

Frederic Chapman, of the firm of Chapman & Hall, but they give no evidence for this surmise. The Census does indeed show that Chapman was not related to the publisher: Hardy's correspondent lived with his parents, and his father was William Chapman, a retired leather merchant, aged sixty-seven years.

Millgate suggests that Hardy's letter about the threat to Richmond Hill addressed a topic of contemporary public interest and might have been intended for publication in some form (*Thomas Hardy's Public Voice*, 166). In June 1901, the view of the vale of the Thames from the hill was under threat, especially on the Middlesex side. Marble Hill House, a Palladian villa built between 1723–29, and its park were in danger of being bought by developers. The estate was purchased by funds provided by various local authorities and private sources and, in 1903, was opened as a public park, now administered by English Heritage.

'Maumbury Ring' and a Quotation from Byron

THOMAS HARDY's article on Maumbury Ring, the Roman amphitheatre in Dorchester, was first published in *The Times* on 9 October 1908 (11).⁸ It contains an account of the barbaric execution of Mary Channing in 1705–6, which Hardy concludes by asking,

Was man ever 'slaughtered by his fellow man' during the Roman or barbarian use of this place of games or of sacrifice in circumstances of greater atrocity? (289)

The quotation has not been previously identified: it comes from Byron's description of the Roman Coliseum in *Childe Harold's Pilgrimage*, Canto the Fourth:

And here the buzz of eager nations ran,
In murmur'd pity, or loud-roar'd applause,
As man was slaughter'd by his fellow-man.
(CXXXIX)⁹

Hardy no doubt recalled Byron's description because of his article's two comparisons

⁸ The article is reprinted in Michael Millgate, ed., *Thomas Hardy's Public Voice: The Essays, Speeches, and Miscellaneous Prose*, 284–90.

⁹ *Byron: Poetical Works*, ed. Frederick Page, corrected by John Jump (Oxford University Press, 1970), 245.

between Maumbury Ring and the Roman Coliseum, 'its more famous prototype' (289).

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A SOURCE FOR THE TRAMPLING SCENE IN *JEKYLL AND HYDE*

MANY readers have indeed been shocked by the opening scene of Robert Louis Stevenson's 'shilling shocker', *Strange Case of Dr Jekyll and Mr Hyde*, where a young girl is trampled underfoot by 'some damned Juggernaut', later revealed as Mr Hyde, and ultimately as Dr Jekyll.¹ The incident can be interpreted as figurative of child prostitution, and indeed rape, in late Victorian England.² However, although the trampling scene may well be disturbingly indicative of the abuse of children in Victorian society generally, it may also have a much more specific literary source in George MacDonald's *Phantastes: A Faërie Romance*, published in 1858.

There is evidence that Stevenson knew MacDonald's novel in a letter of October 1872 to his cousin R. A. M. ('Bob') Stevenson.³ The angst-ridden twenty-one-year-old Robert Louis Stevenson alludes to MacDonald's *Phantastes*, and specifically to chapter 23 where the book's twenty-one-year-old hero Anados (whose name means 'pathless') becomes squire to a knight he has met on his wanderings. Anados asks the knight about a little beggar-girl whom the latter had helped, which prompts the knight's tale of the little girl in Fairy Land, begging butterflies and moths for wings in order to fly home. The knight then describes his attempts to save the little girl

¹ Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*, Tusitala Edition V (London: Heinemann, 1924), 3.

² On child prostitution and abuse in the late Victorian period see, for example, Linda Dryden, *The Modern Gothic and the Literary Double* (Basingstoke and London: Palgrave Macmillan, 2004), 62–4, 96–8.

³ Bradford A. Booth and Ernest Mehew (eds), *The Letters of Robert Louis Stevenson* (New Haven: Yale University Press, 1994), I, 255.

from being trampled on by monstrous effigies 'made of wood, without knee- or elbow-joints, and without any noses or mouths or eyes in their faces'.⁴

The episode of the knight's struggle to destroy these wooden monsters by cutting them to pieces obviously lodged in Stevenson's imagination. It surfaced when he wrote to Bob: 'Here is another terrible complaint I bring against our country. I try to learn the truth, and their grim-faced dummies, their wooden effigies and creeds dead years ago at heart, come round me, like the wooden men in *Phantastes*, and I may cut at them and prove them faulty and mortal, but yet they can stamp the life out of me'.⁵ Stevenson's allusion to this chapter of *Phantastes* in his letter to his cousin about his sense of religious oppression is appropriate, since the chapter goes on to describe Anodos's encounter with a corrupt religious ritual.

However, there also seems to be echo of this scene of monsters trying to trample a little girl in the opening sequence of *Strange Case of Dr Jekyll and Mr Hyde*, published more than a decade after the letter to Bob containing the *Phantastes* reference. Utterson's kinsman Enfield is haunted by the image of the creature trampling on a little girl: 'the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut'.⁶ *Strange Case of Dr Jekyll and Mr Hyde* is famously based on a dream that was written up in circumstances almost as well known as the story itself.⁷ In his essay 'A Chapter on Dreams', Stevenson divides the labour of his literary production (both his creative work in general, and *Strange Case of Dr Jekyll and Mr Hyde* in particular) between his conscious and his unconscious, or what he calls his

'Brownies'.⁸ Although he does not attribute the trampling scene specifically to the 'Brownies' (in fact Stevenson only attributes two or three scenes in *Strange Case of Dr Jekyll and Mr Hyde* wholly to them), nevertheless it is difficult to resist the idea that the trampling scene in *Phantastes* had strongly affected him (as the letter to Bob shows), and was lurking more or less unconsciously in his mind, ready to emerge as the central image in the shocking opening sequence of *Strange Case of Dr Jekyll and Mr Hyde*.⁹

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⁹ For a fuller account of Robert Louis Stevenson's reading of works by MacDonald, see William Gray, 'Amiable Infidelity, Grim-faced Dummies and Rondels: Robert Louis Stevenson on George MacDonald', *North Wind: Journal of George MacDonald Society*, No. 23 (2004).

**WALTER BESANT'S ALL SORTS
AND CONDITIONS OF MEN AND
ROBERT LOUIS STEVENSON'S
THE STRANGE CASE OF
DR JEKYLL AND MR HYDE**

IN 'Search for Mr Hyde', the second section of Robert Louis Stevenson's novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886), there is an allusion to Walter Besant's novel *All Sorts and Conditions of Men* (1882), a work that Stevenson read and admired and which provided some inspiration for his presentation of London in the 1880s. Richard Dury notes the allusion in what is the fullest critical edition of *Dr Jekyll and Mr Hyde*, but he does not consider how Stevenson's reading of Besant's novel may have influenced his text.¹

The allusion comes shortly after Mr Utterson, the lawyer, has first encountered Mr Hyde in a by-street. Having pondered Mr Hyde's strange appearance, the lawyer decides to

⁴ George MacDonald, *Phantastes: A Faërie Romance* (London: Dent Everyman, 1915), 219–20.

⁵ loc. cit.

⁶ loc. cit.

⁷ See William Gray, *Robert Louis Stevenson: A Literary Life* (Basingstoke and London: Palgrave Macmillan, 2004), 176 n. 15.

⁸ Robert Louis Stevenson, 'A Chapter on Dreams', in *Further Memories*, Tusitala Edition XXX (London: Heinemann, 1924), 50–2.

¹ Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, ed. Richard Dury (Edinburgh University Press, 2004), 91.