THE POEMS OF SHELLEY
Volume Four
1820–1821
Edited by Michael Rossington, Jack Donovan and Kelvin Everest
Percy Bysshe Shelley (1792–1822) was one of the major Romantic poets, and wrote what is critically recognised as some of the finest lyric poetry in the English language. This is the fourth volume of the five-volume *The Poems of Shelley*, which presents all of Shelley’s poems in chronological order and with full annotation. Date and circumstances of composition are provided for each poem and all manuscript and printed sources relevant to establishing an authoritative text are freshly examined and assessed. Headnotes and footnotes furnish the personal, literary, historical and scientific information necessary to an informed reading of Shelley’s varied and allusive verse.

Most of the poems in the present volume were written between late autumn 1820 and late summer 1821. They include *Adonais*, Shelley’s lament on the death of John Keats, widely acknowledged as one of the finest elegies in English poetry, as well as *Epipsychidion*, a poem inspired by his relationship with the nineteen-year-old Teresa Viviani (‘Emilia’), the subject of an intense but temporary fascination for Shelley. The poems of this period show the extent both of Shelley’s engagement with Keats’s volume *Lamia, Isabella, The Eve of St. Agnes, and Other Poems* (1820) – a copy of which he first read in October 1820 – and of his interest in Italy. Shelley’s translations of some of his own poems into Italian and his original compositions in the language are also included here.

In addition to accompanying commentaries, there are extensive bibliographies to the poems, a chronological table of Shelley’s life and publications, and indexes to titles and first lines. When completed, the volumes of *The Poems of Shelley* will form the most comprehensive edition of Shelley’s poetry available to students and scholars.

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F. W. Bateson, who founded the series and acted as General Editor for its first generation of titles, was a distinguished critic and scholar. He was Lecturer in English and a Fellow of Corpus Christi College, Oxford, the editor of the original *Cambridge Bibliography of English Literature*, and founding editor of the journal *Essays in Criticism*. 
Shelley’s rough draft of stanza iv of *Adonais* and a partly drafted stanza not used in the published poem, from a manuscript notebook in the Bodleian Library (see Note on Illustrations).

*Source*: MS. Shelley adds. e. 9, p. 25, black and white. Reproduced by kind permission of the Bodleian Library, University of Oxford.
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Note on Illustrations

The manuscript photofacsimile facing the title-page shows p. 25 of Bodleian MS. Shelley adds. e. 9 (Nbk 15), which bears a rough draft of stanza iv of Adonais and a partly drafted stanza not used in the published poem. As the draft of stanza iv reveals, Milton was at first tenth ‘among the sons of light’ (Adonais, l. 36) rather than third. The list at the foot of the page probably identifies Milton’s fellow luminaries: ‘Hom. [Sop.] Aesch. Dant. [Pet.] [Virgil] Lucretius, Shaks. Calderon’. Shelley also seems to have entertained the notion of employing alternative speakers at this point in Adonais, as suggested by the presence of the headings ‘1 Spirit of the 18 Cent.’ and ‘2½. Spirit of’. See poem no. 403 (and Appendix).

The facsimile facing no. 391 Epipsychidion shows p. 109 of Bodleian MS. Shelley adds. e. 8 (Nbk 17). This rough draft of ll. 276–88 of Epipsychidion dates from late January–early February 1821. As Carlene A. Adamson notes (BSM vi 309), there are ‘many variations in media’ on this page of the notebook, Shelley having apparently used a range of inks and quills. See poem no. 391 (and Appendix).
Preface to Volume Four

This is the fourth of a projected five-volume edition of Shelley’s poetry. It includes poems that Shelley composed between late autumn 1820 and late summer 1821 as well as the following poems of an earlier date: nos 359–360 and 360 Appendix (summer 1819); some of the Fragments in no. 391 Appendix (late 1819–early 1820); and nos 361–364 (early summer 1820). In the Preface to Volume 3 the editors signalled their decision that four volumes, rather than the three originally planned, would be necessary to accommodate the texts of and commentaries on Shelley’s poems written from late summer 1819 to July 1822, restricting the third volume to Shelley’s verse of late summer 1819 to late autumn 1820 and reserving the fourth for the remainder. Since then it has become clear that two volumes are required for the final eighteen months or so of Shelley’s life, the present one and a fifth that will include poems composed between late summer 1821 and July 1822. The principles of this edition were laid out in the Introduction to Volume 1 (1989) and reinforced in the Preface to Volume 2 (2000). The Preface to Volume 3 (2011) offers an account of the particular challenges involved in editing many of the poems of 1819–20 which also applies to a large number of those in the present volume. The editors remain indebted to the wisdom and expertise of the founding editor of this edition, Geoffrey Matthews, to whose unpublished notes on Shelley they have had access, courtesy of Special Collections, University of Reading Library. His untimely death in 1984 remains a source of sadness.

The principles on which Shelley’s poems in Italian have been edited in this volume are to some degree distinct from those set out in the Introduction to Volume 1 and from the general policy of the Longman Annotated English Poets series. Standardising usage and modernising archaisms where the author clearly has limited historical awareness of the language in which he is writing would have involved arbitrary decisions of little benefit to readers, especially in view of the fact that the Italian language, including literary language, was in a state of flux in the early nineteenth century. For the same reasons, it would have been an uncertain exercise, and of little advantage, to call attention systematically to Shelley’s errors or to his divergences from early twenty-first century Italian usage, except where these affect the sense. His Italian poems and translations rarely conform to conventions of Italian prosody. We have confined ourselves to normalising his inconsistent practice with accents and apostrophes, which often seem to be omitted out of haste (not unlike his neglect to dot i’s in his English MSS), and he is given the benefit of the doubt in cases where his spelling is unclear. Perhaps even more than is true of the draft MSS of his English verse, his Italian poems are punctuated, if at all, for the purposes of rhetorical emphasis rather than syntactical
clarity; and he hardly ever punctuates the ends of lines. We have preserved almost all of his scant punctuation, emending only where strictly necessary to an understanding of the text; such adjustments are recorded in the headnotes. Translations by the editors of Shelley’s original compositions in Italian are provided in the headnotes to the relevant poems. His Italian translations of his own poems are sufficiently literal to require only occasional comment in this regard. Shelley’s own false starts, corrections and revisions are recorded very selectively.

In this volume individual editorial responsibilities have been divided as follows. Jack Donovan has edited nos 367, 387, no. 387 Appendix, nos 397, 400, 401 and 404. Kelvin Everest has edited no. 403 and no. 403 Appendix. Michael Rossington has edited nos 359–366, 368–386, 388–390, no. 391 Appendix, nos 392–396, 398, 399, 402, 405, 406, 408 and Appendix B, as well as providing the text and headnote to no. 391 which he and Andrew Lacey have jointly annotated. Kelvin Everest and Michael Rossington have shared the editing of no. 407.
Acknowledgements

It is with pleasure that the editors record their thanks to the following individuals: Paul Hammond and David Hopkins, the general editors of the Longman Annotated English Poets series, for their encouragement and wise counsel; B. C. Barker-Benfield of the Bodleian Library, University of Oxford and Elizabeth C. Denlinger and Doucet Devin Fischer of the Carl H. Pforzheimer Collection of Shelley and His Circle, New York Public Library for their unfailingly prompt and helpful attention to queries relating to the manuscript sources in their care; Donald H. Reiman and his fellow editors for the outstanding scholarship of the series ‘The Bodleian Shelley Manuscripts’ and ‘The Manuscripts of the Younger Romantics: Shelley’; Francesco Rognoni for invaluable comments and advice, especially in relation to all matters Italian, including Shelley’s poems in Italian; and Laura Barlow and Andrew Lacey who provided tireless and superb assistance.

In addition, warm thanks are extended to the following individuals for advice, information and help of various kinds: Kate Ahl, John Barnard, Andrea Bellini, Gerald Bevan, John Birtwhistle, Antonella Braida, Jackie Brown, Kiera Chapman, David Constantine, Nora Crook, Antonio Daniele, Elizabeth Davies, Cian Duffy, Patrick Finglass, Stuart Gillespie, Paul Hamilton, Annabel Hayward, Stephen Hebron, Sue Hodson, Claire Lamont, Anne Laurence, Alexander Murray, Frances Murray, Robin Murray, Christine Nelson, Michael O’Neill, Mark Philp, Patrick Rodgers, Helen Slaney, Henry Stead, Adam Swift, Jonathan Thacker, Sarah Turpie, Janet Watson, Alan Weinberg, Jeff Wilson and David Womersley.

Kelvin Everest would like to thank the Master and Fellows of Trinity College, Cambridge for electing him as a Visiting Fellow Commoner to work on this edition. Michael Rossington is grateful to the Master and Fellows of St Catherine’s College, Oxford for electing him to a Visiting Fellowship to work on this project. Research on this volume has been advanced through the resources and expertise of the following institutions and their staff to whom grateful thanks are offered: All Souls College, Oxford; The Arts and Humanities Research Council; The British Library; Cambridge University Library; the English Faculty Library, University of Cambridge; Houghton Library, Harvard University; The Huntington Library, San Marino, California; The Sidney Jones Library, University of Liverpool; Senate House Library, University of London; The Morgan Library & Museum, New York; the School of English Literature, Language and Linguistics, the Faculty of Humanities and Social Sciences, and The Robinson Library, Newcastle University; The Carl H. Pforzheimer Collection of Shelley and His Circle, New York Public Library; The Bodleian Library, the English Faculty Library and the Taylor Institution Library, University of Oxford; The Rosenbach Museum & Library,
Philadelphia; Trinity College Library, Cambridge; University College London Library Special Collections; The National Art Library, Victoria and Albert Museum.

The editors are grateful to the following for kind permission to use manuscript material: The Bodleian Library, University of Oxford (nos 359–368, 369 Appendix, 370–386, 388, 390, 391 Appendix (all Fragments except O), 393–400, 401 Text C, 402, 403 Appendix, 404, 406, 408, Appendix B); The Carl and Lily Pforzheimer Foundation, Inc. (nos 387, 401 Text D); The Huntington Library, San Marino, California (nos 389, 392, 407); and The British Library Board (no. 391 Appendix Fragment O).
## Chronological Table of Shelley’s Life and Publications

This table should be read in conjunction with the Abbreviations.

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<th>Event</th>
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<td>1792</td>
<td>(4 August) S. born at Field Place, near Horsham, Sussex, eldest son of Timothy Shelley, landowner and Whig MP (Baronet, 1806).</td>
</tr>
<tr>
<td>1792</td>
<td>(7 September) Baptised at Warnham, Sussex.</td>
</tr>
<tr>
<td>1798</td>
<td>Studies with Warnham clergyman Rev. Evan Edwards.</td>
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<tr>
<td>1802–4</td>
<td>At Syon House Academy, Isleworth, near London. Attends lectures by Adam Walker on natural philosophy.</td>
</tr>
<tr>
<td>1804–10</td>
<td>At Eton, where he is bullied. Develops scientific as well as literary interests.</td>
</tr>
<tr>
<td>1806</td>
<td>Possible date of composition for earliest poems in Esd.</td>
</tr>
<tr>
<td>1808</td>
<td>Begins correspondence with Harriet Grove, his cousin; relationship ended in 1810 by religious prejudices of her family.</td>
</tr>
<tr>
<td>1810</td>
<td>(Spring) Publishes Gothic novel, Zastrozzi.</td>
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<tr>
<td>1810</td>
<td>(Summer) Submits WJ, his earliest long poem, for publication; it is rejected (eventually published in 1829 as a series of extracts; published as a whole, but abridged, in 1831).</td>
</tr>
<tr>
<td>1810</td>
<td>(September) Publishes Original Poetry by Victor and Cazire, written with his sister Elizabeth. Withdrawn following the discovery that one of the poems had been plagiarised from M. G. (‘Monk’) Lewis.</td>
</tr>
<tr>
<td>1810</td>
<td>(from October) At University College, Oxford, where he meets Thomas Jefferson Hogg.</td>
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<tr>
<td>1810</td>
<td>(November) Publishes Posthumous Fragments of Margaret Nicholson.</td>
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<tr>
<td>1810</td>
<td>(December) Publishes second Gothic novel, St. Irvyne (dated 1811).</td>
</tr>
<tr>
<td>1811</td>
<td>(January) Meets Harriet Westbrook.</td>
</tr>
<tr>
<td>1811</td>
<td>(March) Publishes Poetical Essay on the Existing State of Things in support of Peter Finnerty, a radical Irish journalist imprisoned for libel in February.</td>
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<tr>
<td>1811</td>
<td>(25 March) Expelled in his second term at Oxford for refusing to answer questions about a sceptical pamphlet written with Hogg, The Necessity of Atheism (published February). Hogg also expelled.</td>
</tr>
<tr>
<td>1811</td>
<td>(July) Visits Cwm Elan in Radnorshire, Wales.</td>
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<tr>
<td>1811</td>
<td>(August) Elopes with Harriet Westbrook, and marries her in Edinburgh (29 August).</td>
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<tr>
<td>1811</td>
<td>(November) Quarrels with Hogg over his attempted seduction of Harriet.</td>
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<tr>
<td>1811</td>
<td>(December) Meets Southey in the Lake District.</td>
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<td>Year</td>
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<td>1812</td>
<td>(January) Begins correspondence with William Godwin. Unsuccessful attempt to meet Wordsworth. (January–August) Writes a number of poems in Esd. (February–March) Campaigns for political reform in Ireland. (February) Writes <em>An Address, to the Irish People and Proposals for an Association of . . . Philanthropists</em>. (March) Prints <em>Declaration of Rights</em>. Adopts vegetarianism. (6 April) Returns to Wales, then moves to Devon where he is kept under surveillance by government agents. (June–July) Writes <em>A Letter to Lord Ellenborough</em>. (July–August) Revises <em>The Devil’s Walk</em> for distribution as a broadsheet. (mid-July) Elizabeth Hitchener joins Harriet and Harriet’s sister Eliza in S.’s domestic circle. (August) His servant, Daniel Healy, is imprisoned for distributing the <em>Declaration</em> and <em>The Devil’s Walk</em>. (September) Goes to Tremadoc, North Wales, where he is involved in further political activity. (from September) Works on <em>Q Mab</em>. (4 October–13 November) Thomas Love Peacock introduced to S. by Thomas Hookham. (October) Meets William Godwin and John Frank Newton in London. (November–December) Copies out <em>Esd</em>. (November) Elizabeth Hitchener leaves household.</td>
</tr>
<tr>
<td>1813</td>
<td>(27 February) Flees from Tremadoc after mysterious incident at Tan-yr-allt in which S. is supposedly attacked at night. (March) Visits Dublin and Killarney. (5 April) Returns to London. (May) <em>Q Mab</em> privately published; <em>A Vindication of Natural Diet</em>, one of the notes to <em>Q Mab</em>, is published shortly before. (23 June) Ianthe Shelley born. (July) Moves to Bracknell in Berkshire. Joins expatriate pro-revolutionary French and English circle centred on Mrs Boinville and the Newtons. (December) Writes <em>A Refutation of Deism</em> (privately published in early 1814).</td>
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<tr>
<td>1814</td>
<td>(March) Remarries Harriet to ensure her legal status as his wife, but S. spending time apart with the Boinvilles. (May–June) Visiting Godwin in London; growing estrangement from Harriet. (28 July) Elopes with Mary Godwin, daughter of William Godwin and Mary Wollstonecraft. They travel to Switzerland accompanied by Claire Clairmont (daughter of Godwin’s second wife by a previous relationship). (13 September) Returns to England. (30 November) Charles Shelley born to Harriet.</td>
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1815

(6 January) S.’s grandfather Sir Bysshe Shelley dies.
(late January–early February) Briefly involved with Irish radical George Cannon (‘Erasmus Perkins’) and plans for monthly paper, the Theological Inquirer; or, Polemical Magazine.
(22 February) Mary’s first child born (dies 6 March).
(July) S. receiving annual income of £1000 (of which £200 is made over to Harriet). Gives large sums of money to Godwin.
(early August) Moves to cottage at Bishopsgate, next to Windsor Park.
(late August–early September) River excursion up the Thames with Mary, Peacock and Charles Clairmont.
(10 September–14 December) Writes Alastor.

1816

(February) 1816 published.
(3 May) Leaves for Continent with Mary and Claire.
(25 May–29 August) Stays with Mary and Claire in Switzerland; meets Lord Byron.
(June) Writes Hymn to Intellectual Beauty (published in The Examiner in January 1817).
(July) Writes Mont Blanc (published in 1817), begins R&H (late July).
(8 September) Returns to England.
(9 October) Suicide of Mary’s half-sister Fanny Imlay (Wollstonecraft’s daughter by Gilbert Imlay).
(9 November) Suicide of Harriet Shelley by drowning in the Serpentine (discovered 10 December).
(December) Meets John Keats and Horace Smith through friendship with Leigh Hunt.
(15 December) Receives news of Harriet’s suicide.
(30 December) Marries Mary.

1817

(12 January) Allegra, Claire’s daughter by Byron, born at Bath.
(late January–early February) Drafts Declaration in Chancery.
(February) Further meetings with Keats. Writes A Proposal for Putting Reform to the Vote (published March).
(2 March) Moves to Albion House, Marlow.
(4 March) Habeas Corpus suspended (until 1 February 1818).
(27 March) Lord Eldon, Lord Chancellor, denies S. custody of his two children by Harriet.
(March–September) Writes L&C.
(September) Works on R&H.
(2 September) Clara Shelley born.
(September-December) Drafts On Christianity.
(November) 1817 published anonymously. Writes, and probably prints, An Address to the People on the Death of the Princess Charlotte (published c. 1843).
(December) L&C published (with 1818 on the title-page) and suppressed. Writes Ozymandias.

1818

(January) L&C reissued in a revised version as RofI.
(12 March) Leaves England for Italy with Mary, Claire and children.
(4 April) Arrives in Milan.
(28 April) Sends Allegra to Byron.
(9 May) Meets John and Maria Gisborne and Henry Reveley, Maria’s son by her first marriage, at Livorno.
(June–July) Moves to Bagni di Lucca (11 June). Translates Plato’s Symposium, writes On Love and A Discourse on the manners of the Ancient Greeks relative to the subject of Love (the latter not published in full until 1931).
(first half of August) Finishes R&H.
(17 August) Travels to Venice with Claire to meet Byron.
(31 August) Mary travels to Venice with William and Clara.
(24 September) Clara Shelley dies, aged 1.
(October) Writes Act I of PU.
(December) Goes on to Naples (1 December). Visits surrounding classical sites and volcanic scenery, writes Stanzas written in dejection – December 1818, near Naples.
(27 December) Birth of Elena Adelaide Shelley.

1819

(Febmuary) Further visits to Pompeii and Paestum and other classical sites.
(27 February) Birth of Elena Adelaide Shelley registered at Naples.
(March–April) Returns to Rome (arrives 5 March). Writes PU Acts II and III.
(Spring) 1819 published.
(May) Finishes J&M (first published in 1824).
(7 June) William Shelley dies, aged 3¹⁄₂.
(17 June) Moves to Livorno.
(August–December) Completes a fourth act of PU.
(September) Receives news of the Peterloo Massacre (5 September). Writes MA (not published until 1832), and other political poems.
(October–November) Moves to Florence (2 October). Writes Ode to the West Wind, PB3 (first published in 1840) and a letter to the Examiner on the trial of Richard Carlile (published in part in 1886 and in full in 1926).
(c. 15 October–23 December) Writes England in 1819.
(December) Begins PVR (not published until 1920), writes On Life.
**1820**

(10 November) Sophia Stacey first meets the Shelleys.

(12 November) Percy Florence born.

(December) British Parliament passes repressive ‘Six Acts’.

(26 January) Moves to Pisa.

(29 January) George III dies.


(May–November) Translates Plato’s *Phaedo* (MS lost).

(May–June) Writes *OL*.

(9 June) Elena Adelaide Shelley dies in Naples, aged 1½.

(15 June) Moves to Livorno.


(July) Constitutional revolution in Naples.

(August) Moves to Casa Prinini in the Bagni di San Giuliano, near Pisa.

Writes *WA*, *Ode to Naples* and begins *OT*. 1820 published.

(20 October) Claire goes to live with the Bojti family in Florence.

(22 October) Medwin arrives at Bagni di San Giuliano.

(29 October) Returns to Pisa.

(21 November) Claire stays with S. and Mary in Pisa.

(early December) First visits Teresa Viviani (‘Emilia’) at the Convent of St Anna. S., Mary and Claire continue to visit and correspond with her until her marriage on 8 September 1821. 

(before mid-December) *OT* published and suppressed.

(last two weeks of December) S. suffers a bout of ophthalmia which prevents him from reading and writing.

(23 December) Claire returns to the Bojti in Florence.

**1821**

(19 January) Edward and Jane Williams first meet the Shelleys.

(late January–early February) Writes *Epipsychidion*.

(late January–20 March) Writes *DP* (not published until 1840) in response to Peacock’s *The Four Ages of Poetry* (published in 1820 in the first and only issue of *Olliers Literary Miscellany*).

(23 February) Keats dies in Rome.

(27 February) Medwin departs for Rome.

(1 April) Receives news of revolution against Ottoman rule in Greece.

(11 April) Receives news of Keats’s death in a letter from Horace Smith dated 28 March. Smith’s letter also contains news of the unexpected stoppage of S.’s income.


(May) *Epipsychidion* published anonymously.

(4 May) Invites Byron to Pisa for the summer.

(5 May) Death of Napoleon Bonaparte. The news is not reported until early July.

(8 May) S. and Mary return to Bagni di San Giuliano.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>19–22 June</td>
<td>Claire with S. and Mary in Pisa and Bagni di San Giuliano.</td>
</tr>
<tr>
<td>23 June</td>
<td>Claire removes to Livorno for the summer.</td>
</tr>
<tr>
<td>(July)</td>
<td>Writes Written on hearing the news of the death of Napoleon.</td>
</tr>
<tr>
<td>21–27 July</td>
<td>Claire with S. and Mary in Pisa and Bagni di San Giuliano.</td>
</tr>
<tr>
<td>3 August</td>
<td>Visits Claire at Livorno.</td>
</tr>
<tr>
<td>4 August</td>
<td>Leaves for Ravenna via Florence and Bologna to meet Byron.</td>
</tr>
<tr>
<td>6 August</td>
<td>Arrives at Ravenna. In talking all night with Byron, learns of Richard Belgrave Hoppner’s circulation of scandalous rumours about him. Returns to Pisa by 22 August.</td>
</tr>
<tr>
<td>26 August</td>
<td>Writes to Hunt mentioning Byron’s plans for The Liberal.</td>
</tr>
<tr>
<td>5–15 Sept.</td>
<td>Claire with S. and Mary in Bagni di San Giuliano and the Bay of Spezia.</td>
</tr>
<tr>
<td>(October)</td>
<td>Writes Hellas.</td>
</tr>
<tr>
<td>1 Nov.</td>
<td>Byron moves to Pisa. Claire returns to the Bojtis in Florence.</td>
</tr>
<tr>
<td>14 Nov.</td>
<td>Medwin returns to the Shelleys at Pisa.</td>
</tr>
<tr>
<td>1822</td>
<td>Writing Charles the First.</td>
</tr>
<tr>
<td>12 Jan.–10 Apr.</td>
<td>Translates scenes from Goethe’s Faust.</td>
</tr>
<tr>
<td>(late Jan.–June)</td>
<td>Writes lyrics to Jane Williams.</td>
</tr>
<tr>
<td>(Feb.)</td>
<td>1822 published.</td>
</tr>
<tr>
<td>(Mar.)</td>
<td>Translates scenes from Calderón’s El mágico prodigioso.</td>
</tr>
<tr>
<td>9 Mar.</td>
<td>On or soon after this date, Medwin departs for Rome.</td>
</tr>
<tr>
<td>20 Apr.</td>
<td>Death of Allegra Byron at a convent in Bagnacavallo.</td>
</tr>
<tr>
<td>30 Apr.</td>
<td>Moves with his family and Edward and Jane Williams to Casa Magni at San Terenzo in the Bay of Spezia, near Lerici.</td>
</tr>
<tr>
<td>12 May</td>
<td>Takes delivery of his boat, the Don Juan, at Lerici.</td>
</tr>
<tr>
<td>(late May–early July)</td>
<td>Writing TL.</td>
</tr>
<tr>
<td>1 July</td>
<td>Sails to Livorno with Williams to meet Leigh Hunt.</td>
</tr>
<tr>
<td>8 July</td>
<td>Drowns with Williams on return voyage.</td>
</tr>
<tr>
<td>16 Aug.</td>
<td>Cremated on the beach between La Spezia and Livorno, in the presence of Trelawny, Byron and Hunt.</td>
</tr>
<tr>
<td>(Sept.)</td>
<td>Mary begins to transcribe unpublished MSS whilst living with the Hunts in Albaro, near Genoa.</td>
</tr>
<tr>
<td>1823</td>
<td>Ashes interred in the Protestant Cemetery, Rome.</td>
</tr>
<tr>
<td>(July)</td>
<td>Mary returns to England.</td>
</tr>
<tr>
<td>1824</td>
<td>1824 published. Suppressed at the insistence of Sir Timothy Shelley.</td>
</tr>
<tr>
<td>1829</td>
<td>Mary assists in the publication of 1829.</td>
</tr>
<tr>
<td>1839</td>
<td>1839 and 1840 published.</td>
</tr>
</tbody>
</table>
Abbreviations

Poems and prose works by Shelley

Alastor Alastor; or, The Spirit of Solitude
Daemon The Daemon of the World
DMAG A Discourse on the manners of the Ancient Greeks relative to the subject of Love
DP A Defence of Poetry
J&M Julian and Maddalo: A Conversation
LMG Letter to Maria Gisborne
MA The Mask of Anarchy: Written on the Occasion of the Massacre at Manchester
OL Ode to Liberty
OT Oedipus Tyrannus; or, Swellfoot the Tyrant. A Tragedy, in Two Acts
PB3 Peter Bell the Third
PU Prometheus Unbound: A Lyrical Drama in Four Acts
PVR A Philosophical View of Reform
Q Mab Queen Mab; A Philosophical Poem: with Notes
R&H Rosalind and Helen, a Modern Eclogue
RofI The Revolt of Islam; A Poem, In Twelve Cantos
SP The Sensitive-Plant
TL The Triumph of Life
WA The Witch of Atlas
WJ The Wandering Jew; or the Victim of the Eternal Avenger

Manuscript sources

Box 1 Bod. MS Shelley adds. c. 4: various dates.
Box 2 Bod. MS Shelley adds. c. 5: various dates.
CHPL The Carl H. Pforzheimer Library (now known as The Carl H. Pforzheimer Collection of Shelley and His Circle).
G1824 John Gisborne’s copy of 1824, now in the British Library, shelfmark C. 61 c. 5.
Harvard MSS Harvard fMS Eng. 822: various dates.
Harvard Nbk 1 Harvard MS Eng. 258.2: between August 1819 and May 1824 (fair copies).
Harvard Nbk 2 Harvard MS Eng. 258.3: mainly 1817 (fair copies).
L&C (PM) The copy of L&C with Shelley’s MS alterations made to transform the poem into RofI. This copy, once
owned by H. Buxton Forman, and described by him in *The Shelley Library* (1886) 83–86, is now in the Morgan Library & Museum (W25A 37292).

**Mary Copybk 1** Bod. MS Shelley adds. d. 7: probably autumn 1822 to autumn 1823.

**Mary Copybk 2** Bod. MS Shelley adds. d. 9: autumn 1823 with additions of c. 1839.

**Mary Copybk 3** Bod. MS Shelley adds. d. 8: autumn 1823 with additions of c. 1839.

**Mary Nbk** Bod. MS Shelley d. 2: between summer 1820 and May 1824.

**Montagu** Bod. MS Montagu d. 18: various dates.

**Nbk 1** Bod. MS Shelley adds. e. 16: June 1816 through July 1817.

**Nbk 2** Bod. MS Shelley adds. e. 19: early April 1817.

**Nbk 3** Bod. MS Shelley adds. e. 10: May through September 1817.

**Nbk 4** Bod. MS Shelley adds. e. 14: October 1817.

**Nbk 4a** Bod. MS Shelley d. 3: October 1817.

**Nbk 5** Bod. MS Shelley e. 4: late 1817 through summer 1819.

**Nbk 6** Bod. MS Shelley adds. e. 11: May 1818 through April 1819.

**Nbk 7** Bod. MS Shelley e. 1: April through December 1819.

**Nbk 8** Bod. MS Shelley e. 2: April–May 1819.

**Nbk 9** Bod. MS Shelley e. 3: April through December 1819.

**Nbk 10** HM 2177 (Huntington Library): spring 1819 through spring 1820.

**Nbk 11** Bod. MS Shelley adds. e. 12: January 1818 through summer 1821.

**Nbk 12** HM 2176 (Huntington Library): spring 1819 through summer 1821.

**Nbk 13** Bod. MS Shelley adds. e. 15: late October 1819.

**Nbk 14** Bod. MS Shelley adds. e. 6: summer 1818 through early autumn 1820.

**Nbk 15** Bod. MS Shelley adds. e. 9: November 1819 through October 1821.

**Nbk 16** Bod. MS Shelley d. 1: August 1819 through March 1821.

**Nbk 17** Bod. MS Shelley adds. e. 8: January 1820 through May 1821.

**Nbk 18** Bod. MS Shelley adds. e. 18: April 1821 through April 1822.

**Nbk 19** Bod. MS Shelley adds. e. 17: November 1819 through January 1822.

**Nbk 20** Bod. MS Shelley adds. e. 20: February through June 1821.

**Nbk 21** Bod. MS Shelley adds. e. 7: spring 1821 through January 1822.
Nbk 22  HM 2111 (Huntington Library): September 1821 through June 1822.

Relation  ‘Relation of the death of the family of the Cenci’ in Bod. MS Shelley adds. e. 13, pp. 1–72 (in Mary’s hand, probably with corrections by Shelley): April or May 1819.

SDMS  The Scrope Davies Notebook, BL Loan 70/8: 15 May–29 August 1816 (fair copies).


Printed sources


1817  [Anon.], *History of a Six Weeks’ Tour through a Part of France, Switzerland, Germany, and Holland*, London 1817 (by Shelley and Mary Shelley).


vol. i, Peter Bell the Third and The Triumph of Life: [parts of] Bod. MS Shelley adds. c. 5 and adds. c. 4, ed. Donald H. Reiman, 1986 (Box 2 and Box 1);

vol. ii, Bodleian MS Shelley adds. d. 7, ed. Irving Massey, 1987 (Mary Copybk 1)

vol. iii, Bodleian MS Shelley e. 4, ed. P. M. S. Dawson, 1987 (Nbk 5);

vol. iv, Bodleian MS Shelley d. 1, ed. E. B. Murray, 2 Parts, 1988 (Nbk 16);

vol. v, The Witch of Atlas Notebook: Bodleian MS Shelley adds. c. 6, ed. Carlene A. Adamson, 1997 (Nbk 14);
vol. vi, Shelley’s Pisan Winter Notebook (1820–1821): Bodleian MS Shelley adds. e. 8, ed. Carlene A. Adamson, 1992 (Nbk 17);
vol. vii, ‘Shelley’s Last Notebook’: Bodleian MS Shelley adds. e. 20, adds. e. 15 and [part of] adds. c. 4, ed. Donald H. Reiman and Hélène Dworzan Reiman, 1990 (Nbk 20, Nbk 13, and Box 1);
vol. viii, Bodleian MS Shelley d. 3, ed. Tatsuo Tokoo, 1988 (Nbk 4a);
vol. ix, The Prometheus Unbound Notebooks: Bodleian MSS Shelley e. 1, e. 2, and e. 3, ed. Neil Fraistat, 1991 (Nbk 7, Nbk 8 and Nbk 9);
vol. x, Mary Wollstonecraft Shelley, Mythological Dramas: Proserpine and Midas: Bodleian MS Shelley d. 2, ed. Charles E. Robinson (Mary Nbk) and Relation of the Death of the Family of the Cenci: Bodleian MS Shelley adds. e. 13, ed. Betty T. Bennett, 1992;
vol. xi, The Geneva Notebook of Percy Bysshe Shelley: Bodleian MS Shelley adds. e. 16 and [part of] MS Shelley adds c. 4, ed. Michael Erkelenz, 1992 (Nbk 1 and Box 1);
vol. xii, The ‘Charles the First’ Draft Notebook: Bodleian MS Shelley adds. e. 17, ed. Nora Crook, 1991 (Nbk 19);
vol. xiii, Drafts for Laon and Cythna: Bodleian MSS Shelley adds. e. 14 and adds. e. 19, ed. Tatsuo Tokoo, 1992 (Nbk 4 and Nbk 2);
vol. xiv, Shelley’s ‘Devils’ Notebook: Bodleian MS Shelley adds. e. 9, ed. P. M. S. Dawson and Timothy Webb, 1993 (Nbk 15);
vol. xv, The Julian and Maddalo Draft Notebook: Bodleian MS Shelley adds. e. 11, ed. Steven E. Jones, 1990 (Nbk 6);
vol. xvi, The Hellas Notebook: Bodleian MS Shelley adds. e. 7, ed. Donald H. Reiman and Michael J. Neth, 1994 (Nbk 21);
vol. xvii, Drafts for Laon and Cythna, Cantos V–XII: Bodleian MS Shelley adds. e. 10, ed. Steven E. Jones, 1994 (Nbk 3);
vol. xviii, The Homeric Hymns and Prometheus Drafts Notebook: Bodleian MS Shelley adds. e. 12, ed. Nancy Moore Goslee, 1996 (Nbk 11);
vol. xix, The Faust Draft Notebook: Bodleian MS Shelley adds. e. 18, ed. Nora Crook and Timothy Webb, 1997 (Nbk 18);
vol. xx, The Defence of Poetry Fair Copies: Bodleian MSS Shelley adds. e. 6 and adds. d. 8, ed. Michael O’Neill, 1994 (Nbk 14 and Mary Copybk 3);
vol. xxi, Miscellaneous Poetry, Prose and Translations from Bodleian MS Shelley adds. c. 4, etc., ed. E. B. Murray, 1995 (mainly Box 1);
vol. xxii, [Additional MSS mainly in the hand of Mary Shelley], Part One: Bodleian MS Shelley adds. d. 6, Part Two: Bodleian MS Shelley adds. c. 5 (Box 2), ed. Alan M. Weinberg, 2 Parts, 1997;

**Butter (1954)**
Peter Butter, Shelley’s Idols of the Cave, Edinburgh 1954.

**Butter (1970)**

**Byron L&J**

**Byron Prose**

**Byron PW**

**Cameron (1951)**

**Cameron (1974)**

**Cenci (1819)**

**Cenci (1821)**

**Chernaik**

**Clairmont Correspondence**

**Claire Jnl**

**Concordance**

**Cox**

Richard Cronin, Shelley’s Poetic Thoughts, London 1981.


Erasmus Darwin, The Botanic Garden, London 1791 (comprising Part I The Economy of Vegetation, Part II The Loves of the Plants (1789)).


[Anon.], Epipsychidion: Verses Addressed to the Noble and Unfortunate Lady Emilia V—Now Imprisoned in the Convent of —, London 1821 (by Shelley).


Maria Gisborne & Edward E. Williams, Shelley’s Friends: Their Journals and Letters, ed. Frederick L. Jones, Norman, OK 1951.

Geoffrey Matthews.
GM  Gentleman’s Magazine.
Godwin Novels  Collected Novels and Memoirs of William Godwin, gen.
Grabo (1930)  Carl Grabo, A Newton Among Poets: Shelley’s Use of
Science in Prometheus Unbound, Chapel Hill, NC 1930.
Grabo (1935)  Carl Grabo, Prometheus Unbound: An Interpretation,
Chapel Hill, NC 1935.
Harvard Nbk (Woodberry)  The Shelley Notebook in the Harvard College
Library. ed. George Edward Woodberry, Cambridge,
MA 1929 (Harvard Nbk 1).
Hazlitt Works  William Hazlitt, The Complete Works, ed. P. P. Howe,
Hogg  Thomas Jefferson Hogg, The Life of Percy Bysshe
Shelley, 2 vols (two further vols announced on title
page but never published), London 1858.
Hughes 1820  Shelley, Poems Published in 1820, ed. A. M. D. Hughes,
Hughes  A. M. D. Hughes, The Nascent Mind of Shelley, Oxford
1947.
Hunt 1820  Shelley’s presentation copy of 1820 to Leigh Hunt,
inscribed by Hunt (now in the Huntington Library,
call no. 22460).
Hunt Autobiography  The Autobiography of Leigh Hunt; with Reminiscences of
Friends and Contemporaries, 3 vols, London 1850.
Hunt Correspondence  The Correspondence of Leigh Hunt, ed. [Thornton
Hunt], 2 vols, London 1862.
Hunt Works  The Selected Writings of Leigh Hunt, gen. eds Robert
Morrison and Michael Eberle-Sinatra, 6 vols, London
2003.
Huntington Nbks  Note Books of Percy Bysshe Shelley, From the Originals in
the Library of W. K. Bixby, ed. H. Buxton Forman,
3 vols, Boston, MA 1911 (Nbk 10, Nbk 12, and Nbk 22).
Hutchinson  The Complete Poetical Works of Shelley, ed. Thomas
Hutchinson, Oxford 1904.
Julian  The Complete Works of Percy Bysshe Shelley, ed. Roger
Ingpen and Walter E. Peck, 10 vols, London 1926–30
(the ‘Julian’ edition).
Keats Circle  The Keats Circle: Letters and Papers, and More Letters and
Poems of the Keats Circle, ed. Hyder Edward Rollins,
Keats L  The Letters of John Keats, 1814–1821, ed. Hyder Edward
Kent  [Anon.], Flora Domestica; or, The Portable Flower-Garden,
with Directions for the Treatment of Plants in Pots; and
Illustrations from the Works of the Poets, London 1823 (by
Elizabeth Kent).
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>K–SJ</td>
<td><em>Keats–Shelley Journal</em>.</td>
</tr>
<tr>
<td>K–SR</td>
<td><em>Keats–Shelley Review</em>.</td>
</tr>
<tr>
<td>Medwin (1824)</td>
<td>Thomas Medwin, <em>Journal of the Conversations of Lord Byron: Noted During a Residence with his Lordship at Pisa, in the Years 1821 and 1822</em>, London 1824.</td>
</tr>
</tbody>
</table>
Abbreviations

**MSW**  
*The Novels and Selected Works of Mary Shelley*, gen. ed. Nora Crook with Pamela Clemit, 8 vols, London 1996:

vol. ii, *Matilda, Dramas*, etc., ed. Pamela Clemit;
vol. iii, *Valperga*, ed. Nora Crook;
vol. iv, *The Last Man*, ed. Jane Blumberg with Nora Crook;
vol. vi, *Lodore*, ed. Fiona Stafford;
vol. vii, *Falkner*, ed. Pamela Clemit;

**MWW**  

**MYRS**  

vol. i, *The Esdaile Notebook*, ed. Donald H. Reiman, 1985 (Esd);
vol. iii, *Hellas: A Lyrical Drama*, ed. Donald H. Reiman, 1985;
vol. iv, *The Mask of Anarchy Draft Notebook: Huntington MS HM 2177*, ed. Mary A. Quinn, 1990 (Nbk 10);
vol. vi, *Shelley’s 1819–1821 Huntington Notebook: Huntington MS HM 2176*, ed. Mary A. Quinn, 1994 (Nbk 12);
vol. vii, *Shelley’s 1821–1822 Huntington Notebook: Huntington MS HM 2111*, ed. Mary A. Quinn, 1996 (Nbk 22);

**New SL**  

**Notopoulos**  

**OT (1820)**  


PFMN  [Anon.], *Posthumous Fragments of Margaret Nicholson*, Oxford 1810 (by Shelley).


<table>
<thead>
<tr>
<th>ABBREVIATIONS</th>
<th>xxxi</th>
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</thead>
<tbody>
<tr>
<td>Shelley and Mary</td>
<td><em>Shelley and Mary</em>, [ed. Lady Shelley], 3 vols (sometimes 4 vols), London 1882.</td>
</tr>
<tr>
<td>St Irvyne</td>
<td>[Anon.], <em>St. Irvyne; or, the Rosicrucian: A Romance</em>, London 1811 (by Shelley; published in 1810).</td>
</tr>
<tr>
<td>Système de la Nature</td>
<td>[Baron D’Holbach], <em>Système de la nature, ou des loix du monde physique &amp; du monde moral</em> (Amsterdam 1770; attributed to Mirabaud).</td>
</tr>
</tbody>
</table>
ABBREVIATIONS

Turner

Unextinguished Hearth
The Unextinguished Hearth: Shelley and His Contemporary Critics, ed. Newman Ivey White, Durham, NC 1938.

V&C
[Anon.], Original Poetry by Victor and Cazire, Worthing 1810 (by Shelley and his sister Elizabeth; edition withdrawn).

V&C (1898)

V&P

Viviani della Robbia
Enrica Viviani della Robbia, Vita di una donna (L’Emily di Shelley), Florence 1936.

Walker

Wasserman

Webb

Webb (1977)

Webb (1995)

White

Woodberry 1893

Woodberry (1901)

Woodberry (1909)

Wordsworth Prose

Zillman Text

Zillman Variorum

Further editorial abbreviations that are unique to the commentary on a poem are identified in the headnote or notes to that poem.

Unless otherwise stated, all quotations from Greek and Latin texts, and their translations, are from the Loeb Classical Library editions. In the case
of Theocritus, Moschus and Bion, A. S. F. Gow, ed., *Bucolici Graeci* (1952) is used for the Greek text, and the same scholar’s *The Greek Bucolic Poets* (1953) for the translation. Unless otherwise stated, the source of translations from Dante’s *Divina commedia* (*Inferno*, *Purgatorio* and *Paradiso*) is *The Vision of Dante* by H. F. Cary (1814) and from Petrarch’s verse is Robert M. Durling, ed., *Petrarch’s Lyric Poems: The Rime sparse and Other Lyrics* (1976).
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THE POEMS
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359 ‘There is a Spirit, whose inconstant home’

These alternately rhyming lines are written in ink in *Nbk 11* p. 117 above the fragment *Polluting darkness tremblingly quivers* (no. 228). Although they are described as ‘undatable’ in BSM xxiii 334, it seems likely that they were composed in early summer 1819. As Nancy Moore Goslee notes (BSM xviii p. xli), the fragments on pp. 117–18 interrupt drafts of *Misery* – *A Fragment* (no. 202) in *Nbk 11*. In commenting on these lines, Earl R. Wasserman observes that *Ye gentle visitations of calm thought* (no. 384) offers ‘another expression of such transient visitations’ (*Wasserman* 190 n. 21). However, such expressions are common in S.’s poems and parallels with this fragment may also be found in, for example, *Hymn to Intellectual Beauty* (no. 123) B, particularly its first stanza.

Text from *Nbk 11* p. 117.

Published in *Wasserman* 190; BSM xviii 146–7 (facsimile and transcription of MS).

There is a Spirit, whose inconstant home  
Is in the Spirit of inconstant man . . .  
Sometimes over our Nature it will come  
Like a soft cloud of light, which

360 ‘I am as a Spirit who has dwelt’

These lines are drafted in *Nbk 11* in pencil. The cancellation of *mist* in l. 11 and the semicolon in l. 12 are in ink. There is a diagonal cancel stroke in ink through ll. 2 to 7 alongside another in pencil. Garnett plausibly dates this fragment to 1819 (*Relics* 82), as does Nancy Moore Goslee (BSM xviii pp. xlv–xlv) who argues for the possibility that these lines may have been composed at the same time as *Misery* – *A Fragment*. This would suggest a date of summer 1819 (see headnote to no. 202). Goslee posits (BSM xviii 299–300) that the fragmentary material on pp. 121 and 124–7 is connected with the lines below. These fragments are presented in the Appendix to this poem.

Text from *Nbk 11* p. 123. A comma has been added in l. 5.

Published in *Relics* 81–2; *Forman* 1876–7 iv 14 (‘Fragment: A Soul Known’); *Dowden* 1891 531 (‘Fragment: Fellowship of Souls’); *Woodberry* (1901) 487 (‘The Poet’s Lover’); *Hutchinson* 650 (‘Fragment: Wedded Souls’); BSM xviii 152–3 (facsimile and transcription of MS).

4. **light, which** night, which BSM xviii. Written beneath *splendour* canc. in *Nbk 11*. 

1. The cancelled first version of this line in *Nbk 11* reads *There is a spirit, be it God, or Love.*
I am as a Spirit who has dwelt
[Within his heart of hearts, and I have felt]
[His feelings, and have thought his thoughts, and known]
[The inmost converse of his soul, the tone]

5 [Unheard but in the silence of his blood,]
[When all the pulses, in their multitude]
[Image the trembling calm of summer seas.]
I have unbarred the golden melodies
Of his deep soul, as with a master key
10 And loosened them, and bathed myself therein
Even as an Eagle in a thunder [mist]
Clothing his wings with lightning;

360 Appendix

Fragments connected with ‘I am as a Spirit who has dwelt’

A: ‘Why, to recount the melancholy end’

There are two versions of this fragment. One is of four lines and is drafted in pencil in Nbk 11 p. 121. The other, of three lines, is written in ink in Nbk 14 p. 132 rev. and is preceded by the cancelled false start – You may imagine, my dear.

It is difficult to date either version with certainty. The Nbk 14 lines were almost certainly entered into that nbk before May 1820 since beneath them, and therefore done subsequently, is some draft of OL (no. 322). Carlene A. Adamson’s ‘very tentative’ connection of the Nbk 14 lines with A Ballad (‘Young Parson Richards stood at his gate’), which dates from early June–early July 1820 (see headnote to no. 333), is unconvincing (BSM v 415). If S. copied the Nbk 14 lines into Nbk 11, rather than recalling them from memory, he must have done so before November 1820 when Nbk 14 was lent to Medwin (BSM v p. xxxi; Medwin (1913) 236). An alternative and more persuasive explanation of the relationship between the two versions is that the Nbk 11 lines were done in the summer of 1819, perhaps around the time of Mary’s depression following the death of William, which may have prompted them, and

¶ 360 1. S. first wrote Let me be then cancelled Let me and wrote I am above.
4. converse] communion (see OED ‘converse’, n. 4). Written above meaning canc.
in Nbk 11.
8. unbarred] unlocked Relics; untuned BSM xviii. Cp. Paradise Lost vi 2–4:

Waked by the circling hours, with rosy hand
Unbarred the gates of light.
were subsequently partially transcribed and revised in Nbk 14. Nancy Moore Goslee (BSM xviii 299) suggests that I am as a Spirit who has dwelt on p. 123 of Nbk 11 may be a continuation of these lines.

Text from Nbk 11 p. 121. Commas have been added in ll. 1, 2 (twice), and 4. Published in BSM xviii 150–1 (facsimile and transcription of MS).

Why, to recount the melancholy end
Of high and happy feelings is, my friend,
A task for which I am the most unfit
Of all who live . . . Well, but yet venture it

B: ‘[Neither] among the living and the dead’

Goslee (BSM xviii 299) suggests that these pencilled lines are ‘Possibly an alternate beginning to’ I am as a Spirit who has dwelt.

Text from Nbk 11 p. 124. Published in BSM xviii 152–3 (facsimile and transcription of MS).

[Neither] among the living and the dead
Many are found like unto Ethelred
Like we may say in voice and lineaments

C: ‘[His soft rebuke has nothing stern and cold]’

Goslee (BSM xviii 300) suggests that the lines in ink on Nbk 11 pp. 125–6 are a continuation of I am as a Spirit who has dwelt, as are two lines in ink on p. 127. However, most of the draft on p. 125 is cancelled and the few uncancelled lines do not constitute couplets. The lower portion of p. 126 is torn away.

Text from Nbk 11 pp. 126–7. A semicolon has been added in l. 6. Apostrophes have been added in ll. 2, 5, 6 and 8. A comma replaces a semicolon in l. 6. Published in BSM xviii 154–7 (facsimile and transcription of MS).

¶ 360 Appendix A 1. melancholy] In Nbk 14 the word melancholy is cancelled and miserable written above.
2. is] in BSM xviii.

¶ 360 Appendix B 2. Ethelred] It is not clear whether S. has in mind a specific historical or literary figure. Ethelred I, the elder brother of Alfred, ruled the West Saxons 865–71. Ethelred II (nicknamed ‘the Unready’) was king of England 978–1013 and 1014–16. In The Poems of William Cowper, 3 vols (1980–95) i 530, John D. Baird and Charles Ryskamp describe the choice of this name in Cowper’s ‘Hope’ (1782) l. 302 as ‘a mystery’.
3. Neil Fraistat (BSM ix p. ii) suggests that the words below this line in Nbk 11 p. 124, When a friend deserts, are the beginning of a draft stanza for Misery. – A Fragment.
[His soft rebuke has nothing stern and cold]  
[And angry, like] a worldling’s, overbold  
[Of the ]  
In his own weakness; to his words your heart  
5  
Loosening itself in gentleness, your heart’s brother;  
His gentle blame is sweeter than the praise  
Of the world’s empty echo; [ ]  
True friends can interpenetrate each other  
10 Like beams of constellated stars [ ]

361 ‘Methought I was a billow in the crowd’

There are two versions of this incomplete Spenserian stanza on separate pages in Nbk 15. On p. 21, the first three lines are written roughly in pencil and partially revised in ink while the remaining lines, in ink, are heavily reworked. On p. 117, the opening four lines and the cancelled start to a fifth are written neatly in ink. P. M. S. Dawson and Timothy Webb advance the following view of the relationship between the two: ‘Although [the] version [on p. 21] occurs earlier in the notebook its more developed state suggests that it was composed later than the four lines on p. 117 which it absorbs and extends’ (BSM xiv p. xxiv). However, since the p. 117 version adopts several revisions made in the p. 21 version, it is more likely that the latter is a rough draft on which the former, an albeit abbreviated fair copy, is based.

Dawson and Webb (BSM xiv pp. xx–xxi) speculate that this fragment, along with I went into the deserts of dim sleep (no. 362) and Into the plain, out of the mountains hoar (no. 363) on p. 20, and The path was broad (no. 364) on p. 22, may ‘have been intended for’ Adonais (no. 403). They thus relate these four poems to the other unused drafts of stanzas for Adonais in Nbk 15 (presented in this edition in no. 403 Appendix: Unused stanzas for Adonais). Such a context would place their date of composition between April and June 1821, as noted in BSM xiv pp. xxix–xxx. However, for several reasons, they are more likely to have been composed in the summer of 1820. Above and beneath the fair copy of ll. 1–4 on p. 117, and therefore almost certainly written subsequently to it, are drafts towards a preface to Hymn to Mercury. The content of this preface (discussed in the headnote to no. 336) is alluded to briefly in S.’s letter to Peacock of 12 July 1820 (L ii 213), making this the latest date by which the fair copy of ll. 1–4 on p. 117 is likely to have been made. Further support for an early summer 1820 date for this fragment lies in the verbal parallels with LMG (no. 325), referred to in the notes to ll. 3 and 4.

¶ 360 Appendix C 7–8. These lines appear to rework the following uncancelled lines above: When the first wonder of this [ ] / His blame, to which the praise of every other / Is as a tedious discord.
‘Methought I was a billow in the crowd’

Methought I was a billow in the crowd
Of common men—that stream without a shore,
That Ocean which at once is deaf and loud,
That I, a man, stood amid many more

Mary made several copies of ll. 1–4. They are transcribed in Mary Copybk 1 p. 23 (BSM ii 48–9) with lines 5–8 apparently added later since they are copied alongside the next entry on the same page in a distinct hand. Lines 1–4 are also transcribed in Mary Copybk 2 p. 32 (Massey 84–5) and there is a further transcription of them on p. 49 (Massey 124–5), cancelled apparently after Mary realised her error of duplication. Mary Copybk 2 p. 32 appears to be the basis of a later copy of ll. 1–4—with Epitaph (“‘Here lieth one whose name was writ on water’”) and To Stella (no. 352)—on a leaf headed ‘MS. Fragments of P. B. Shelley’, now in CHPL (SC391; for a facsimile, see SC v 175). Lines 1–4 were published under the title ‘Fragment | Original’ in The Album Wreath of Music and Literature, first noted by Elizabeth Nitchie in ‘Shelley in “Fraser’s” and the Annuals’, TLS 1960 (26 August 1939) 503. There is no date of publication in The Album Wreath but it probably appeared in 1840, not 1834 as claimed by Nitchie (see the headnote to To Stella). All eight lines were first published together in Rossetti 1870 and are there dated 1821. A partial reading of the cancelled ninth line, Over the forests of some wind, was printed in Julian iv 118 after the editors consulted Nbk 15 (see Julian iv 413). BSM xiv (p. xxi and p. xxxv) notes that this poem is ‘an easily identifiable precursor’ of TL, drawing particular attention to TL 465–7.

Text from Nbk 15 p. 117 (ll. 1–4) and Nbk 15 p. 21 (ll. 5–8). Commas have been supplied in ll. 1 and 2.

Published in The Album Wreath of Music and Literature ii (?1840) 70 (ll. 1–4 only); Rossetti 1870 ii 343 (complete); Forman 1876–7 iv 120 (complete, entitled ‘Fragment of a Dream’); Woodberry 1893 iv 105 (complete, entitled ‘A Dream’); Lecock 1911 ii 265 (complete, entitled ‘Fragment: A Dream’); Massey 251 (transcription of MS); BSM xiv p. xxi (transcription of Nbk 15 p. 21 only); BSM xiv 26–7 and 124–5 (facsimiles and transcriptions of Nbk 15 p. 21 and p. 117).

¶ 361 1. in] on The Album Wreath of Music and Literature.
2. men—] The dash is in ink above a pencilled comma in Nbk 15 p. 21.
3. BSM xiv (p. xxiv and 280) cps LMG 193–4 where London is described as ‘that great sea, whose ebb and flow / At once is deaf and loud’. That] Written in ink above And (which is written in pencil over That) in Nbk 15 p. 21.
4. There are several cancelled attempts at this line in Nbk 15 p. 21 including Stunning itself with a perpetual roar. amid many more] among many more Nbk 15 p. 21. Lecock 1911 ii 525 notes that the phrase is Spenserian; see, e.g., the ‘February’ eclogue of The Shepheardes Calender l. 183, and Faerie Queene II xii 25 l. 1 and IV xi 44 l. 6. See also LMG 103 and note.
5 By a wayside—which in [ ] aspect bore
To some imperial metropolis
Whose misty shapes, pyramid, dome and tower
Gleamed like a pile of crags vast,

362 ‘I went into the deserts of dim sleep’

This fragment, which appears to be the opening of a Spenserian stanza, is written in pencil at the top of Nbk 15 p. 20. Irving Massey notes that it ‘shows some affinity of mood’ (BSM ii 232) with Methought I was a billow in the crowd (no. 361), the first three lines of which are also drafted in pencil on the facing page of the nbk. There is a copy of this fragment in Mary Copybk 1 p. 70 (for a facsimile and transcription, see BSM ii 142–3). It is likely to have been composed in the early summer of 1820 at the same time as the other three fragments in Nbk 15 pp. 20–2; for the alternative view of P. M. S. Dawson and Timothy Webb that they all may relate to Adonais and thus date from April–June 1821, see the headnote to Methought I was a billow in the crowd.

Text from Nbk 15 p. 20. Commas have been supplied at the end of l. 1 and l. 2. Indentation follows the MS.

Published in Rossetti 1870 ii 342; Forman 1876–7 iv 64 (entitled ‘Fragment: The Deserts of Sleep’); Hutchinson 703 (entitled ‘Fragment: The Deserts of Dim Sleep’); BSM xiv p. xx (transcription of MS); BSM xiv 26–7 (facsimile and transcription of MS).

I went into the deserts of dim sleep,
That world, which like some unknown wilderness,
Bounds this, with its recesses wide and deep—

5–6. For other examples in S.’s poetry of the natural world being likened to the view of a city from a distance, see The vale is like a vast Metropolis (no. 250) and The Woodman and the Nightingale (no. 377) ll. 53–8.
5. The cancelled start to this line in Nbk 15 p. 117 reads Gazing at w. a] Written above the canc. in Nbk 15. which in [ ] aspect which the aspect Rossetti 1870; which in aspect Mary Copybk 1; in which an aspect Julian; which in is written above whose busy canc. in Nbk 15 p. 21. aspect Appearance.
6. To] Of Rossetti 1870. To is written above Of canc. and after A [?]road] so canc. in Nbk 15; for [?]road] BSM xiv reads [wide].
8. The cancelled first version of this line in Nbk 15 reads Burned like a heap of. crags vast,] crags Rossetti 1870.

2. some] an Mary Copybk 1, Rossetti 1870, BSM xiv.