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**From Gluttony to Justified Sinning: Confessional Writing in *Blackwood's* and  
the *London Magazine***

The publication of Thomas De Quincey's 'Confessions of an English Opium-eater' in the *London Magazine* in the autumn of 1821 led to a flurry of confessional writing in the pages of the *London* and its chief rival, *Blackwood's Edinburgh Magazine*.<sup>1</sup> De Quincey, in fact, had originally intended his 'Opium article' for the Scottish journal, but had quarrelled with William Blackwood and was now cementing his position as a *London* contributor. Ironically, less than a year earlier he had been hostile to the *London* and had encouraged *Blackwood's* in the conflict between the two journals that was to lead to the death of the *London's* editor, John Scott, following a mismanaged duel at Chalk Farm in February 1821. One wonders if the guilt that imbues the 'Confessions' may have had something to do with this tragedy. Certainly, as critics have shown, the magazine context is significant to understanding De Quincey's two-part article, the importance of which was recognised by *Blackwood's*.<sup>2</sup> Robert Morrison has argued that its publication of 'Selections of Mr. Coleridge's Literary Correspondence with Friends, and Men of Letters' in October 1821 was a response to De Quincey.<sup>3</sup> And the 'Opium Eater' was to become a significant character in the series of *Noctes Ambrosianae* that began in March 1822. However, this essay uncovers the significance of a hitherto unexplored *Blackwood's* parody of his 'Confessions': the anonymous 'Confessions of an English Glutton', published in January 1823.<sup>4</sup> An analysis of this fascinating text, and its intertextual relations, reveals how confessional writing self-consciously addresses the authorial duplicity and multiple identities that characterised the magazines of the period, and uses

addiction as a figure for the violence, rhetorical and real, of late Romantic literary culture.

The author of the ‘Confessions’ was Thomas Colley Grattan (1791-1864), an Irish novelist and journalist who lived on the Continent.<sup>5</sup> The article, his only known contribution to *Blackwood’s*, begins by reflecting on autobiography as a genre, and offers the sort of semi-apologetic remarks that were almost customary for autobiographers of the period: ‘This is confessedly the age of confession [...]. The rest of his species is now nothing to any one individual’. ‘Egotism,’ he notes, ‘has become as endemical to English literature as the plague to Egypt’.<sup>6</sup> The simile of Oriental disease might suggest that this literary ‘egotism’ is a form of cultural debasement, but (unlike De Quincey) Grattan avoids moralising about the genre. He refers neutrally to a ‘goodly list’ of previous confessions: including those of Rousseau and William Henry Ireland, but also works by periodical writers (86): De Quincey’s ‘Confessions’ and Bryan Waller Procter’s two-part ‘Memoir of a Hypochondriac’, published in the *London* in September and October 1822. Lurking behind Grattan’s essay are two other recent magazine texts, both by Charles Lamb: ‘Confessions of a Drunkard’, an 1813 essay that had been republished in the *London* in August 1822, and another essay on excessive indulgence published there the following month: ‘A Dissertation Upon Roast Pig’.<sup>7</sup> Although all such confessional writing is presented as individualistic, the Glutton suggests that, in comparison to other addictions, his is peculiarly isolating: ‘who will profess himself a slave to gluttony—the commonest failing of all!’ (87). A tension between public and private informs the whole essay. The fact that gluttony is such a common experience paradoxically isolates the confessing subject. But Grattan is also tapping into a broader paradox intrinsic to confessional writing at least as far back as Rousseau. The confessor proclaims his alienation from others, by virtue of his

transgressions and his willingness to reveal them, but at the same time suggests that his outpouring is beneficial to the wider public. Something of this is suggested by the Glutton's description of himself as 'a kind of literary Curtius, leaping willingly into the gulf, to save my fellow-citizens by my own sacrifice' (87). Marcus Curtius killed himself to save Rome and in so doing embodied an ideal of civic virtue that put the public good over private interest. This served to make him into a symbol of heroic martyrdom. Similarly, the Glutton's 'Confessions' are at once egotistical and self-negating.

What follows is a very effective parody of De Quincey and Lamb that draws on the tendency towards self-parody already present in their confessional texts. Grattan describes his infantile transgressions, and the consequent punishments of his Aunt Griselda, which do not lessen his gluttony but make him more cunning in seeking to satisfy it. This is probably a reference to the infamous passage in Rousseau's *Confessions* describing the masochistic pleasure he received from childhood spankings administered by Mademoiselle Lambercier, which shape his later attitudes to women.<sup>8</sup> It prefigures the Glutton's adult isolation and self-destructive behaviour. The Glutton's emaciated appearance ('the fac-simile of famine and disease') and his 'piteous solicitings' of food from visitors suggests a pleasure in self-abasement that can be linked to Rousseau's. Gluttony, like other eating disorders, does violence to the self and, as we shall see, threatens its integrity. Particularly significant is a traumatic encounter with 'a most exquisite and tender two-months porker' (89) at the age of sixteen. In a passage that explicitly references Elia's essay on roast pig, Grattan describes how he locks himself in his own apartment, 'sublimely individual', in order to enjoy the feast in his usual way, following 'the strict regulations of Roman custom'. However, on his first taste of pork, he loses all control:

I rushed as it were, upon my prey—slashed right and left, through crackling, stuffing, body, and bones. I flung aside the knife and fork—seized in my hands the passive animal with indiscriminate voracity—thrust whole ribs and limbs at once into my mouth—crammed the delicious ruin wholesale down my throat, until at last my head began to swim—my eyes seemed starting from their sockets [...] a fullness of brain seemed bursting through my skull [...] I lost all reason and remembrance, and fell, in that state, fairly under the table.  
(89)

This account of violent intoxication shows a fall from the civilised, self-negating behaviour suggested by the earlier comparison with Curtius to a savage frenzy. By rejecting Roman custom and European dining etiquette, Grattan resembles the ancient Chinese, or the Abyssinians mentioned at the start of Lamb's 'Dissertation', who supposedly eat 'their meat raw, clawing or biting it from the living animal'.<sup>9</sup> The subject, immersed in 'indiscriminate' sensual pleasure, is no longer in command of himself and experiences an excessive satiety that is both somatic and psychic. As in De Quincey's 'Confessions', the desired substance here colonises the self, causing a moment of orgasmic excess that overwhelms the conscious mind.

Inevitably, this loss of control has painful consequences. Grattan moves from Lamb to De Quincey as he describes 'the intolerable terrors of my *dreaming* hours' let loose by this loss of self-control. In a bathetic rendering of De Quincey's dreaded crocodiles, the Glutton is haunted by 'pork, in all its multiplied and multiform manifestations' (90). And like the Opium-Eater, he is both pursuer and pursued, chased by pigs demanding to be eaten and fruitlessly hunting pigs whose tails always

slip through his fingers.<sup>10</sup> The most significant dream is one that resembles De Quincey's vision of 'Easter Sunday' when, reflecting on death and resurrection (and particularly the death of Catherine Wordsworth), he encounters the silent figure of the lost Ann in a grand Oriental landscape (377). In Grattan's version, which builds on the mixture of the sublime and the ridiculous that is already present in De Quincey, the Glutton enters Canterbury Cathedral, where he is to marry his beautiful sweetheart. But as he approaches his bride, the grand architecture becomes porcine ('the pillars seemed suddenly converted to huge Bologna sausages'), and the woman is grotesquely transformed:

The wreath of roses braided round her head was all at once a twisted band of black-puddings. Hog's bristles shot out from the roots of what was so lately her golden hair; a thin string of sausages took place of her diamond necklace; her bosom was a piece of brawn; her muslin robe became a piebald covering of ham-sandwiches; her white satin shoes were kicked, oh, horror! off a pair of pettitoes [...] [she] presented but the hideous spectacle, since made familiar to the public, under the figure of THE PIG-FACED LADY!!! Hurried by an irresistible and terrible impulse, I rushed forward, though with loathing, to embrace her. (91)

This disturbing collapse of a beloved person into a set of foodstuffs suggests a perverse form of desire that conflates eating and sex as forms of consumption. 'Pettitoes' are edible pig's trotters, but they also connect to the bride's petticoats and the prospect of the marriage's consummation. And, as in the passage when the Glutton first tastes pork, desire and disgust are curiously intermingled. There is an

echo here of *Frankenstein* (1818), which Walter Scott had reviewed in the leading *Blackwood's* article in March 1818.<sup>11</sup> The passage recalls Victor's dream after he gives life to the Creature, when he embraces Elizabeth only for her to turn into the corpse of his dead mother. Victor's researches are a form of addiction: like the Glutton, he is 'urged [...] forward' by a 'resistless, and almost frantic impulse'.<sup>12</sup> Both protagonists are isolated obsessives who turn desire inwards and, as we shall see, in the process produce monstrous doubles of themselves.

However, in Grattan's text this is more than a matter of personal pathology. The Glutton finishes his account of the dream by noting that 'in after years I took a fit of melancholy enjoyment in setting afloat the humbug of the Pig-faced Lady' (p. 91). This refers to a rumour that swept London in the winter of 1814-15 of a 'Pig-faced Lady' living in Manchester Square, a fashionable area near Oxford Street.<sup>13</sup> Her existence was widely reported in newspapers and a number of portraits and caricatures were produced. A prospective suitor even advertised for her hand in marriage. Grattan's allusion to a popular mania links to Lamb's depiction of the obsessive Chinese arsonists who are too stupid to realise that pig can be cooked without burning down houses (246) and De Quincey's account of the ignorant Turkish addicts whose consumption of opium leads to torpor rather than the creative stimulation experienced by the English Opium Eater (358-9). In all three texts, the craving of the confessing subject, however problematic, is imagined as qualitatively different from more popular desires. The confessor's addiction seems to mark him out as special, providing 'a blessing so particularly adapted, predestined, I may say, to my individual palate', as Lamb puts it (247). The fact that the Glutton is the covert propagator of this public obsession should make the difference between him and the credulous believers in the 'Pig-Faced Lady' even more apparent to his readers.

However, in all three texts, addiction threatens to occlude the distinction between confessor and public by collapsing the self into an undifferentiated mass of general desire.

The uneasy relationship with the public in these texts is a synecdoche for the relationship between their readers and literary magazines. Journals such as *Blackwood's* and the *London* presented themselves as special, select, rising above the petty concerns of the literary marketplace. But the unpalatable possibility was that they were as driven by market forces as their competitors, just as the confessing subject fears that his consumption may actually be no different from that of the mass of addicts. The hysterical rhetoric of the Cockney School attacks, which had led to John Scott's death, suggested, too, a loss of control akin to addiction: the intoxication of language. This intoxication was heightened by the dazzling interplay of pseudonymity and anonymity that allowed periodical writers to go further than would ever have been possible speaking as themselves, resulting in what Peter T. Murphy describes in a valuable article as 'the destruction or destabilization of public identity'.<sup>14</sup> Magazine confessions, in their playful manipulation of ideas of sincerity, and their anxious representations of the public, reflected a periodical culture that was buoyant and angst-ridden, driven by conflicts that, as Richard Cronin has recently argued, were simultaneously antagonistic and cooperative.<sup>15</sup> At the beginning of 1823, after five years of 'Cockney School' attacks, *Blackwood's* continued to take pot shots at its London rivals. Grattan's article begins on the same page as the final sentences of a review of John Galt's *The Entail* (1823) that ends by mocking the Cockneys as 'a puny pen of Bantams [...] [of] little worth'. They have the temerity to 'pretend to admire' the Scottish poet Allan Cunningham, who was a *London* contributor and had also contributed to *Blackwood's* between October 1819 and January 1821.<sup>16</sup>



*Blackwood's* consistently exhibited a form of cultural protectionism that denied that great writers could be Cockneys, or that Cockneys could appreciate great writers, and yet in reality there was a considerable overlap between its personnel (and, one suspects, its readers) and those of metropolitan journals such as the *London* and the *New Monthly Magazine*. Losing De Quincey's *Confessions* to the *London* must have been particularly galling: the Scottish journal responded by making the 'Opium Eater' a key figure in the *Noctes Ambrosianae*, so that De Quincey's *London* persona became the property of both journals. Without mentioning the *London Magazine*, Grattan's article gracefully acknowledges this reciprocity, as well as the power of De Quincey's and Lamb's texts. Rather than simply attacking them through parody, it offers a sophisticated reflection on the uneasy relationships between individual magazines within a conflicted literary culture.

This anxiety about a loss of control related to public spectacle is apparent in Grattan's final anecdote, in which he describes going to see the 'exhibition of Fat Lambert'. Daniel Lambert (1770-1809), former keeper of Leicester's Bridewell prison, was just under six feet tall and weighed over fifty stone. He exhibited himself with great success in London in 1806 and 1807 and after that across the country before dying in his sleep in 1809.<sup>17</sup> He was described on his tombstone as 'that PRODIGY in NATURE [...] [who] in personal Greatness had no COMPETITOR'.<sup>18</sup> Although the Glutton describes himself as excessively tall and thin, when he sees Lambert,

the notion struck me that I had become his second self—his ditto—his palpable echo—his substantial shadow—that the observers laughed at our “double transformation,” for he was become me at the same time—that I was

exhibiting as he then was,—and, finally, that I was dying of excessive fat. The idea was like an electric shock, and in one moment I felt that the double identity was completed [...] that I, in short, was Lambert and Lambert me!—I shot out of the exhibition-room [...] and made off in the direction of the river, endeavouring in vain to shake off the horrid phantasm that had seized upon my mind. (93)

The double represents guilt; the objective correlative of the Glutton's internal excess.<sup>19</sup> Lambert's grotesque physical form reveals what addiction does to the self, expanding desire so that the boundaries of personal identity become porous. Rather than being a carefully constructed, hermetically-sealed ego, the confessing subject finds himself exposed to the ridicule of the public and to a process of addiction that breaks down the distinction between self and other. Like the pseudonymous periodical writer, the link between private self and public persona is broken. This is not a moment of liberation, but one of terrifying plenitude.

David Groves convincingly suggests that this passage influenced James Hogg's *Private Memoirs and Confessions of a Justified Sinner* (1824), a novel strongly rooted in *Blackwood's*.<sup>20</sup> Hogg was not only a writer for the magazine, and a mainstay of the *Noctes*, but in the final part of the novel quotes at length from a letter he had published in *Blackwood's* in August 1823.<sup>21</sup> Groves identifies the key moment when Wringhim fears that he has a 'second self' and is increasingly troubled by Gil-Martin: 'to shake him off was impossible—we were incorporated together—identified with one another'.<sup>22</sup> But Grattan himself acknowledged that his depiction of the self tormented by a strange double was not original but 'poaching on the preserve—of some contemporary hypochondriac' (93). This is a reference to Procter's two-part

‘Memoir of a Hypochondriac’, which began in the September 1822 issue of the *London* that also contained Lamb’s ‘Dissertation’. That Grattan does not even mention the title of Procter’s article suggests an assumption that his readers will be familiar with it. Through allusion, therefore, he emphasises the reciprocal relations between *Blackwood’s* and other journals rather than their differences.

The Hypochondriac is akin to the Glutton, in that he describes himself as ‘an invalid, nervous and sensitive, full of strange apprehensions: my memory is replete with troubles: my frame is emaciated: my imagination is sick and haunted: my hopes are gloomy’.<sup>23</sup> Although in modern parlance, ‘hypochondria’ tends specifically to be associated with imaginary ailments, here it has a broader meaning: a deep-seated morbid melancholy. Towards the end of part one, the hypochondriac is strongly affected by the suicide of an eminent legislator, whose name is represented by asterisks. (This must surely be an allusion to the suicide of Lord Castlereagh in August 1822.) He becomes ‘oppressed by an impulse to do as he had done’ and wanders through the suburbs of London, haunted by his voice (258). After taking refuge in a coffee-house, where he feasts ‘sumptuously’ and seeks forgetfulness in wine, and a theatre, he arrives home, fearing that he ‘might see *him*, at my own table, writing’ (259). The Hypochondriac’s expression, reflected in his bedroom mirror, ‘became like *his*’. That night, and subsequent nights, he is visited by this dream double, who would

come and sit by my bedside, and smile [...] and take my hand between his, and fondle it. [...] He would keep my hand firm in his bony grip, and kiss it with lips clammy and cold as marble. Sometimes he would mutter indistinct words in a language unknown to me;—it was like the *talk of an animal*, thick and

guttural, but mixed with some shrill and discordant tones that sounded like exultation. (260)

This Gothic scene shows the uncanny double invading the intimate domestic space of the bedroom. It is reminiscent, therefore, of *Frankenstein* and of the experience of Robert Wringhim in Hogg's novel: 'I generally conceived myself to be two people. When I lay in bed, I deemed there were two of us in it' (154). The figure who haunts the Hypochondriac represents his own addictive self-hatred let loose. In what may be an allusion to the 'cancerous kisses' of De Quincey's crocodiles, the threat to the self manifests most powerfully as a form of polluting sexual assault (294).<sup>24</sup> The addict's alienation from civilised regulation is apparent in the double's bestial tones; and Procter goes on to compare him to 'wolves' or 'savages' howling over their victims. Once again, the addict is in danger of being consumed. As the double 'leer[s]' over the Hypochondriac, he sees his own hands stained with blood. And, as he sits alone every evening, he is 'in fear *perpetually* [...] [that] he would come in staggering and bloody, and show me the horrid gash which let out his life' (260). Clearly, this vision of the suicidal legislator reveals the violence that addiction does to the subject, and the masochistic pleasure in self-destruction that we see in all these confessional writings. But this is more than a matter of individual psychopathology. The Hypochondriac's double also represents a literary culture that played with identity to the extent that violent consequences could ensue. Textual personae apparently separated from authorial responsibility enabled the savage 'Cockney School' controversy that was to lead to the death of John Scott. If the bloody cadaver that haunts the Hypochondriac is a spectre of Castlereagh, he is also a spectre of the *London's* former editor.

Procter's article gives us a new way of understanding how Hogg's *Private Memoirs* relates to periodical culture. I am not denying that the novel functions, as several critics have noted, 'as an autobiographical allegory about the author's wrangling' with *Blackwood's*.<sup>25</sup> But, considered more broadly, the terrifying double who appears in Grattan, Procter, De Quincey, and Hogg can be seen as a figure for a periodical culture that, through pseudonymity and anonymity, ostentatiously breaks the link between author and text. Hogg was, of course, highly conscious of this: the 'editor' of the *Private Memoirs* notes that although the *Blackwood's* article of Hogg that he reproduces at the end of the novel 'bears the stamp of authenticity in every line', he has often 'been hoaxed by the ingenious fancies displayed' in the magazine (245). Its positive consequence was the intoxicating textual play, both within and between magazines, that makes post-Napoleonic literary culture so fascinating. But Hogg was also aware of its negative side, especially given his appearances in the *Noctes Ambrosianae* as the often comic figure of the Ettrick Shepherd. He found this act of appropriation difficult to accept: even as it brought him into the *Blackwood's* fold, it marked him out as different from the journals's more gentlemanly contributors.

The *Private Memoirs* register how the gleeful irresponsibility and violence done to personal identity allowed by textual ventriloquism and impersonation has the potential to escalate into actual violence. It is fitting, therefore, that Wringhim is driven by his 'second self' to shoot the preacher Mr Blanchard with his choice of a pair of golden pistols. Blanchard's crime is to argue against the extreme Calvinism advocated by Gil-Martin and to warn Wringhim not to associate with his double. He too might be seen as a figure for John Scott, who had begun the first of the articles that would lead to his death by praising *Blackwood's* as a literary performance, but

had gone on to attack its excessive ‘personality’ and to criticise Walter Scott for his association with it.<sup>26</sup> That Blanchard’s murder also takes place in the morning at a quiet suburban location suggests an allusion to the practice of duelling (139-41). And yet, of course, it is not a duel, but an assassination. Beneath the gentlemanly veneer of literary antagonism, Hogg suggests, lies brutal violence and rapacious self-interest.

Wringhim despairs at the end of Hogg’s novel that he seems ‘hardly to be an accountable creature; being thus in the habit of executing transactions of the utmost moment, without being sensible that I did them’. He fears that he has ‘a second self who transacted business in my likeness’ (182). This might well be an allusion to the impersonations of Hogg in the *Noctes Ambrosianae*. But Wringhim’s description of being unaccountable for his actions speaks more broadly of the way in which addiction can lead to the disintegration of personal identity and alienation from social norms. It articulates the loss of control and moral sense experienced by gluttons, hypochondriacs, drug addicts, justified sinners, and anonymous periodical writers hooked on rhetorical excess.

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<sup>1</sup> In addition to the articles discussed in this essay, see also Henry Thomson, ‘Confessions of a Footman’, *BEM*, 14 (November 1823), 590-600. Signature: Thomas Ticklepitcher. Attribution: Strout, p. 114; and Francis Bacon, ‘The Confessions of a Cantab.’, *BEM*, 16 (October and November 1824), 459-67 and 571-9. Signature: none. Attribution: Strout, p. 124. A slightly later *Blackwood’s* response to De Quincey, which draws on his guilt-ridden Orientalist fantasies, is Robert Macnish, ‘Colonel O’Shaughnessy in India’, *BEM*, 21 (June 1827), 653-64. Signature: A Modern Pythagorean. Attribution: *Wellesley Index*, p. 23.

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<sup>2</sup> See Margaret Russett, *De Quincey's Romanticism: Canonical Minority and the Forms of Transmission* (Cambridge: Cambridge University Press, 1997), chapter 3, and my article, 'Creating the Exotic: Lamb and De Quincey in the *London Magazine*', *Romanticism*, 17.3 (Autumn 2011), 288-98.

<sup>3</sup> Robert Morrison, 'Opium-Eaters and Magazine Wars', *Victorian Periodicals Review* 30 (1997), 27-40 (p. 34). My opening paragraph is indebted to Morrison's article.

<sup>4</sup> Strout somewhat tentatively attributes this to Grattan on the basis of a letter by Maginn (p. 104); however, it is reprinted in Grattan's *Traits of Travel; or, Tales of Men and Cities* (London: Colburn, 1829).

<sup>5</sup> See G. C. Boase, 'Grattan, Thomas Colley (1791–1864)', rev. Norman Vance, *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://0-www.oxforddnb.com.wam.leeds.ac.uk/view/article/11304>, date accessed 17 Sept 2011]. Grattan mainly contributed to the *New Monthly Magazine* at this time, including a related article 'On the Pleasures of the Table', *New Monthly Magazine*, 5 (September 1822), 206-11. 'Confessions' is rhetorically excessive in comparison to his other periodical writings, which may explain why he published it in *Blackwood's*.

<sup>6</sup> Thomas Colley Grattan, 'The Confessions of an English Glutton', *BEM*, 13 (January 1823), 86-93 (p. 86). Signature: none.

<sup>7</sup> For the magazine context of 'Confessions of a Drunkard', see Bonnie Woodberry, 'Charles Lamb's "Confessions of a Drunkard": Constructing Subjectivity Through Context', *Nineteenth-Century Contexts*, 22 (2000), 357-90. It is possible that Grattan was aware of Lamb's 1811 *Reflector* essay, 'Edax on Appetite', which is also about a constitutional glutton. Fred V. Randel gives a suggestive overview of Lamb's fascination with this topic in 'Eating and Drinking in Lamb's Elia Essays', *ELH*, 37 (1970), 57-76.

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<sup>8</sup> Jean-Jacques Rousseau, *The Confessions*, trans. J. M. Cohen (Harmondsworth: Penguin, 1953), pp. 26-7.

<sup>9</sup> Charles Lamb, 'A Dissertation upon Roast Pig', *London Magazine*, 6 (September 1822), 245-8 (p. 245). Signature: Elia.

<sup>10</sup> Compare the famous passage from the *Confessions* ('I was the idol; I was the priest'): Thomas De Quincey, 'Confessions of an English Opium-Eater. Part II', *London Magazine*, 4 (October 1821), 353-79 (p. 376). Signature: none.

<sup>11</sup> Walter Scott, 'Remarks on *Frankenstein, or the Modern Prometheus*; a Novel', *BEM*, 2 (March 1818), 613-20. Signature: none. Attribution: Strout, p. 37.

<sup>12</sup> Mary Shelley, *Frankenstein (1818 Version)*, 2<sup>nd</sup> edn, ed. by D. L. Macdonald and Kathleen Scherf (Peterborough, ON: Broadview, 2005), p. 82. The scene where the Glutton locks himself away to enjoy the roast pig also echoes Frankenstein's self-sequestration in order to create the monster: both individuals fall into a savage trance in which their eyeballs 'start from their sockets' (Shelley, p. 82; Grattan, p. 89).

<sup>13</sup> Jan Bondeson, *Freaks: The Pig-Faced Lady of Manchester Square and Other Medical Marvels*, (Stroud: Tempus, 2006), pp. 75-81.

<sup>14</sup> Peter T. Murphy, 'Impersonation and Authorship in Romantic Britain', *ELH*, 59 (1992), 625-49 (p. 635).

<sup>15</sup> Richard Cronin, *Paper Pellets: British Literary Culture After Waterloo* (Oxford: Oxford University Press, 2010).

<sup>16</sup> John Wilson, 'The Entail', *BEM*, 13 (January 1823), 77-86 (p. 86). Signature: none. Attribution: Strout, p. 104. There is another attack on the Cockneys in the same issue: J. Gillon or John Wilson, 'The Candid. No. I', *BEM*, 13 (January 1823), 108-124. Signature: R. S. Attribution: Strout, p. 104.

<sup>17</sup> See Bondeson, chapter 5.



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<sup>18</sup> Quoted in Bondeson, p. 125.

<sup>19</sup> ‘Lambert’, the double of the Glutton, may also represent Grattan’s acknowledgement that his essay is itself a double of Lamb’s ‘Dissertation’.

<sup>20</sup> David Groves, “‘Confessions of an English Glutton’: A (Probable) Source for James Hogg’s *Confessions*”, *Notes and Queries* 40 (March 1993), 47-8. It is possible that Grattan was himself influenced by an earlier story of Hogg’s, initially published as part of *The Three Perils of Man* (1822), in which the protagonist’s uncontrollable addiction to meat leads to a violent killing. See James Hogg, ‘Marion’s Jock’, in *Altrive Tales* (Edinburgh: Edinburgh University Press, 2005), pp. 172-86.

<sup>21</sup> James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, ed. John Carey (London: Oxford University Press, 1969), pp. 240-5. See also James Hogg, ‘A Scots Mummy’, *BEM*, 14 (August 1823), 188-90.

<sup>22</sup> Hogg, *Private Memoirs*, pp. 182, 183. Groves’s suggestion that, like Wringhim, the Glutton is suicidal seems to me lacking in evidence.

<sup>23</sup> Bryan Waller Procter, ‘The Memoir of a Hypochondriac’, *London Magazine* 6 (September 1822), 249-61 (p. 250). Signature: none. I take this attribution from Frank P. Rigga and Claude A. Prance, *Index to the London Magazine* (New York and London: Garland, 1978), p. 63.

<sup>24</sup> The image of the crocodile in De Quincey’s writings is discussed in Grevel Lindop, ‘De Quincey and the Cursed Crocodile’, *Essays in Criticism*, 45 (1995), 121-140.

<sup>25</sup> Karen Fang, *Romantic Writing and the Empire of Signs: Periodical Culture and Post-Napoleonic Authorship* (Charlottesville and London: University of Virginia Press, 2010), p. 66.

<sup>26</sup> John Scott, ‘*Blackwood’s Magazine*’, *London Magazine* 2 (November 1820), 509-21. Signature: none.