

that of the *editio princeps* (1820), except in the places indicated in the following list, which records in each instance the pointing of 1820 :—

*Act I.*—empire. 15 ; O, 17 ; God 144 ; words 185 ; internally. 299 ; O, 302 ; gnash 345 ; wail 345 ; Sufferer 352 ; agony. 491 ; Between 712 ; cloud 712 ; vale 826.

*Act II, Scene i.*—air 129 ; by 153 ; fire, 155. *Scene ii.*—noon-day, 25 ; hurrying 60. *Scene iii.*—mist. 50. *Scene iv.*—sun, 4 ; Ungazed 5 ; on 103 ; aye 106 ; secrets. 115. *Scene v.*—brightness 67.

*Act III, Scene iii.*—apparitions, 49 ; beauty, 51 ; phantoms, (*omit parentheses*) 52 ; reality, 53 ; wind 98. *Scene iv.*—toil 109 ; fire. 110 ; feel ; 114 ; borne ; 115 ; said 124 ; priests, 173 ; man, 180 ; hate, 188 ; Passionless ; 198.

*Act IV.*—dreams, 66 ; air, 187 ; dreams, 209 ; woods 211 ; thunder-storm, 215 ; lie 298 ; bones 342 ; blending. 343 ; mire. 349 ; pass, 371 ; kind 385 ; move. 387.

## THE CENCI

### (1) PAGE 302.

*The deed he saw could not have  
rated higher*

*Than his most worthless life :—*  
(I. i. 24, 25.)

*Than* is Mrs. Shelley's emendation (1839) for *That*, the word in the *editio princeps* (1819) printed in Italy, and in the (standard) edition of 1821. The sense is : 'The crime he witnessed could not have proved costlier to redeem than his murder has proved to me.'

### (2) PAGE 303.

*And but that there yet remains  
a deed to act, etc. (I. i. 100.)*

Read : *And bût | that there yét |  
remáins | etc.*

### (3) PAGE 304.

I. i. 111–113. The earliest draft of these lines appears as a tentative fragment in the Bodleian MS. of *Prince Athanase* (*vid. supr.*, p. 173). In the Bodleian MS. of *Prometheus Unbound* they reappear (after II. iv. 27) in a modified shape, as follows :—

*Or looks which tell that while the  
lips are calm*

*And the eyes cold, the spirit weeps  
within*

*Tears like the sanguine sweat of  
agony ;*

Here again, however, the passage is cancelled, once more to reappear in its final and most effective shape in *The Cenci* (Locke).

### (4) PAGE 305.

*And thus I love you still, but  
holily,*

*Even as a sister or a spirit might ;*  
(I. ii. 24, 25.)

For this, the reading of the standard edition (1821), the *ed. prin.* has, *And yet I love, etc.*, which Rossetti retains. If *yet* be right, the line should be punctuated :—

*And yet I love you still,—but  
holily,*

*Even as a sister or a spirit might ;*

### (5) PAGE 309.

*What, if we,  
The desolate and the dead, were  
his own flesh,*

*His children and his wife, etc.*  
(I. iii. 103–105.)



For *were* (104) Rossetti *ej. are* or *wear*. *Wear* is a plausible emendation, but the text as it stands is defensible.

## (6) PAGE 329.

*But that no power can fill with  
vital oil*

*That broken lamp of flesh.*

(III. ii. 17, 18.)

The standard text (1821) has a Shelleyan comma after *oil* (17), which Forman retains. Woodberry adds a dash to the comma, thus making *that* (17) a demonstrative pronoun indicating *broken lamp of flesh*. The pointing of our text is that of edd. 1819, 1839. *But that* (17) is to be taken as a prepositional conjunction linking the dependent clause, *no power . . . lamp of flesh*, to the principal sentence, *So wastes . . . kindled mine* (15, 16).

## (7) PAGES 301-359.

The following list of punctual variations indicates the places where our pointing departs from that of the standard text of 1821, and records in each instance the pointing of that edition:—

*Act I, Scene ii.*—Ah! No, 34; *Scene iii.*—hope, 29; Why 44; love 115; thou 146; Aye 146.

*Act II, Scene i.*—Ah! No, 13; Ah! No, 73; courage 80; nook 179; *Scene ii.*—fire, 70; courage 152.

*Act III, Scene i.*—Why 64; mock 185; opinion 185; law 185; strange 188; friend 222; *Scene ii.*—so 3; oil, 17.

*Act IV, Scene i.*—wrong 41; looked 97; child 107; *Scene iii.*—What 19; father, (*omit quotes*) 32.

*Act V, Scene ii.*—years 120; *Scene iii.*—Ay, 5; Guards 94; *Scene iv.*—child, 145.

## THE MASK OF ANARCHY

Our text follows in the main the transcript by Mrs. Shelley (with additions and corrections in Shelley's hand) known as the 'Hunt MS.' For the readings of this MS. we are indebted to Mr. Buxton Forman's Library Edition of the Poems, 1876. The variants of the 'Wise MS.' (see Prefatory Note, p. 364) are derived from the Facsimile edited in 1887 for the Shelley Society by Mr. Buxton Forman.

## (1) PAGE 365.

*Like Eldon, an ermined gown;*  
(iv. 2.)

The *editio princeps* (1832) has *Like Lord E*— here. *Lord* is inserted in minute characters in the Wise MS., but is rejected from our text as having been cancelled by the poet himself in the (later) Hunt MS.

## (2) PAGE 367.

*For he knew the Palaces  
Of our Kings were rightly his;*  
(xx. 1, 2.)

For *rightly* (Wise MS.) the Hunt MS. and edd. 1832, 1839 have *nightly* which is retained by Rossetti and in Forman's text of 1876. Dowden and Woodberry print *rightly* which also appears in Forman's latest text (*Aldine Shelley*, 1892).

## (3) PAGE 371.

*In a neat and happy home.*  
(liv. 4.)

For *In* (Wise MS., edd. 1832, 1839) the Hunt MS. reads *To a neat*, etc., which is adopted by Rossetti and Dowden, and appeared in Forman's text of 1876. Wood-



berry and Forman (1892) print *In a neat*, etc.

(4) PAGE 373.

Stanzas lxx. 3, 4; lxxi. 1. These form one continuous clause in every text save the *editio princeps*, 1832, where a semicolon appears after *around* (lxx. 4).

(5) PAGES 364-376.

Our punctuation follows that of the Hunt MS., save in the following places, where a comma, wanting in the MS., is supplied in the text:—*gay* 47; *came* 58; *waken* 122; *shaken* 123; *call* 124; *number* 152; *dwell* 163; *thou* 209; *thee* 249; *fashion* 287; *surprise* 345; *free* 358. A semicolon is supplied after *earth* (line 131).

### PETER BELL THE THIRD

*Thomas Brown, Esq., the Younger, H. F.*, to whom the *Dedication* is addressed, is the Irish poet, Tom Moore. The letters *H. F.* may stand for 'Historian of the Fudges' (Garnett), *Hibernicae Filius* (Rossetti), or, perhaps, *Hibernicae Fidicen*. Castles and Oliver (III. ii. 1; VII. iv. 4) were government spies, as readers of Charles Lamb are aware. The allusion in VI. xxxvi. is to Wordsworth's *Thanksgiving Ode on The Battle of Waterloo*, original version, published in 1816:—

But Thy most dreaded instrument,  
In working out a pure intent,  
Is Man—arranged for mutual slaughter,  
—Yea, Carnage is Thy daughter!

(1) PAGE 395.

Lines 547-549 (VI. xviii. 5; xix. 1, 2). These lines evidently

form a continuous clause. The full stop of the *ed. prin.* at *rocks*, l. 547, has therefore been deleted, and a semicolon substituted for the original comma at the close of l. 546.

(2) PAGE 397.

'Ay—and at last desert me too.'  
(l. 603.)

Oddly enough, no one seems to have noticed that these words are spoken—not by Peter to his soul, but—by his soul to Peter, by way of rejoinder to the challenge of lines 600-602:—'*And I and you, My dearest Soul, will then make merry, As the Prince Regent did with Sherry.*' In order to indicate this fact, inverted commas are inserted at the close of line 602 and the beginning of l. 603.

(3) PAGES 379-402.

The punctuation of the *editio princeps*, 1839, has been throughout revised, but—with the two exceptions specified in notes (1) and (2) above—it seemed an unprofitable labour to record the particular alterations, which serve but to clarify—in no instance to modify—the sense as indicated by Mrs. Shelley's punctuation.

### LETTER TO MARIA GISBORNE

Our text mainly follows Mrs. Shelley's transcript, for the readings of which we are indebted to Mr. Buxton Forman's Library Edition of the Poems, 1876. The variants from Shelley's draft are supplied by Dr. Garnett.

(1) PAGE 408.

Lines 197-201. These lines, which are wanting in edd. 1824



and 1839 (1st ed.), are supplied from Mrs. Shelley's transcript and from Shelley's draft (Bos. MS.). In the 2nd edition of 1839 the following lines appear in their place:—

Your old friend Godwin, greater  
none than he;  
Though fallen on evil times,  
yet will he stand,  
Among the spirits of our age  
and land,  
Before the dread tribunal of  
To-come  
The foremost, whilst rebuke  
stands pale and dumb.

## (2) PAGE 410.

Line 296. The names in this line are supplied from the two MSS. In the *Posthumous Poems* of 1824 the line appears:—*Oh! that H— — and — were there, etc.*

## (3) PAGES 403–411.

The following list gives the places where the pointing of the text varies from that of Mrs. Shelley's transcript as reported by Mr. Buxton Forman, and records in each case the pointing of that original:—Turk 26; scorn 40; understood, 49; boat— 75; think, 86; believe; 158; are; 164; fair 233; cameleopard; 240; Now 291.

## THE WITCH OF ATLAS

## (1) PAGES 411–428.

The following list gives the places where our text departs from the pointing of the *editio princeps* (*Dedication*, 1839; *Witch of Atlas*, 1824), and records in each case the original pointing:—DEDIC.—pinions, 14; fellow, 41; Othello, 45. WITCH OF ATLAS.—

bliss; 164; above. 192; gums 258; flashed 409; sunlight, 409; Thamodocana. 424; by. 432; engraven. 448; apart, 662; mind! 662.

## EPIPSYCHIDION

## (1) PAGES 454–467.

The following list gives the places where our text departs from the pointing of the *editio princeps*, 1821, with the original point in each case:—love, 44; pleasure; 68; flowing 96; where! 234; passed 252; dreamed, 278; Night 418; year), 440; children, 528.

## ADONAIS

## (1) PAGE 480.

*So struck, so roused, so rapped  
Urania;* (1. 204.)

Rapped = 'carried off in a rapture or ecstasy.'

In accordance with the rule laid down in the Preface, *rapped*, rather than *rapt*, is printed here. In the case of the preterite participle or the participial adjective the form *rapt* may be defended on the ground of a derivation from the Latin *raptus*, p. p. of *rapere*, 'to seize'; but where, as here, the word occurs as a preterite indicative, it can be regarded as a tense-form of the old English verb *rap*, and spelled accordingly. An example of this verb in the present tense occurs in *Cymbeline*, I. vi. 51:—'What thus raps you?'—but it is chiefly known by the phrase, formerly in common use, of *to rap and rend*.

## (2) PAGES 475–487.

The following list indicates the places in which the punctuation



of this edition departs from that of the *ed. prin.* of 1821, and records in each instance the pointing of that text:—thou 10; Oh 19; apace, 65; Oh 73; flown 138; Thou 142; Ah 154; immersed 167; corpse 172; tender 172; his 193; they 213; Death 217; Might 218; bow, 249; sighs 314; escape 320; Cease 366; dark 406; forth 415; dead, 440; Whilst 493.

## HELLAS

A Reprint of the original edition (1822) of *Hellas* was edited for the Shelley Society in 1887 by Mr. Thomas J. Wise. In Shelley's list of *Dramatis Personae* the Phantom of Mahomet the Second is wanting. Shelley's list of *Errata* in ed. 1822 was first printed in Mr. Buxton Forman's Library Edition of the Poems, 1876 (iv. p. 572). These *errata* are silently corrected in the text.

### (1) PAGE 514.

*For Revenge and Wrong bring  
forth their kind, etc.*  
(ll. 728–729.)

“For” has no rhyme (unless “are” and “despair” are to be considered such): it requires to rhyme with “hear.” From this defect of rhyme, and other considerations, I (following Mr. Fleay) used to consider it almost certain that “Fear” ought to replace “For”; and I gave “Fear” in my edition of 1870. . . . However, the word in the MS. [“Williams transcript”] is “For,” and Shelley's list of *errata* leaves this unaltered—so we must needs abide by it.—Rossetti, *Complete P. W. of P. B. S.*, ed. 1878 (3 vols.), ii. p. 456.

### (2) PAGES 514, 515.

Lines 729–732. This quatrain, as Dr. Garnett (*Letters of Shelley*, 1884, pp. 166, 249) points out, is an expansion of the following lines from the *Agamemnon* of Aeschylus (758–760), quoted by Shelley in a letter to his wife, dated ‘Friday, August 10, 1821’ :—

τὸ δυσσεβὲς—  
μετὰ μὲν πλείονα τίκτει,  
σφετέρᾳ δ' εἰκότα γέννα.

### (3) PAGES 493–523.

The following list shows the places in which our text departs from the punctuation of the *editio princeps*, 1822, and records in each instance the pointing of that edition:—dreams 71; course. 125; mockery 150; conqueror 212; streams 235; Moslems 275; West 305; moon, 347; harm, 394; shame, 402; anger 408; descends 447; crime 454; banner. 461; Phanae, 470; blood 551; tyrant 557; Cydaris, 606; Heaven 636; Highness 638; man 738; sayest 738; One 768; mountains 831; dust 885; consummation? 902; dream 921; may 923; death 935; clime. 1005; feast, 1025; horn, 1032; Noon, 1045; death 1057.

## CHARLES THE FIRST

To Mr. Rossetti we owe the reconstruction of this fragmentary drama out of materials partly published by Mrs. Shelley in 1824, partly recovered from MS. by himself. The bracketed words are, presumably, supplied by Mr. Rossetti to fill actual *lacunae* in the MS.; those queried represent indistinct writing. Mr. Rossetti's additions to the text are indicated in the footnotes. In one or two



instances Mr. Forman and Dr. Garnett have restored the true reading. The list of *Dramatis Personae* is Mr. Forman's.

### THE TRIUMPH OF LIFE

(1) PAGE 559.

Lines 131-135. This grammatically incoherent passage is thus conjecturally emended by Rossetti:—

*Fled back like eagles to their  
native noon;  
For those who put aside the  
diadem  
Of earthly thrones or gems . . . ,  
Whether of Athens or Jerusalem,  
Were neither mid the mighty  
captives seen, etc.*

In the case of an incomplete poem lacking the author's final corrections, however, restoration by conjecture is, to say the least of it, gratuitous.

(2) PAGE 562.

Line 282. The words, '*Even as the deeds of others, not as theirs.*' *And then*—are wanting in edd. 1824, 1839, and were recovered by Dr. Garnett from the Boscombe MS. Mrs. Shelley's note here runs:—'There is a chasm here in the MS. which it is impossible to fill. It appears from the context that other shapes pass and that Rousseau still stood beside the dreamer.' Mr. Forman thinks that the 'chasm' is filled up by the words restored from the MS. by Dr. Garnett. 'If there is really still a chasm,' he writes (1876), 'it is very remarkable that line 282 on one side of it should rhyme with lines 276, 278 and 280 on the other.'

### MISCELLANEOUS POEMS

(1) PAGE 571.

*To* ——. Mrs. Shelley tentatively assigned this sonnet to 1817. 'It seems not improbable that it was addressed at this time [June, 1814] to Mary Godwin.' Dowden, *Life*, i. 422. Woodberry suggests that 'Harriet answers as well, or better, to the situation described.'

(2) PAGE 574.

*On Death*. These stanzas occur in the Esdaile MS. along with others which Shelley intended to print with *Queen Mab* in 1813; but the text was revised before publication in 1816.

(3) PAGE 576.

*To* ——. 'The poem beginning "Oh, there are spirits in the air," was addressed in idea to Coleridge, whom he never knew' — writes Mrs. Shelley. Mr. Bertram Dobell, Mr. Rossetti and Professor Dowden, however, incline to think that we have here an address by Shelley in a despondent mood to his own spirit.

(4) PAGE 577.

*Lines*. These appear to be antedated by a year, as they evidently allude to the death of Harriet Shelley in November, 1816.

(5) PAGE 595.

*Another Fragment to Music*. To Mr. Forman we owe the restoration of the true text here—'food of Love.' Mrs. Shelley printed 'god of Love.'

(6) PAGE 627.

*Marenghi*, ll. 92, 93. The



1870 (Rossetti) version of these lines is :—

*White bones, and locks of dun  
and yellow hair,  
And ringèd horns which buffaloes  
did wear—*

The words *locks of dun* (l. 92) are cancelled in the MS. Shelley's failure to cancel the whole line was due, Mr. Locock rightly argues, to inadvertence merely; instead of *buffaloes* the MS. gives *the buffalo*, and it supplies the 'wonderful line' (Locock) which closes the stanza in our text, and with which Mr. Locock aptly compares *Mont Blanc*, l. 69 :—

*Save when the eagle brings some  
hunter's bone,  
And the wolf tracks her there.*

(7) PAGE 671.

*Ode to Liberty*, ll. 1, 2. On the suggestion of his brother, Mr. Alfred Forman, the editor of the Library Edition of Shelley's Poems (1876), Mr. Buxton Forman, printed these lines as follows :—

*A glorious people vibrated again:  
The lightning of the nations,  
Liberty,  
From heart to heart, etc.*

The testimony of Shelley's autograph in the Harvard College MS., however, is final against such a punctuation.

(8) PAGE 672.

Lines 41, 42. We follow Mrs. Shelley's punctuation (1839). In Shelley's edition (1820) there is no stop at the end of l. 41, and a semicolon closes l. 42.

(9) PAGE 686.

*Ode to Naples*. In Mrs. Shelley's editions the various sections of this Ode are severally headed as

follows :—*Epode I a, Epode II a, Strophe a 1, Strophe β 2, Antistrophe a, Antistrophe β 2, Antistrophe αγ, Antistrophe βγ, Epode I β, Epode II β*. In the MS., Mr. Locock tells us, the headings are 'very doubtful, many of them being vaguely altered with pen and pencil.' Shelley evidently hesitated between two or three alternative ways of indicating the structure and corresponding parts of his elaborate song; hence the chaotic jumble of headings printed in edd. 1824, 1839. So far as the *Epodes* are concerned, the headings in this edition are those of edd. 1824, 1839, which may be taken as supported by the MS. (Locock). As to the remaining sections, Mr. Locock's examination of the MS. leads him to conclude that Shelley's final choice was :—*Strophe 1, Strophe 2, Antistrophe 1, Antistrophe 2, Antistrophe 1a, Antistrophe 2a*. This in itself would be perfectly appropriate, but it would be inconsistent with the method employed in designating the *Epodes*. I have therefore adopted in preference a scheme which, if it lacks MS. authority in some particulars, has at least the merit of being absolutely logical and consistent throughout.

Mr. Locock has some interesting remarks on the metrical features of this complex ode. On the 10th line of *Antistrophe I a* (l. 86 of the ode)—*Aghast she pass from the Earth's disk*—which exceeds by one foot the 10th lines of the two corresponding divisions, *Strophe I* and *Antistrophe I β*, he observes happily enough that '*Aghast* may well have been intended to disappear.' Mr. Locock



does not seem to notice that the closing lines of these three answering sections—(1) *Hail, hail, all hail!*—(2) *Thou shalt be great—All hail!*—(3) *Art Thou of all these hopes.—O hail!* increase by regular lengths—two, three, four iambs. Nor does he seem quite to grasp Shelley's intention with regard to the rhyme scheme of the other triple group, *Strophe II*, *Antistrophe II a*, *Antistrophe II β*. That of *Strophe II* may be thus expressed:—*a-a-bc; d-d-bc; a-c-d; b-c*. Between this and *Antistrophe II a* (the second member of the group) there is a general correspondence with, in one particular, a subtle modification. The scheme now becomes: *a-a-bc; d-d-bc; a-c-b; d-c*: i. e. the rhymes of lines 9 and 10 are transposed—*God* (l. 9) answering to the halfway rhymes of ll. 3 and 6, *gawd* and *unawed*, instead of (as in *Strophe II*) to the rhyme-endings of ll. 4 and 5; and, *vice versa*, *fate* (l. 10) answering to *desolate* and *state* (ll. 4 and 5), instead of to the halfway rhymes aforesaid. As to *Antistrophe II β*, that follows *Antistrophe II a*, so far as it goes; but after l. 9 it breaks off suddenly, and closes with two lines corresponding in length and rhyme to the closing couplet of *Antistrophe I β*, the section immediately preceding, which, however, belongs not to this group, but to the other. Mr. Locock speaks of l. 124 as 'a rhymeless line.' Rhymeless it is not, for *shore*, its rhyme-termination, answers to *bower* and *power*, the halfway rhymes of ll. 118 and 121 respectively. Why Mr. Locock should call line 12 an 'unmetrical line,' I cannot see.

It is a decasyllabic line, with a trochee substituted for an iambus in the third foot—*Around | me gleámed | mány a | bright sé | pulchre*.

## (10) PAGE 693.

*The Tower of Famine*.—It is doubtful whether the following note is Shelley's or Mrs. Shelley's: 'At Pisa there still exists the prison of Ugolino, which goes by the name of "La Torre della Fame"; in the adjoining building the galley-slaves are confined. It is situated on the Ponte al Marc on the Arno.'

## (11) PAGE 729.

*Ginevra*, l. 129: *Through seas and winds, cities and wildernesses*. The footnote omits Professor Dowden's conjectural emendation—*woods*—for *winds*, the reading of ed. 1824 here.

## (12) PAGE 738.

*The Lady of the South*. Our text adopts Mr. Forman's correction—*drouth* for *drought*—in l. 3. This should have been recorded in a footnote.

## (13) PAGE 782.

*Hymn to Mercury*, l. 609. The period at *now* is supported by the Harvard MS.

## JUVENILIA

## QUEEN MAB

## (1) PAGE 868.

*Throughout this varied and eternal world  
Soul is the only element: the block  
That for uncounted ages has remained*



*The moveless pillar of a mountain's weight*

*Is active, living spirit.*

(IV, ll. 139-143.)

This punctuation was proposed in 1888 by Mr. J. R. Tutin (see *Notebook of the Shelley Society*, Part I, p. 21), and adopted by Dowden, *Poetical Works of Shelley*, Macmillans, 1890. The *editio princeps* (1813), which is followed by Forman (1892) and Woodberry (1893), has a comma after *element* and a full stop at *remained*.

(2) PAGE 868.

*Guards . . . from a nation's rage*

*Secure the crown, etc.*

(IV, ll. 173-176.)

So Mrs. Shelley (*P. W.*, 1839, both edd.), Rossetti, Forman, Dowden. The *ed. prin.* reads *Secures*, which Woodberry defends and retains.

(3) PAGE 869.

IV, ll. 203-220: omitted by Mrs. Shelley from the text of *P. W.*, 1839, 1st ed., but restored in the 2nd ed. of 1839. See p. 929 above, *Note on QUEEN MAB*, by Mrs. Shelley.

(4) PAGE 870.

*All germs of promise, yet when the tall trees, etc.* (V, l. 9.)

So Rossetti, Dowden, Woodberry. In edd. 1813 (*ed. prin.*) and 1839 (*P. W.*, both edd.) there is a full stop at *promise* which Forman retains.

(5) PAGE 872.

*Who ever hears his famished offspring's scream, etc.*

(V, l. 116.)

The *ed. prin.* has *offsprings*—an evident misprint.

(6) PAGES 875-884.

VI, l. 54-VII, l. 275: struck out of the text of *P. W.*, 1839 (1st ed.), but restored in the 2nd edition of that year. See Note (3) above.

(7) PAGE 879.

*The exterminable spirit it contains, etc.* (VII, l. 23.)

*Exterminable* seems to be used here in the sense of 'illimitable' (N. E. D.). Rossetti proposes *interminable*, or *inexterminable*.

(8) PAGE 882.

*A smile of godlike malice reillumed, etc.* (VII, l. 180.)

The *ed. prin.* and the first edition of *P. W.*, 1839 read *reilluminated* here, which is retained by Forman, Dowden, Woodberry. With Rossetti, I follow Mrs. Shelley's reading in *P. W.*, 1839 (2nd ed.).

(9) PAGE 887.

*One curse alone was spared—the name of God.* (VIII, l. 165.)

Removed from the text, *P. W.*, 1839 (1st ed.); restored, *P. W.*, 1839 (2nd ed.). See Notes (3) and (6) above.

(10) PAGE 887.

*Which from the exhaustless lore of human weal*

*Dawns on the virtuous mind, etc.* (VIII, ll. 204-205.)

With some hesitation as to *lore*, I reprint these lines as they are given by Shelley himself in the note on this passage (*supra*, p. 982). The text of 1813 runs:—

*Which from the exhaustless store of human weal*

*Draws on the virtuous mind, etc.*

This is retained by Woodberry, while Rossetti, Forman, and Dow-



den adopt eclectic texts, Forman and Dowden reading *lore* and *Draws*, while Rossetti, again, reads *store* and *Dawns*. Our text is supported by the authority of Dr. Richard Garnett. The comma after *infiniteness* (l. 206) has a metrical, not a logical, value.

## (11) PAGE 889.

*Nor searing Reason with the  
brand of God.* (IX, l. 48.)

Removed from the text, *P. W.*, 1839 (1st ed.), by Mrs. Shelley, who failed, doubtless through an oversight, to restore it in the second edition. See Notes (3), (6), and (9) above.

## (12) PAGE 889.

*Where neither avarice, cunning,  
pride, nor care, etc.*

(IX, l. 67.)

The *ed. prin.* reads *pride, or care*, which is retained by Forman and Woodberry. With Rossetti and Dowden, I follow Mrs. Shelley's text, *P. W.*, 1839 (both edd.).

## NOTES TO QUEEN MAB

## (1) PAGE 912.

*The mine, big with destructive  
power, burst under me, etc.*

(Note on VII. 67.)

This is the reading of the *Poetical Works* of 1839 (2nd ed.). The *editio princeps* (1813) reads *burst upon me*. Doubtless *under* was intended by Shelley: the occurrence, thrice over, of *upon* in the ten lines preceding would account for the unconscious substitution of the word here, either by the printer, or perhaps by Shelley himself in his transcript for the press.

## (2) PAGE 918.

. . . *it cannot arise from reasoning, etc.* (Note on VII. 135.)

The *editio princeps* (1813) has *conviction* for *reasoning* here—an obvious error of the press, overlooked by Mrs. Shelley in 1839, and perpetuated in his several editions of the poems by Mr. H. Buxton Forman. *Reasoning*, Mr. W. M. Rossetti's conjectural emendation, is manifestly the right word here, and has been adopted by Dowden and Woodberry.

## (3) PAGE 919.

*Him, still from hope to hope,  
etc.* (Note on VIII. 203–207.)

See editor's note (10) on *Queen Mab* above.

## (1) PAGE 934.

*A Dialogue*.—The titles of this poem, of the stanzas *On an Icicle*, etc., and of the lines *To Death*, were first given by Professor Dowden (*P. W. of P. B. S.*, 1890) from the Esdaile MS. book. The textual corrections from the same quarter (see footnotes *passim*) are also owing to Professor Dowden.

## (2) PAGE 938.

*Original Poetry by Victor and Cazire*.—Dr. Garnett, who in 1898 edited for Mr. John Lane a reprint of these long-lost verses, identifies *Victor's* coadjutrix, *Cazire*, with Elizabeth Shelley, the poet's sister. 'The two initial pieces are the only two which can be attributed to Elizabeth Shelley with absolute certainty, though others in the volume may possibly belong to her' (Garnett).

## (3) PAGE 966.

*To Mary who Died in this*



*Opinion.*—From a letter addressed by Shelley to Miss Hitchener, dated November 23, 1811.

(4) PAGE 967.

*A Tale of Society.*—The titles of this and the following piece

were first given by Professor Dowden from the Esdaile MS., from which also one or two corrections in the text of both poems, made in Macmillan's edition of 1890, were derived by Dr. Dowden.



A LIST OF THE PRINCIPAL EDITIONS OF  
SHELLEY'S POETICAL WORKS,

SHOWING THE VARIOUS PRINTED SOURCES OF THE  
CONTENTS OF THIS EDITION

I.

(1) *Original Poetry*; | *By* | *Victor and Cazire*. | Call it not vain:—  
they do not err, | Who say, that, when the poet dies, | Mute Nature  
mourns her worshipper. | *Lay of the Last Minstrel*. | *Worthing* | Printed  
by C. and W. Phillips, | for the Authors; | And sold by J. J. Stockdale,  
41, Pall-Mall, | And all other Booksellers. | 1810.

(2) *Original Poetry* | *By* | *Victor & Cazire* | [Percy Bysshe Shelley  
| & Elizabeth Shelley] | *Edited by* | Richard Garnett | C.B., LL.D. |  
*Published by* | John Lane, at the Sign | of the Bodley Head in | London  
and New York | MDCCCXCVIII.

II.

*Posthumous Fragments* | of | *Margaret Nicholson*; | Being Poems  
Found Amongst the Papers of that | Noted Female who attempted  
the Life | of the King in 1786. | Edited by | John Fitz-Victor. |  
Oxford: | Printed and sold by J. Munday | 1810.

III.

*St. Irvyne*; | or, | *The Rosicrucian*. | A Romance. | By | A Gentleman  
| of the University of Oxford. | London: | Printed for J. J. Stockdale, |  
41, Pall Mall. | 1811.

IV.

*The Devil's Walk*; a Ballad. Printed as a broadside, 1812.

V.

*Queen Mab*; | a | *Philosophical Poem*: | with Notes. | By | Percy  
Bysshe Shelley. | *Ecrasez l'Infame!* | *Correspondance de Voltaire*. | *Avia*  
*Pieridum peragro loca, nullius ante* | *Trita solo; iuvat integros accedere*  
*fonteis;* | *Atque haurire: iuratque (sic) novos decerpere flores.* | *Unde*  
*prius nulli velarint tempora musae.* | *Primum quod magnis doceo de*  
*rebus; et arctis* | *Religionum animos nodis exsolvere pergo.* | *Lucret.*  
*lib. iv.* | *Δος που στῶ, καὶ κοσμον κινησω.* | *Archimedes*. | London: | Printed  
by P. B. Shelley, | 23, Chapel Street, Grosvenor Square. | 1813.

VI.

*Alastor*; | or, | *The Spirit of Solitude*: | and Other Poems. | By |  
Percy Bysshe Shelley | London | Printed for Baldwin, Cradock, and  
Joy, Pater-noster Row; and Carpenter and Son, | Old Bond Street:  
By S. Hamilton, Weybridge, Surrey | 1816.



A LIST OF THE PRINCIPAL EDITIONS 1011

VII.

(1) *Laon and Cythna*; | or, | *The Revolution* | of | *the Golden City*: | A Vision of the Nineteenth Century. | In the Stanza of Spenser. | By | Percy B. Shelley. | Δος που στω και κοσμον κινησω. | Archimedes. | London: | Printed for Sherwood, Neely, & Jones, Paternoster-Row; and C. and J. Ollier, Welbeck-Street: | By B. M'Millan, Bow-Street, Covent-Garden. | 1818.

(2) *The* | *Revolt of Islam*; | A Poem, | in Twelve Cantos. | By | Percy Bysshe Shelley. | London: | Printed for C. and J. Ollier, Welbeck-Street; | By B. M'Millan, Bow-Street, Covent-Garden. | 1818.

(3) A few copies of *The Revolt of Islam* bear date 1817 instead of 1818.

(4) 'The same sheets were used again in 1829 with a third title-page similar to the foregoing [2], but with the imprint "London: | Printed for John Brooks, | 421 Oxford-Street. | 1829."' (H. Buxton Forman, C.B.: *The Shelley Library*, p. 73.)

(5) 'Copies of the 1829 issue of *The Revolt of Islam* not infrequently occur with *Laon and Cythna* text.' (*Ibid.*, p. 73.)

VIII.

*Rosalind and Helen*, | A Modern Eclogue; | With Other Poems: | By | Percy Bysshe Shelley. | London: | Printed for C. and J. Ollier, | Vere Street, Bond Street. | 1819.

IX.

(1) *The Cenci*. | A Tragedy, | In Five Acts. | By Percy B. Shelley. | Italy. | Printed for C. and J. Ollier | Vere Street, Bond Street. | London. | 1819.

(2) *The Cenci* | A Tragedy | In Five Acts | By | Percy Bysshe Shelley | Second Edition | London | C. and J. Ollier Vere Street Bond Street | 1821.

X.

*Prometheus Unbound* | A Lyrical Drama | In Four Acts | With Other Poems | By | Percy Bysshe Shelley | Audisne haec, Amphiaræ, sub terram abdite? | London | C. and J. Ollier Vere Street Bond Street | 1820.

XI.

*Oedipus Tyrannus*; | or, | *Swellfoot The Tyrant*. | A Tragedy. | In Two Acts. | Translated from the Original Doric. | —Choose Reform or civil-war, | When thro' thy streets, instead of hare with dogs, | A CONSORT-QUEEN shall hunt a KING with hogs, | Riding on the IONIAN MINOTAUR. | London: | Published for the Author, | By J. Johnston, 98, Cheapside, and sold by | all booksellers. | 1820.

XII.

*Epipsychidion* | Verses Addressed to the Noble | And Unfortunate Lady | Emilia V—— | Now Imprisoned in the Convent of — | L' anima amante si slancia fuori del creato, e si crea nel infinito | un



1012 A LIST OF THE PRINCIPAL EDITIONS

Mondo tutto per essa, diverso assai da questo oscuro e pauroso |  
baratro. Her Own Words. | London | C. and J. Ollier Vere Street  
Bond Street | MDCCCXXI.

XIII.

(1) *Adonais* | An Elegy on the Death of John Keats, | Author of  
Endymion, Hyperion etc. | By | Percy B. Shelley | Ἀστήρ πρὶν μὲν  
ἐλαμπες ἐν ζῶοισιν ἑῶος. | Νυν δὲ θανῶν, λαμπρὸς ἔσπερος ἐν φθίμενοισι. |  
Plato. | Pisa | With the Types of Didot | MDCCCXXI.

(2) *Adonais*. | An Elegy | on the | Death of John Keats, | Author of  
Endymion, Hyperion, etc. | By | Percy B. Shelley. | [Motto as in (1)]  
Cambridge: | Printed by W. Metcalfe, | and sold by Messrs. Gee &  
Bridges, Market-Hill. | MDCCCXXIX.

XIV.

*Hellas* | A Lyrical Drama | By | Percy B. Shelley | ΜΑΝΤΙΣ ΕΙΜ΄  
ΕΣΘΛΩΝ ἈΓΩΝΩΝ | Oedip. Colon. | London | Charles and James  
Ollier Vere Street | Bond Street | MDCCCXXII. (The last work issued  
in Shelley's lifetime.)

XV.

*Posthumous Poems* | of | *Percy Bysshe Shelley*. | In nobil sangue vita  
umile e queta, | Ed in alto intelletto un puro core; | Frutto senile in  
sul giovenil fiore, | E in aspetto pensoso anima lieta. | Petrarca. |  
London, 1824: | Printed for John and Henry L. Hunt, | Tavistock  
Street, Covent Garden. (Edited by Mrs. Shelley.)

XVI.

*The Masque of Anarchy*. | A Poem. | By Percy Bysshe Shelley.  
Now first published, with a Preface | by Leigh Hunt. | Hope is  
Strong; | Justice and Truth their winged child have found. | Revolt  
of Islam. | London: | Edward Moxon, 64, New Bond Street. | 1832.

XVII.

*The Shelley Papers* | *Memoir* | of | *Percy Bysshe Shelley* | By T. Medwin,  
Esq. | And | Original Poems and Papers | By Percy Bysshe Shelley. |  
Now first collected. | London: | Whittaker, Treacher, & Co. | 1833.

(The Poems occupy pp. 109-126.)

XVIII.

*The Poetical Works* | of | *Percy Bysshe Shelley*. | Edited | by Mrs.  
Shelley. | Lui non trov' io, ma suoi santi vestigi | Tutti rivolti alla  
superna strada | Veggio, lunge da' laghi averni e stigi.—Petrarca. |  
In Four Volumes. | Vol. I. [II. III. IV.] | London: | Edward Moxon,  
Dover Street. | MDCCCXXXIX.

XIX.

(1) *The Poetical Works* | of | *Percy Bysshe Shelley*: | [Vignette of  
Shelley's Tomb.] London. | Edward Moxon, Dover Street. | 1839.

(This is the engraved title-page. The printed title-page runs:—)

(2) *The Poetical Works* | of | *Percy Bysshe Shelley*. | Edited | By



Mrs. Shelley. | [Motto from Petrarch as in XVIII.] | London: | Edward Moxon, Dover Street. | M.DCCC.XL.

(Large octavo, printed in double columns. The *Dedication* is dated 11th November, 1839.)

## XX.

*Essays, | Letters from Abroad, | Translations and Fragments, | By | Percy Bysshe Shelley.* | Edited | By Mrs. Shelley. | [Long prose motto translated from Schiller] | In Two Volumes. | Vol. I. [II.] | London: | Edward Moxon, Dover Street. | MDCCCXL.

## XXI.

*Relics of Shelley.* | Edited by | Richard Garnett. | [Lines 20-24 of *To Jane*: 'The keen stars,' &c.] | London: | Edward Moxon & Co., Dover Street. | 1862.

## XXII.

*The | Poetical Works | of | Percy Bysshe Shelley:* | Including Various Additional Pieces | From MS. and Other Sources. | The Text carefully revised, with Notes and | A Memoir, | By William Michael Rossetti. | Vol. I [II.] | [Moxon's Device.] | London: | E. Moxon, Son, & Co., 44 Dover Street, W. | 1870.

## XXIII.

*The Daemon of the World* | By | Percy Bysshe Shelley | The First Part | as published in 1816 with *Alastor* | The Second Part | Deciphered and now First Printed from his own Manuscript | Revision and Interpolations in the Newly Discovered | Copy of *Queen Mab* | London | Privately printed by H. Buxton Forman | 38 Marlborough Hill | 1876.

## XXIV.

*The Poetical Works | of | Percy Bysshe Shelley* | Edited by | Harry Buxton Forman | In Four Volumes | Volume I. [II. III. IV.] London | Reeves and Turner 196 Strand | 1876.

## XXV.

*The Complete | Poetical Works | of | Percy Bysshe Shelley.* | The Text carefully revised with Notes and | A Memoir, | by | William Michael Rossetti. | In Three Volumes. | Vol. I. [II. III.] London: | E. Moxon, Son, And Co., | Dorset Buildings, Salisbury Square, E.C. | 1878.

## XXVI.

*The Poetical Works | of Percy Bysshe Shelley* | Given from His Own Editions and Other Authentic Sources | Collated with many Manuscripts and with all Editions of Authority | Together with Prefaces and Notes | His Poetical Translations and Fragments | and an Appendix of | Juvenilia | [Publisher's Device.] Edited by Harry Buxton Forman | In Two Volumes. | Volume I. [II.] London | Reeves and Turner, 196, Strand | 1882.



## XXVII.

*The Poetical Works of Percy Bysshe Shelley* | Edited by | Edward Dowden | London | Macmillan and Co., Limited | New York: The Macmillan Company | 1900.

## XXVIII.

*The Poetical Works of Percy Bysshe Shelley* | Edited with a Memoir by | H. Buxton Forman | In Five Volumes | [Publisher's Device.] Vol. I. [II. III. IV. V.] London | George Bell and Sons | 1892.

## XXIX.

*The Complete Poetical Works of Percy Bysshe Shelley* | The Text newly collated and revised | and Edited with a Memoir and Notes | By George Edward Woodberry | Centenary Edition | In Four Volumes | Volume I. [II. III. IV.] [Publisher's Device.] London | Kegan Paul, Trench, Trübner and Co. | Limited | 1893.

## XXX.

*An Examination of the Shelley Manuscripts* | In the Bodleian Library | Being a collation thereof with the printed | texts, resulting in the publication of | several long fragments hitherto unknown, | and the introduction of many improved | readings into *Prometheus Unbound*, and | other poems, by | C. D. Locock, B.A. | Oxford | At the Clarendon Press | 1903.

The early poems from the Esdaile MS. book, which are included in this edition by the kind permission of the owner of the volume, Charles E. J. Esdaile, Esq., appeared for the first time in Professor Dowden's *Life of Percy Bysshe Shelley*, published in the year 1887.

One poem from the same volume, entitled *The Wandering Jew's Soliloquy*, was printed in one of the Shelley Society Publications (Second Series, No. 12), a reprint of *The Wandering Jew*, edited by Mr. Bertram Dobell, in 1887.



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