets out with a most spirited compliment to Dr Prettyman. The two first lines are considered by critics as the most successful example of the alliterative ornament upon record.

Prim Preacher, Prince of Priests, and Prince's Priest;  
Pembroke's pale pride-in Pitt's praecordia plac'd.  
—Thy merits all shall future ages scan  
And PRINCE be lost in PARSON Prettyman.

The beauty of the historical allusion to Prince Prettyman, need not be pointed out to our readers; and the presage that the fame of this Royal personage shall be lost and absorbed in the rising reputation of the ingenious divine, is peculiarly ingenious and well turned. The celebrated passage of Virgil,

‘Tu Marcellus eris’.13

is supposed to have been in the Poet’s recollection at the moment of his conceiving the passage, not that the

‘Oh miserande puer’14

in the preceding line, is imagined to have excited any idea of Mr Pitt.

Our author now pursues his Hero to the pulpit, and there, in imitation of Homer, who always takes the opportunity for giving a minute description of his personæ, when they are on the very verge of entering upon an engagement, he gives a laboured, but animated detail of the Doctor’s personal manners and deportment. Speaking of the penetrating countenance for which the Doctor is distinguished, he says,

Argus15 could boast an hundred eyes, ‘tis true,  
The Doctor looks an hundred ways with two:  
Gimlets they are, and bore you through and through.

This is a very elegant and classic compliment, and shews clearly what a decided advantage our Reverend Hero possesses over the celebrated Ὄρθωλμαδοῦλος of antiquity. Addison16 is justly famous in the literary world, for the judgment with which he selects and applies familiar words to great occasions, as in the instances:

——‘The great, the important day,  
Big with the fate of Cato and of Rome——  

‘The fun grows dim with age, &c. &c’.

This is a very great beauty, for it fares with ideas, as with individuals; we are the more interested in their fate, the better we are acquainted with them. But how inferior is Addison in this respect to our author?

Gim’ets they are, &c.

* The Doctor is Chaplain to his Majesty.—He was bred at Pembroke-hall, in Cambridge.
Ellis (from The Rolliad)

There is not such a word in all *Cato!* How well-known and domestic the image! How specific and forcible the application!—Our author proceeds: Having described very accurately the stile of the Doctor's hair-dressing, and devoted ten beautiful lines to an eulogy upon the brilliant on the little finger of his right hand, of which he emphatically says:

No *veal* putrescent, no dead *whiting's eye,*
Is the true water with this ring could vie;

he breaks out into the following most inspired and vigorous apostrophe—

Oh! had you seen his lily, lily hand,
Strike his spare cheek, and coax his snow-white band:
That adding force to all his pow'rs of speech,
This the protector of his sacred breech;
That point the way to Heav’n’s celestial grace,
This keep his *small-clothes* in their proper place.
Oh! how the comely preacher you had praise’d,
As now the right, and now the left he raise’d!!!

Who does not perceive, in this description, as if before their eyes, the thin figure of emaciated divinity, divided between religion and decorum; anxious to produce some truths, and conceal others; at once concerned for *fundamental* points of various kinds; ever at the bottom of things.—Who does not see this, and seeing who does not admire? The notes that accompany this excellent episode, contain admirable instances of our author’s profound knowledge in all the literature of our established religion; and we are sorry that our plan will not suffer us to produce them, as a full and decisive proof that his learning is perfectly on a level with his genius, and his divinity quite equal to his poetry.

**NUMBER V.**

On Monday last, the twentieth edition of this incomparable poem made its appearance: and we may safely venture to predict, that should it be followed by an hundred more while the fertile and inexhaustible genius of the author continues to enrich every new edition with new beauties, they will not fail to run through, with the same rapidity that the former have done; so universal is the enthusiasm prevailing among the genuine lovers of poetry, and all persons of acknowledged taste, with respect to this wonderful and unparalleled production.

What chiefly distinguishes this edition, and renders it peculiarly interesting at the present moment, is the admirable description contained in it of the newly-appointed *India Board,* in which the characters of the members composing it are most happily, though perhaps somewhat severely, contrasted with those to whom the same high office had been allotted by a former administration.

...
The next character is most ingeniously described, but like a former one, containing some personal allusions, requires in order to be fully understood, a more intimate acquaintance with the exterior qualifications of the gentleman in question, than can have fallen to the lot of every reader. All who have had the pleasure of seeing him, however, will immediately acknowledge the resemblance of the portrait.

What plenteous stores of knowledge may contain
The spacious tenement of Grenville's brain!
Nature, in all her dispensations wise,
Who form’d his head-piece of so vast a size,
Hath not, ’tis true, neglected to bestow
Its due proportion to the part below;
And hence we reason, that, to serve the state,
His top and bottom may have equal weight.

Every reader will naturally conceive, that in the description of the principal person of the board, the author has exerted the whole force of his genius, and he will not find his expectations disappointed; he has reserved him for the last, and has judiciously evaded disgracing him by a comparison with any other, upon the principle, no doubt, quoted from Mr Theobald, by that excellent critic, Martinus Scriblerus.

‘None but himself can be his parallel’.

DOUBLE FALSEHOOD.

As he has drawn this character at considerable length, we shall content ourselves with selecting some few of the most striking passages, whatever may be the difficulty of selecting where almost the whole is equally beautiful. The grandeur of the opening prepares the mind for the sublime sensations suitable to the dignity of a subject so exalted.

Above the rest, majestically great,
Behold the infant Atlas of the state,
The matchless miracle of modern days,
In whom Britannia to the world displays
A fight to make surrounding nations stare;
A kingdom trusted to a school-boy’s care.

It is to be observed to the credit of our author, that although his political principles are unquestionably favourable to the present happy government, he does not scruple, with that boldness which ever characterises real genius, to animadvert with freedom on persons of the most elevated rank and station; and he has accordingly interspersed his commendations of our favourite young Minister with much excellent and reasonable counsel, fore-warning him of the dangers to which he is by his situation exposed. After having mentioned his introduction into public life, and concurred in that admirable panegyric of his immaculate virtues, made in the House of Commons by a noble Lord already celebrated in the poem, upon which he has the following observation:
—As Mulgrave, who so fit,
To chant the praises of ingenious Pitt?
This nymph unhackney’d and unknown abroad,
Is thus commended by the hackney’d bawd. 20
The dupe enrapture’d views her fancied charms.
And clasps the maiden mischief to his arms,
Till dire disease reveals the truth too late:
O grant my country, Heav’n, a milder fate!

He attends him to the high and distinguished station he now so ably fills, and in a nervous strain of manly eloquence, describes the defects of character and conduct to which his situation and the means by which he came to it, render him peculiarly liable. The spirit of the following lines is remarkable:

Oft in one bosom may be found allied,
Excess of meanness, and excess of pride:
Oft may the statesman, in St Stephen’s brave,
Sink in St James’s to an abject slave;
Erect and proud at Westminster, may fall
Prostrate and pitiful at Leadenhall;
In word a giant, though a dwarf in deed,
Be led by others while he seems to lead.

He afterwards with great force describes the lamentable state of humiliation into which he may fall from his present pinnacle of greatness, by too great a subserviency to those from whom he has derived it, and appeals to his pride in the following beautiful exclamation;

Shall Chatham’s offspring basely beg support,
Now from the India, now St James’s court;
With pow’r admiring Senates to bewitch,
Now kiss a Monarch’s—now a Merchant’s breech;
And prove a pupil of St Omer’s school,
Of either kinsman, At or Jen. the tool?

Though cold and cautious criticism may perhaps stare at the boldness of the concluding line, we will venture to pronounce it the most masterly stroke of the sublime to be met with in this, or any other poem. It may be justly said, as Mr Pope has so happily expressed it—

‘To snatch a grace beyond the reach of art’.
Essay on Criticism. 22

As we despair of offering any thing equal to this lofty flight of genius to the reader of true taste, we shall conclude with recommending to him the immediate perusal of the whole poem, and in the name of an admiring public, returning our heart-felt thanks to the wonderful author of this invaluable work.
EXPLANATORY NOTES

George Ellis, from *The Rolliad* (1785)

1 *See the Genealogy, pp. 21, 22* In the ‘Short Account of the Family of Rollos, now Rolles’, which precedes the text, Ellis offers a mocking family history of the Rollos as they descend from the aristocracy to the minor gentry.

2 *Such Geese … &c. &c.* Echoes a famous incident in Roman history when Geese raised the alarm at an attempted invasion of the city.

3 *Lord Mahon* Charles Stanhope (1753–1816; *DNB*), politician and cousin of William Pitt.

4 *Mr Pitt* William Pitt the Younger (1759–1806; *DNB*), prime minister 1783–1801, 1804–06.

5 Sh—ne] William Petty, first Marquis of Lansdowne (1737–1805; *DNB*), better known as Lord Shelburne. Shelburne’s resignation in 1783 brought about the election whereby Pitt and his followers were the principal beneficiaries.

6 Dundas] Henry Dundas, first Viscount Melville (1742–1811; *DNB*), politician and supporter of William Pitt, sometimes referred to as the unofficial king of Scotland.

7 Octavius] Gaius Octavius (63 BC–AD 14) was the first Roman emperor of the Julio-Claudian dynasty, taking the name Augustus in 27 BC. Augustus was emperor from 31 BC–AD 14.

8 ‘nolo episcopari’] ‘I am unwilling to accept the office of bishop’.

9 Mulgrave’s] Henry Phipps, first Earl of Mulgrave and Viscount Normanby (1755–1831; *DNB*). Phipps was a statesman and supporter of William Pitt.

10 *Mr Wedgewood* Josiah Wedgewood (1730–95; *DNB*), potter and manufacturer.

11 *Mr Secretary Prettyman* Sir George Pretyman Tomline (1750–1827; *DNB*), William Pitt’s Cambridge tutor and from 1783–87, his private secretary.

12 con amore] ‘With love’.

13 *Tu Marcellus eris* ‘You are to be Marcellus’ (Virgil, *Aeneid*, VI. 882).

14 *Oh miserande puer*] ‘Oh miserable boy’.

15 Argus] In Graeco-Roman mythology the Argus is a monster with a hundred eyes. See Ovid’s *Metamorphosis*, I.

16 Addison] Joseph Addison (1672–1719; *DNB*), essayist and civil servant.

17 India Board] In 1783 Fox tried to get the India Bill passed through both houses of parliament. The purpose of the bill was to pass control of the East India Company to commissioners who were appointed by Parliament. After having successfully got the bill through the Commons it was defeated in the Lords after George III applied the necessary pressure. The principal ministers involved were dismissed leading to
the formation of the Pitt administration. John Rolle was one of the India Bill’s most vocal opponents.

18 Grenville’s] William Wyndham, first Baron Grenville (1759–1834; DNB), at this time Paymaster 1783–89.

19 Martinus Scriblerus] A pseudonym invented by the members of the Scriblerus Club to signify a pedantic hack. The Scriblerus Club was founded in the early eighteenth century as a loose association of Tory intellectuals who gathered together to discuss contemporary affairs. Its most famous members were Alexander Pope (1688–1744; DNB), Jonathan Swift (1667–1745; DNB) and John Gay (1685–1732; DNB).

20 bawd] Pimp.

21 Chatham’s] William Pitt the Elder, first Earl of Chatham (1708–78; DNB). Chatham was Prime Minister from 1757–61, 1766–68.

22 Essay on Criticism] Alexander Pope, An Essay on Criticism (1711), l. 155. Pope is slightly misquoted; the line should read: ‘And snatch a grace beyond the reach of art’.

Thomas James Mathias, from The Pursuits of Literature (1794–97)

1 La nudrita … c. 46.] Ludovico Ariosto (1474–1533), Orlando Furioso (1516), Canto 46.

2 Sunt adhuc cura … amicos agant.’ Pín. Ep. ‘There is still a trust and duty to care for other people; there are those too who concern themselves with the friends of the dead’ (Pliny, Letters, I, letter 17).

3 OMNES / Admonet, … (1796) He ‘admonishes everyone and with a voice booming through the gloom bears witness: be warned, learn to be just and do not offend the gods’ (Virgil, Aeneid, VI. 618–20).

4 ‘Agri, edificia, … Cic. De Leg. Orat. 3.] ‘The farms took over buildings, places, possessions and the rest; the sky and the sea they left untouched’ (Cicero, De Legibus, III).

5 ‘Quantus suspirus et … intelligi DEUS!’ ‘Such a sighing and groaning was there that, in however small a part, God was understood to be present’ (source untraced).

6 ‘Auctor nominis … Annal. 15. S. 44.] ‘The author of this is by name CHRIST, who in the days of the Emperor Tiberius was put to death by the procurator Pontius Pilate’ (Tacitus, Annals of Imperial Rome, XV. 41).

7 ‘Non est quit judicat … iniquitatem.] ‘None pleadeth for truth: they trust in vanity and speak lies; they conceive mischief and bring forth iniquity’ (Isaiah 59: 4).

8 Crazy Tale] Mathias is referring to Crazy Tales, by John Hall Stevenson (1718–85; DNB) first published separately in 1762, with a second edition in 1764. Many of the Crazy Tales are translations or adaptations of particularly bawdy French fabliaux.

9 Priapus’ bust] Priapus is a Graeco-Roman fertility god, traditionally depicted in art as being physically ugly with a gigantic phallus.

10 I lictor, colliga manus.] ‘Go, lictor, tie his hands’ (A lictor was an official attendant). The original seems to come from a purely pagan source, Livy’s History, I, ch. 26, but the words were subsequently attributed to Pontius Pilate at the condemnation of Christ – whose hands were ordered to be tied.

11 ‘Græcè / Discumbant … JUV.] Attributed by Mathias to Juvenal. However, the Latin does not appear to make much sense. ‘Græce Discumbant’ might mean ‘They take their place at table in the Greek fashion’. Then something apparently goes wrong with the text. ‘Velari’ might be a corruption of ‘curtain’ or (more likely) ‘can-
Explanatory notes to pages 14–15

vas’. The last two lines are grammatically unsound, but may be translated thus ‘In the tuneful choir, there being to start up Spanish love songs’.

12 Σοφια πρωτον ... επειτα ευρηκηρι.] ‘Wisdom is first pure, then peaceful’.

13 Maro] Publius Virgilius Maro (70–19 BC), better known as Virgil, the Roman Augustan poet and author of The Aeneid.

14 Boileau’s art and Dryden’s rapture rove.] Nicolas Boileau (1636–1711), French man of letters and translator of Longinus’s On the Sublime (first century A.D), published in French in 1674. Boileau’s translation exercised a profound influence on eighteenth-century aesthetics. John Dryden (1631–1700; DNB), was indebted to it in his critical essay The Author’s Apology for Heroic Poetry (1677).

15 Burke ALONE … our foes:] Edmund Burke (1729–97; DNB), aesthetician, philosopher, political theorist and author of the anti-revolutionary Reflections on the Revolution in France (1790), of which Mathias approved mightily.

16 Wakefield rant] Reverend Gilbert Wakefield (1756–1801 DNB), scholar and literary controversialist.

17 Glomerare sub antro … (1796.)] ‘He gathers smoke-laden night beneath the roof of the cave, darkness mixed with fire’ (Virgil, Aeneid, VIII. 254–55).

18 ‘Ubi passim palantes … tramite pellit.] ‘(As in the forests) when wandering aimlessly, distraction make you lose the path’ (Horace, Satires, II. iii. 48).

19 Thelwall bawl[,] John Thelwall (1764–1834 DNB). Thelwall in the 1790s was the most accomplished political theorist of the radical London Corresponding Society (LCS), as well as being a journalist, pamphleteer, poet and playwright. He looked upon the radical theorist William Godwin as his ‘philosophical father’; see Peter H. Marshall, William Godwin, New Haven and London, Yale University Press, p. 143.

20 Horne Tooke] John Horne Tooke (1736–1812; DNB). Horne Tooke was ordained as an Anglican priest in 1760 and was a champion of radical causes. He supported John Wilkes until 1771 and then formed the Constitutional Society with a view to the promotion of parliamentary reform. He was a supporter of the American Revolution, and was active as a radical in the 1790s. Arrested for treason in 1794, though acquitted.

21 By fifties in a cave] Scripture: ‘For it was so … that Obadiah took an hundred prophets, and hid them by fifty in a cave, and fed them with bread and water’ (1 Kings 18: 4). The wider topical reference to which this refers is the Seditious Meetings Prevention Act (1795), an Act that Mathias wishes to have made perpetual.

22 Pitt or Grenville] William Pitt (1759–1806; DNB), British Prime Minister from 1783–1801 and 1804–06. Pitt was widely reviled by British radicals and supporters of the French Revolution for introducing repressive legislature during the 1790s. William Wyndham (1759–1834 DNB), Baron Grenville, Foreign Secretary from 1791 to 1801, in which capacity in 1792 Wyndham introduced the Alien Bill, designed ‘for the registration and supervision of all foreigners in the country’. In 1794 moved the first reading of the Habeas Corpus Suspension Bill and in 1795 he introduced the Treasonous Practices Bill’ and the Seditious Meetings Bill (DNB).

23 Burke’s claws in gold] In 1794 Burke was awarded a pension of £1200 by the government for his counter revolutionary polemics.

24 ‘Summos … Statius.] ‘They had tamed the longest claws with gold’ (source untraced).
25 Πολλον αν πριαμην. (1796, j) ‘I would pay alor’.

26 Thurlow just, in Wedderburne, serene Edward Thurlow (1731–1806; DNB), Lord Chancellor from 1778–83, when he was dismissed at the insistence of Charles Fox. Thurlow was a constant enemy of reform. Alexander Wedderburne (1733–1805; DNB), Baron Loughborough and first Earl of Rosslyn. On 28 January 1793 Wedderburne was appointed Lord Chancellor by William Pitt the Younger in which capacity he vigorously prosecuted the sedition trials of the 1790s.


28 Smit with the fame of Rollo’s bard and squire Mathias’s note on this line refers the reader to a series of Whig satires entitled Criticisms of The Rolliad (1784–85), and published collectively in 1791. See the headnote and extracts from The Rolliad, above, pp. 1–7.

29 Correct as Gifford, or as Cowper strong William Gifford (1756–1826; DNB), poet and satirist and William Cowper (1731–1800; DNB), poet. Gifford and Mathias were the subject of an attack in verse entitled A Poem: On the Authors of Two Late Productions; Intitled ‘The Baviad’ and ‘The Pursuits of Literature’ (1797) where they are characterised as ‘Two Rhymers from the loins of envy sprung; / Who spread with liberal hand their load of dung’ (p. 1; cited by Dyer, British Satire and the Politics of Style, p. 173, n. 44).

30 decernunt quodcunque volunt DE CORPORE NOSTRO] ‘They make whatever pronouncements they please about our body’.

31 Per solis radios, … cæli,] ‘They swear through the rays of the Sun and the Tarpeian thunderbolts and all the missiles that the heavenly armouries hold’ (Juvenal, Satires, XIII. 78).

32 Ejectum litore, … in parte locavi] ‘A castaway on the shore, a beggar, I took him in and insanely gave him a share of my kingdom’ (Virgil, Aeneid, IV. 373–74).

33 ‘IN FUTURAM REI MEMORIAM!] ‘In the future recollection of the matter’.

34 MOORE] John Moore, M.D. (1729–1802; DNB), author of A View of Society and Manners in France, Switzerland, and Germany (1779) and A View of Society and Manners in Italy (1781).

35 Vineta cædit sua.] ‘He cut down his own vineyards’ (Horace, ‘Epistle to Augustus’, 220).

36 Abbé Sieyes] Emmanuel Joseph Sieyes (1748–1836), considered by some scholars to be the leader of the early revolution in France.

37 ‘IN NOSTROS FABRICATA EST MACHINA MUROS.] ‘The engine of war has been built before our walls’ (Laocoon, speaking with reference to the Trojan horse) (Virgil, Aeneid, II. 46).

38 Peturbatur … POSITURÆ PRINCIPIORUM.] ‘His entire body is all at once upset and all the dispositions of the constituent atoms changed’ (Lucretius, De Rerum Natura, IV. 666–67).

39 Ηδον γαρ μοι … Φιλοσοφοι.] ‘The darkness of ignorance about everything was now on me, and black illusion and boundless error and endless fantasy and unconvincing folly. So I went through them [the theories of the philosophers] to show the contradictions in them and how their investigation of reality is undefined and
unbounded, relying on no obvious fact or clear argument’ (Hermias, *Satire of the Pagan Philosophers*, chs 18 and 19).

40 Ἄνωμόνον ... νυκτέρι] ‘Being in agony he prayed more earnestly’ (Luke 22: 44).

41 Godwin’s dry page no statesman e’er believ’d Mathias is referring, of course, to William Godwin’s celebrated and notorious *Enquiry Concerning Political Justice* (1793).

42 *gifted villainus die* In 1794 Godwin published a popularisation of the ideas and argument of *Enquiry Concerning Political Justice* in the form of a novel entitled *Caleb Williams, or, Things as they Are*. Falkland is the one of its two major characters, and the ‘gifted villain’ to whom Mathias refers.

43 *PARR* Dr Samuel Parr (1747–1825; *DNB*), pedagogue and clergyman. Parr was a pronounced Whig in his politics: ‘He regarded Burke as a renegade, but was equally anxious to condemn Paine’. Parr also disapproved of the government’s repressive legislation in the 1790s, ‘and condemned the dominant war spirit in various sermons’ (*DNB*).

44 *notis et commentariis perpetuis DOCTORIS GUILLOTONI*] ‘With the notes and running commentaries of Doctor Guillotine’.

45 o παντ] ‘The famous’.

46 *Tucker swore* Josiah Tucker (1712–99 *DNB*) D.D., Dean of Gloucester, economist and Anglican divine.

47 Hinc illæ lacrymæ] ‘Hence arose those tears’.

48 *critick dignity* Mathias is referring to Richard Hurd (1720–1808; *DNB*), Bishop of Worcester, with whom Parr was at literary odds.

49 *Hic Cimbros et summa … Urbem.*] ‘This man, however, takes on both the Cimbrians [a Celtic people] and the greatest dangers in the world, and on his own protects the trembling city’ (Juvenal, *Satires*, VIII. 249–50).

50 *Tota ponta logismou … vol. 2. Ed. Serrani*] ‘Taking all these things into account, he [the philosopher], remaining calm and tending to his own affairs, as if standing aside under a wall in a storm of wind-swept dust and hail, seeing others filled with lawlessness, is content if he can somehow live out his life here, unblemished by wickedness and evil deeds, and make his departure with fair hope, serene and content’ (Plato, *Republic*, VI. 496d–e).


52 *the social savage, Man* Mathias is referring to Rousseau’s *The Social Contract* (1762).

53 *Εποχή*] ‘Suspension of judgement’.


56 *Bryant’s hand* Jacob Bryant (1704–1815; *DNB*) mythologist, antiquarian, librarian, and author of the celebrated thesis *A Dissertation Concerning the War of Troy, and the Expedition of the Grecians* (1796), positing that Troy did not exist.

Explanatory notes to pages 27–29

Bliss and is cast into chains of adamant by Sir Guyon, the knight of temperance, 2. xii. 82.

58 *Gebelin*] Antoine Court de Gebelin (?1719–84), Swiss Protestant clergyman and occultist, author of *Monde primitif analysé et comparé avec le monde moderne* (1781), *The Primitive World Analysed and Compared with the Modern World*.

59 *Douglas*] The Rt. Rev. Dr John Douglas (1721–1807; *DNB*), Bishop of Salisbury.

60 *Hallam*] Dr John Hallam. John Hallam was the dean of Bristol from 1781–1800.

61 *Gillies*] Dr John Gillies (1747–1836; *DNB*), classical scholar and translator of Aristotle’s *Politics*.

62 *Buonaparte’s iron pen*] Mathias is referring to Napoleon’s spectacular military victories in the 1790s in Italy and Germany. The analogy between the pen and the sword was a common one by the 1790s.

63 *Garden-God*] Mathias is referring to Priapus, the Greek god of lust in the lines immediately preceding (not included here).

64 *Ἀλλὰ τὸ μοῦ … Ed. Fol. Lugdun. 1623.*] ‘I do not in anyway think that there is anything else … to record about this person. For he would be sufficient to show … all the unsuitable passions of the soul. Since anyone who disregards shame over his actions does not deem it unfitting to appear disgusting to those he meets, so for this person no path of lawlessness was barred: setting his face ever to shamelessness he easily and with no trouble entertained the most abominable of Acts’ (Procopius, *Secret History*, 9).

65 *Another Cleland see in LEWIS rise*] John Cleland (1709–89; *DNB*), the author of *Fanny Hill, or the Memoirs of a Woman of Pleasure* (1750), a notorious erotic novel concerning the adventures of a prostitute. Mathew Lewis (1775–1818; *DNB*), the author of the similarly notorious Gothic novel, *The Monk* (1796).

66 *Blackstone*] Sir William Blackstone (1723–80; *DNB*), English jurist and Professor of Law at Oxford University, famous for codifying English common law in his *Commentaries on the laws of England* (1765; 4th edn 1770).

67 *Williams, Hale, … and Burn*] William Peere Williams (1664–1736; *DNB*), barrister and law reporter and editor of *Vernon’s Reports*, to which Mathias refers in his footnote. Mathew Hale (1609–76; *DNB*), noted English jurist and Chief Justice. Richard Burn (1709–85; *DNB*), author of *The Justice of the Peace and Parish Officer*, described by *DNB* as ‘the most useful book ever published on the law relating to justices of the peace’.

68 *Sure from the womb I was untimely torn*] Mathias is echoing Macduff’s reply to Macbeth in Shakespeare’s play:

> Despair thy charm  
> And let the angel whom thou still hast served  
> Tell thee, Macduff was from his mother’s womb  
> Untimely ripped. (V. iii. 13–16).

69 *Canning*] George Canning (1770–1827; *DNB*), MP and Under Secretary for State.

70 *Pessimum genus inimicorum Laudantes. ‘Tacit.*] ‘The very worst kind of personal enemies’ (Tacitus, *Agricola*, 41: ‘Flatterers are the worst kind of enemies’).
Explanatory notes to pages 30–32

71 a six-weeks Epick, or a Joan of Arc] Robert Southey (1774–1843; DNB) and his epic poem Joan of Arc (1796).

72 The Great Auruncian] Gaius Lucilius (c. 180–102 BC), the father of Roman satire and an influence upon the classical satirists Perseus, Juvenal and Horace.

73 Ut vellem his potius … TEMPORA SÆVITÆ! An adaptation of ‘Atque utinam his potius nugis tota illa dedisset Tempora saevitiae’. ‘So that I might wish that he had given up to trifles like these all the time, which he devoted to cruelty’ (Juvenal, Satires, IV. 150).

74 Holcroft] Thomas Holcroft (1745–1809), close friend of William Godwin’s, political radical and author of plays and novels.

75 Scurra degrunnit prior.] ‘First of all the clown grunts’ (Phaedrus Augustus Libertus Fables in the Style of Aesop, Book 5, no. 5, ‘The Clown and the Countryman’.

76 Diderot] Denis Diderot (1713–84), leading French philosopher closely associated through his criticisms of the political system with French revolutionary thought.

77 Thelwall] See above, n. 19.

78 Περισσος εμμαυνωμενος.] ‘Exceedingly enraged [in logic]’.

79 When Barristers turn author’s… prate] Thomas Erskine (1750–1823; DNB), Whig barrister and MP, author of View of the Causes and Consequences of the Current French War (1797) and defence counsel for Thomas Paine, charged with seditious libel in 1792. Erskine also defended successfully Thomas Hardy, the radical leader of the London Corresponding Society at his treason trial in 1794.

80 CHARLES FOX] Mathias is referring to Charles James Fox (1749–1806 DNB), brilliant Whig politician and orator, and Foreign Secretary in 1782, 1783, and 1806.

81 Triste ministerium, … (Virg. Aen. 6.) ‘A sorrowful duty, and in the time-honoured fashion, with averted eyes, they held the torch below’ (Virgil, Aeneid, VI. 223–24).

82 Ηγιωσσα πυρ, … πραντης σφιας.] ‘The tongue is fire, inflaming the wheel of generation and inflamed by Gehenna, an unstoppable evil, replete with death-bearing things’. Fox may learn the ‘fair way of life’ and ‘gentleness of wisdom’ (cf. James 3: 13: ‘Who is a wise man and endued with knowledge among you? Let him show out of a good conversation his works with meekness of wisdom’).

83 Αρνυμενος … Od. l. I.] ‘Striving for his own life and the return of his comrades. Yet even so he did not save his comrades, for all his yearning’ (Homer, Odyssey, I. 5–6).

84 Ἐπι τροις … Od. l. I. v. 2.] ‘After he had sacked the sacred citadel of Troy’ (Homer, Odyssey, I. 2).

85 But to return … home] Mathias is referring to those returning from emigration to America, disillusioned with the new republic.

86 Mutemus clypeos, … (Virg. Aen. 2.)] ‘Let us change our shields, and dress ourselves in the trappings of the Greeks’ (Virgil, Aeneid, II. 389).
Richard Polwhele, *The Unsex’d Females* (1798)


2. *Fuseli’s … Emma Crewe* Henry Fuseli (1741–1825; *DNB*), artist. For Fuseli and Wollstonecraft, see below, note 49. Emma Crewe, artist and illustrator.

3. *Gibbon* Edward Gibbon (1737–94; *DNB*), historian and author of *The Decline and Fall of the Roman Empire*, published in six volumes between 1776 and 1788.

4. *Mr Hayley* William Hayley, see above, note 1.


6. *Whitaker* Reverend John Whitaker (1735–1808; *DNB*), historian. Whitaker was the author of *The History of Manchester*, 2 vols (1771–75), and *Mary Queen of Scots Vindicated* (1787). Polwhele was a great admirer of Whitaker.

7. *Sciolist’s* An archaic term for one who pretends to be knowledgeable.

8. ‘Greatly think, or nobly die. Pope.’ Alexander Pope (1688–1744; *DNB*), ‘Elegy to the Memory of an Unfortunate Lady’ (1717), line 10. The line in full reads: ‘For those who greatly think or nobly die’.

9. *Walk … government* 2 Peter 2: 10. ‘But chiefly them that walk after the flesh in the lust of uncleanness, and despise government. Presumptuous are they, self-willed, they are not afraid to speak evil of dignities’.

10. *Quem praestare protest mulier galeata pudorem?* ‘What modesty can she, who wears a helmet, show?’ (Juvenal, *Satires*, VI. 252). The context is that such a woman (‘mulier’ is a wife rather than a maiden) is assuming a male role and, as such, is a renegade to her sex.

11. *I have seen … Juvenal* Gifford’s complete translation of *The Satires of Juvenal* did not appear until 1802.

12. *Proteus of petrific art* In Greek mythology Proteus was a minor deity who could change into terrifying forms.

13. *Gallic faiths resign’d* Roman Catholicism, with the possible added meaning of French republicanism.


15. *Floret* Small flower.

16. *In order … our hands* Wollstonecraft, *Vindication of the Rights of Woman* (1792).

17. *Each pungent grain of titillating dust* Pope, *The Rape of the Lock* (1714), canto 5, line 207. Polwhele is slightly misquoting. Pope’s line is as follows: ‘The pungent grains of titillating dust’.

18. *Non vultus … videri* The description is of the Sybyl, living in the wild volcanic hills of Cumae: ‘her countenance and complexion are not composed, the locks of her hair do not stay braided, her panting bosom and wild frenzied heart heave and she appears to grow taller …’ (Virgil, *Aeneid*, VI. 47–49).


20. *—Laevis baud … atrae* ‘Then the vague phantom no longer sought hiding places, but, flying high into the air, merged with a dark cloud’ (Virgil, *Aeneid*, X. 663–64).
21 ‘A wild ... forbidden fruit’ Pope, An Essay on Man: Epistle I (1733–34), ll. 7–8. Polwhele slightly misquotes Pope. The second line in Polwhele’s note should read: ‘Or garden, tempting with forbidden fruit’.

22 ‘Raging waves foaming out their own shame’ – St Jude. ‘The General Epistle of Jude’, verse 13: ‘Raging waves of the sea, foaming out their own shame; wandering stars, to whom is reserved the blackness of darkness forever’.


25 ‘Mulieres ... defendatur’—Lin. ‘With prayers and tears the womenfolk defended the city, that they could not defend by arms’.

26 And vindicate the Rights of womankind] Polwhele is, of course, playing on the title of Wollstonecraft’s most famous work.

27 Si sic omnia dixisset! ‘Had he always spoken thus!’ (Juvenal, Satires, X. 123–24).

28 Miss Aikin] Anna Barbauld, see note 31 below.

29 Jebb] Untraced.

30 Mr Dyer] George Dyer (1755–1841), poet, radical and author of Poems (1792; 1801).

31 Barbauld caught the strain] Anna Letitia Aikin Barbauld (1743–1825), poetess and prose stylist. Barbauld was married to Rochemont Barbauld a French Huguenot refugee and dissenter. She is the author of Hymns in Prose for Children (1781) and Sins of Government, Sins of the Nation (1793), a critique of England’s declaration of war on revolutionary France.


33 Smith] Charlotte Smith (1749–1806), poet and novelist and author of Elegiac Sonnets (1784) and Esthellinde: or, The Recluse of the Lake; a Novel (1814).


38 Petrarch] Francesco Petrarcha (1304–74) poet.

39 D’Arblay] See below, note 70.

40 Williams] Helen Williams (?1761–1827), poet and supporter of the French Revolution. Williams was the author of Peru: A Poem in Six Cantos (1784), and Letters Written in France (1790).

41 Avernus] In Roman mythology Avernus was the name of a crater in Cumae near Campania, believed to mark the entrance to the underworld.

42 Yearsley] Ann Yearsley (1753–1806), working class poetess patronised by Hannah More (on whom see below, note 74), was the author of On Various Subjects (1787), Reflections on the Death of Louis XVI (1793), and The Rural Lyre (1796).

43 Hays] Mary Hays (1760–1843), poet and pamphleteer. Hays’s Letters and Essays, Moral and Miscellaneous (1793) was influenced substantially by Mary Wollstonecraft.

44 Kauffman’s] Angelica Kauffman (1741–1807), artist. Kauffman was known particularly as a painter of portraits and historical and classical scenes from the perspective of eighteenth-century sentimentalism.
Miss Emma Crewe . . . ‘Flora at play with Cupid’ See above, note 2.

Lycurgus Lycurgus (396–325 BC), was an orator, financier, and statesman in ancient Athens.

Plutarch, in his Lives of Lycurgus and Numa Plutarch (AD 45–125), historian and author of The Lives of the Noble Grecians and Romans.

Flammantia maenina mundi . . . agitat molem ‘The blazing ramparts of the world’ (Lucretius, De Rerum Natura, I. 73). The tags ‘spiritus intus alit’ (‘a spirit within sustains’) and ‘mens agitat molem’ (‘mind gives motion to the whole mass’) are from a metaphysical-cum-cosmological episode in Virgil, Aeneid, VI. 726–27.

Fuseli Henry Fuseli (1741–1825), an artist and great admirer of Shakespeare, the scenes from whose plays he often painted. Fuseli was also known to Mary Wollstonecraft and is referred to in highly ambiguous terms by Godwin in his Memoirs of Mary Wollstonecraft, from which Polwhele quotes in his footnote.

Collinsonia A herb used to treat, amongst other thing, urinary problems, constipation and flatulence.

Mr Imlay Gilbert Imlay (1754?–1828?), adventurer. He was the lover of Mary Wollstonecraft and abandoned her when she bore him a child.

‘Love, free as air, . . . in a moment flies’ Pope, ‘Eloisa to Abelard’ (1717), lines 75–76.

Dr Price Richard Price (1723–91; DNB), dissenting preacher, moral philosopher and friend of Mary Wollstonecraft.

Lucretia Lucretia was raped by Tarquin, last of the Roman kings. Tarquin’s crime brought about the advent of the Roman republic.

Portia The wife of Brutus, the Roman senator and ringleader in the assassination of Julius Caesar in 44 BC.

Arria In Roman mythology Arria was the wife of a man ordered by the emperor to commit suicide. He could not bring himself to do it. Arria grabbed the knife from his hand and stabbed herself, saying ‘it does not hurt’.

Zenobia Zenobia was the putative ruler through the management of her son Vabal-lathus of Palmyra during the reign of the Roman emperor Aurelian, 270–75 AD.

Quintilian Quintilian (b. AD 30?), a leading teacher of and writer on rhetoric.

Pericles Pericles (495–429 BC), a leading Athenian statesman in the populist vein.

Seneca Lucius Annaeus Seneca (3 BC–AD 65) was a leading statesman, philosopher, and dramatist in the reign of Nero, AD 54–68.

Penelope The wife of Odysseus in Homer’s Odyssey.

Andromache The wife of Hector in Homer’s Iliad.

Lavinia The bride won by Aeneas in his war against Turnus in Virgil’s Aeneid.

Mrs Montague Elizabeth Montagu (1720–1800; DNB), was a critic and wit and as a leading figure in the so-called Bluestocking school of female intellectuals, she presided over one of the eighteenth century’s most notable literary salons. Montagu was the author of An Essay on the Writings and Genius of Shakespeare (1769).

Mad. Dacier Anne Dacier (1654–1720). Dacier was famous throughout Europe for her translations into French of Homer’s Iliad and Odyssey.

Carter’s Epictetus Elizabeth Carter (1717–1806), poet, translator and bluestocking. Her translation of Epictetus appeared in 1758.

vivida vis animi ‘A lively force of spirit’ (Lucretius, De Rerum Natura, dedicatory eulogy, I. 11).
Explanatory notes to pages 46–47


68 Miss Seward Anna Seward (1747–1809), poet and author of a sonnet in defence of Polwhele:

POLWHELE, whose genius, in the colours clear
Of poesy and philosophic art,
Traces the sweetest impulse of the heart,
Scorn, for thy Muse, the envy-sharpen’d spear,
In darkness thrown, when shielded by desert
She seeks the lyric fane. To virtue dear
Thy verse esteeming, feeling minds impart
Their vital smile, their consecrating tear.
Fancy and judgment view with gracious eyes
Its kindred tints, that paint the silent power
Of local objects, deeds of high emprize
To prompt; while their delightful spells restore
The precious vanish’d days of former joys,
By Love, or Fame, enwreath’d with many a flower.

69 Mrs Piozz Hester Piozzi, nee Thrale (1741–1821), poet, prose stylist and skilled linguist. Mrs Piozzi was an intimate of Dr Johnson and was well known in eighteenth-century literary circles.

70 D’Arblay Fanny Burney (1752–1840), married name D’Arblay, novelist and author of Evelina (1778), Cecilia (1782), and Camilla (1796).

71 RADCLIFFE … and the mystic dome Ann Radcliffe (1764–1823), Gothic novelist and author of The Mysteries of Udolpho (1794) and The Italian (1797).

72 The Tales of Leonora … Beauclerke Diana Beauclerk (1734–1808). Leonora (1796) is a poem written by the German author Gottfried Augustus Burgher.

73 And e’en a Princess … and breathe in every trace George III’s daughter, Princess Elizabeth, provided the illustration to The Birth and Triumph of Love (1796), an effusive poem by Sir James Bland Burges (1752–1824).

74 Miss Hannah More Hannah More (1745–1833), bluestocking, dramatist and writer on reform.

75 Lady Jane Grey Lady Jane Grey (1537–54; DNB), was briefly crowned as queen after the death of Edward VI in 1553. She was soon, however, displaced by the rightful heir Mary Tudor. Grey had a considerable reputation for learning.

76 Mrs Rowe Elizabeth Rowe (1674–1737), poet and author of Poems on Several Occasions (1759). Rowe was noted for her piety.

77 Cereti Laura Cereti (1469–99).


79 Bryan Jane Haldimand, also known as Mrs Bryan (1769–1858), astronomer and author of A Compendious System of Astronomy (1797).
Explanatory notes to pages 50–59

Eaton Stannard Barrett, from All the Talents (1807)

1 *Vido ego ... LUCAN'S PHAR* 'I myself saw the Drusi, heroes of the people, rejoicing in inmoderate laws; and the Gracchi, that famous pair of daring brothers'. The witch of Thessalia provides the narrator with a vision of the great names of Roman history, raised from the dead (Lucan, *Pharsalia (Bella Civilis)*, VI. 795–96 (some versions have 946–48)).

2 *Non HÆC ... [Virgil]* ‘These are not the shores that the Delian Apollo recommended, nor did he command you to settle in Crete’ (Virgil, *Aenied*, III. 161–62).

3 *periturae parcitae charta* ‘Spare the pages (or ‘these pages’) that are destined to perish’ – a comment perhaps upon the impermanence of literary works.

4 *Tho' C–bb–tt rage and P–nd–r rise again* William Cobbett (1763–1835; *DNB*), radical MP and journalist. ‘Peter Pindar’ was the pseudonym of John Wolcot (1738–1819), a prolific satirist.

5 *L–wr–nce* Possibly James Henry Lawrence (1773–1840; *DNB*), miscellaneous writer.

6 *O for a thund'ring tongue like Fox's own* Charles James Fox (1749–1806; *DNB*) was particularly known for his oratory.

7 *Mutato nomine ... Fabula narratur* ‘Change the name and the same story could be told about you’. Proverbial, i.e., ‘what are you laughing at?’

8 *Mr Gr–y* Charles Grey, Viscount Howick (1764–1845; *DNB*), in 1806, First Lord of the Admiralty and later, Foreign Secretary.

9 *Sh–r–d–n* Richard Brinsley Sheridan (1751–1816; *DNB*), dramatist and Whig politician.

10 *W–nd–m's* William Wyndham, Lord Grenville (1759–1834; *DNB*), the Prime Minister from 1806–07.

11 *'Connor* Roger O'Connor (1761–1834; *DNB*), Irish nationalist politician.

12 *Te sulco ... serrentum* ‘You, Serranus, sowing the seed in your furrow’ (Virgil, *Aenied*, VI. 844). The context is a visionary account of Roman history: Serranus is called from his fields to a higher destiny.

13 *But on his COUNTRY calling fondly died* In his footnote Barrett is quoting from Alexander Pope’s *Epistle to Cobham* (1733), ll. 262–65.

14 *Di precor, a nobis ... sinistrum* ‘O gods, I pray you, lift this unfavourable omen from us’ (Ovid, *Heroides*, XIII, 49).

15 *Ὅτανος ἀπιστος*] ‘The best wine’.

16 To measure merit merely by success] When Pitt died in 1806 Fox objected to a motion in the House of Commons to honour Pitt with a statue to be erected in the collegiate church at St Peter, Westminster. The motion was nevertheless passed by 258 votes to 89. See Robin Reilly, *Pitt the Younger*, London, Cassell, 1978, p. 346.

17 *Delenda est Carthago*] ‘Carthage must be destroyed’, attributed to Cato the Elder. He looked on Carthage as a serious threat to Rome and looked for nor further justification for its pre-emptive destruction.

18 *The human fiend* Napoleon Bonaparte, (1769–1821).

19 *Where pale Toulon ... Marengo bled* The Battle of Toulon (1793) was fought to recapture the port from the British. Napoleon’s role in this battle led to his promotion to Brigadier General. Lodi (1796) and Marengo (1800) were battles fought in Napoleon’s Italian campaign.
Explanatory notes to pages 60–72

20 *Rarus duabus* ... Jul. Agric] ‘Seldom do two or three cities band together to ward off a common danger. So, they fight singly and all are conquered’ (Tacitus, *Agricola*, 12).

21 *plaintive in the lay*] In his footnote the reference to Mr Cr–k–r is to John Wilson Croker (1780–1857; *DNB*), politician, essayist, and author of *Familiar Epistles to Frederick Jones, Esq., on the State of the Irish Stage* (1804).

22 *While British oaks supremacy maintain*] Barrett is referring to British naval supremacy.

23 *B-df-rd*] John Russell, sixth Duke of Bedford (1766–1839; *DNB*), Whig aristocrat and Lord Lieutenant of Ireland the All the Talents Ministry of 1806–07

24 *N-rf-lk*] Charles Howard, eleventh Duke of Norfolk (1746–1815; *DNB*), Whig aristocrat, known amongst his contemporaries for his slovenly appearance.

25 *Gr-nv-lle*] William Wyndham, Lord Grenville (1759–1834; *DNB*), Prime Minister.

26 *A fair one's virtues and a nation's love*] Caroline of Brunswick (1768–1821), Princess of Wales, later Queen Caroline, wife of George IV.

27 *Antoinette.*] Marie Antoinette, wife of the French king, Louis XVI, executed 16 October 1793.

Lady Anne Hamilton, *The Epics of the Ton* (1807)

1 *Ida*] Mount Ida is the mythical home of the muses.

2 *Bell*] John Bell (1748–1831; *DNB*), fashionable publisher.

3 *‘Fop in Fashion’*] Sir George Etherege (1636–91; *DNB*), author of *The Man of Mode* (1676), also known by the title, *Sir Fopling Flutter*.

4 *Smollett*] Tobias Smollett (1721–77; *DNB*), novelist, critic and historian. Smollett is known primarily to literary history for his picaresque novels, *The Adventures of Roderick Random* (1748), *The Adventures of Peregrine Pickle* (1751), and *The Expedition of Humphrey Clinker* (1771). *Peregrine Pickle* was particularly noted for its bawdy content.

5 *Punk*] Prostitute.

6 *Rogers*] Samuel Rogers (1763–1855; *DNB*), poet and author of *The Pleasures of Memory* (1792).

7 *Good-natured Scott rehearse in well-paid Lays*] Sir Walter Scott (1771–1832; *DNB*), poet and novelist. Until the publication of Byron's *Childe Harold, Cantos 1 and 2* in 1812, Scott was the most famous poet in the land and enjoyed considerable financial success with the publication of works such as *Lay of the Last Minstrel* (1805).

8 *Or lazy Campbell spin his golden strains*] Thomas Campbell (1777–1814; *DNB*), poet and author of *The Pleasures of Hope* (1799).

9 *M—F—*] Maria Fitzherbert (1756–1837), mistress of the Prince Regent.

10 *H— A——*] High acquaintance.

11 *r—y—l——*] Royal whores.


13 *f——*] Frances Villiers, Lady Jersey (1753–1821), the woman who succeeded Maria Fitzherbert as the Prince Regent's principle mistress.

14 *H——*] Isabella, Marchioness of Hertford (1759–1834), confidante of the Prince Regent and (erroneously) supposed by some to be his mistress.

15 *r——l——*] Royal lovers.
17. [p——y] Princely.
18. Et incestos amores / De tenero mediatur ungui \] The full version reads: ‘The maiden early takes delight in learning Greek dances, and trains herself in coquetry even now, and plants unholy amours, with passion unrestrained’ (Horace, Odes, III. 6. 23–24).
19. M—of A—] Elizabeth Berkeley, Margravine of Anspach (1750–1828; DNB). Berkeley separated from her first husband in 1780 and travelled extensively in Italy, Austria, Poland, Russia, Turkey, and Greece. When her first husband died in 1791 she married the Margrave of Anspach, with whom she had been living.
21. Hymen] In Greek mythology Hymen is the goddess of marriage.
24. Centlivre and Siddons] Suzanne Centlivre (1669–1723), actress and successful playwright. Sarah Siddons (1755–1831), the most famous actress of the later eighteenth century.
25. Mother Win] Mother Win was a notorious bawd in the eighteenth century.
27. What though … SHAKESPEARE.] Shakespeare, Othello (1604). Hamilton misquotes, the lines should read: ‘I had been happy if the general camp, / Pioneers, and all, had tested her sweet body, / So I had nothing known’ (III. iii. 351–53).
29. D—of G——] Jane, Duchess of Gordon (1746–1812), formerly Jane Maxwell, the Miss M. of Hamilton’s footnote. The Duchess of Gordon was London’s most formidable Tory political hostess.
30. Faro] A card game popular in the period among the upper classes.
31. R—s heir] Royal’s.
32. Burdett] Sir Francis Burdett (1770–1844; DNB), Whig reformer and politician.
33. L—M— P; D— of R—; M—C—; D—of M—; D—of B—] Untraced.
34. Rara avis … [JUVENAL.] ‘An extremely rare bird and very like a black swan’ (Juvenal, Satires, VI. 165).
35. L——L——M——] Untraced.
37. pelf] Might or strength.
38. D— of S— A—] Untraced.
40. S—] Spencer.
41. Felt the mad passion of the gamester’s breast] The Duchess of Devonshire had an addiction to gambling that plagued her for most of her adult life. She regularly ran up what were for the period huge gambling debts.

Richard Mant, from The Simpliciad (1808)

1. the bird must know full well] Wordsworth, ‘Yes! full surely ’twas the Echo’, Curtis, ed. Poems in Two Volumes and Other Poems, Cornell Wordsworth. The charge that Words-
worth did not represent nature faithfully was by no means confined to Mant. An unsigned review of Coleridge’s Remorse in the Quarterly Review, XI, April 1814, accuses the Lake poets of the ‘habitual examination of their own feelings’ which ‘tends to produce in them a variation from nature almost amounting to a distortion’ (Woof, ed. Critical Heritage, I, p. 240).


3 bless it by its name] With reference to Wordsworth’s ‘Among all lovely things my Love had been’, stanzas 2, 4 and 5, Curtis, ed. Cornell Wordsworth, pp. 101–3. Mant misquotes slightly from the first line of stanza 2: ‘When riding near her home one stormy night’ should read, ‘While riding near her home one stormy night’.


5 daffodills] The ridicule with which Mant treats Wordsworth here was also reflected on by Anna Seward when she read Wordsworth’s now famous ‘I wandered lonely as a cloud’. She wrote to Walter Scott that ‘Surely if his worst foe had chosen to caricature this egotistic manufacturer of metaphysic importance upon trivial themes, he could not have done it more effectively!’ (Woof, ed. Critical Heritage, I, p. 251).


7 in the dell] Mant is referring to Coleridge’s ‘An Address to a Young Ass’.


10 chymic maids] Coleridge, ‘Lines on an Autumnal Evening’ (1793), ll. 37, 41–42, 45–46; Mant’s italics.


12 Gaffer grumble’s … Pringle’s pig] Mant is parodying the content of Lakeland poetry, particularly its preoccupation with the ordinary and everyday in rural existence.


17 Good Lord Clifford’s praise] Wordsworth’s ‘Song at the Feast of Brougham Castle’, a poem which celebrates the restoration of Lord Clifford to his estates after the Wars of the Roses, ibid., pp. 259–64.

18 And madness … Dryden] Dryden, ‘Fable of Palation and Arcita’, l. 84.

20 Heaths bloom with cups, the darlings of the eye] Mant footnotes ll. 43–44 of Wordsworth’s ‘The Thorn’ from *Lyrical Ballads* in ibid.

21 Green fields … a sense of joy] Mant quotes in his footnote ll. 5–8 of ‘Lines written at a small distance from my house’ from *Lyrical Ballads*, in ibid, pp. 63–64.

22 With loftiest numbers uncontroll’d by rhyme] Mant is referring to the closing couplet of Andrew Marvell’s ‘On Paradise Lost’: ‘Thy verse created like thy theme sublime, / In number, weight, and measure, needs not rhyme’.

23 Thomson … Cowper] James Thomson (1700–48; *DNB*), author of *The Seasons* (1730); William Cowper (1731–1800; *DNB*), author of *The Task* (1785). Thomson and Cowper are now recognised by critics as important pre-cursors of Romanticism.

24 In solemn quatrains pensive Gray complains] Mant is referring to Thomas Gray (1716–71; *DNB*), and his *Elegy Written in a Country Churchyard* (c. 1742–50).


26 Sapphics … dactylics] ‘Sapphics’: stanzas of four lines, with eleven syllables per line in the first three lines and five in the fourth. The name derives from the ancient Greek poet, Sappho. ‘Dactylics’: in poetry a dactyl is a metrical foot consisting of one stressed syllable, followed by two that are unstressed.

27 Ambrose Philips’s trochaics] Ambrose Philips (1675–1749; *DNB*), English pastoral poet. ‘Trochaic’: a trochee is a metric foot of two syllables, with the stress falling on the first syllable.

28 dithyrambics] In ancient Greek poetry a dithyramb was a choral song in praise of the Greek god of wine, Dionysus. Usually signifies in its modern sense the use of strongly emotive and impetuous language.


31 And yours the fiery nightingale’s that sings] Wordsworth’s, ‘O Nightingale! thou surely art’, ll. 1–2, ibid., p. 205.


Lord Byron, from *English Bards and Scotch Reviewers* (1809)

1 Time was … as the poet’s fame] The opening ten lines deliberately echo Alexander Pope’s mock-epic masterpiece, *The Dunciad* (1742). See also, Juvenal, *Satire VI*. 1–20. The revised 1812 version makes the analogy with Pope yet more explicit:

Still must I hear? – shall false FITZGERALD bawl

His creaking couplets in a tavern hall,

And I not sing, lest, haply, Scotch reviews

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Should dub me scribbler and denounce my muse?
Prepare for rhyme – I'll publish right or wrong:
Fools are my theme – let Satire be my song

2 Congreve … Otway] William Congreve (1670–1729; DNB) and Thomas Otway (1652–85; DNB), noted Restoration dramatists and wits.

3 Southey's epics] Robert Southey (1774–1843 DNB), a supporter of the French Revolution in the 1790s and a convert from radical to Tory by 1801. When he accepted the poet-laureateship in 1813 he was widely reviled in the radical press. He was the constant butt of Byron's satire. See the ‘Dedication’ to Don Juan and The Vision of Judgement, below, pp. 202–05 and pp. 217–28.

4 Little’s Lyrics] Thomas Moore, Poems of the Late Thomas Little, Esq. (1801). On Moore, see Volume 5.

5 Tales of Terror] Mathew G. Lewis, Tales of Terror, 2 vols (1801). Other contributors to Tales of Terror include Robert Southey and Sir Walter Scott. Byron admired Scott and came to feel the same way about Lewis, notable chiefly for his authorship of the sensational Gothic novel, The Monk (1795).

6 Lays of Minstrels] Byron is referring to Sir Walter Scott's The Lay of the Last Minstrel (1805), a border ballad that bought Scott’s name to a much wider audience than the one to which he had hitherto been used. Despite his admiration for Scott Byron believed that he was wasting his talent on imitations of border ballads. Byron qualified these remarks somewhat in his preface to The Corsair (1814). It is ‘Scott alone, of the present generation, [who] has hitherto completely triumphed over the fatal facility of the octo-syllabic verse’ (McGann, ed. BCPW, 3, p. 149). When Scott turned to the writing of novels Byron was one of his biggest fans. See Marchand, ed. BLJ, 7, p. 83.

7 Marmion] Sir Walter Scott, Marmion: A Tale of Flodden Field, 1808, a romance in 6 cantos featuring the eponymous, brooding knight killed for his plotting by the hero of the poem, Sir Ralph de Wilton. Byron here, perhaps inadvertently, makes Marmion ‘Byronic’.

8 Murray with his Miller] John Murray (1778–1843; DNB), and William Miller (1769–1844; DNB), of Constable, Murray and Miller, Scott's publisher, and from the first canto of Childe Harold's Pilgrimage (1812), Byron's too. Miller was one of the most successful publishers in London. He took shares in Scott's poems and published solely Scott's 18-volume edition of Dryden's works.

9 Half-a-crown per line] Upon the phenomenal sales that were generated by the publication of The Corsair, The Anti-Jacobin drew attention to these disparaging remarks by Byron of Scott prostituting his art: ‘this magnanimous young lord has actually sold his works to this same Murray … for a whole crown a line.’ The reviewer acknowledges that Byron had made a gift of the copyright to Robert Charles Dallas, but qualifies this by stating that ‘it matters little into whose hands the money ultimately fall[s]’ (Reiman, ed., The Romantics Reviewed, 1, Part B, p. 40).

10 'good night to Marmion'] See Scott, Marmion, canto 6, stanza 28.


13 yet still obscurity’s a welcome guest] Byron frequently satirised what he saw as Coleridge’s philosophical pretensions. See stanza 2 of the ‘Dedication’ to Don Juan, below, p. 202.
14 Pixy for a muse] Byron is alluding to Coleridge’s ‘Song of the Pixies’ (1793).

George Daniel, from The Modern Dunciad (1814)

1 Churchill] Charles Churchill (1761–64; DNB), a leading satirist of the eighteenth century.
2 Hervey ... Gildons of the day] John Hervey (1696–1743; DNB), courtier and acolyte of Sir Robert Walpole (1676–1745; DNB), prime minister from 1721–42, under George I. Hervey is characterised as ‘Sporus’ in Pope’s Epistle to Dr Arbuthnot. Charles Gildon (1665–1724; DNB) is satirised by Pope in The Dunciad.
4 Manners] George Manners (1778–1853; DNB), barrister, noted wit and the proprietor and editor of The Satirist.
6 Matilda] Daniel is referring to ‘Rosa Matilda’, the pseudonym for Charlotte Dacre (1782–1841), author of Zofloya (1806), a Gothic novel.
7 Lewis] Mathew Lewis (1775–1818; DNB), author of The Monk (1796), a particularly salacious Gothic novel.
8 Crusca] Daniel is referring to William Gifford’s satirical poems The Baviad (1794) and The Mæviad (1795) which were an attack upon the so-called Della Cruscan. See Volume 4, pp. 1–65 of this edition.
12 Paine blasphemes, nor Priestley raves] Thomas Paine (1737–1809; DNB) and Joseph Priestley (1733–1804; DNB), noted radicals from the 1790s. Paine was an atheist and Priestley, a Unitarian preacher, chemist and philosopher, was attacked by Church and King mobs for his reformist politics and nonconformist religious views. Both were republicans.
16 Thelwall] John Thelwall (1764–1834; DNB), a leading radical in the 1790s.
17 Gale Jones] John Gale Jones (1769–1838; DNB), surgeon, male midwife and member of the London Corresponding Society.
18 Pasquin] John Williams (‘Anthony Pasquin’) (fl. 1790s), poet, satirist and blackmailer.
Explanatory notes to pages 110–13


20 Clio Rickman] Thomas Clio Rickman (1761–1834; DNB), bookseller, reformer and biographer. Rickman was the author of Corruption, A Satire. With Notes (1806). Rickman was a close friend and follower of Thomas Paine, and the author of Life of Thomas Paine (1819). In classical mythology Clio is the goddess of history.


23 Jeffrey] Francis Jeffrey (1773–1850; DNB), editor and contributor to the Whig Edinburgh Review.

24 Minerva … maid] The Minerva Press, based in Leadenhall Street in London, was famous for the publication of trashy romantic novels with complicated love plots.

25 Verbal Index of Shakespeare] Francis Twiss (1760–1827; DNB), A Complete Verbal Index to the Plays of Shakespeare, 2 vols (1805)

26 Hewson Clarke] Hewson Clarke (1787–1832; DNB) was one of Byron’s fiercest critics. See the headnote to English Bards and Scotch Reviewers.


29 a piebald race] Grub Street hacks.

30 Lewis] Mathew Lewis (1775–1818; DNB), author The Monk (1796), a notorious Gothic novel.

31 Mistress Radcliffe] Ann Radcliffe (1764–1823), author of the noted Gothic novels, The Italian (1797) and The Mysteries of Udolpho (1794).

32 Minerva’s press], see above, note 25.

33 Meeke and Rosa] Mary Meeke was a prolific novelist published by Minerva press. Rosa Matilda was the pseudonym of Charlotte Dacre. See above, note 6.

34 Lane] Untraced.

35 hoyden] A boisterous girl.

36 Lady Morgan] Sydney Owenson Morgan (1753–1859; DNB). See the headnote to The Mohawks in this volume, pp. 244–45.

37 Llewellyn] Mrs Llewellyn, author of Read, and give it a name (1813).


39 Bridget Bluemantle] pseudonym of Elizabeth Thomas, author of The Vindictive Spirit: A Novel (1812), and Purity of Heart, or the Ancient Costume: or, The Ancient Costume, a Tale (1817).

40 ‘Midnight Weddings’] Mary Mecke, Midnight Weddings: A Novel (1802).


42 Gunning] Elizabeth Gunning, author of Dangers Through Life: or, The Victim of Seduction; A Novel (1810).
Mrs Clarke] Elizabeth Clarke, author of *The Advertisement, or Twenty Years Ago; a Novel* (1818).

*Cervantes Hogg* the pseudonym of Eaton Stannard Barrett. See the headnote to *All the Talents*, above pp. 48–49.

Johnson … Boswell] Samuel Johnson (1709–84; DNB), critic and man of letters; James Boswell (1740–95; DNB), author of *Life of Johnson* (1791).

Thomas Love Peacock, from *Sir Proteus* (1814)

1 **ILLE EGO** ‘The one I’.
2 *Kehama* Robert Southey (1770–1843; DNB), author of the *Curse of Kehama* (1810).
3 *Hindoostan* In the preface to *The Curse of Kehama* Southey opens by stating that ‘the religion of the Hindoos … is the most monstrous in its fables, and the most fatal in its effects’ (*Southey’s Poems*, p. 117).
4 *Thalaba* Southey, *Thalaba the Destroyer* (1801).
5 *And then be gave …* Southey’s epigraph to *Madoc* (1812), *Southey’s Poems*, p. 461.
6 **DIVERSE … FAVELLE** ‘Strange tongues, horrible outcries’, referring to ‘those who lived without blame and without praise’ (*Dante, Inferno*, Canto 3. 25).
7 *Wight* Body.
8 *Rarum ac memorabile … magister* Part of an attack on degeneracy and gluttony: ‘He offers a rare and memorable example of a broad gullet and is [a tutor] who would adorn any household’ (*Horace, Satires*, II, 271).
9 *Braw* Scots dialect: good.
10 **Anti-byoistis** Peacock is here satirising the leading eighteenth-century chemist, Richard Kirwan (1733–1812; DNB). Unlike Kirwan, Peacock is an empiricist in the tradition of Locke, Berkeley, and Hume.
11 *insaniere parans certa ratione modoque:* ‘He appears to act like a madman, but with a certain reason and method’ (*Horace, Satires*, II, 271).
12 *Bubble and Squeak*. A culinary dish made from leftovers, widespread in the north of England.
13 **Small lollypop of Greek** Peacock slightly misquotes Cowper’s *Tirocinium, or, A Review of Schools* (1784): ‘Small skill in Latin, And still less in Greek, / Is more than adequate to all we seek’. The italicised pronoun should be ‘I’.
14 *Mare Australe Incognitum.* ‘The unknown southern sea’.
15 *Terra malos … ridet et odit.* ‘The Earth now brings forth evil and puny men and therefore God laughs at and loathes everyone upon whom he case an eye’ (*Juvenal, Satires*, XV. 70–71).
16 *And Alice Fell so small* Peacock is referring to ‘Alice Fell’, *Poems in Two Volumes* (1807), Curtis, ed., *Cornell Wordsworth*, pp. 120–23; ‘Goody Blake and Harry Gill’, *Lyrical Ballads* (1798), and the popular folktale of ‘Jack and Jill’.
17 **ESTHIE** ‘He set up’ or ‘he established’, would have been pronounced by Moore and his contemporaries as ‘ess tee see’, or ‘S T C’, i.e., a pun on S. T. Coleridge.
18 *Dight* Clothed or adorned.
20 *Discedo Alcaeus puncto … nisi Callimachus?* ‘I part company with Alcaeus on that pont of his: what does he matter to me? Who counts except Callimachus?’ (*Horace, Epistles*, II *Ars Poetica*, 2).

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In jaunting car Peacock is punning on the name of the barrister, travel writer and occasional poet Sir John Carr (1732–1807; DNB).

perpetuo revolubile gyro] ‘In an ever returning cycle’ (Ovid, *Elegy*, V. 1). Ovid’s reference is to the cycle of the seasons.

Non porrigit ora capistro.] ‘He does not offer his mouth to the muzzle’. An ironic adaptation of Juvenal, *Satires*, VI. 43; the original Juvenal reference is to those who do volunteer for the (matrimonial) muzzle.

*γνῶν ... ἘΝ ΠΛΟΙΩ] ‘This just penalty ought to come straightaway upon all who would break the laws: the penalty of death. Then wrongdoing would not abound’ (Sophocles, *Electra*, 1505–08).

OR CHI SE TU] ‘Who are you’ (Juvenal, *Satires*, VI. 43).

Lady of the Lake] Poem by Walter Scott (1771–1832; DNB), published in 1811.

Nereids] In Greek mythology the Nereids were fifty in number and were the daughters of Nereus and Doris. They dwelt in the Mediterranean Sea. The Nereids were benevolent minor deities who were able to prophesy, and were helpful to sailors.

Mæonium qui jam … volumine Moses] ‘The letter of this law is not to be found in the present volume of Moses’.


Sheerness dock] The site of a naval dockyard on the Isle of Sheppey where the Dutch achieved a famous victory in 1667.

Cr—k—a] John Wilson Croker (1780–1857; DNB), politician and essayist. Croker was a prolific contributor to the *Quarterly Review*, where he wrote pejorative reviews of the works of Leigh Hunt, Shelley, and Keats.

NHA ... ποντω] ‘Zeus had smitten his swift ship with his bright thunderbolt, and had shattered it in the midst of the wine-dark sea’ (Homer, *Odyssey*, V. 132–33).

Lethean] In Greek mythology Lethe is the river of forgetfulness in Hades.

Stygian] Very dark. From the river Styx, like Lethe, a river situated in the Greek underworld of Hades.

Hail Proteus: you will no longer have joy of your craft, for brightly coloured [or variegated] Apollo will pay’.

‘S. T. Colebritche’, from *Christabess* (1816)

Oh! ... snore] The opening stanza sets the tone by deflating any high-blown pretensions to Gothic. Compare the opening lines of Coleridge’s *Christabel*: ‘Tis the middle of the night by the castle clock, / And the owls have awakened the crowing cock’.

Hath a one-eyed she grey cat] Coleridge’s ‘toothless mastiff bitch’ (*Christabel*, Part 1, l. 7).

Houces] Haunches.

Sphinx] An ancient Egyptian stone figure having a lion’s body and a human or animal head (OED).

I wot] Archaic: I know.

Gemini] An astronomical constellation that in mythology was said to represent the twins, Castor and Pollux.
Explanatory notes to pages 139–61

7 I wis Archaic: certainly.
8 Flang Fling.
9 nooz Noose.
10 poj Chamber pot.
11 ban-box Hat box.
12 St Mary-le-bone A parish in northwest London.
13 I ween Archaism: I think.
14 kenn'd Northern British slang: knew.
15 note Archaism: must.
16 phiz Visage.

Percy Bysshe Shelley, from Oedipus Tyrannus (1819)

1 Swinish Multitude A phrase made famous by Burke in his Reflections of the Revolution in France in reference to the common people. In turn the phrase generated a glut of pamphlets and periodicals with titles such as Hog’s Wash, Pig’s Meat, and Rights of Swine.
2 Swellfoot George IV.
3 Boetian Pig-like.
4 Iona Taurina Queen Caroline.
5 Hymen In Graeco-Roman mythology Hymen is the goddess of marriage.
6 Purganex Robert Stewart (1769–1822; DNB), Viscount Castlereagh and Marquess of Londonderry. Castlereagh was Foreign Secretary at the time of Shelley’s writing. Along with Byron Shelley savaged Castlereagh in verse on a regular basis. The most famous example of this is The Mask of Anarchy (1819), Shelley’s response to the Peterloo Massacre of the same year.
7 Pack them then ‘Packing’, or ‘rigging’ juries was common in the period.
8 Laoctonos and Dakry Respectively, Arthur Wellesley, the Duke of Wellington (1769–1852; DNB) and John Scott, Lord Eldon (1751–1838; DNB).
9 Mammon Robert Banks Jenkinson, Lord Liverpool (1770–1828; DNB), Prime Minister (1815–27).
10 The poison … Spider huge A document case containing evidence, customarily green in the period, in this case evidence gathered of Caroline’s adultery. Cameron cites the Examiner of 11 June 1820: “An animal … sets itself down, month after month, at Milan to watch the doors and windows, to intercept discarded servants and others who knew what deposition might be worth, and thus to gather poison for one of those venomous Green Bags, which have so long infected and nauseated the people, and are now to infect the QUEEN” (Shelley: the Golden Years, pp. 356–57).
11 Gadfly William Cooke, a member of the Milan Commission.
12 Leech Sir John Leech, chairman of the Milan Commission.
13 Rat Major James Browne, a member of the Milan Commission.
14 Lord High Chancellor Lord Eldon. See n. 8.
15 GREEN BAG See above, n. 10.
16 Bellona The Roman goddess of war.
17 Sad genius of the Green Isle Viscount Castlereagh. See n. 6.
18 Rise now Shelley’s incitement to rebellion. Compare Men of England:

Men of England wherefore plough
For the Lords who lay ye low?
... 
Sow seed, – but let no tyrant reap;
Find wealth, – let no imposter heap;
Weave robes, let not the idle wear;
Forge arms, – in your defence to bear.

Cameron argues that for these lines Shelley owes a debt to Coleridge, whose *Letter of Liberty to her Dear Friend Famine* (1795), states forcibly that unless more liberal economic reforms were introduced by the government then insurrection would inevitably follow (*Shelley: the Golden Years*, pp. 361–62).

19 **Ionian Minotaur** A personification. According to Jones: ‘Shelley makes the Minotaur a potent symbol of the people in the collective act of seizing the succession’ (*Shelley’s Satire*, p. 129).

20 **Europa’s taurine progeny** An allusion to the Greek myth of Pasiphæ’s rape by the bull, Europa, and the mythical foundation of Europe.

21 **John Bull** The archetypal plain-speaking and patriotic Englishman.

22 **During this speech ...** Iona Taurina is here being compared with Diana, the Roman goddess of the hunt.

23 **whipper-in** In a foxhunt a whipper-in is one who controls the hounds.

Percy Bysshe Shelley, from *Peter Bell the Third* (1819; 1840)

1 *There ... Castlereagh* John Castle, government spy and agent provocateur; George Canning (1770–1827; *DNB*), Tory politician; William Cobbett (1762–1835; *DNB*), radical journalist; Robert Stewart, Viscount Castlereagh (1769–1822; *DNB*), foreign secretary.

2 *All sorts ... for Trepanning* Caitiff, a cowardly or contemptible person (*OED*); Cozening, trepanning, to cheat.

3 *** It is not known for certain to whom Shelley is referring. Reiman speculates that it is perhaps John Scott, Lord Eldon (1751–1838; *DNB*), the Lord Chancellor (*Shelley’s Poetry and Prose*, p. 331).

4 **Chancery Court** The Lord Chancellor’s court. It was the Chancery Court in 1817 that denied Shelley custody of his children by Harriet Westbrook.

5 **a King ... and a public debt** On Shelley’s plea for urgent reform of the political system see his *A Philosophical View of Reform* (1819).

6 **There is ... methodism** Shelley is echoing the often voiced fear by liberals that the Hanoverian monarchs would resort to German troops in order to enforce social and political acquiescence to the will of what Shelley perceived as a tyrannical government and monarchy.

7 **Taxes ... and cheese** In the wake of victory over Napoleon punitive commodity taxes were imposed on the people to finance repayment of the national debt. Naturally, these fell hardest on the poor. See E. P. Thompson, *The Making of the English Working Class*, p. 336.

8 **Lawyers ... old hobnobbers** Those who associate closely with one another and scratch one another’s back.

9 **Stock-jobbers** Stockbrokers.

10 **courteous** Courtly behaviour, fit for the company of princes.

11 **moiling** Working hard.
12 **levees** A reception or assembly chaired by the monarch or his representative.

13 **Cretan-tongued** Proverbially the Cretans were liars: ‘One of themselves, even a prophet of their own, said, The Cretians are always liars, evil beasts, slow bellies’ (Titus 1. 12).

14 **Alemannic** Germanic.

15 **conversazioni** A social gathering, often of intellectuals meeting to discuss cultural subjects such as art, literature etc.

16 **Conventicles** A clandestine gathering of Nonconformists.

17 **Flams** Deceitful actions.

18 **Stripe on Stripe** Whipping.

19 **Cobbett’s snuff …**] Shelley is calling on the radical journalist William Cobbett to use his **Political Register** as a vehicle of revenge on the governing order.

20 **In which faith …**] Shelley is referring to those like himself who are keeping true to the faith of radicalism.

21 **Grosvenor Square** A fashionable address in London.

22 **He had a mind … a sort of thought in ease** In his edition of Shelley’s **Poetry and Prose** Donald H. Reiman has argued that the lines 147–66 ‘can probably be taken as Shelley’s true (if somewhat sardonically expressed) evaluation of Wordsworth’s genius’ (p. 335).

23 **Diogenes** Greek Cynic philosopher who flourished in the fourth century BC. The Cynics believed that the pursuit of wealth and office was antithetical to living according to nature.

24 **Burns** Robert Burns (1758–96; DNB), poet.

25 **Boccaccio …**] From Boccaccio’s **Decameron**: ‘A mouth that’s been kissed does not lose its charm; / Rather, it renews itself as does the moon’.

26 **A toad-like lump …**] Shelley alludes to the discovery of the disguised Satan by the angelic guardians of Eden in Milton’s **Paradise Lost**, Book 4. ‘Him there they found / Squat like a toad, close at the ear of Eve’ (ll. 799–800). There is a further allusion to the character of Sporus in Pope’s **Epistle to Dr Arbuthnot**, where as Reiman has noted, Pope is also echoing the same passage in Milton (Shelley’s Poetry and Prose, p. 335).

27 **Drone** A male worker bee: also, a pejorative term for one who is unintelligent and idle.

28 **wight** Body.

29 **petit-soupers** Small intimate suppers to whom only close friends are invited.

30 **A man there came** Samuel Taylor Coleridge (1772–1834; DNB), poet and philosopher.

31 **But his own mind – which was a mist** Compare this portrait of Coleridge with Byron’s depiction in the second stanza of the ‘Dedication’ to **Don Juan**:

   And Coleridge, too, has lately taken wing,  
   But, like a hawk encumber’d with his hood,  
   Explaining metaphysics to the nation –  
   I wish he would explain his Explanation.

32 **Mr ---, the bookseller**] Joseph Cottle, bookseller and publisher of **Lyrical Ballads**.

33 **A book** Job’s enemy was God: ‘Oh that one would hear me! behold my desire is, that the Almighty would answer me, and that mine adversary had written a book’ (Job 31: 35).
Explanatory notes to pages 174–82

34 Pray abuse] When Wordsworth’s *Poems in Two Volumes* (1807) was published it was savaged in many of the leading periodicals of the day. See Woof, ed., *Wordsworth: Critical Heritage*, pp. 169–345.

35 *seriatum* One after another.

36 Mrs Foy’s daughter] Mrs Foy, the mother in Wordsworth’s ‘The Idiot Boy’, does not have a daughter.

37 *Ullswater*] One of the larger lakes in the Lake District.

38 Dr Willis] Shelley refers to three doctors, Francis Willis (1718–1807; *DNB*), and his two sons: John Willis (1751–1835); Robert Willis (1760–1821). All three were specialists in mental illness, and all three had at some point treated George III.


40 Born’s translation of Kant’s book] Immanuel Kant (1724–1804), German founder of critical philosophy. Kant’s *Critique of Pure Reason* (1781) was translated by F. G. Born into Latin in 1796. Coleridge was a great admirer of Kant’s *Critique*.

41 *furor verborum*] Reiman glosses the Latin as ‘the inspired frenzy of poets and prophets’ (*Shelley’s Poetry and Prose*, p. 340).

42 *Vox populi, vox dei*] The voice of the people is the voice of God.

43 Sir William Drummond] William Drummond (d. 1828) was a sceptical Scottish philosopher and the author of *Academical Questions* (1805), which among other things criticised Kant’s metaphysics. Shelley was much impressed with the volume.

44 *luce praebens fumum*] From light he then gives smoke.

45 *subter humum*] Beneath the earth.

46 White obi] A devil or demonic figure.

47 Deist] A believer in a supreme being as a creator who does not interfere in the affairs of men. Deists are believers in natural law.

48 Calvin and Dominic] Jean Calvin (1509–64), French Protestant reformer and originator of the doctrine of Calvinism. St Dominic (1170–1221), was the founder of the Roman Catholic order of preaching friars that bear his name.

49 Dynastophilic] Shelley is referring to the support that Southey and Coleridge gave to the ancien régime in their later years. Pantisocracy refers to the plan by Southey, Coleridge and their wives to found a utopian community in the United States.

50 See the description … years.] Shelley is alluding to Wordsworth’s *The Excursion* (1814):

And, verily, the silent creatures made
A splendid sight, together thus exposed;
Dead – but not sullied or deformed by death,
That seemed to pity what he could not spare (VIII. 568–71).

51 George Colman] George Colman (1762–1836; *DNB*), a dramatist and author of farces.

52 Molly] Homosexual.

Henry Luttrell, from *Letters to Julia* (1820; 1822)

1 My cards] Calling cards.

2 Portman Square] A fashionable London address.