Notes on Passages in Shelley

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NOTES ON PASSAGES IN SHELLEY.

THE lines of verse discussed in these Notes are quoted from the text of Mr Hutchinson's edition (*The Complete Poetical Works of Shelley*, Oxford, 1904), and the poems are taken in the order of that edition. A few of the Notes offer interpretations of passages which have been found difficult. The majority deal with textual questions; and as to these I need hardly say that, in offering a conjecture, I do not necessarily imply that, if I were an editor, I should admit it into the text. Some Notes are added on places in the Prose Works.

(1) *The Daemon of the World*, Part i, 78 ff. The Daemon addresses the sleeping Ianthe:

Maiden, the world's supremest spirit
Beneath the shadow of her wings
Folds all thy memory doth inherit
From ruin of divinest things,
Feelings that lure thee to betray,
And light of thoughts that pass away.

For thou hast earned a mighty boon,
The truths which wisest poets see
Dimly, thy mind may make its own,
Rewarding its own majesty,
Entranced in some diviner mood
Of self-oblivious solitude.

It is possible to give a sense to 'rewarding its own majesty,' but I suspect that Shelley wrote 'regarding.' The maiden's mind or 'majestic spirit' (line 98) contains the truths which wisest poets see but dimly, and has only to look into itself to find them. Compare *Queen Mab*, vii. 49—59. The 'supremest spirit' of the first stanza is, I think, the spirit of Ianthe herself.

(2) *Revolt of Islam*, Dedication, vii:

Thou Friend, whose presence on my wintry heart
Fell, like bright Spring upon some herbless plain;
How beautiful and calm and free thou wert
In thy young wisdom, when the mortal chain
Of Custom thou didst burst and rend in twain,

And walked as free as light the clouds among,
Which many an envious slave then breathed in vain
From his dim dungeon, and my spirit sprung
To meet thee from the woes which had begirt it long !

Forman was certainly right, I think, in defending this (the original) punctuation against Rossetti, and in referring 'which' (last line but two) to 'clouds,' and 'his' (next line) to 'slave.' But 'clouds' does not merely mean 'dense atmosphere,' which would not explain 'in vain.' The 'clouds' are clouds of detraction, as in Milton's sonnet to Cromwell. The slaves of Custom abuse Mary for her breach of convention, though they secretly envy her courage.

(3) *Revolt of Islam*, I. xlix, l :

XLIX.

It was a Temple, such as mortal hand
Has never built, nor ecstasy, nor dream
Reared in the cities of enchanted land :
'Twas likest Heaven, ere yet day's purple stream
Ebbs o'er the western forest, while the gleam
Of the unrisen moon among the clouds
Is gathering—when with many a golden beam
The thronging constellations rush in crowds,
Paving with fire the sky and the marmoreal floods.

L.

Like what may be conceived of this vast dome,
When from the depths which thought can seldom pierce
Genius beholds it rise, his native home,
Girt by the deserts of the Universe ;
Yet, nor in painting's light, or mightier verse,
Or sculpture's marble language, can invest
That shape to mortal sense—such glooms immerse
That incommunicable sight, and rest
Upon the labouring brain and overburthened breast.

The semicolon at 'Universe' was originally a full-stop, but it has MS. authority, being found in the Bodleian MS. collated by Locock. To Rossetti belongs the credit of first changing the impossible full-stop (a fact which should have appeared in the Oxford edition, for Woodberry's substitution of a semicolon for Rossetti's comma does not affect the sense). But Rossetti made another change, by printing a colon for the full-stop at the end of stanza xlix ; and though this change is not confirmed by the MS. it is required by the sense. Forman indeed tries to construe the first lines of l. independently of xlix : 'The proposition seems, "The native home of Genius, girt by the deserts of the Universe, is like what may be conceived," &c.' But this is surely impossible. The passage is confusedly written, but the meaning is clear. Shelley in xlix says the Temple of the Spirit was 'likest Heaven,' etc. Continuing

the sentence in the next stanza, he says the Temple, or 'vast dome,' was like the conception of it formed by a man of genius, who sees this conception rise from the depths of his spirit, though he cannot embody what he sees in language or colour or marble.

(4) *Revolt of Islam*, vi. vii, viii :

VII.

For now the despot's bloodhounds with their prey
Unarmed and unaware, were gorging deep
Their gluttony of death ; the loose array
Of horsemen o'er the wide fields murdering sweep,
And with loud laughter for their tyrant reap
A harvest sown with other hopes, the while,
Far overhead, ships from Propontis keep
A killing rain of fire :—when the waves smile
As sudden earthquakes light many a volcano-isle,

VIII.

Thus sudden, unexpected feast was spread
For the carrion-fowls of Heaven.—I saw the sight—
I moved—I lived—as o'er the heaps of dead,
Whose stony eyes glared in the morning light
I trod ;

Stanza vii. ended with a full-stop until Forman substituted a comma, construing the opening of the next stanza as the second half of a simile. Hutchinson adopts this punctuation, and adds: 'The passage is obscure: perhaps Shelley wrote "*lift* many a volcano-isle." The plain becomes studded in an instant with piles of corpses, even as the smiling surface of the sea will sometimes become studded in an instant with many islands uplifted by a sudden shock of earthquake.' I cannot believe in this very ingenious conjecture; and, although the repetition of 'sudden' makes Forman's punctuation seem very plausible at first, I incline to think that the original punctuation is right, and that a new sentence is begun in stanza viii. The image of the lighted volcanoes is certainly most naturally taken to refer to the 'rain of fire,' the 'fearful glow of bombs' which 'flares overhead' (stanza iv), each discharge being compared with a volcanic eruption suddenly caused by earthquake. Compare the phraseology italicised in the following stanza from *Marianne's Dream* (1817):

Sudden, from out that city sprung
A light that made the earth grow red ;
Two flames that each with quivering tongue
Licked its high domes, and *overhead*
Among those mighty towers and fanes
Dropped *fire*, as a volcano *rains*
Its sulphurous ruin on the plains.

The position of the words 'when the waves smile' is, on *any* view, very awkward; and their meaning (unless we adopt Hutchinson's suggestion) is far from clear. Perhaps Shelley had in mind a contrast of natural and portentous colour, like that in stanza iv:

For to the North I saw the town on fire,
And its red light made morning pallid now,
Which burst over wide Asia.

Or did he imagine the ships in the bright Propontis each like a volcano-isle in eruption?

(5) *Revolt of Islam*, x. xii:

Peace in the silent streets! save when the cries
Of victims to their fiery judgment led,
Made pale their voiceless lips who seemed to dread
Even in their dearest kindred, lest some tongue
Be faithless to the fear yet unbetrayed;

This ill-written passage has perplexed the commentators, and I do not think either Rossetti or Forman has explained it rightly. 'The fear' is practically equivalent to 'the fearful.' The cries of the victims made pale the lips of their kindred standing by, who seemed to dread lest one or other of the victims should break faith by informing against them,—them who, though full of apprehensions, were as yet safe.

(6) *Revolt of Islam*, x. xlvii:

And, on that night, one without doubt or dread
Came to the fire, and said, 'Stop, I am he!
Kill me!'—They burned them both with hellish mockery.

The interpretations of these lines given by Rossetti and Forman seem quite impossible. The meaning has been pointed out to me by my brother, F. H. Bradley. The orthodox are burning the infidels. One infidel, A, is just going to be burned. Another infidel, B, comes up and says, 'Stop; that is not A; I am A.' The orthodox burn both A and B, and think it an excellent joke.

(7) *Prince Athanase*, Part i. Footnote at conclusion:

'The Author was pursuing a fuller development of the ideal character of Athanase, when it struck him that in an attempt at extreme refinement and analysis, his conceptions might be betrayed into the assuming a morbid character. The reader will judge whether he is a loser or gainer by the difference.'

The received text seems to be 'this difference,' not 'the.' But 'difference' should surely be 'diffidence.' Rossetti made this correction

in his second edition (1878), iii. 241, but he printed Shelley's Note in so odd a place that his correction may well have escaped notice.

(8) *Prince Athanase*, 255—260 :

How many a spirit then puts on the pinions
Of fancy, and outstrips the lagging blast,
And his own steps—and over wide dominions
Sweeps in his dream-drawn chariot, far and fast,
More fleet than storms—the wide world shrinks below,
When winter and despondency are past.

The awkwardness of the parenthesis 'the wide world shrinks below' is avoided in the corrected version deciphered with 'little doubt' by Locock,

Exulting, while the wide world shrinks below,

(9) *Rosalind and Helen*, 536—546 :

With woe, which never sleeps or slept,
I wander now. 'Tis a vain thought—
But on yon alp, whose snowy head
'Mid the azure air is islanded,
(We see it o'er the flood of cloud,
Which sunrise from its eastern caves
Drives, wrinkling into golden waves,
Hung with its precipices proud,
From that gray stone where first we met)
There—now who knows the dead feel nought?—
Should be my grave;

Surely line 545 should run 'There now—who knows,' etc. The 'now' recalls 'now' in 537, and is contrasted with 'then' in 559.

(10) *Rosalind and Helen*, 612 :

When Liberty's dear paean fell
'Mid murderous howls.

Possibly 'clear paean,' 'clear' being a very favourite word with Shelley, and very easily misread 'dear.'

(11) *Prometheus Unbound*, II. ii, 38 :

Like many a lake-surrounded flute.

This is the reading of Mrs Shelley's editions and of the Bodleian MS. The *editio princeps* (1820) has 'lake-surrounding,' and this might be supported by reference to *Queen Mab*, vi. 5—10. Shelley himself may have written it and then changed it to 'lake-surrounded.'

(12) *Prometheus Unbound*, IV. 165, 168 :

And a heaven where yet heaven could never be. (165)
With the powers of a world of perfect light. (168)

It is necessary to the sense to substitute (with Woodberry) semicolons for the full-stops at the ends of these lines.

(13) *Peter Bell the Third*, VI. xiii:

The Devil then sent to Leipsic fair
For Born's translation of Kant's book;

'Professor Born's Latin translation' of Kant is mentioned in Peacock's *Melincourt*, chap. xxxi. *Melincourt* was published in 1818; and this chapter, which contains the skit on Coleridge (Moley Mystic), seems to have been of use to Shelley here. In it he might have found the joke about 'a pure anticipated cognition' (note to VI. xvi). His 'Fire, which *ex luce praebeus fumum*' (xvii) may be due to Peacock's description of the fire and smoke in Mr Mystic's room. Peacock might even be the 'friend' of xv:

A friend, too, spoke in their dispraise,—
He never read them.

(14) *Peter Bell the Third*, VI. xxix:

'And I and you,
My dearest Soul, will then make merry,
As the Prince Regent did with Sherry,—
'Ay—and at last desert me too'.

The stanza that follows makes it almost certain, I think, that Hutchinson is right in conjecturally printing the last of these lines as the Soul's answer to Peter. But he has unconsciously reproduced a suggestion to the same effect by Rossetti, who however did not venture to alter the text.

(15) *The Witch of Atlas*, Dedication, i:

How, my dear Mary,—are you critic-bitten
(For vipers kill, though dead) by some review,

Is 'dead' a misprint or miswriting for 'deaf'? Cf. *Adonais*, xxxvi (of the Quarterly reviewer),

What deaf and viperous murderer could crown
Life's early cup with such a draught of woe?

It is true that there is no antithesis in 'kill, though deaf,' but if there is any point in 'kill, though dead' I have missed it.

(16) *Epipsychidion*, 557:

Where secure sleep may kill thine innocent lights;

It is hard to believe that Shelley meant to write 'kill,' though I can suggest no other word.

(17) *Fragments connected with Epipsychidion*, 51 ff.:

Why, if you were a lady, it were fair
 The world should know—but, as I am afraid,
 The Quarterly would bait you if betrayed;
 And if, as it will be sport to see them stumble
 Over all sorts of scandals, hear them mumble 55
 Their litany of curses—some guess right,
 And others swear you're a Hermaphrodite;
 Like that sweet marble monster of both sexes,
 Which looks so sweet and gentle that it vexes
 The very soul that the soul is gone 60
 Which lifted from her limbs the veil of stone.

Probably the editor does best to print this without any alteration; but I feel little doubt that, to give Shelley's meaning, we ought to delete both the comma after 'afraid' (52) and the 'if' in 54, and to regard the whole, from 'but' (52) to the end of 61, as the protasis of an unfinished sentence, the sense of which would be: 'But, since I am afraid..., and since it will be sport to...hear them mumble their curses,—to hear some guess right and others swear you're..., therefore I shall reveal nothing about you.' Rossetti proposed to omit 'if' in 54.

(18) The same, 154 ff.:

What is that joy which serene infancy
 Perceives not, as the hours content them by,
 Each in a chain of blossoms, yet enjoys
 The shapes of this new world, in giant toys
 Wrought by the busy.....

I cannot believe that 'content them by' means 'pass pleasantly by.' 'Them' is probably a miswriting for 'trip' or 'troop' or 'throng' or some such word. Perhaps 'in giant toys' should be 'as giant toys.'

(19) *Triumph of Life*, 99:

All the four faces of that Charioteer
 Had their eyes banded.

The Charioteer is taken, I believe, by most readers to be Time, but it seems more likely from a passage in *Hellas* that he is Destiny. See *Hellas*, 711:

The world's eyeless charioteer,
 Destiny, is hurrying by!

(20) *Triumph of Life*, 128:

All but the sacred few who could not tame
 Their spirits to the conquerors—

If 'conquerors' is right, it will mean men who have dominated others, as in 264. But there is nothing in the context to point to this. The

context shows that the 'sacred few' are those who, like Jesus and Socrates, never yielded to the power of Life. Life, just before (112), has been compared with a 'conqueror' in a Roman Triumph; and so again we have, at 239:

For in the battle Life and they did wage,
She remained conqueror;

and, at 304:

Whither the conqueror hurries me.

It seems almost certain, therefore, that in the present passage 'conquerors' is a mere slip for 'conqueror,' or (less probably) for 'conqueror's' ('spirit' being understood).

(21) *Triumph of Life*, 188 ff.:

'If thou canst, forbear
To join the dance, which I had well forborne!'
Said the grim Feature (of my thought aware).

'I will unfold that which to this deep scorn
Led me and my companions, and relate
The progress of the pageant since the morn;

'If thirst of knowledge shall not then abate,
Follow it thou even to the night, but I
Am weary.'

The third line ran, in the editions of 1824 and 1839, according to Hutchinson:

Said the grim Feature of my thought: 'Aware

(in the edition of 1839 the line ends with a comma: I have not seen that of 1824). Rossetti (1870) printed,

Said the grim Feature (of my thought aware).

And he says the emendation was Browning's. Had Browning then communicated it to Mrs Shelley? For in the edition of 1847 I find

Said the grim Feature, (of my thought aware);

It is a pity, in any case, that Rossetti did not print this semi-colon, or, better still, the comma of 1839; for surely the sentence is continuous down to 'morn,' and we ought therefore, further, to delete the comma after 'canst' and the mark after 'forborne,' and read:

'If thou canst forbear
To join the dance, which I had well forborne,'
Said the grim Feature, of my thought aware,
'I will...

(22) *Triumph of Life*, 265:

Fame singled out for her thunder-bearing minion;

Forman's proposal to omit 'out' is surely right. The misprint is due to 'outlived' in the next line. Shelley, I may add, does not elsewhere use 'out' with 'single.'

(23) *Triumph of Life*, 270 ff.:

'he compelled

The Proteus shape of Nature, as it slept
 To wake, and lead him to the caves that held
 The treasure of the secrets of its reign.
 See the great bards of elder time, who quelled
 The passions which they sung, as by their strain
 May well be known: their living melody
 Tempers its own contagion to the vein
 Of those who are infected with it—I
 Have suffered what I wrote, or viler pain!
 And so my words have seeds of misery—
 Even as the deeds of others, not as theirs.'
 And then he pointed to a company,
 'Midst whom I quickly recognized the heirs
 Of Caesar's crime...

Mrs Shelley, failing, I suppose, to observe or decipher the words

Even as the deeds of others, not as theirs.'
 And then

printed after 'misery' some lines of asterisks, and then the following:

[There is a chasm here in the ms. which it is impossible to fill up. It appears from the context, that other shapes pass, and that Rousseau still stood beside the dreamer, as]

—he pointed to a company,

Garnett restored the missing words from the Boscombe MS., and Forman rightly questioned the 'chasm,' mainly on the ground that 'company' rhymes with 'melody,' 'I,' and 'misery.' This is not only so, but 'theirs' gives the required third rhyme to 'heirs' and 'snares' (285). We may assume, therefore, that there is no chasm. But then there is redundancy: for 'melody,' 'I,' 'misery,' 'company' give four rhymes; and so do 'reign,' 'strain,' 'vein,' 'pain.' It seems likely, then, that, after writing 'I have suffered what I wrote, or viler pain,' Shelley meant to strike out the words between 'known' and 'I,' and to fill up the gap in such a way that 'I' would be the last word of the line beginning 'May well be known.' This would have put the metre right.

(24) *Triumph of Life*, 334:

Like this harsh world in which I wake to weep,

Surely 'woke.' Cf. for the error 296, where Mrs Shelley printed 'comest' for 'camest.'

(25) *Stanzas—April, 1814, 'Away! the moor is dark':*

Duty and dereliction guide thee back to solitude.

Shelley seems to have had a liking, in his youth, for the word 'dereliction,' which he uses to mean 'the state of being abandoned.' Examples will be found in *St Irvyne*, ch. i, par. 4 s.f., and ch. ix, which opens thus: 'Ah! poor, unsuspecting innocence! and is that fair flower about to perish in the blasts of dereliction and unkindness?' See also his letter to his father, Dowden's *Life*, i, 207.

(26) *To ——. 'Yet look on me':*

Mrs Shelley printed these twelve lines in her Note to the Poems of 1817, adding that they were early, though she could not give their date. She called them 'this fragment of a song,' and printed them as three quatrains. Rossetti regarded them, and printed them, as an unfinished sonnet, and his view seems to have been adopted by Dowden (*Life*, i, 422) and Hutchinson. But it may be observed that the first nine lines would form a Spenserian stanza with the Alexandrine reduced, and that the rhyme system then starts afresh, as though a new stanza were beginning. The fragment is evidently a first draft, and it seems likely that a monosyllabic verb has dropped out between 'thou' and 'alone,' and that 'lov'st' has consequently been expanded into 'lovest.'

(27) *The Sunset, 21:*

'Is it not strange, Isabel,' said the youth,
'I never saw the sun? We will walk here
Tomorrow; thou shalt look on it with me.'

The youth's statement that he never saw the sun always appeared to me extraordinary, and I had wondered if Shelley meant to write 'sunrise.' Forman not only conjectured that he did, but proposed to read,

I never saw the sunrise? We will wake here

This conjecture, says Woodberry, 'substitutes melodrama for natural feeling and expression'; but he gives no interpretation of the 'natural expression.' The conjecture is tempting, but on the whole I should reject it, mainly because of the rhythm. 'Walk,' too, is natural, for they were walking as they watched the colours of the sunset (9). But what then can the statement 'I never saw the sun' mean? It appears from the preceding lines that the sun had already set when they were watching the sky; and it has been suggested to me that 'I never saw the sun' means simply 'I did not see the sun,' 'never' being used as

when we say, *e.g.*, 'I never noticed that A had left the room' instead of 'I did not notice...'

The words 'broad and burning' in line 17 form one of many instances in these early poems of reminiscences of Coleridge (see *Ancient Mariner*, 180).

(28) *Mont Blanc*, 47 :

till the breast
From which they fled recalls them, thou art there !

The line ending 'there' is the only one in the section that has no rhyme; and the last three words read strangely. If right, they must surely form a clause co-ordinate with the preceding clause, and should have a dash before them to make this clear.

(29) *Fragment: To a Friend released from Prison*: 'For me, my friend.'

(30) *Fragment: 'A Gentle Story of two Lovers Young.'*

These two stanzas, printed respectively among the Poems of 1817 and 1819, are in the same very unusual metre. Are they not connected? If the first is addressed to Leigh Hunt, is it possible that the second refers to his *Story of Rimini* (1816)? I quote the second:

A gentle story of two lovers young,
Who met in innocence and died in sorrow,
And of one selfish heart, whose rancour clung
Like curses on them; are ye slow to borrow
The lore of truth from such a tale?
Or in this world's deserted vale,
Do ye not see a star of gladness
Pierce the shadows of its sadness,—
When ye are cold, that love is a light sent
From Heaven, which none shall quench, to sheen the innocent?

I do not find the dash after 'sadness' in the editions of Mrs Shelley, Forman, or Dowden, and do not know if it is a conjecture. But in any case what does the next line mean? Rossetti prints a note of interrogation after 'cold,' so as to connect the clause with the immediately preceding words; but this conjecture still leaves the rest of the sentence without a construction, and, however prosaic the suggestion may sound at first, I feel little doubt that what Shelley wrote was 'told,' not 'cold.'

(31) *Lines written among the Euganean Hills*: the conclusion:

We may live so happy there,
That the Spirits of the Air,
Envyng us, may even entice
To our healing Paradise
The polluting multitude;
But their rage would be subdued

By that clime divine and calm,
 And the winds whose wings rain balm
 On the uplifted soul, and leaves
 Under which the bright sea heaves ;
 While each breathless interval
 In their whisperings musical
 The inspired soul supplies
 With its own deep melodies,
 And the love which heals all strife
 Circling, like the breath of life,
 All things in that sweet abode
 With its own mild brotherhood :
 They, not it, would change ; and soon
 Every sprite beneath the moon
 Would repent its envy vain,
 And the earth grow young again.

What is the construction of 'And the love...brotherhood'? With the punctuation printed above, 'And' must connect 'the love' with the 'melodies' of the preceding line; and the meaning will be that the inspired soul supplies each interval in the whisperings of the leaves with its own deep melodies and with the love which heals all strife by circling, etc. Then 'They, not it, would change' is an independent new sentence. I find it difficult to believe that this is what Shelley intended. I suggest that his meaning would be conveyed, if a semi-colon were printed after 'melodies,' and if the next lines were punctuated thus :

And, the love which heals all strife
 Circling, like the breath of life,
 All things in that sweet abode
 With its own mild brotherhood,
 They, not it, would change ;

i.e. 'and, since [or while] the love which heals all strife encircles all things in that sweet abode, what would be changed would be the multitude, not the abode.' This is a somewhat awkward construction (and I should imagine that, when Shelley began the line 'And the love,' he meant 'love' to be the subject of a verb like 'would change them'); but it is more probable, I think, that he admitted this awkwardness than that he broke the flow of his peroration by abruptly beginning a new sentence four lines from the end of the poem.

It should be remembered that, in Forman's opinion, the proofs of this poem were probably corrected by Peacock, who, Forman also thinks, changed Shelley's punctuation, substituting other stops for the dashes of the MS.

(32) *The Woodman and the Nightingale*, line 6 :

And as a vale is watered by a flood,
 Or as the moonlight fills the open sky

Struggling with darkness—as a tuberose
Peoples some Indian dell with scents, etc.

The simile beginning 'as a tuberose' is the third of three; and the second of them begins 'or.' 'Tuberose,' further, seems to be a disyllable in the only other passage where Shelley uses it, *Sensitive Plant*, 37:

And the jessamine faint, and the sweet tuberose.

It seems therefore probable that here he wrote, or meant to write, 'or as a tuberose.'

(33) *Fragment*: 'My head is wild with weeping.'

I walk into the air (but no relief
To seek,—or haply, if I sought, to find;
It came unsought);

I suspect the semi-colon after 'find' should be struck out.

(34) *Fragment*: 'When a lover clasps his fairest.'

These two stanzas are in the metre of *Misery*, and might be a rejected part of it.

(35) *A Vision of the Sea*, 121:

And that breach in the tempest is widening away.

Perhaps Shelley wrote 'alway' (a form of which he was rather fond).

(36) *Ode to Liberty*, stanza i, line 5:

My soul spurned the chains of its dismay,
And in the rapid plumes of song
Clothed itself, sublime and strong,
(As a young eagle soars the morning clouds among,
Hovering in verse o'er its accustomed prey;

The punctuation seems to be conjectural. That of the *editio princeps* (1820) has a semi-colon at 'strong' and no marks of parenthesis round the next line; and this is also the punctuation of Mrs Shelley's editions. Hutchinson's text connects the line 'Hovering,' etc. with 'My soul.' The received punctuation would rather connect it with 'young eagle.' If the latter is right, 'in verse' cannot be right; and I strongly suspect that Rossetti's conjecture 'inverse' (which the Oxford text does not record) is the true reading. Shelley used this word in the *Letter to Maria Gisborne*, 261 (a poem written a few months after the *Ode to Liberty*),

Or whether clouds sail o'er the inverse deep.

'The inverse deep' means, I suppose, the deep which looks down on the earth. In the present passage 'inverse' would have the same

meaning. The expression may be thought odd or prosaic, but it is, at least, as good as the alternative, which makes the line a periphrasis for 'beginning to write poetry on its usual subjects.' On the other hand I suppose, from Woodberry's text, that 'in verse' has the authority of the Harvard MS.

(37) *Ode to Liberty*, stanza xvii:

The obscurity of this stanza is due to the fact that, while the word 'if' is used in different senses, it is naturally taken by the reader to have the same sense throughout. In lines 4 and 13 it has its usual meaning, but in lines 6 and 9 'What if' means 'What though.' Thus the general sense of the last ten lines is: What is the use of the conquests of Science and Art if the results of these conquests are misapplied?

(38) *Ode to Naples*, 100:

That wealth, surviving fate,
Be thine.—All hail!

What does 'surviving fate' mean? Can the true reading be 'That wealth-surviving fate be thine!'?

(39) *Fragment*: 'I dreamed that Milton's spirit':

I dreamed that Milton's spirit rose, and took
From life's green tree his Uranian lute;
And from his touch sweet thunder flowed, and shook
All human things built in contempt of man.

Surely the second line should end 'his lute Uranian.'

(40) *Love, Hope, Desire, and Fear*:

This, as I have shown, is not an original poem, but a very free translation of Brunetto Latini's *Tesoretto*, lines 81—154. See the *Athenaeum* for April 15, 1899.

(41) *Ginevra*, 103:

And left her at her own request to keep
An hour of quiet and rest.

Surely 'quiet rest.' Cf. *Hellas*, 26,

So thou might'st win one hour of quiet sleep.

(42) *The Boat on the Serchio*, 30:

All rose to do the task He set to each,
Who shaped us to His ends and not our own.

This is, I think, the most decidedly 'theistic' passage in Shelley (I do not know, by the way, where the capital in 'His' comes from). I never

read it without surprise. It has a curious resemblance to the passage at the opening of the *Triumph of Life*, where all things are said to

Rise as the Sun their father rose, to bear
Their portion of the toil, which he of old
Took as his own, and then imposed on them.

(43) *The Boat on the Serchio*, 48—51 :

These lines, beginning 'If morning dreams,' and ending 'time of day,' are evidently one alternative version; and 61—65, 'Of us...knows where,' are another. One or the other, therefore, should be printed only in a footnote.

(44) *Fragment*: 'And that I walk':

And that I walk thus proudly crowned withal
Is that 'tis my distinction.

Surely Shelley meant to write 'Tis that is,' or 'In that is.'

(45) *Fragment: The False Laurel*: 'What art thou.'

This is in *terza rima*. Can it be connected with the *Triumph of Life*? Unless I mistake, the inverted commas which mark it as a dialogue are due to Rossetti's conjecture. But the Oxford edition has no note.

(46) *The Magnetic Lady to her Patient*, 43:

And as I must on earth abide
Awhile, yet tempt me not to break
My chain.

Should not the second line run 'Awhile yet, tempt me not to break'?

(47) *To Jane, the Recollection*, III:

We paused amid the pines that stood
The giants of the waste,
Tortured by storms to shapes as rude
As serpents interlaced,
And soothed by every azure breath,
That under Heaven is blown,
To harmonies and hues beneath,
As tender as its own;
Now all the tree-tops lay asleep,
Like green waves on the sea,
As still as in the silent deep
The ocean woods may be.

I cannot help suspecting that the comma in line 4, and the semi-colon in line 8, should change places; *i.e.* that the participle 'soothed' in line 5 refers to 'tree-tops' in line 9, not to 'pines' in line 1. The last eight lines, it should be remembered, were not part of the poem as first written.

PROSE WORKS.

(I refer to the pages of Mrs Shelley's edition of the *Essays, Letters*, etc., 2 vols. 1852, and to those of Forman's edition of the Prose Works.)

(48) *Defence of Poetry, Essays*, i. 11; Forman, iii. 106: 'An observation of the regular mode of the recurrence of harmony in the language of poetical minds, together with its relation to music, produced metre, or a certain system of traditional forms of harmony and language.' The last three words should surely be 'harmony *in* language.'

(49) *Defence of Poetry, Essays*, i. 21; Forman, iii. 116: 'The drama, so long as it continues to express poetry, is as a prismatic and many-sided mirror, which collects the brightest rays of human nature and divides and reproduces them from the simplicity of these elementary forms.' Shelley perhaps meant 'divides them and reproduces from them.'

(50) The next sentence but one should read: 'Tragedy becomes a cold imitation of the form of the great masterpieces of antiquity, divested of all harmonious accompaniment of the kindred arts (and often the very form misunderstood); or a weak attempt to teach certain doctrines,' etc. 'Are infected,' at the end of the sentence, is of course a mistake for 'is infected.'

(51) *Defence of Poetry, Essays*, i. 22; Forman, iii. 117: 'At such periods the calculating principle pervades all the forms of dramatic exhibition, and poetry ceases to be expressed upon them.' Read 'impressed' for 'expressed,' which occurs five lines above.

(52) *On the Punishment of Death, Essays*, i. 175; Forman, ii. 248: 'there is a certain analogy, not wholly absurd, between the consequences resulting to an individual during life from the virtuous or vicious, prudent or imprudent, conduct of his external actions, to those consequences which are conjectured,' etc. 'To those consequences' is obviously miswritten for 'and those consequences.'

(53) *On Life, Essays*, i. 183; Forman, ii. 259: 'The shocking absurdities of the popular philosophy of mind and matter, its fatal consequences in morals, and their violent dogmatism concerning the source of all things, had early conducted me to materialism.' 'Their' is a miswriting for 'its.'

(54) *On a Future State, Essays*, i. 192; Forman, ii. 277: 'It is probable that what we call thought is not an actual being, but no more than the relation between certain parts of that infinitely varied mass, of which the rest of the universe is composed, and which ceases to exist so soon as those parts change their position with regard to each other.' The 'which' before 'ceases to exist' refers to 'relation,' not to 'mass.' What Shelley meant was 'and that it.'

(55) *Ib.*, six sentences further on: 'Yet the difference between light and earth is scarcely greater than that which exists between life, or thought, and fire.' Shelley meant 'less great,' not 'greater.'

(56) *Ib.*, *Essays*, i. 193; Forman, ii. 278: 'For when we use the words *principle*, *power*, *cause*, &c., we mean to express no real being, but only to class under those terms a certain series of co-existing phenomena; but let it be supposed that this principle is a certain substance,' etc. A quite new sentence should begin with the words 'but let.' What precedes is parenthetical.

(57) *Speculations on Metaphysics, Essays*, i. 196; Forman, ii. 284: 'It has commonly been supposed that those distinct thoughts which affect a number of persons, at regular intervals, during the passage of a multitude of other thoughts, which are called *real* or *external objects*, are totally different in kind from those which affect only a few persons, and which recur at irregular intervals, and are usually more obscure and indistinct, such as hallucinations, dreams, and the ideas of madness.' The clause which runs 'which are called *real* or *external objects*' should read '*and* which,' etc. The 'which,' that is to say, refers not to 'thoughts' immediately preceding it, but to 'those distinct thoughts' two lines above. Shelley's point is that the thoughts which are called external objects, and the thoughts which are called hallucinations, dreams, etc., differ not in kind but only in force.

(58) *Ib.*, *Essays*, i. 199; Forman, ii. 286: 'For if the inequalities, produced by what has been termed the operations of the external universe were levelled by the perception of our being, uniting, and filling up their interstices, motion and mensuration, and time, and space; the elements of the human mind being thus abstracted, sensation and imagination cease.' This punctuation, which places 'motion,' 'mensuration,' 'time,' and 'space' in apposition with 'interstices,' turns the sentence into nonsense. The words 'the elements of the human mind' are in apposition with 'motion and mensuration and time and space,'

as the drift of the argument shows. Shelley's meaning may be expressed thus: If the inequalities produced by the so-called operations of the external universe were levelled through the interstices being filled up by the perception of our existence, sensation and imagination would cease; for motion, mensuration, space and time would have disappeared, and these are the elements of the human mind. The semi-colon after 'space' should be a comma, and another comma should be inserted after 'mind'; or else 'the elements of the human mind' should be enclosed in marks of parenthesis.

(59) *Ib.*, *Essays*, i. 200; Forman, ii. 288: 'It is said,' etc. Forman rightly observes that this paragraph does not seem to have any necessary connection with the others. If it is not a mere detached remark, it may well be connected with the sentence just dealt with in (58).

(60) *Ib.*, *Essays*, i. 202; Forman, ii. 293: 'This is merely an affair of words, and as the dispute deserves, to say, that when speaking of the objects of thought, we indeed only describe one of the forms of thought—or that, speaking of thought, we only apprehend one of the operations of the universal system of beings.' There is evidently something wrong here, but the meaning is plain enough, and I see no reason to doubt, with Forman, the correctness of 'beings.' But there is miswriting or corruption in 'and as the dispute deserves,' and it is probably impossible to conjecture what Shelley wrote or meant to write. The sense might have been 'and the only answer the dispute deserves is to say'; or, more probably, 'and all the purpose the dispute serves is to show.'

Mrs Shelley used extravagant language about her husband's philosophical powers, but it is evident that she did not understand these fragments.

I cannot end without congratulating Mr Hutchinson on the excellence of his edition. In these Notes I have naturally been led to comment on places where slight changes in it may be desirable; but no student can help admiring the thoroughness and judgment displayed throughout it. When we are able to compare with it the promised edition by Mr Locock we may hope to reach the completion of the process which since 1862, the date of Garnett's *Relics of Shelley*, has so greatly enlarged and purified the text of the Poetical Works.

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