

# **The Bodleian Shelley Manuscripts Vol XXI**

Misc. Poetry, Prose, and Translations: Bodleian Ms.  
Shelley Adds.C.4

**E.B. Murray**

*THE*  
*BODLEIAN SHELLEY*  
*MANUSCRIPTS*

A Facsimile Edition, with Full Transcriptions  
and Scholarly Apparatus

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# *PERCY BYSSHE SHELLEY*

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## VOLUME XXI

*Miscellaneous Poetry, Prose and Translations  
from Bodleian MS. Shelley adds. c. 4, etc.*

INCLUDING FAIR COPIES OF

“Misery.—a fragment”

“Ode to Naples”

“To a faded violet”

“Letter on Richard Carlisle”

“Una Favola”

DRAFTS OF

“Speculations on Morals and Metaphysics”

“The Coliseum”

“On Vegetarianism”

TRANSLATIONS OF

Goethe’s “Faust”

Along with Fifty Beta-radiograph Reproductions  
of Relevant Watermarks

Edited By  
E.B. Murray

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*FOR*  
*MY SISTER JOAN,*  
*AND HER GOOD FRIENDS,*  
*MUFFY*  
*AND*  
*TARA*



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## Foreword

The contents of the box of miscellaneous holograph manuscripts by Percy Bysshe Shelley that is accessioned at the Bodleian as MS. Shelley adds. c.4 are so varied and complex that only a Shelleyan of great experience could be expected to do them justice. We were very fortunate, therefore, to enlist as editor of this miscellany one of the most knowledgeable of all living students of Shelley's manuscripts, Professor E.B. Murray, the editor of the magnificent first volume of the Clarendon Press edition of *The Prose Works of Percy Bysshe Shelley* (1993), as well as Volume IV in *The Bodleian Shelley Manuscripts*. Gene Murray's study of the manuscripts of Shelley's prose had already given him mastery of much of the contents of adds. c.4. He has also long been recognized as having a detailed and acute awareness of the publications of other students of Shelley's manuscripts, thus enabling him to bring the full panoply of scholarly opinion to bear on the many disparate works relevant to the present volume.

The manuscripts that he treats here include drafts for such major poetic volumes as *Prometheus Unbound*, *Epipsychidion*, and *Hellas*, drafts of short lyrics such as "Misery—A Fragment" and "Ode to Naples," texts of Shelley's recreation in Italian of poems here entitled "Ode alla Libertà" and "Buona Notte," and both his youthful and his mature translations from Goethe's *Faust*. The prose ranges from notes on atheism and on Jesus Christ, parts of more fully developed essays entitled by Shelley's editors *Speculations on Morals and Metaphysics*, *Essay on Friendship*, *On Vegetarianism*, *On Christianity*, and *An Answer to Leslie's "A Short and Easy Method with the Deists,"* to, finally, his fictions *The Coliseum* (in English) and *Una Favola* (in Italian). Gene Murray, having grappled long and intensely with these varied materials, is able to focus not only on the details of Shelley's poetic and prose manuscripts, but to generalize on their relations to one another, and he thus contributes new evidence to our understanding of the poet's art. As I have suggested in other forewords, each of us who has edited volumes in either *The Bodleian Shelley Manuscripts* or the Shelley section of *Manuscripts of the Younger Romantics* has wished that we knew more about the manuscripts as yet unpublished in the series that are closely related to those on which we worked. E.B. Murray, given the task of displaying the sweepings from Shelley's workshop, has been able to restore them almost like gemstones in their original settings.

The dates of these varied works extend from very early in Shelley's career—in the case of his first attempt to translate parts of *Faust*, perhaps before his expulsion from Oxford—to the last year of his life, thus providing Murray with severe challenges in dating some fragments and relating all to their larger contexts, but also enabling him to note changes over the years in some idiosyncratic features of Shelley's handwriting that are explored in Murray's Introduction. Another feature of the volume is its selection of different writing papers that

Shelley used at various stages of his career and, from these, its valuable collection of bibliographical descriptions and beta-radiographs of the legible watermarks for all these paper samples. By focusing on the evidence of Shelley's use of these varieties of writing paper, scholars may eventually reach a consensus on disputed dates and uncertain relationships among these fragments and Shelley's other manuscripts. Murray's work thus foreshadows one of the features of Volume XXIII, the final volume of *The Bodleian Shelley Manuscripts* series, which will contain not only Indexes to the entire series but also a list of watermarks in all of Shelley's manuscripts at the Bodleian (including the letters), thereby allowing scholars to compare all information on the Bodleian Shelley Collection with similar data on the Pforzheimer Collection at The New York Public Library that are being made available through the manuscript descriptions in *Shelley and his Circle*.

But the interest of the present volume does not rest primarily in the bibliographic evidence it provides, as a miscellany of different kinds of Shelley's holographs under one roof, for it also includes priceless examples of Shelley's highest art. Besides his masterful later translations from *Faust*, these include holographs in the Appendix of Shelley's "Stanzas written in dejection near Naples" and "To a faded violet" that are closely related to materials in adds. c.4 in ways that illuminate Shelley's plans to publish a collection of his "saddest verses," as well as fair copies of "<To> Sophia" and "With a guitar. To Jane," two famous poems in praise of women he idealized, as well as an "Epithalamium" that, though found here amid the drafts for Edward Williams's play "The Promise," may have originated as verses to celebrate the marriage of Teresa ("Emilia") Viviani, whom Shelley also celebrates more personally in one of the fragments in adds. c.4. The many rough drafts of the prose and poetry provide clear evidence of the vibrant energy of Shelley's imagination, but such polished poems as these are the sweet fruits which give value to the tangled underbrush.

Donald H. Reiman  
Newark, Delaware  
6 May 1995

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# Introduction

This volume of the *Bodleian Shelley Manuscripts* series was originally meant to contain, and still does primarily contain, only the manuscript material in *MS Shelley adds. c. 4* which does not appear in other volumes in the series. The Appendix, which has continued to grow during the course of editing *c. 4*, is in effect an omnium gatherum of holograph materials which (typically because they did not appear in a notebook) likewise found no place in other volumes<sup>1</sup>

The box now containing the *c. 4* loose leaves was made for the Boscombe collection of Sir Percy and Lady Shelley. It was presented with its contents to the Bodleian Library by Sir John Shelley-Rolls in 1946. He had received it as part of a bequest from Lady Shelley in 1899; she and her husband, Sir Percy Florence Shelley, had received these materials (or the great majority of them) from Mary Shelley at the latter's death in 1851. Folders dividing the materials into numbered and foliated batches were originally provided and titled by Sir John Shelley-Rolls previous to their acquisition by the Bodleian. The leaves were then refoliated. In 1986 Dr. Bruce Barker-Benfield, Assistant Librarian in the Department of Western Manuscripts at the Bodleian, supervised the mounting of these leaves, complete with Sir John's folders, into fascicules by the Bodleian's Conservation section.<sup>2</sup>

Except where they are likely to raise questions in the reader's mind, foliations previous to Bodley's (unless unchanged) are not transcribed, though occasionally visible in the photofacsimile. The Bodleian stamp is not transcribed or referred to unless it may be confused with the text in some way. Provenances of items which differ from or qualify the general provenance of the box's contents are noted in place, as are the provenances of the Appendix materials. Contents of the *c. 4* box in volumes other than this one appear as cited in the following list supplied by Dr. Barker-Benfield (BSM = *Bodleian Shelley Manuscripts* series; MYR = *Manuscripts of the Younger Romantics* <Shelley series>):

FOLS.	VOL. NO.	DATE	EDITOR	PAGE NOS.
2	BSM XIII	1992	T. Tokoo	168-171
3	BSM VIII	1988	T. Tokoo	126-9
18-58	BSM I	1986	D. H. Reiman	113-343
63, 65, 71, 72	BSM XI	1992	M. Erkelenz	124-131, 150-7, 213-5, 219-222
75-6	MYR V	1991	D.H. Reiman	101-4, 178-180
99	BSM XVI	1994	Reiman & M. Neth	156-9
136	BSM XII	1991	N. Crook	120-123
184-5	BSM XIII	1992	T. Tokoo	158-165
212-246	BSM VII	1990	D.H. Reiman	379-544

(See p. xxi ff. for a comprehensive listing of all leaves in *c. 4*)

The multifarious character of the materials included in this volume makes it inexpedient to either generalize or detail in an Introduction a comparably multifarious commentary, which is therefore reserved for the headnotes of individual items. However, the following observations and editorial practices apply throughout—unless specifically qualified in the apparatus.

1) Cancel-lines sometimes run over or under a given word or set of words but are transcribed as straight lines through the word(s). The photofacsimile should be consulted for precise appearance. On occasion it is possible that a given line read as a cancel (or an underline) was in fact meant as an underline (or a cancel). These ambiguities are sometimes noted but again the reader is advised to inform his own judgment by consulting the photofacsimile. Shelley often used more than one cancel line, though only one is provided here. Finally, the cancel-line tends to obscure the distinction between “e” and “c”; however, if one looks closely, he will find that a slight nubbin protrudes at the upper terminus of the “c,” which is lacking in the “e.”

2) While an attempt has been made to change the line height of a transcript page so that its lines of text are congruent with those on the photofacsimile, this has not always been possible. Correspondingly, the left margin in the transcript typically reproduces the sometime unevenness of the prose MSS (Shelley often indented the last line of these MSS). In a few instances the customary font (Courier 10 cpi) has been downsized (to TmsRmn 10 pt <AC>) so that the transcript inserts can be better accommodated within their lines and relative to their photofacsimile placing. While at times a compromised placing is preferred in the transcript, the given insert is usually placed relative to the line and word it is meant to associate with. For example, in the “Ode alla Libertà,” line 358, “vana” appears over “spuma” (to translate “idle foam”) rather than under “intorno” though it is over and under both words in the photofacsimile. The photofacsimile should be consulted for size variations in Shelley’s hand, which are usually found in the insertions.

3) Measurements are preceded by the indefinite “c” because I have found that my own “exact” measurements made at other times and for other purposes did not seem to me so exact this time.

4) All watermark and paper information supplied here has undergone and in most instances represents the results of Dr. Barker-Benfield’s examination. Having said that, I should also note that any incongruities are most probably due to my own inexactness at appropriating and retailing the information he so helpfully provided. I have however been purposely inexact about the ?dolphin or ?seahorse watermark, which is usually read as the former but seems to me more like the latter.<sup>3</sup> I have also been uncertain about the bird usually designated as an “eagle” in several of the watermarks described here. The reader should check the beta-radiographs as reproduced to satisfy his own judgment. In a few instances the watermark remnant is too miniscule to be serviceably reproduced and has so been omitted (e.g., for *fol. 102*). In the present volume ascriptions to Dr. Barker-Benfield typically refer to information concerning the relevant Bodleian samples which he supplied to me in correspondence.

5) Unless otherwise noted, all paper edges may be assumed to be commercially cut.

6) The ink colors are usually characterized in the broadest terms, partly because of my ignorance of or uncertainty about “a subtler language within language wrought” that might better define the nuances of shade to shade from page to page. It seems also the case that loose sheets in particular could have been subject to variable conditions that would have affected the ink and paper even beyond that inferable from the variable mix of ink Shelley might have applied to paper on a given page. Discriminations of color may be misleading when protested too minutely. Color refinements of both ink and paper, when at all present here, are probably

the result of my preferring someone else's eyesight to my own.

7) Reversed writing (*fols. 7v, 109v*) and crosswriting (*fol. 105r*) in extenso have not been reproduced as such, though when comparable anomalies involve only a few words they are transcribed as, e. g., sideways or diagonal words. When writing on a verso is at right angles to the recto writing it is so reproduced (*fols. 102r, 102v*).

8) Folio references should be understood as referring to *MS Shelley adds c. 4* when not otherwise defined. While "v" is used for the versos of the folios, the folio number alone refers to the recto (unless the entire leaf is specified).

9) End and beginning line hyphens, indicating separation within a word, sometimes appear as dots or little more than dots in MS but are typically extended to full hyphens in the transcript, a variation from the photofacsimile which is not only expedient but also represents Shelley's intention.

10) For reader convenience, questionable readings and written-through letters and words are indicated in the transcription by ? and [ ] (see sigla list below).

I have introduced one transcriptive novelty into this volume so that the reader could have some idea of what exact ad literatim reproduction of Shelley's writing looks like when the conventions of type are modified to accord with its most persistent and characteristic anomaly. Nothing is more initially evident to the reader of Shelley's holographs than his habit of separating letters within words and of regularly coalescing certain words ("ofthe" most conspicuously). *Fols. 192-3* have been transcribed with all such gaps and coalescings apparent on the MS reproduced. My primary purpose is in a general way to call attention to the spaces which Shelley typically left between letters in his words so that in a specific way the reader might be helped to sort out the resultant confusion of word with word, syllable with syllable, not only in these representative contexts but also in the photofacsimiles at large (and of course in the MSS from which they come) as he makes his way through other volumes in this series and elsewhere in Shelley's holographs. So understood and applied, the spaced-out words not only help fulfill the implicit teaching purposes of this series but also help the editor/transcriber fulfill a higher sense of his diplomatic mission than a traditional expedience and accommodation can generally allow him: when Shelley has written, as he more or less frequently does, "ins ti tu tion," this transcriber has felt a special sense of mission accomplished when he has presented in the conventions of print the breaks in Shelley's script, though obliged to allow that one thorough-going example (and a few words passim per page besides) were enough to make his point without unduly imposing on the eyesight and patience of the serious reader.

The limited example I've abstracted from has provided me with a few inferences that might lead to more assured inductions about Shelley's letter- and word-writing if the sample were extended. In the great majority of instances Shelley left a space after "s," except in very commonly used single-syllable words. Certain letters in the midst of words tend to be surrounded by spaces—"c" ("a c quires") "i" "o" and "t"—and an initial "n" is often separated from a following "a" (e.g., "n ature"). Shelley often not only separated obvious prefixes (like "ex" and "un") from their base words but also syllables that are less readily identified as such in certain words (e.g., "in fant," "in famy").

As indicated above with "ins ti tu tion" Shelley tended to gap his words consistently, particularly within a given context ("dis in teres tedness" appears so three times on *fol. 193v*, lines 228-9<sup>4</sup>). The legibility of Shelley's MSS is of course affected by a variety of other causes—letter formation, paper deterioration, fading, cramping and overwriting of inserts, dull or splayed nibs, blots, smears, see-through, hasty or erratic writing, etc.—all of which assist the MS cruxes introduced by characteristic yet anomalous spacings because of which the reader, quite often and quite literally, cannot see the words for the letters. As transcribed, "his tory,"

“show ers” “o vers pread” present little problem for the reader when so set down in print—he will readily infer the word Shelley is writing. But the same separations accompanied by a few of the impediments to legibility above noted help turn a given context into a recurrent enigma, sometimes even to the experienced reader of Shelley manuscripts. The representative intra-word gaps reproduced on nearly every page of the transcript not only serve to remind the reader that the facing facsimiles contain many more of the same but should help train his eye to see Shelley plainer when only the MSS are available to him.

Graphologists will point out that the “disconnectedness” of Shelley’s script characterizes his mind, unsurprisingly enough, as essentially intuitive rather than logical.<sup>5</sup> They also state that a naturally intuitive mind will return to its spacing of letters even though in youth it might have been taught otherwise, a conclusion perhaps inferable from a comparison between the one certain example of Shelley’s relatively early or at least transitional hand in this volume, a September 1810 letter to Edward Fergus <“Hesehiatt”> Graham, which (except after the “s”) is noticeably free of the internal breaks characterizing his later drafts. The relative rarity of these breaks in the “literal” translation of a portion of Goethe’s *Faust* may abet a case for its being among the earliest of Shelley’s extant writings (see the commentary on *fol.* 142r-171v). Even in the later drafts Shelley seems to have made a conscious effort to join his letters when writing interlinear inserts. His fair copies are likewise relatively free of such spacings, again indicating that a logical priority was assigned objective legibility, though Shelley even in fair copy seldom if ever cramps his style to the extent of providing no spacings in words for which he customarily provided two or three. The period covered by the MSS in this volume—virtually Shelley’s entire writing life—has helped make this transcriptive experiment feasible, particularly since they also range from the roughest to the fairest of copy.

A fresh look at the manuscripts in this edition which were used as copy-texts for volume I of my Oxford University Press edition of Shelley’s prose has inevitably led to a reconsideration of a few readings in the text itself as there printed and of a few more in the apparatus. With one exception these concern accidentals or cancellations and require no special notice except as I notice them in place. However, I would like to call attention to the inconsistency I note on *fol.* 276, line 15, where in the OUP text I inadvertently preferred Shelley’s first to his final intention (it was correctly reported in the apparatus). Volume II of the OUP edition will record this erratum, along with others that I shall probably find or have pointed out to me before the publication of that volume. I would of course very much appreciate it if early readers of this facsimile edition would let me know of errata they might have discovered in their perusal of volume I so that I might report them (appropriately credited) in volume II of this critical edition of Shelley’s prose.

Finally, my most grateful acknowledgments of help received during the two years I have been working consistently on this volume. My debt to Dr. Bruce Barker-Benfield, Senior Assistant Librarian in the Department of Western Manuscripts at the Bodleian, is self-evident throughout these pages and, in a Shelleyan context, may be described as “valueless”—i.e., “priceless, beyond estimation,” particularly so when I recall that these years and this project have been merely the occasions of my adding to a debt of gratitude long-standing and very likely to grow beyond the limits of this volume and these words. Another debt of gratitude which I share with my colleagues in this series is owed to Donald H. Reiman, who has been the prime mover behind a project now on the verge of successful completion. I also share with many others a debt of gratitude to Elspeth Hart, senior editor at Garland Publishing, who has through many phone-calls and many letters provided ever-ready assistance in the formidable and sometimes frustrating task of bringing this volume to the point of production, where she will doubtless shepherd it through to an impeccable conclusion. More specifically, I thank my Italianist help—the poet Jamie McKendrick (and Michael O’Neill, who put me in touch with

him) and Professor Emanuele Licastro (and Irving Massey, who put me in touch with him). As many associated with this series will know, it was my recognized need for an Italian check of my own linguistic forays and swottings-up that at the end threatened to delay indefinitely the publication of this volume. More general but still most personal thanks and acknowledgments for help variously supplied are due to Antonella Braidà, Nancy Moore Goslee, Brenda Jaeger, Elizabeth James, Christine Nelson, Mary A. Quinn, Charles E. Robinson, Janet Schneider, Howard Schwartz, James E. Tierney, Stephen Wagner, Lucinda Williams and Mary Zettwoch. I would also like to thank the National Endowment for the Humanities for a travel grant which, while primarily used for a final check on the OUP volume noted above, served as well to help initiate research on this volume. And of course and as always my heartfelt thanks to my wife Pierrette, who has often put aside what she would rather do to aid me in doing this.

\* \* \*

Recurrent sigla used in this edition:

< >	illegible or missing letter(s) or word.
[–]	illegible cancelled letter(s) or word; also used for cancels within cancels.
//	inserted letters.
[ ]letter/[ ]word	letter or word written through another letter or word; i.e., “li[f]ve” means that “f” has been written through by “v”; “li[ ]ve” means that “v” writes through an illegible letter; “[its]his” means that “his” has been written through “its”; “[ ]his” means that “his” has been written through an illegible word.
om.	omitted word(s).
?word(letter)	questionable reading.

## NOTES

1. The page-proof of *A Proposal for putting Reform to the Vote throughout the kingdom*, originally intended for this Appendix, will now appear in volume XXIII of this series. Space limitations have also made it necessary to predestine for that volume supplementary watermark and paper descriptions likewise originally meant for inclusion here. References to volume XXIII in this volume assume that these materials will be included in that volume when it is prepared for publication.

2. Dr. Barker-Benfield qualifies the general provenance of *MS Shelley adds. c. 4* as follows: “. . . the earlier sequence of provenance is muddled by the fact that both Sir Percy and Lady Shelley and Sir John are known to have acquired additional Shelley manuscripts from other sources.” As a result, unless one has external evidence of, e.g., Mary Shelley’s possession of *c. 4* MSS, he cannot *assume* the provenance as listed above. The best one may do is *presume*, in lieu of evidence to the contrary, that the most probable provenance of a given item in the *c. 4* box is as listed. Differences between a contents label attached to the inside of the box in Lady Shelley’s time and Sir John’s final arrangement indicate, on one hand, that the latter had made some alterations in the contents of the box and, on the other hand, that whatever contents listings are still in the box were there at least as early as 1899.

3. Dr. Barker-Benfield has discovered an Italian printer's emblem of 1496 whose main feature is a fish, looking very much like the traditional dolphin watermark as it may seem to appear in Shelley MSS, under which appears "P I S C I A." Dr. Barker-Benfield sees the emblem as "plainly a punning reference to the printer/publisher's place of origin, 'Piscia' = 'Pescia,'" and tentatively suggests "that the 'fish in shield' is possibly intended as an emblem of the Tuscan city of Pescia, and therefore an indication that this is in fact another locally-produced paper. I have been unable to find a book on heraldry which would finally confirm this, but the evidence is as follows: the 15th-cent. use in the printer's mark . . . ; the existence of a noble family of Pescia called 'Forti'; the statement in a general Italian encyclopaedia that Pescia was well-known for its paper-mills; and the fact that Pescia is only the second stop down the road inland from Pisa . . . after Lucca . . . The stationers of Pisa or Livorno could well have gotten supplies of paper from Pescia."

4. Because the word was becoming progressively fainter in its first rendering, Shelley dipped his pen after "ted" but made sure to join "ness" to it with barely the hint of a break. This may barely suggest that Shelley was at least instinctively conscious of the consistency of his spacing (or non-spacing) practice.

5. See Dorothy Sara, *Handwriting Analysis* (Secaucus, NJ, Castle Books, 1983), 78-9; Huntington Hartford, *You Are What You Write* (New York, Macmillan Publishing Co., Inc., 1973), 76.

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(Note: Full bibliographical information is provided in place for texts referred to in the *Textual Commentary* but not listed above.)

# Comprehensive Folder–Contents List for MS Shelley adds. c. 4

The major purpose of this list is to provide an economically general, not specific, account of the contents of every leaf in *adds. c. 4*, with particular reference to the folders provided by Sir John Shelley-Rolls. For specifics, consult this volume and the other volumes in the *Bodleian Shelley Manuscripts* series containing *adds. c. 4* MSS (see Introduction). The list therefore contains not only all of the MSS materials in *adds. c. 4* but also the otherwise unconsidered folder–title and blank leaves.

Sir John arranged the loose leaves in a series of numbered “Folders.” Each of his folders consists of a bifolium of ruled foolscap-size paper: the two leaves of each folder were foliated continuously with the original autograph leaves they contained when they reached the Bodleian in 1946. Folders 27, 28, 29, and 31 enclose earlier folders marked in the hand of Jane, Lady Shelley.

The folder titles are recorded as written by Sir John Shelley-Rolls; they are not always correct. Sir John’s page counts and measurements (in inches), also on the folder–cover, have not been recorded, nor have the jottings of later scholars. Some minor adjustments have been made in Sir John’s accidentals and in his placing of the titles. A contents list in the hand of an amanuensis of Lady Shelley and incorporated at the front inside of the box in which these MSS are contained has not been reproduced or listed. The versos of the folder–title leaves are blank as are the conjugate backs of these leaves (listed as “back”). Angle brackets enclose editorial additions, while quotation marks surround titles culled from Sir John’s listings or from printed titles. Inner folder descriptions are also editorial.

FOLIOS	CONTENTS
1 Folder 1	<i>Revolt of Islam</i> . Canto I: lines 130–137; 139–147; Canto IX: lines 3492–3517
2r/v–3r/v 4r/v (back)	<i>Revolt of Islam</i>
5 Folder 2	<i>Prometheus Unbound</i> . Act II: Scene III: lines 28–32; 34–36; 38–42; <i>Meaning of the word “Atheist”</i>
6r	<i>Prometheus Unbound</i>
6v	Blank
7r	Blank
7v (rev.)	“Atheist”
8r/v (back)	
9 Folder 3	<i>Epipsychidion</i> , lines 180–189
10r/v–11r/v	<i>Epipsychidion</i> , lines connected with lines 142–169
12r/v (back)	<i>Epipsychidion</i>
13	<i>Hellas</i> . Notes on: par <sup>s</sup> (4):(6):(7):(8) first four lines
14r/v–15r/v	<i>Hellas</i>

16r/v (back)	
17a Folder 5	<i>The Triumph of Life</i> , lines 1–391: 406–end; Poems written in 1822; <i>To Jane</i> . “The keen stars are twinkling” lines 1–10; <i>Lines Written in the Bay of Lerici</i> ; Verses connected with <i>The Triumph of Life</i> & others; Draft of part of letter beginning “Dear Roberts” <etc.>
17b r/v	Front of blank wrapper of blue tissue paper
18r	Sketches (original wrapper)
18v	Blank, except for ?page number “3” (original wrapper)
19r/v–20r	<i>The Triumph of Life</i>
20v	Blank
21r–22r	<i>The Triumph of Life</i>
22v rev.	<i>The Triumph of Life</i>
23r–26r	<i>The Triumph of Life</i>
26v	<i>The Triumph of Life</i> , verses (rev.)
27r–33r	<i>The Triumph of Life</i>
33v	“To Jane” (“The keen stars . . . ,” <lines 11–18>)
34r/v	<i>The Triumph of Life</i>
35r–36v	“Lines Written in the Bay of Lerici”
37r	Verses (“The hours are flying”)
37v–38r	<i>The Triumph of Life</i>
38v	<i>The Triumph of Life</i>
38v rev.	“To Jane” (“The keen stars . . . ,” <lines 19–24>)
39r–42r	<i>The Triumph of Life</i>
42v	Blank
43r	<i>The Triumph of Life</i>
43v	Blank
44r–45r	<i>The Triumph of Life</i>
45v	Sketches
46r	<i>The Triumph of Life</i>
46v	<Address with postal stamps>
47r	<Cancelled letter start>, <i>The Triumph of Life</i>
47v–48r	<i>The Triumph of Life</i>
48v rev.	Sketches, “Dear Roberts . . .” <letter start>
49r–53r	<i>The Triumph of Life</i>
53v	Sketch
54r–55v	<i>The Triumph of Life</i>
56r	<i>The Triumph of Life</i> , “To Jane” (“The keen stars . . . ,” lines 1–10)
56v rev.	<i>The Triumph of Life</i>
57r–58r	<i>The Triumph of Life</i>
58v rev.	<i>The Triumph of Life</i>
59a r/v	(back of original wrapper; recto has sketch)
59b r/v	(back of tissue paper wrapper)
59c r/v (back)	
60 Folder 6	Poem written in 1817; <i>Original draft of poem to William Shelley</i> lines 4–10; Poem written in 1822; <i>To Jane: A Recollection</i> , lines 29–32; Some verses which might be connected with <i>To Jane</i> <etc.>
61r	< <i>Hellas</i> TP; verses on Taaffe>
61v	Blank (except for show-through)
62r/v	Blank
63r	“Draft of poem to William Shelley”
63v	Drawing
64r	“To Jane: A Recollection” (ll. 29–32)
64v	Blank (except for the Bodleian stamp and a “+”)
65r/v	<Pencil description of part of Lake Geneva trip>
66r/v (back)	

67 Folder 7	Poem written in 1817; <i>On Fanny Godwin</i> ; Poem written in 1822; <i>To William Shelley</i> ; <“On Fanny Godwin”>; Some verses which might be connected with <i>On Fanny Godwin</i>
68r	“On Fanny Godwin”
68v	Sketches, notes
69r/v (back)	
70 Folder 8	Poem written in 1816; <i>Cancelled passage of Mont Blanc</i> ; Poem written in 1817; <i>Fragment on a Friend released from Prison</i> ; Poem written in 1819; <i>Frag'. A gentle story of two lovers young</i>
71r	“On a Friend released from Prison”
71v	Sketch
72r	<“Friend, this I hope . . .”> “A gentle story . . .”
72v	“Cancelled passage of Mont Blanc”
73r/v (back)	
74 Folder 9	Poem written in 1817 <i>Lines to a Critic</i> ; Poem written in 1819 <i>Song to the Men of England</i> ; Poem written in 1820 <i>Lines to a Reviewer</i>
75r	“Lines to a Reviewer”
75v	“Men of England”
76r	“Men of England”
76v	“Lines to a Critic”
77r/v (back)	
78 Folder 10	Early poems; <i>The cold Earth slept below</i> ; Poem written in 1818; <i>Invocation to Misery</i>
79r	“The cold Earth . . .”
79v	“The cold Earth . . .” “Invocation to Misery”
80r–81v	“Invocation to Misery”
82r/v (back)	
83 Folder 11	Poem written in 1820; <i>Ode alla Liberta</i> . (Ode to Liberty); verses I–XIII: XIX
84r–88r	“Ode alla Liberta”
88v	Blank
89r–90v	“Ode alla Liberta”
91r/v (back)	
92 Folder 12	Poem written in 1820; <i>Ode to Naples</i>
93r–95v	“Ode to Naples”
96r/v	Blank
97r/v (back)	
98 Folder 13	Poem written in 1820; <i>Autumn: A Dirge</i>
99r/v	“Autumn: A Dirge”
100r/v (back)	
101 Folder 14	Poem written in 1820; <i>Buona Notte verses I: III</i>
102r	“Buona Notte”
102v	<list>
103r/v (back)	
104 Folder 15	Poem written in 1820; <i>Such hope as is the sick despair of good</i>
105r	“Such hope . . .”; <laundry/grocery lists>
105v	<grocery list; address>
106r/v (back)	
107 Folder 16	Poem written in 1821; <i>The Aziola</i> ; verse I; Fragments of other verses
108r	“The Aziola”
108v	<line of verse>
109r	Blank (except for show-through)
109v	“Verse fragments”
110r/v (back)	

111 Folder 17	Translation; <i>Faust</i>
112r–125r	“Faust”
125v	Blank, except for numbers
126r–130v	“Faust”
131r–133v	Blank
134r/v (back)	
135 Folder 18	About a dozen lines of poetry
136r/v	“lines of poetry” <for “Charles I”>
137r/v (back)	
138 Folder 19	“If the good money which I lent to thee”; 14 lines of poetry
139r	“If the good money . . .”
139v	Blank
140r/v (back)	
141 Folder 20	Translation (?); Poetry: “Faust, Wagner, Christ”
142r–171v	<“Literal” translation of “Faust”>
172r–176v	Blank
177r/v (back)	
178 Folder 21	Prose; “Jesus Christ”; “Satan before God”
179r	<“A snake came to pay the mastiff a visit”>
179v	<“A snake came to pay the mastiff a visit”>
	“Jesus Christ”
180r	“Jesus Christ”
180v	Blank
181r/v (back)	
182 Folder 22	Prose
	<i>Speculations on Metaphysics</i> : II: (part) III: IV
183r–185v	“Speculations,” sketches
185v rev.	<lines for “Laon and Cythna”>
186r	<Greek/Latin verse (Theocritus)>
186v	Blank
187r/v	Blank, except for wafer-seal impression
188r/v (back)	
189 Folder 23	Prose
	<i>Speculations on Morals</i> I (part): II
190r–195r	“Speculations”
195v	Sketches
196r/v (back)	
197 Folder 24	Prose; <i>The Coliseum</i> : lines 18–end; note at foot of page
198r	“Coliseum”
198v	“Coliseum”; <lines for “Cenci”>
199r–201v	“Coliseum”
202r/v (back)	
203 Folder 25	<i>Fragment of an Essay on Friendship</i>
204r/v	“On Friendship”
205r/v (back)	
206 Folder 26	<i>The Arch of Titus</i>
207r/v	“Arch of Titus”
208r	Sketch
208v	Blank
209r/v (back)	
210 Folder 27	<i>A Defence of Poetry</i> ; (Buxton) Forman VII: [ ] p. 177 line 19–end; Draft of letter to an Editor re <i>Defence of Poetry</i>
211 Inner folder	Title in Lady Shelley’s hand: “Shelley’s M.S. on Poetry”; add’l notes by Sir John Shelley-Rolls
212r–230r	“Defence”

230v–231r/v	Blank
232r–241r	“Defence”
241v–244v	Blank
245r/v	“Letter to an Editor”
246r/v	Blank
247a r/v (back of inner folder)	
247b r/v (back)	
248 Folder 28	<i>Una Favola</i> ; the whole except last 27 lines
249 Inner folder	Title in Lady Shelley’s hand: “Una Favola Shelley M.S.”; add’l notes by Sir John Shelley-Rolls “Una Favola”
250r–253r	Blank
253v	Blank
254r/v (back of inner folder)	
255r/v (back)	
256 Folder 29	<i>Translation of Ion or the Iliad</i> ; B<uxton> F<orman> VII: p. 275 line 8–bottom of p.281
257 Inner folder of blue paper	“M.S S 6” in Lady Shelley’s hand; add’l notes in two hands, one of which is Sir John Shelley-Rolls’ “Ion”
258r–259v	
260r/v (back of inner folder)	
261r/v (back)	
262 Folder 30	Draft of a letter to <i>Leigh Hunt</i>
263*r/v–263b/v	“Draft of letter”
264r/v (back)	
265 Folder 31	On Vegetarianism
266 Inner folder	“Shelleys M.S.” in Lady Shelley’s hand; add’l notes by Sir John Shelley-Rolls
267r–272v	“On Vegetarianism”
273r/v (back of inner folder)	
274r/v (back)	
275 Folder 32	Essay on Christianity: part
276r–279v	“On Christianity”
280r/v (back)	
281 Folder 33	Essay on English Constitution
282r	<Fragment on Reform (I)>
282v	Blank
283r	<Fragment on Reform (I)>
283v	Blank
284r/v (back)	
285 Folder 34	History of the Jews
286r–289v	“History of the Jews”
290r/v (back)	
291 Folder 35	Essay on the Christian Religion (?)
292r	<On Learning Languages>
292v	<A Faustian Note>, Sketches
293r/v (back)	
294 Folder 36	On the Christian Religion
295r–296r	“On the Christian Religion”
296v	<Dates, numbers>
297r/v (back)	
298 Folder 37	Essay on Miracles
299r–300v	“Essay on Miracles”
301r/v (back)	
302 Folder 38	Copy of letter re Queen Mab
303r/v	“Letter on Queen Mab”
304r/v (back)	



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## *List of Beta-Radiographs in Bodleian MS. Shelley XXI*

*Note:* As positioned here, the beta-radiographs show the watermark-patterns as most intelligibly viewed, irrespective of their current positions on their respective leaves. However, an attempt to describe the position of each watermark relative to its current leaf (but *not* to its original whole sheet as manufactured) is made in the captions. These also indicate the side of the leaf from which the watermark is to be viewed (a page number by itself, or a folio-number with “r[ecto]” or “v[erso]”), further distinguished as the “mould” or “felt” side of the paper. A clear distinction emerges here between the Italian-made papers, in which the watermarks are usually to be read from the “mould” side (the side of the paper formed against the paper-mould, with watermarks and chain-lines appearing as indentations), and the English-made papers read from the “felt” side.

- Fig. 1. MS. Shelley adds. c. 4, fol. 6v [= “mould” side], centre
- Fig. 2. MS. Shelley adds. c. 4, fol. 7r [= “mould” side], centre
- Fig. 3. MS. Shelley adds. c. 4, fols. 10r + 11v unfolded [= “mould” side], rev., at torn edge (fragment of watermark only)
- Fig. 4. MS. Shelley adds. c. 4, fols. 15v + 14r unfolded [= “mould” side], centre, sideways across fold
- Fig. 5. MS. Shelley adds. c. 4, fols. 61v + 62r unfolded [= “mould” side], centre, sideways across fold
- Fig. 6. MS. Shelley adds. c. 4, fols. 80r + 81v unfolded [= “mould” side], rev., at torn edge
- Fig. 7. MS. Shelley adds. c. 4, fol. 79v [= “mould” side], top right corner
- Fig. 8. MS. Shelley e. 5, p. “7” [= “mould” side], top left corner
- Fig. 9. MS. Shelley e. 5, p. “9” [= “mould” side], lower left corner, rev. (fragment of watermark only)
- Fig. 10. MS. Shelley adds. c. 4, fol. 85r [= “mould” side], lower corner, sideways
- Fig. 11. MS. Shelley adds. c. 4, fol. 94r [= “mould” side], lower right corner, sideways
- Fig. 12. MS. Shelley adds. c. 4, fols. 108r + 109v unfolded [= “mould” side], centre, sideways across fold
- Fig. 13. MS. Shelley adds. c. 4, fol. 124r [= “mould” side], lower right corner
- Fig. 14. MS. Shelley adds. c. 4, fols. 126v + 133r unfolded [= “mould” side], centre, sideways across fold
- Fig. 15. MS. Shelley adds. c. 4, fols. 129r + 130v unfolded [= “mould” side], centre, sideways across fold
- Fig. 16. MS. Shelley adds. c. 4, fol. 139r [= “mould” side], top left corner (torn), sideways
- Fig. 17. MS. Shelley adds. c. 4, fol. 142r [= “felt” side], rev., towards centre
- Fig. 18. MS. Shelley adds. c. 4, fols. 173r + 168v unfolded [= “felt” side], rev., halved at edge
- Fig. 19. MS. Shelley adds. c. 4, fols. 174v + 167r unfolded [= “felt” side], halved at edge
- Fig. 20. MS. Shelley adds. c. 4, fols. 179r + 180v unfolded [= “mould” side], rev., at centre across fold
- Fig. 21. MS. Shelley adds. c. 4, fol. 183r [= “felt” side], centre of left side, sideways and halved at edge

- Fig. 22. MS. Shelley adds. c. 4, fol. 190r [= "felt" side], sideways at inner edge  
Fig. 23. MS. Shelley adds. c. 4, fol. 191v [= "felt" side], sideways at inner edge  
Fig. 24. MS. Shelley adds. c. 4, fols. 193v + 192r unfolded [= "felt" side], centre, sideways across fold  
Fig. 25. MS. Shelley adds. c. 4, fol. 194r [= "felt" side], rev., centre  
Fig. 26. MS. Shelley adds. c. 4, fol. 195v [= "felt" side], rev., centre  
Fig. 27. MS. Shelley adds. c. 4, fol. 198r [= "mould" (?) side], sideways at inner edge  
Fig. 28. MS. Shelley adds. c. 4, fol. 204v [= "mould" side], rev., centre  
Fig. 29. MS. Shelley adds. c. 4, fol. 207v [= "mould" side], centre  
Fig. 30. MS. Shelley adds. c. 4, fol. 207v [= "mould" side], lower left, near torn corner  
Fig. 31. MS. Shelley adds. c. 4, fol. 208r [= "mould" side], centre  
Fig. 32. MS. Shelley adds. c. 4, fol. 253r [= "mould" side], rev., at outer corner  
Fig. 33. MS. Shelley adds. c. 4, fol. 258v [= "mould" side], rev., centre  
Fig. 34. MS. Shelley adds. c. 4, fol. 259r [= "mould" side], rev., centre  
Fig. 35. MS. Shelley adds. c. 4, fol. 271r [= "felt" side], rev., centre  
Fig. 36. MS. Shelley adds. c. 4, fol. 272v [= "felt" side], rev., centre  
Fig. 37. MS. Shelley adds. c. 4, fol. 276r [= "felt" side], sideways at inner edge  
Fig. 38. MS. Shelley adds. c. 4, fol. 279v [= "felt" side], sideways at inner edge  
Fig. 39. MS. Shelley adds. c. 4, fols. 282r + 283v unfolded [= "felt" side], centre, sideways across fold  
Fig. 40. MS. Shelley adds. c. 4, fols. 289r + 286v unfolded [= "felt" side], centre, sideways across fold  
Fig. 41. MS. Shelley adds. c. 4, fol. 292r [= "felt" side], centre  
Fig. 42. MS. Shelley adds. c. 4, fol. 295v [= "mould" side], rev., centre  
Fig. 43. MS. Shelley adds. c. 4, fol. 296r [= "mould" side], rev., centre  
Fig. 44. MS. Shelley adds. c. 4, fol. 299v [= "mould" side], rev., centre  
Fig. 45. MS. Shelley adds. c. 4, fol. 300r [= "mould" side], rev., centre  
Fig. 46. MS. Shelley adds. b. 2, fol. 5v [= "felt" side], outer edge, sideways  
Fig. 47. MS. Montagu d. 18, fols. 90r + 91v unfolded [= "mould" side], rev., halved at edge  
Fig. 48. MS. Shelley c. 1, fol. 307r [= "mould" side], lower right corner, sideways  
Fig. 49. MS. Shelley c. 1, fol. 309v [= "mould" side], rev., centre  
Fig. 50. MS. Shelley adds. e. 3, fol. 4v [= "mould" side], lower left corner

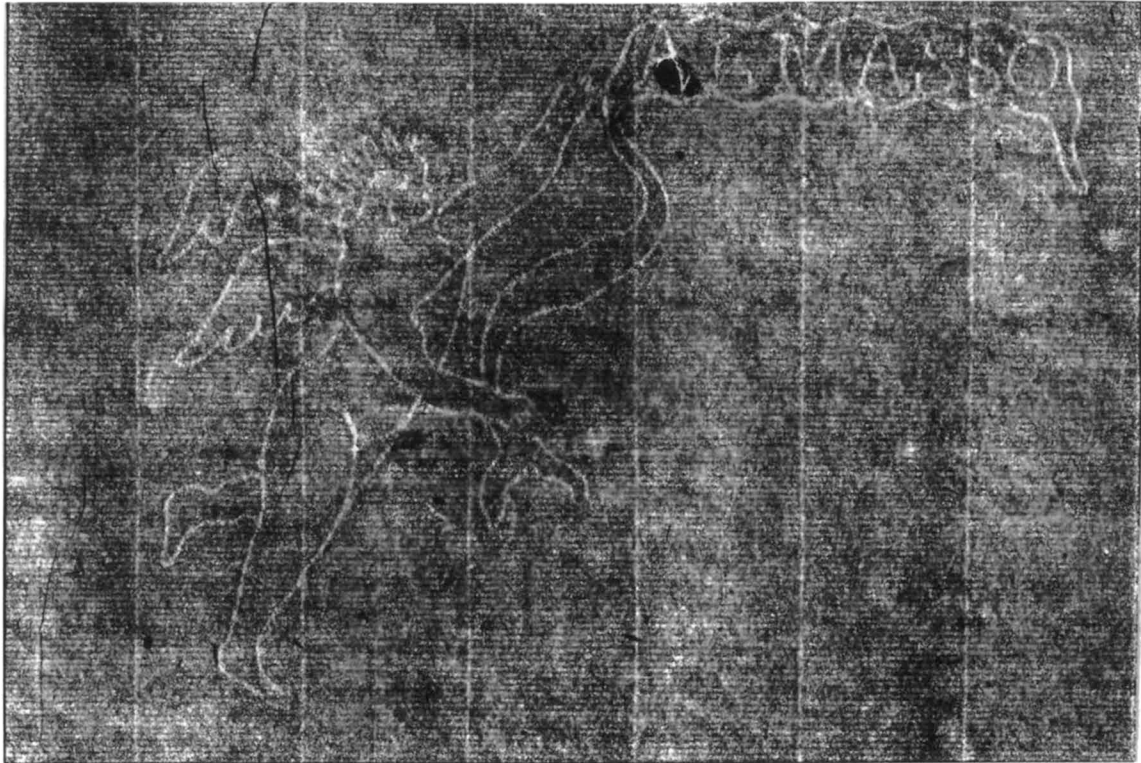


Fig. 1. MS. Shelley adds. c. 4, fol. 6v [= "mould" side], centre

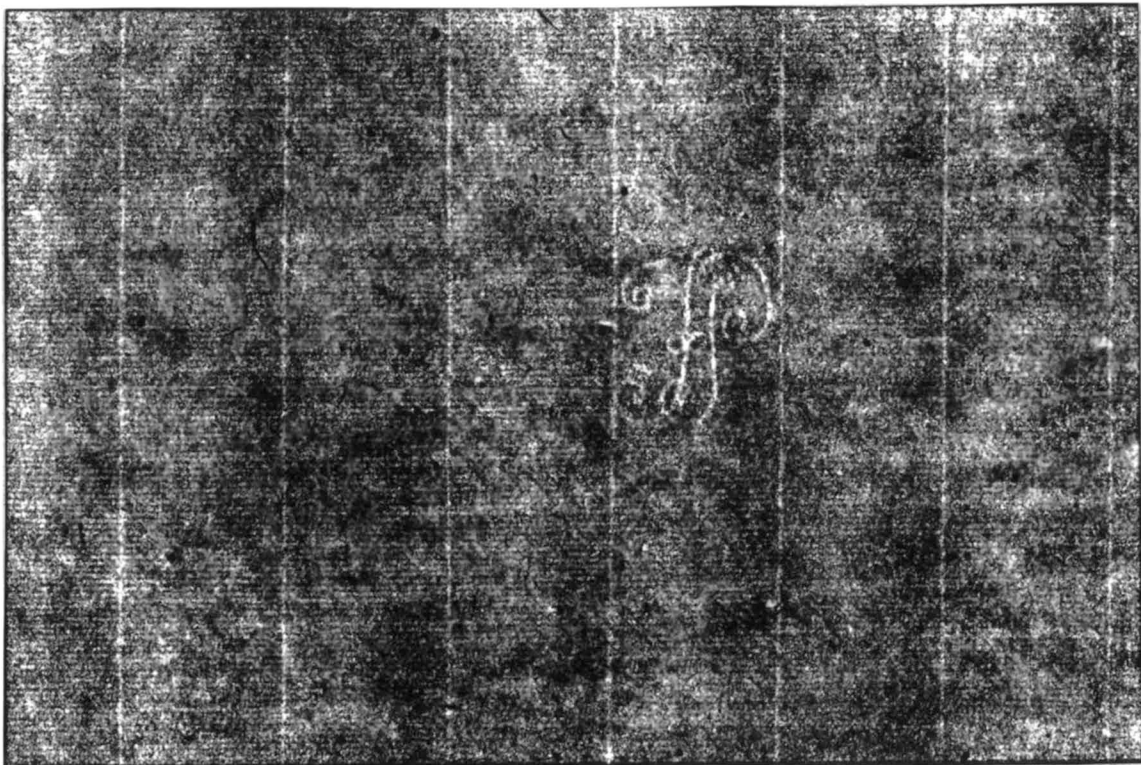


Fig. 2. MS. Shelley adds. c. 4, fol. 7r [= "mould" side], centre

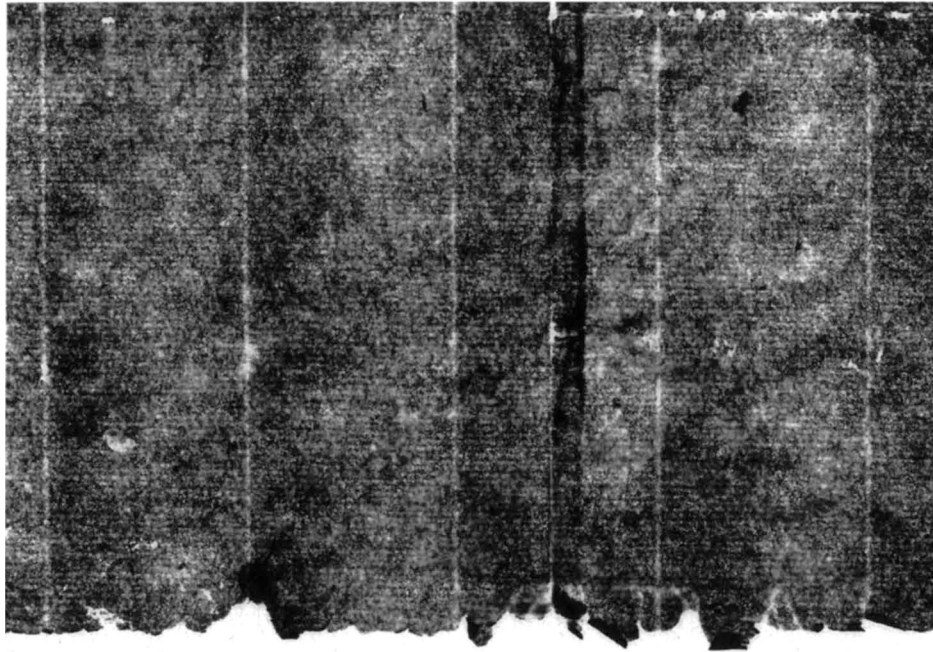


Fig. 3. MS. Shelley adds. c. 4, fols. 10r + 11v unfolded [= "mould" side], rev., at torn edge (fragment of watermark only)

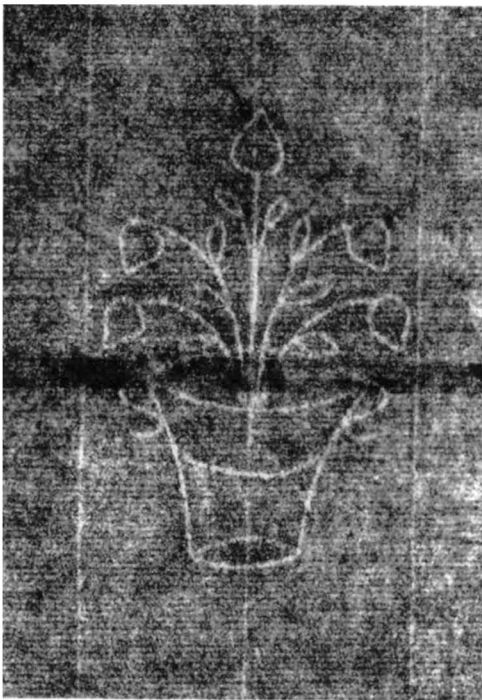


Fig. 4. MS. Shelley adds. c. 4, fols. 15v + 14r unfolded [= "mould" side], centre, sideways across fold



Fig. 5. MS. Shelley adds. c. 4, fols. 61v + 62r unfolded [= "mould" side], centre, sideways across fold

Fig. 6. MS. Shelley adds. c. 4, fols. 80r + 81v unfolded [= "mould" side], rev., at torn edge

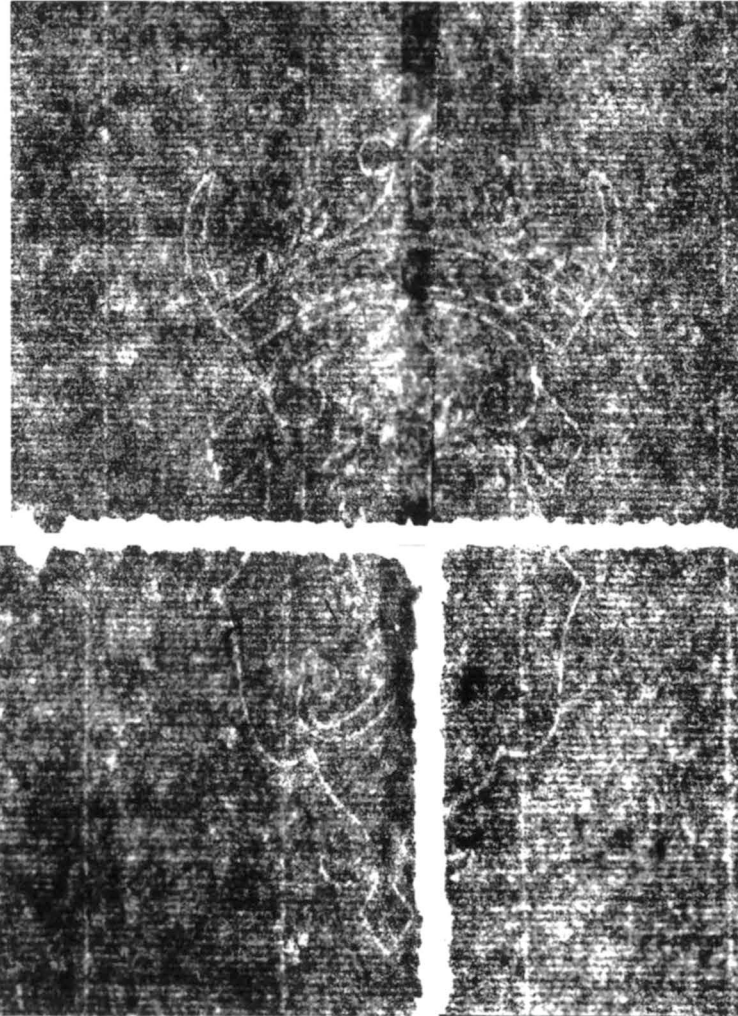


Fig. 7. MS. Shelley adds. c. 4, fol. 79v  
[= "mould" side], top right corner

Fig. 8. MS. Shelley e. 5, p. "7" [= "mould"  
side], top left corner

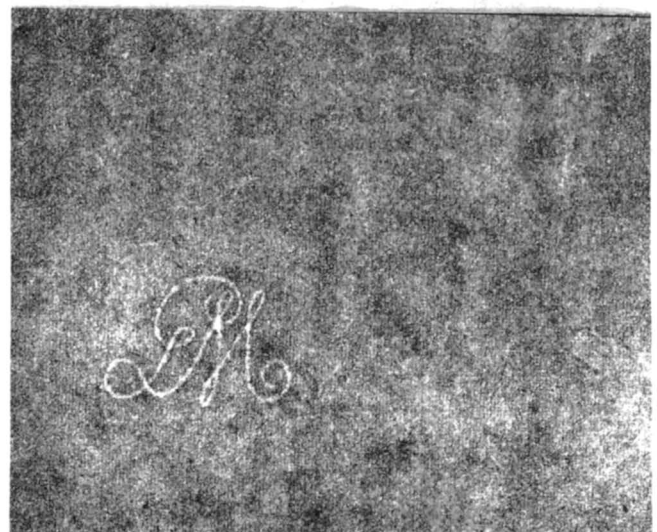
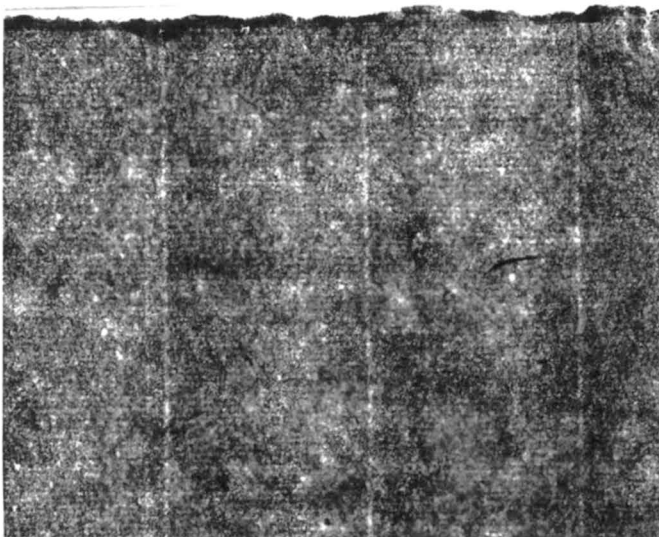


Fig. 9. MS. Shelley e. 5, p. "9" [= "mould" side], lower  
left corner, rev. (fragment of watermark only)

Fig. 10. MS. Shelley adds. c. 4, fol. 85r [= "mould"  
side], lower corner, sideways



Fig. 11. MS. Shelley adds. c. 4, fol. 94r  
[= "mould" side], lower right corner, sideways

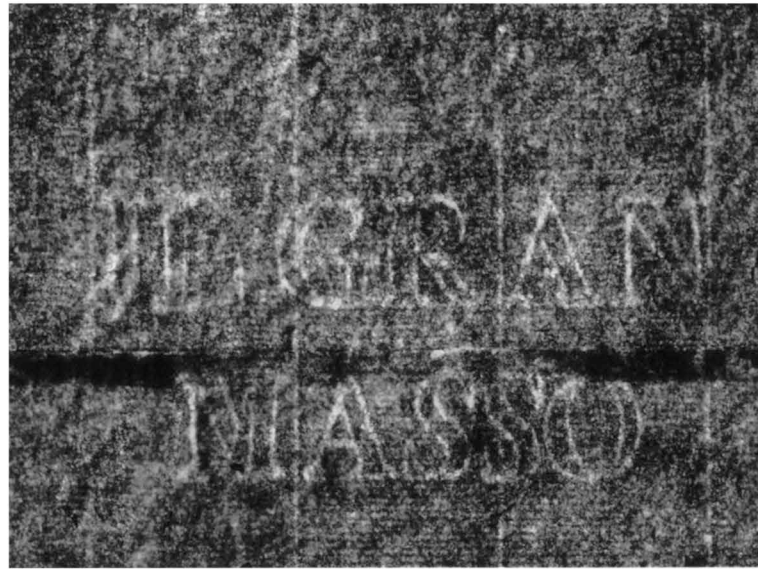


Fig. 12. MS. Shelley adds. c. 4, fols. 108r + 109v unfolded  
[= "mould" side], centre, sideways across fold

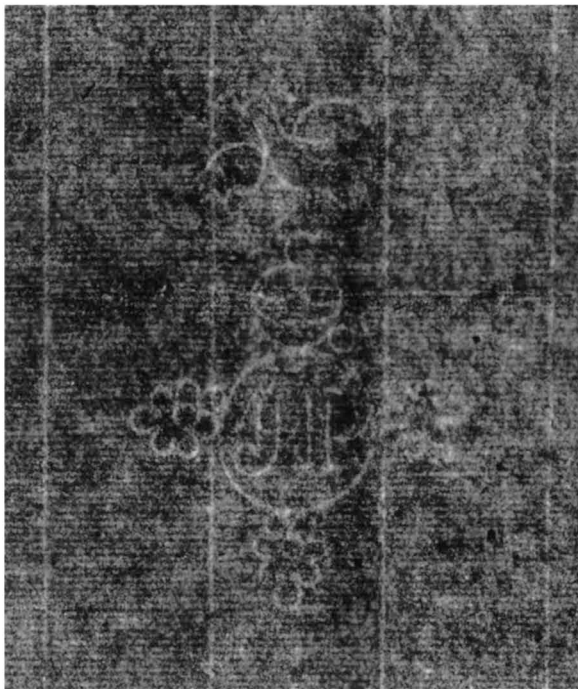


Fig. 14. MS. Shelley adds. c. 4, fols. 126v + 133r unfolded  
[= "mould" side], centre, sideways across fold



Fig. 15. MS. Shelley adds. c. 4, fols. 129r + 130v unfolded  
[= "mould" side], centre, sideways across fold



Fig. 13. MS. Shelley adds. c. 4, fol. 124r  
[= "mould" side], lower right corner



Fig. 16. MS. Shelley adds. c. 4, fol. 139r [= "mould" side],  
top left corner (torn), sideways

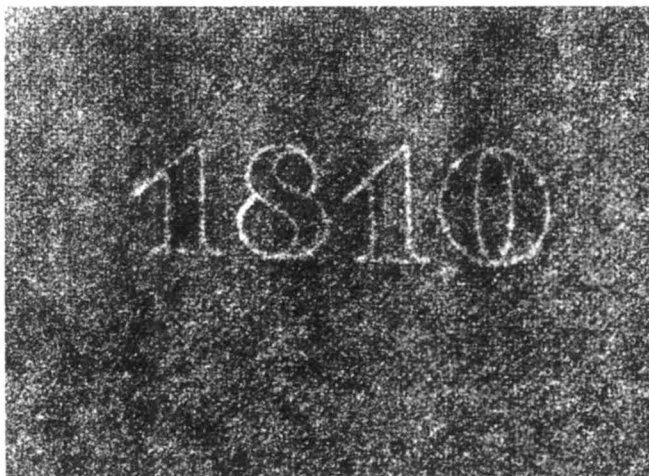


Fig. 17. MS. Shelley adds. c. 4, fol. 142r [= "felt" side],  
rev., towards centre

Fig. 18. MS. Shelley adds. c. 4, fols. 173r + 168v  
unfolded [= "felt" side], rev., halved at edge

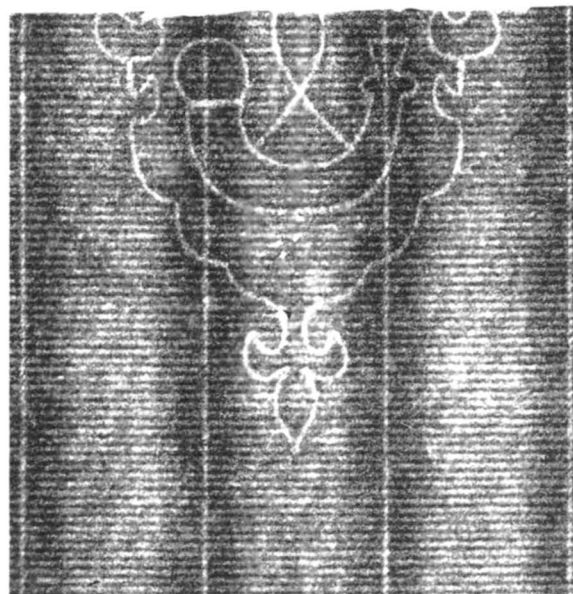
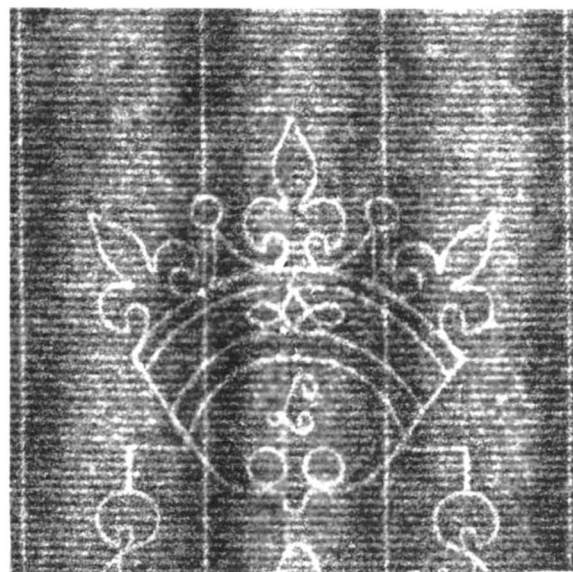


Fig. 19. MS. Shelley adds. c. 4, fols. 174v + 167r  
unfolded [= "felt" side], halved at edge

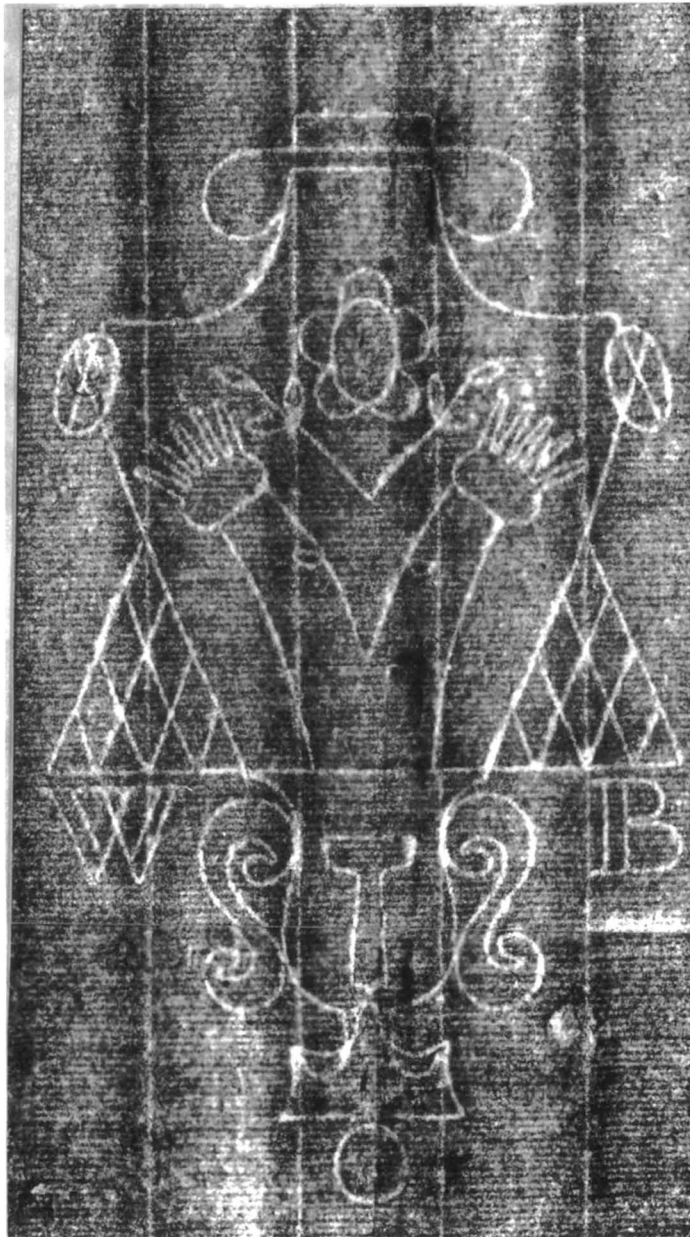


Fig. 20. MS. Shelley adds. c. 4, fols. 179r + 180v unfolded [= "mould" side], rev., at centre across fold



Fig. 24. MS. Shelley adds. c. 4, fols. 193v + 192r unfolded [= "felt" side], centre, sideways across fold

Fig. 23. MS. Shelley adds. c. 4, fol. 191v [= "felt" side], sideways at inner edge

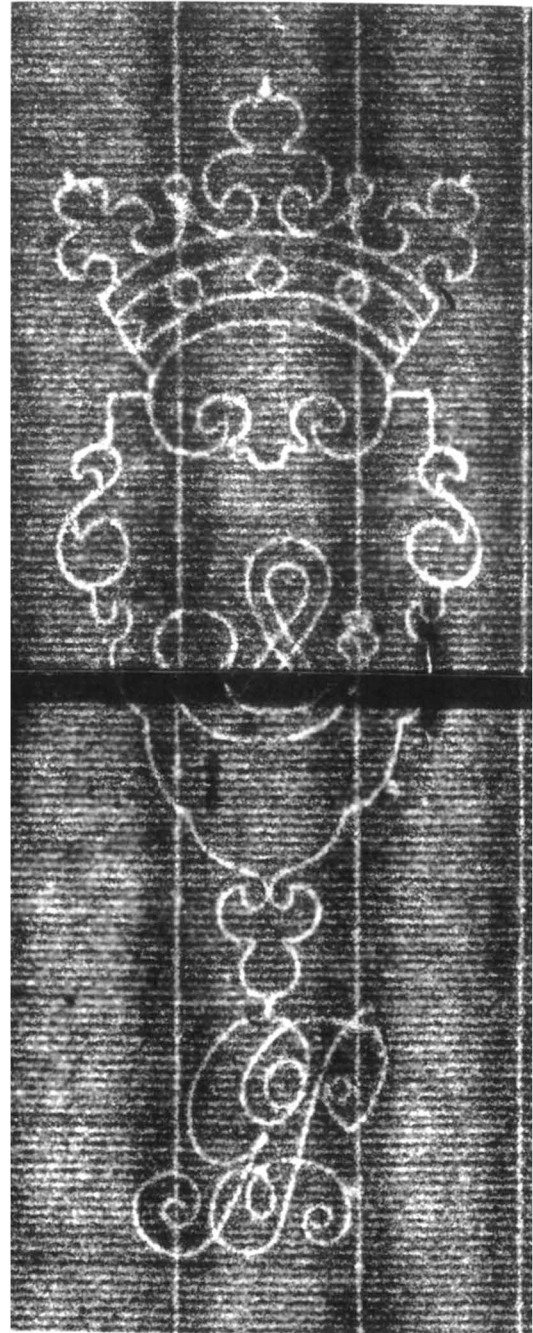


Fig. 22. MS. Shelley adds. c. 4, fol. 190r [= "felt" side], sideways at inner edge

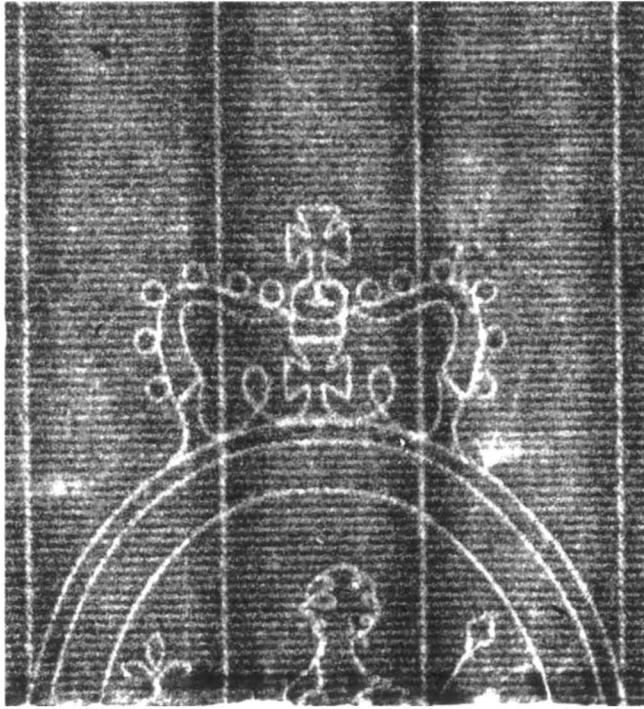


Fig. 21. MS. Shelley adds. c. 4, fol. 183r [= "felt" side], centre of left side, sideways and halved at edge



Fig. 27. MS. Shelley adds. c. 4, fol. 198r [= "mould" (?) side], sideways at inner edge



Fig. 25. MS. Shelley adds. c. 4, fol. 194r [= "felt" side], rev., centre



Fig. 26. MS. Shelley adds. c. 4, fol. 195v [= "felt" side], rev., centre

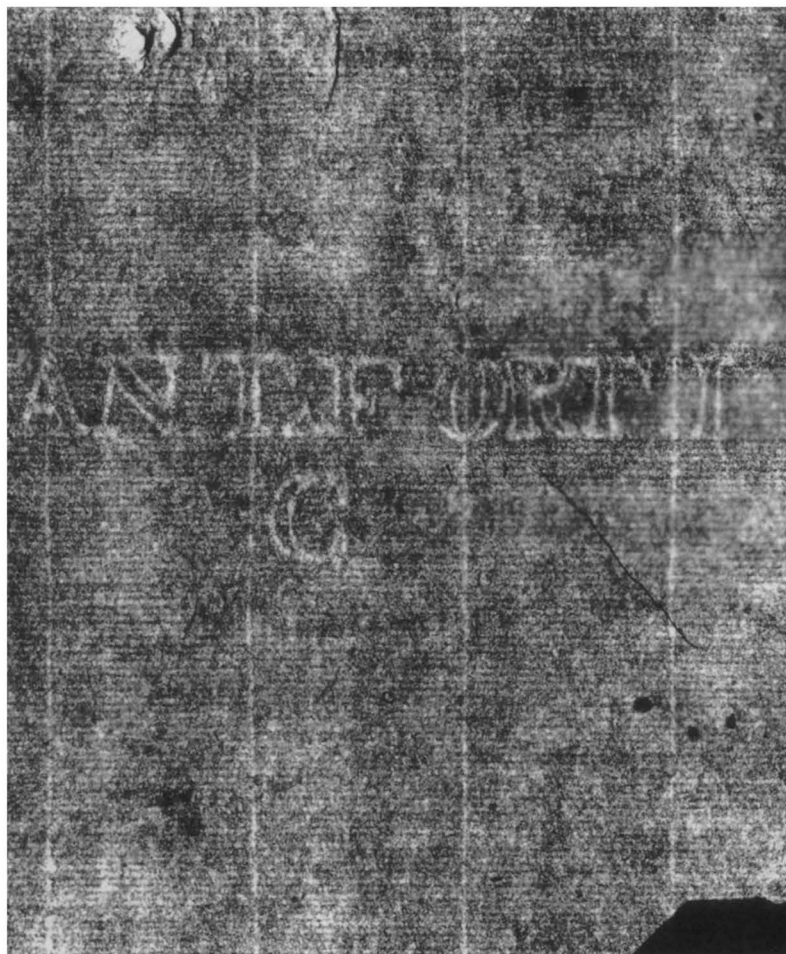


Fig. 29. MS. Shelley adds. c. 4, fol. 207v [= "mould" side], centre

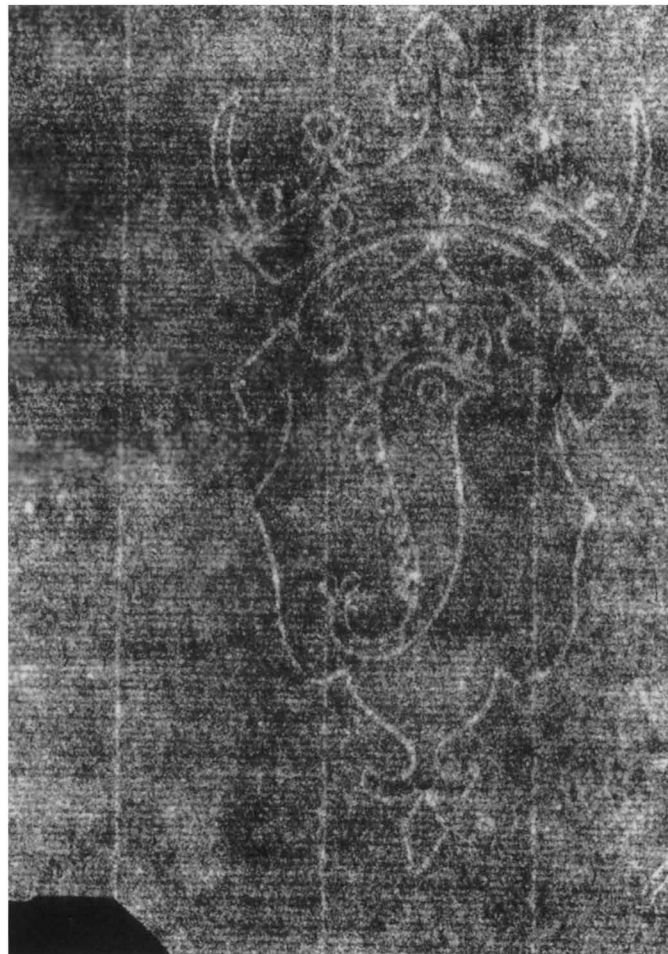


Fig. 31. MS. Shelley adds. c. 4, fol. 208r [= "mould" side], cent



Fig. 30. MS. Shelley adds. c. 4, fol. 207v [= "mould" side], lower left, near torn corner

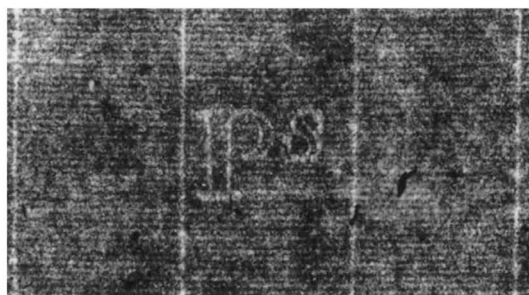


Fig. 34. MS. Shelley adds. c. 4, fol. 259r [= "mould" side], rev., centre

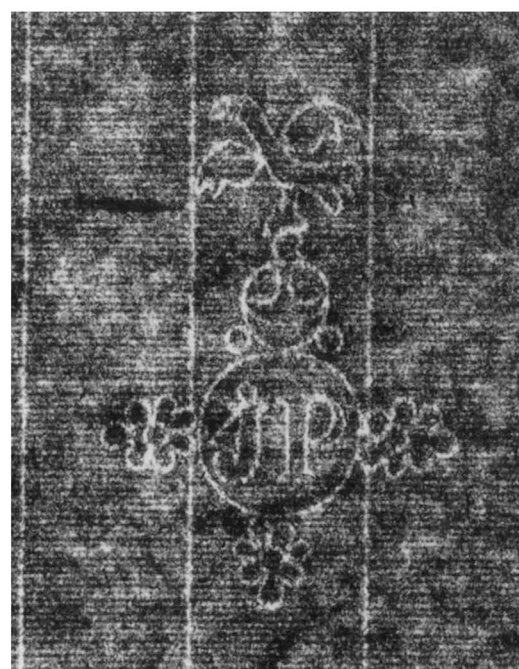


Fig. 33. MS. Shelley adds. c. 4, fol. 258v [= "mould" side], rev., centre



Fig. 35. MS. Shelley adds. c. 4, fol. 271r [= "felt" side], rev., centre



Fig. 28. MS. Shelley adds. c. 4, fol. 204v [= "mould" side], rev., centre



Fig. 32. MS. Shelley adds. c. 4, fol. 253r  
[= "mould" side], rev., at outer corner



Fig. 36. MS. Shelley adds. c. 4, fol. 272v  
[= "felt" side], rev., centre

Fig. 37. MS. Shelley adds. c. 4, fol. 276r [= "felt" side], sideways at inner edge

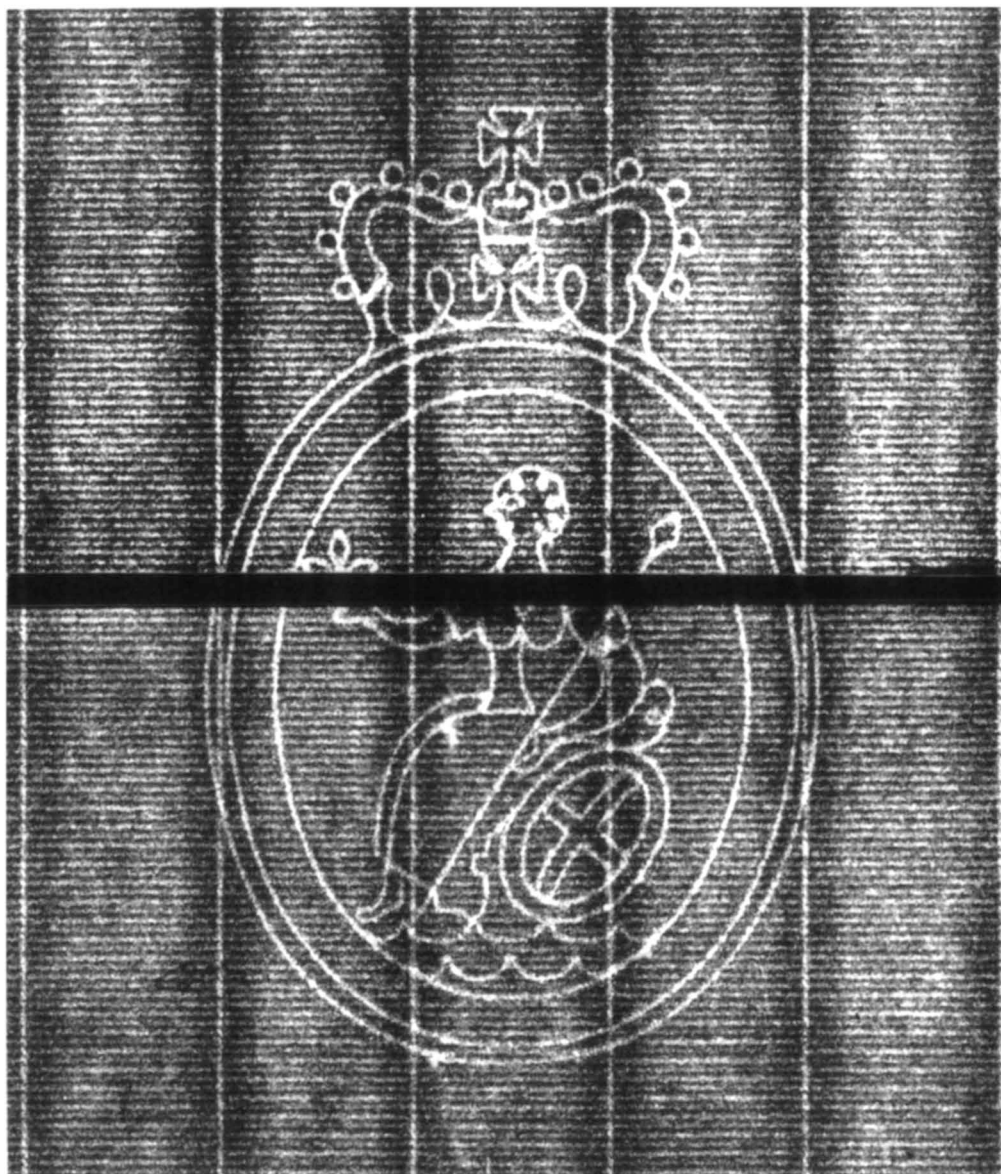


Fig. 38. MS. Shelley adds. c. 4, fol. 279v [= "felt" side], sideways at inner edge



Fig. 39. MS. Shelley adds. c. 4, fols. 282r + 283v unfolded [= "felt" side], centre, sideways across fold

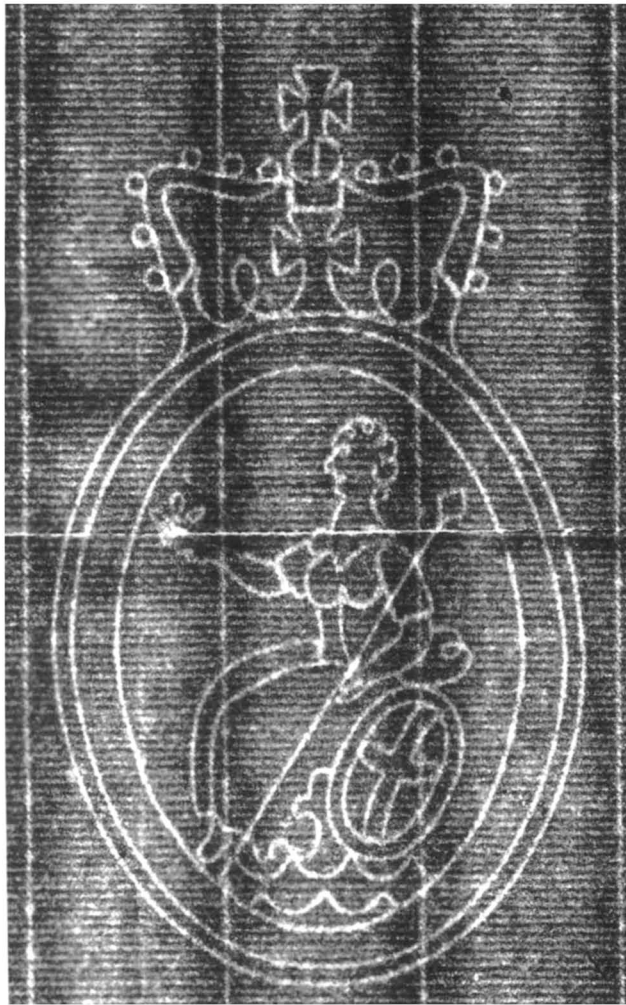


Fig. 40. MS. Shelley adds. c. 4, fols. 289r + 286v unfolded [= "felt" side], centre, sideways across fold

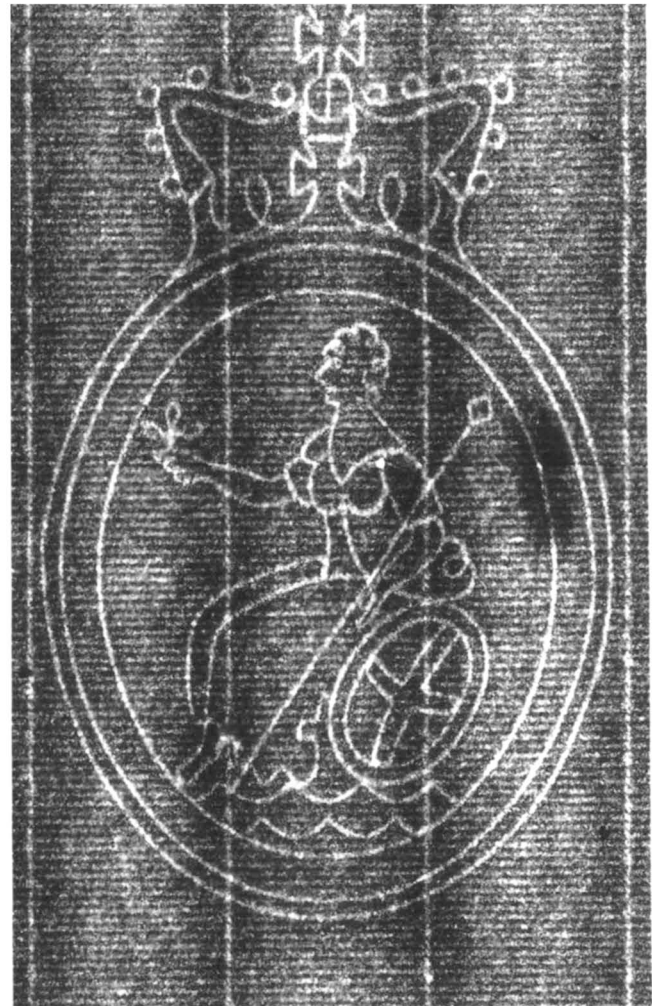


Fig. 41. MS. Shelley adds. c. 4, fol. 292r [= "felt" side], centre

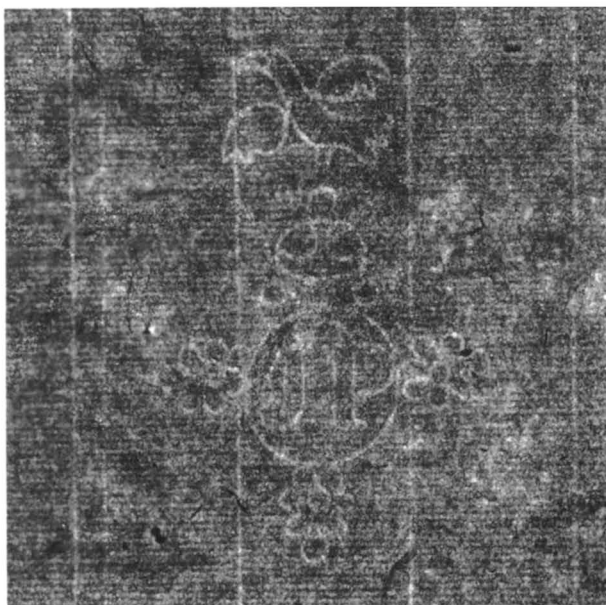


Fig. 43. MS. Shelley adds. c. 4, fol. 296r [= "mould" side], rev., centre

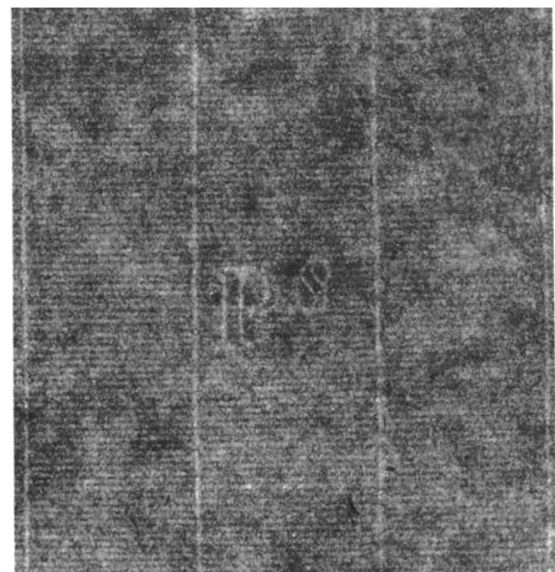


Fig. 42. MS. Shelley adds. c. 4, fol. 295v [= "mould" side], rev., centre



Fig. 45. MS. Shelley adds. c. 4, fol. 300r  
[= "mould" side], rev., centre



Fig. 44. MS. Shelley adds. c. 4, fol. 299v  
[= "mould" side], rev., centre

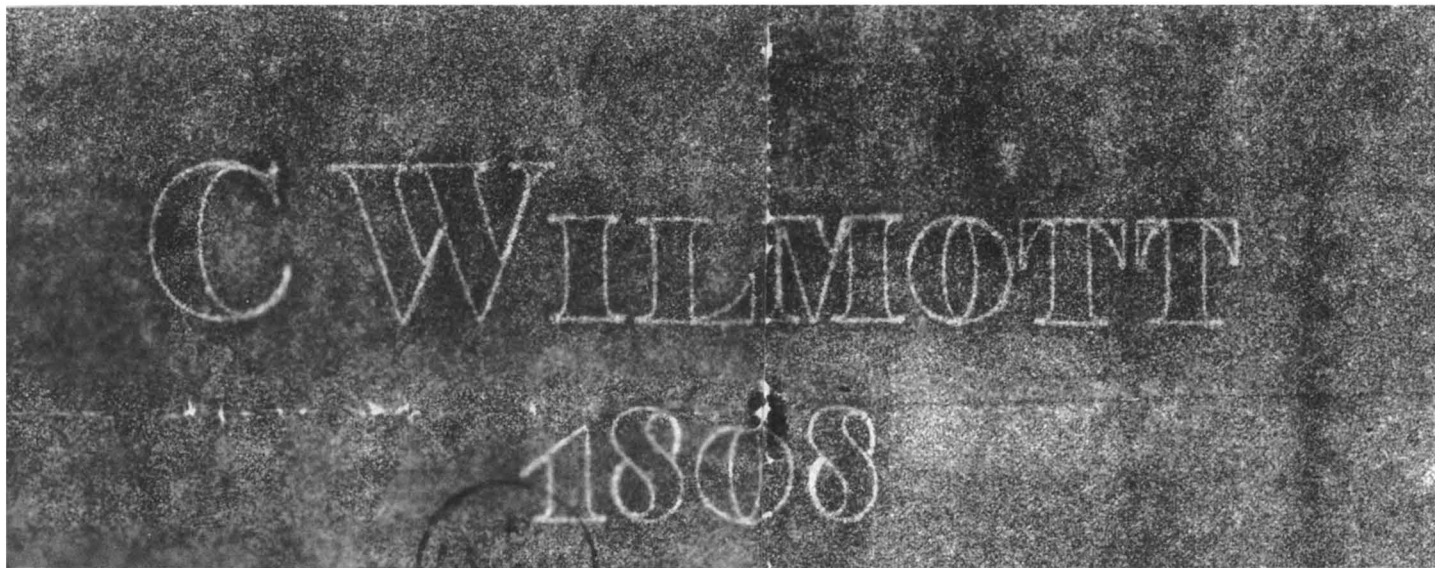


Fig. 46. MS. Shelley adds. b. 2, fol. 5v [= "felt" side], outer edge, sideways

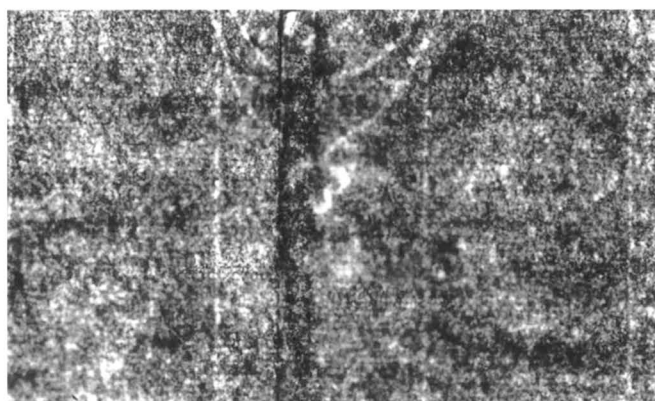


Fig. 47. MS. Montagu d. 18, fols. 90r + 91v unfolded  
[= "mould" side], rev., halved at edge

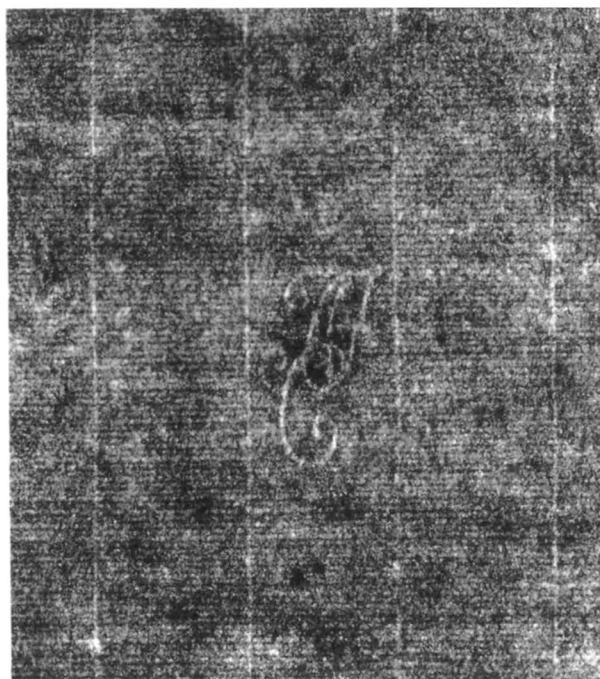


Fig. 49. MS. Shelley c. 1, fol. 309v [= "mould" side], rev., centre

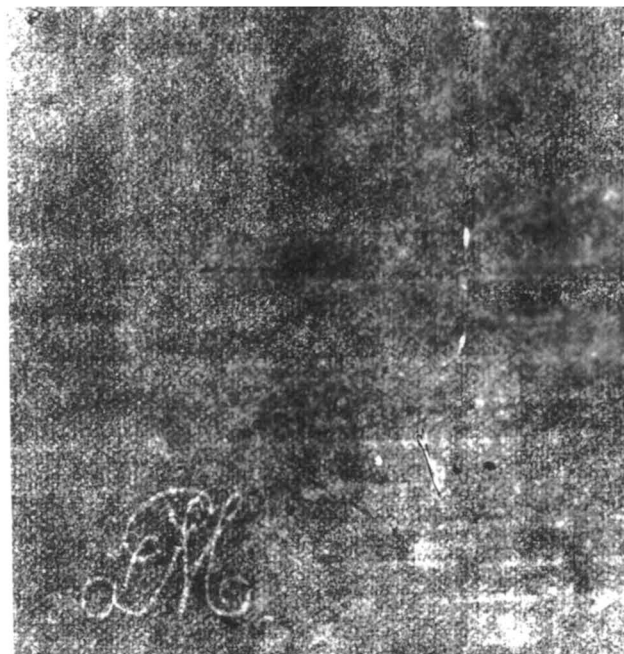


Fig. 48. MS. Shelley c. 1, fol. 307r [= "mould" side],  
lower right corner, sideways



Fig. 50. MS. Shelley adds. e. 3, fol. 4v  
[= "mould" side], lower left corner



**Taylor & Francis**

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*Miscellaneous Poetry, Prose and Translations  
from Bodleian MS. Shelley adds. c. 4, etc.*



This was originally the Holy Spirit  
 I might say  
 The sun beamed... to the sky, but the stars were  
 In a chaotic gathering... as if they might  
 Had won at once from the scattering ground  
 When she kept watch of the sea, & deep & death  
 And for on the... the sea from heaven...  
 From pyramids of... variance, things  
 In daylight, as the... dripping spray  
 In some... Atlantic...  
 A water falls, from... the...  
 Which the sun clear with this...

in overland  
 of ages

Which the sun clear with this...  
 Shakes the... with lamp like water drops  
 As thought by thought's pity...  
 And shake men to their roots - as ye do now!  
 Give Spain's... of this...  
 To your...

[The]An avelanche of ages

6

This was suggested by the Xterly Review

Asia

2198 [0] 32 dei

2grio

2are

2are

ten

A mighty a  
~~is this~~

How horrible .. ~~tis noonday~~, but the stars ghost  
 Are ~~g~~ shining glittering <sup>keen[ly]</sup> overhead, as if ~~deep~~ <sup>dead</sup> night  
 Had risen at noon from ~~her~~ <sup>its her</sup> ~~untimely~~ grave 5

Where she keeps watch a ~~spir~~ oer peace & sleep & death  
 With ~~all the lamps~~ And ~~lit~~ these lamps within thier <sup>sepulcher</sup>  
 And far on high the ~~heaven~~ <sup>cleaving</sup> ~~keen~~ <sup>mountains</sup> ~~heaven~~ <sup>pen</sup> 10

From pyramids of sun like radiance, fling  
 The daylight, as the Ocean's dazzling spray  
~~is~~ From some ~~wave~~ <sup>Atlantic islet</sup> ~~reef~~ <sup>scattered up</sup> ~~is scattered~~ ~~hurled thro the clear~~ air  
 Spangles the ~~stormless~~ <sup>windless air atmos</sup> ~~chasm~~ 20

Ye Girdl[ing]es th[at]is ~~mighty~~ <sup>grave</sup> ~~chasm~~ . . . ~~there is~~ <sup>how with a roar</sup> ~~hark~~  
 Of water falls, from ~~many~~ the ~~frost~~ <sup>thaw riven</sup> ~~cloven~~ <sup>ravines</sup> ~~chasms~~ 25

Satiates the ~~is~~ <sup>listening</sup> ~~air~~  
~~filling the calm~~ air continuous wide vast  
 Awful as silence - hark ~~the s~~ <sup>slow gathering</sup> ~~tis~~ the driven snow  
 Which the ~~keen~~ clear north thrice sifted ~~fell~~ <sup>and</sup> which ~~fell~~ <sup>fell</sup> 30

---

Spangles the <sup>wind</sup> air with lamp like water drops

---

~~Flake~~ after flake, as an <sup>[d]</sup>Heaven defying minds  
<sup>[i]</sup>on ~~heaven~~ ~~chosen~~ 35

As thought by thought is piled, till some great truth  
 Is loosened and the nations echo round

And shake even to thier roots — as ye do now

~~Bare~~ ~~skinless~~ bones of this ~~outwearing~~ world!  
 To your own voice 40  
 To your own ~~voices~~ awful voices

31

In the 1<sup>st</sup> place the word *Deos* does not mean atheist. It's literal translation is "godless" and its accepted meaning among the Greeks was "an inspired person" - it was a new term of respect & veneration. *Atheist* on the contrary expresses a person who denies certain opinions concerning the cause of the Universe. It expresses neither blame nor praise but simply denotes an opinion.

Thus all those persons who deny that the great system of things was arranged by <sup>one</sup> intellectual being, in the same manner as we perceive other thinking agents among the such portions of it as are submitted to their power, are called *Atheists*. All the Greek philosophers until the time of Maximander were in this sense *Atheists*. Very many afterwards held opinions with the distinction. *Antisthenes* hardly be called a *Stoic*. *Plato* was *Socratic*, *Aristotle*, *Diogenes*, *Democritus*, *Diogenes*, *Epicurus* were determined *Atheists*. *Syrrus* *Carneades* and the late *Academics* doubted the questionable limits of doctrine. The eclectic *Cicero* & duberian *Cicero* believe the arguments. It is the last violence in the admission of an apostate & sanguinary superstition to use the word *Atheist* as a name of reproach. In the question that these mighty geniuses were men of inspiration, & *inspiration* - *How* is in the world.

In the 1<sup>st</sup> place the word  $\alpha\theta\epsilon\omicron\varsigma$  does not mean atheist. It's literal translation is "godless" and its accepted meaning among the Greeks was "an impious person".—it was a mere term of reproach & revilement. Atheist on the contrary expresses a person who denies certain opinions concerning the cause of the Universe. It expresses neither blame nor praise but simply defines an opinion. Thus all those persons who deny that this great system of things was arranged by <sup>one</sup> an intellectual being, in the same manner as we percieve other thinking agents arrange  $\{ \}$  such portions of it as are submitted to their power, are called Atheists. All the Greek philosophers until the time of Anaximander were in this sense Atheists— Very many afterwards held opinions within this definition. Aristotle can hardly be called a Theist. ~~Epicurus~~ Diogenes, Theodorus Diagoras Epicurus were determined Atheists. Pyrrho Carneades and the later Academics  $\{d\}$  doubted less questionable points of doctrine. The eclectic ~~Cicero~~ & dubious Cicero balances the arguments. It is the ~~the~~ last insolence in the adocates [a]of an upstart & sanguinary superstition to use the word Atheist as a name of reproach. ~~The~~ The assertion that these mighty geniuses were men of impure hearts, & limited understandings is intolerable —



10

If we divide pleasure [lo] & love & thought  
 Each part exceeds the whole, as not  
 How much, while any yet remains unshared  
 Of pleasure may be gained, of sorrow spared 5  
 This t[r]uth is living-light whence sages draw  
 The liquid light of life,—it is law  
 By which those live to whom this  
 Is as a garden ravaged, & whose strife 10  
 Tills, for the promise of a later birth,  
 The wilderness of this Elysian earth.  
 that most the bright & swift  
 And what ~~is love~~, & ~~what is the~~ [d]Delight 15  
 Which rushes through touch, & thro gh the  
 And stands before the Spirits veiled throne  
 A naked seraph.?. none hath ever known;— 20  
~~it comes like~~  
 ?Is birth is darkness, its and its growth desire  
 Untameable & swift & fierce as fire 25  
~~Not to be touched not to~~ touched but to be felt  
~~Am~~ Not to be checked  
 ?seen for alone



It fills the world with glory— and is gone  
 floats  
 It flaps with rainbow pinions oer the stream  
 Of life, which flows like a dream  
 Into the light of morning, to the grave  
 As to an Ocean—

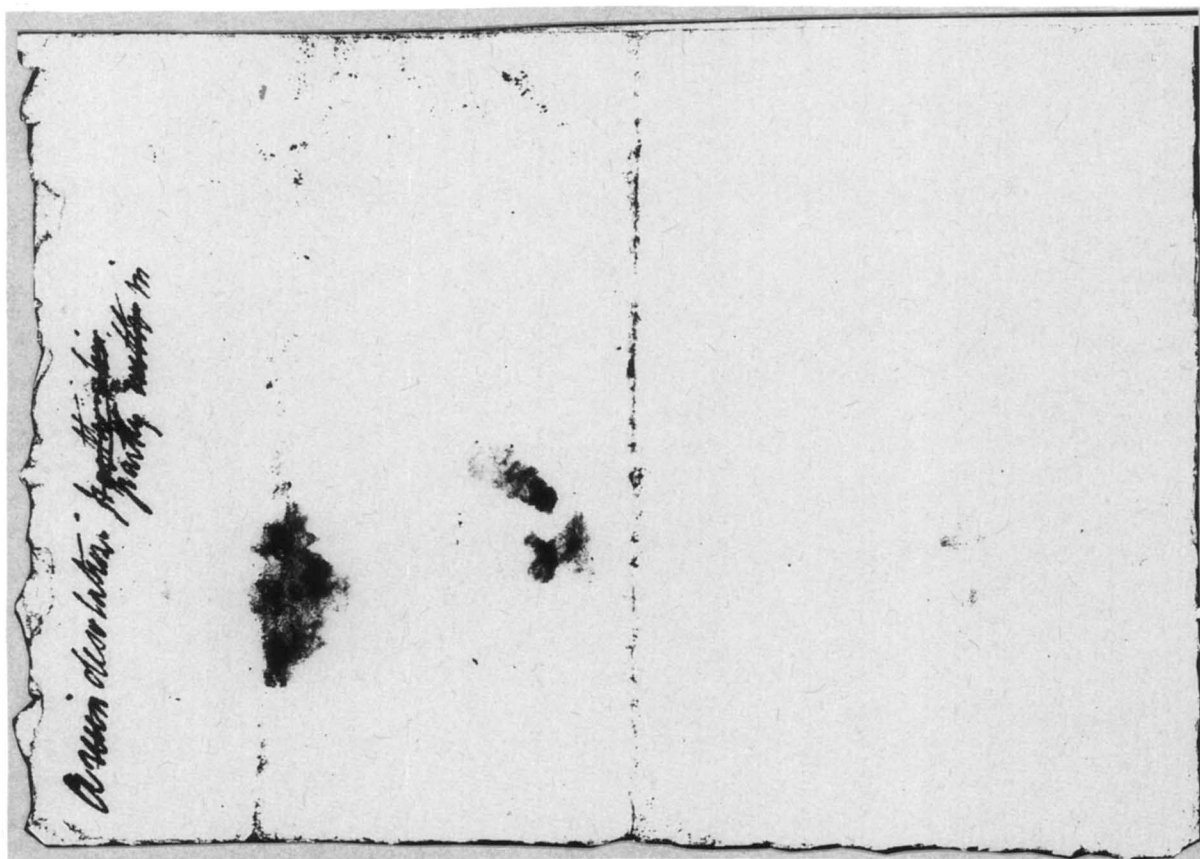
Not to be checked, & not 2but to be confined 35  
 It oversoars the light: outspeeding mind 11

---

there joy sense serene Infancy  
 What is ~~that~~ joy which happy  
 Percieves not as the hours 2content them 40  
 Regrets blossoms by, enjoys  
 In Each in a chains of flowers, & yet quaint  
 The shapes of this new world & all 2its toys ;  
 Wrought by 2pensioners 2best 2pilgrims  
 Wrought by 2thelese busy 2trifler, ever new. . . 45  
 Remembrance borrows fancys glass, to shew  
 Th[il]ese sceneforms move clear  
 Than now they are, than then, perhaps, they were. sin[cre]cere  
 The colours of the sky & of the streams 50  
~~And of the grass,~~  
 When every thing familiar seem[ed]s to be  
 Wonderful, and the immortality  
 Of the great world, which all things must inherit, 55  
 Is was felt as one with the awakening spirit  
 Unconscious of itself, & of the strange  
 Distinctions, which in its proceeding change  
 It feels & knows, and keeps 2mirrors, as if each were

60

A ruin desolation partly ~~in~~ <sup>in</sup> ~~with~~ <sup>with</sup> in



14

the freedman of a Western Poet-chief

~~A servant of~~

~~A Greek servant~~

A Greek who had been ~~servant to~~  
servant

Lord Byron's commands the insurgents

in Attica.— This Greek, Lord Byron  
though

assures me informs me, was a poet &

an enthusiastic patriot, but that

gave him rather

he by no means appeared of an

rather

adventurous gave him the idea

of a timid & unenterprising person.

It appears that circumstances

make men what they are, & that

we all contain the germ of a

degree of degradation or o[f] greatness

to which events whose connexion

with our character is determined by

events.—

14



the freedman of a Western Poet-chief  
~~A servant of~~

~~A Greek servant~~

A Greek who had been ~~servant to~~  
servant

Lord Byron's commands the insurgents  
in Attica.— This Greek, Lord Byron

though  
assures me informs me, was a poet &

an enthusiastic patriot, but that

gave him rather

he by no means appeared of an

rather

adventurous gave him the idea

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It appears that circumstances

make men what they are, & that

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degree of degradation or o[f] greatness

to which events whose connexion

with our character is determined by

events.—



Page 37.

~~The vision of Mahmud is~~

For the vision of Mahmud of the 25  
taking of Constantinople by the in  
the Decline & Fall of the Roman Empire  
1445 See Gibbons Vol. 12 p. 223 &

manner  
The mode of the invocation of the Spirit 30

of Mahomet the second will be censured  
as over subtle. But why should  
every one write according to the

I could easily have made the Jew a 35  
regular conjuror & the phantasm an  
preferred to  
ordinary ghost. I have ~~has~~ represen/t/  
ted th[is]e Jew as disclaiming all

pretension or even belief in supernatural 40  
agency, and as tempting Mahmud  
to that state of mind in which

ideas may be supposed to assume  
the force of sensations, through the  
confusion of thought with the objects  
of thought, and the excess of passion 45

animating the creations of imagination. 15

It is a sort of natural magic in a degree  
susceptible of being exercised by  
one made himself master 50  
any person who should have discovered

the secret associations of another's  
ideas thoughts. The vision of Mahmud

is No reader will be so severe as 55  
to insist upon treating all the  
imagery of such a poem as Hellas  
au pied du lettre. there is an  
~~ideal possibility~~  
Page 48

The final chorus is indistinct & 60  
obscure as the event of the great living  
drama whose consummation

it foretells. —. Prophecies of wars  
& rumours of wars & may safely be  
made by poet or prophet in any 65  
age, but to anticipate, however

daily a kind of regeneration &  
 of happiness is a more frequent  
 exercise of the faculty which heretofore  
 sleeps in the reign of  
 the world of "magnos, nec proceras  
 in turba" of Lucretia & Virgil  
 who were to be the whole and  
 spirit overleaps the reign of art  
 that we endure & heretofore  
 already saw the people & justice  
 approaching state of society in  
 which the "war" had lay down with  
 the "lamb" and "amongst  
 them" - set the great names  
 to my nothing & my source.  
 like so - Page 49  
 But Satan & dove, as the doctor of  
 a vast or imaginary state of innocence  
 & happiness. - All that who fell.

darkly a period of [ge]regeneration &  
of happiness is a more hazardous  
exercise of the faculty which bards  
possess or feign.— It will remind 70  
the reader, of "magno, nec proximus  
intervallo" of Isaias & Virgil  
~~who must be~~ {~~the~~ whose ardent  
actual  
spirits overleap[ed]ing the reign of evil 75  
which we endure & bewail, ~~and~~  
already saw the possible & perhaps  
approaching state of society in  
which the "lion shall l[ay]ie down with  
the lamb," and "omnis feret omnia 80  
tellus."— Let these great names  
be my authority & my excuse.

—Page 49

~~like so~~ were among 85  
~~That~~ Saturn & Love, or the d[e]l[e]t[er]ies of  
a real or imaginary state of innocence  
& happiness.— All those who fell