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VOLUME ONE

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Appendix 1: Browning's 'Introductory Essay'
[*'Essay on Shelley'*]

The 'Introductory Essay' was published in 1852 by Edward Moxon in *Letters of Percy Bysshe Shelley*, a book swiftly withdrawn from publication when the letters were discovered to be forgeries. Browning's essay, written late in 1851, has generally been regarded as an important expression of his feeling about the poet who had so strongly influenced him, and as even more significant as expressive of fundamentals in Browning's aesthetic. There is, however, strong disagreement about a number of points of central importance in the statement, disagreement focused clearly in Philip Drew, 'Browning's *Essay on Shelley*', *Victorian Poetry* I, 1963, 1-6, and T. J. Collins, 'Browning's *Essay on Shelley*: In Context', *Victorian Poetry* II, 1964, 119-24; Drew treats the essay again in his *The Poetry of Browning: A Critical Introduction*, 5-11, as does Collins in *Browning's Moral-Aesthetic Theory*, 113-22.

Introductory Essay

An opportunity having presented itself for the acquisition of a series of unedited letters by Shelley, all more or less directly supplementary to and illustrative of the collection already published by Mr Moxon, that gentleman has decided on securing them. They will prove an acceptable addition to a body of correspondence, the value of which towards a right understanding of its author's purpose and work, may be said to exceed that of any similar contribution exhibiting the worldly relations of a poet whose genius has operated by a different law.

Doubtless we accept gladly the biography of an objective poet, as the phrase now goes; one whose endeavour has been to reproduce things external (whether the phenomena of the scenic universe, or the manifested action of the human heart and brain) with an immediate reference, in every case, to the common eye and apprehension of his fellow men, assumed capable of receiving and profiting by this reproduction. It has been obtained through the poet's double faculty of seeing external objects more clearly, widely, and deeply, than is possible to the average mind, at the same time that he is so acquainted and in sympathy with its narrower comprehension as to be careful to supply it with no other materials than it can combine into an intelligible whole. The auditory of such a poet will include, not only the intelligences which, save for such assistance, would have missed the deeper meaning and enjoyment of the original objects, but also the spirits of a like endowment with his own, who, by means of his abstract, can forthwith pass to the reality it was made from, and either corroborate their impressions of things known already, or supply themselves with new from whatever shows in the inexhaustible variety of existence may have hitherto escaped their knowledge. Such a poet is properly the *ποιητης*, the fashioner; and the thing fashioned, his poetry, will of necessity be substantive, projected from himself and distinct. We are ignorant what the inventor of 'Othello' conceived of that fact as he beheld it in completeness, how he accounted for it, under what known law he registered its nature, or to what unknown law he traced its coincidence. We learn only what he intended we should learn by that particular exercise of his power, — the fact itself, — which, with its infinite significances, each of us receives for the first time as a creation, and is hereafter left to deal with, as, in proportion to his own intelligence, he best may. We are ignorant, and would fain be otherwise.

Doubtless, with respect to such a poet, we covet his biography. We desire to look back upon the process of gathering together in a lifetime, the materials of the work we behold entire; of elaborating, perhaps under difficulty and with hindrance, all that is familiar to our admiration in the apparent facility of success. And the inner impulse of this effort and operation, what induced it? Did a soul's delight in its own extended sphere of vision set it, for the gratification of an insuppressible power, on labour, as other men are set on

rest? Or did a sense of duty or of love lead it to communicate its own sensations to mankind? Did an irresistible sympathy with men compel it to bring down and suit its own provision of knowledge and beauty to their narrow scope? Did the personality of such an one stand like an open watch-tower in the midst of the territory it is erected to gaze on, and were the storms and calms, the stars and meteors, its watchman was wont to report of, the habitual variegation of his every-day life, as they glanced across its open roof or lay reflected on its four-square parapet? Or did some sunken and darkened chamber of imagery witness, in the artificial illumination of every storied compartment we are permitted to contemplate, how rare and precious were the outlooks through here and there an embrasure upon a world beyond, and how blankly would have pressed on the artificer the boundary of his daily life, except for the amorous diligence with which he had rendered permanent by art whatever came to diversify the gloom? Still, fraught with instruction and interest as such details undoubtedly are, we can, if needs be, dispense with them. The man passes, the work remains. The work speaks for itself, as we say: and the biography of the worker is no more necessary to an understanding or enjoyment of it, than is a model or anatomy of some tropical tree, to the right tasting of the fruit we are familiar with on the market-stall, – or a geologist's map and stratification, to the prompt recognition of the hill-top, our landmark of every day.

We turn with stronger needs to the genius of an opposite tendency – the subjective poet of modern classification. He, gifted like the objective poet with the fuller perception of nature and man, is impelled to embody the thing he perceives, not so much with reference to the many below as to the one above him, the supreme Intelligence which apprehends all things in their absolute truth, – an ultimate view ever aspired to, if but partially attained, by the poet's own soul. Not what man sees, but what God sees – the *Ideas* of Plato, seeds of creation lying burningly on the Divine Hand – it is toward these that he struggles. Not with the combination of humanity in action, but with the primal elements of humanity he has to do; and he digs where he stands, – preferring to seek them in his own soul as the nearest reflex of that absolute Mind, according to the intuitions of which he desires to perceive and speak. Such a poet does not deal habitually with the picturesque groupings and tempestuous tossings of the forest-trees, but with their roots and fibres naked to the chalk and stone. He does not paint pictures and hang them on the walls, but rather carries them on the retina of his own eyes: we must look deep into his human eyes, to see those pictures on them. He is rather a seer, accordingly, than a fashioner, and what he produces will be less a work than an effluence. That effluence cannot be easily considered in abstraction from his personality, – being indeed the very radiance and aroma of his personality, projected from it but not separated. Therefore, in our approach to the poetry, we necessarily approach the personality of the poet; in apprehending it we apprehend him, and certainly we cannot love it without loving him. Both for love's and for understanding's sake we desire to know him, and as readers of his poetry must be readers of his biography also.

I shall observe, in passing, that it seems not so much from any essential distinction in the faculty of the two poets or in the nature of the objects contemplated by either, as in the more immediate adaptability of these objects to the distinct purpose of each, that the objective poet, in his appeal to the aggregate human mind, chooses to deal with the doings of men, (the result of which dealing, in its pure form, when even description, as suggesting a describer, is dispensed with, is what we call dramatic poetry), while the subjective poet, whose study has been himself, appealing through himself to the absolute Divine mind, prefers to dwell upon those external scenic appearances which strike out most abundantly and uninterruptedly his inner light and power, selects that silence of the earth and sea in which he can best hear the beating of his individual heart, and leaves the noisy, complex, yet imperfect exhibitions of nature in the manifold experience of man around him, which serve only to distract and suppress the working of his brain. These opposite tendencies of genius will be more readily descried in their artistic effect than in their moral spring and cause. Pushed to an extreme and manifested as a deformity, they will be seen plainest of all in the fault of either artist, when subsidiarily to the human interest of his work his occasional illustrations from scenic nature are introduced as in the earlier works of the originative painters – men and women filling the foreground with consummate mastery, while mountain, grove and rivulet show like an anticipatory revenge on that succeeding race of landscape-painters whose 'figures' disturb the perfection of their earth and sky. It would be idle to inquire, of these two kinds of poetic faculty in operation, which is the higher or even rarer endowment. If the subjective might seem to be the ultimate requirement of every age, the objective, in the strictest state, must still retain its original value. For it is with this world, as starting point and basis alike, that we shall always have to concern ourselves: the world is not to be learned and thrown aside, but reverted to and relearned. The spiritual comprehension may be infinitely subtilized, but the raw material it operates upon, must remain. There may be no end of the poets who communicate to us what they see in an object with reference to their own individuality; what it was before they saw it, in reference to the aggregate human mind, will be as desirable to know as ever. Nor is there any reason why these two modes of poetic faculty may not issue hereafter from the same poet in successive perfect works, examples of which, according to what are now considered the exigences of art, we have hitherto possessed in distinct individuals only. A mere running-in of the one faculty upon the other, is, of course, the ordinary circumstance. Far more rarely it happens that either is found so decidedly prominent and superior, as to be pronounced comparatively pure: while of the perfect shield, with the gold and the silver side set up for all comers to challenge, there has yet been no instance. Either faculty in its eminent state is doubtless conceded by Providence as a best gift to men, according to their especial want. There is a time when the general eye has, so to speak, absorbed its fill of the phenomena around it, whether spiritual or material, and desires rather to learn the exacter significance of what it possesses, than to receive any augmentation of what is possessed. Then is the

opportunity for the poet of loftier vision, to lift his fellows, with their half-apprehensions, up to his own sphere, by intensifying the import of details and rounding the universal meaning. The influence of such an achievement will not soon die out. A tribe of successors (Homerides) working more or less in the same spirit, dwell on his discoveries and reinforce his doctrine; till, at unawares, the world is found to be subsisting wholly on the shadow of a reality, on sentiments diluted from passions, on the tradition of a fact, the convention of a moral, the straw of last year's harvest. Then is the imperative call for the appearance of another sort of poet, who shall at once replace this intellectual rumination of food swallowed long ago, by a supply of the fresh and living swathe; getting at new substance by breaking up the assumed wholes into parts of independent and unclassed value, careless of the unknown laws for re-combining them (it will be the business of yet another poet to suggest those hereafter), prodigal of objects for men's outer and not inner sight, shaping for their uses a new and different creation from the last, which it displaces by the right of life over death, - to endure until, in the inevitable process, its very sufficiency to itself shall require, at length, an exposition of its affinity to something higher, - when the positive yet conflicting facts shall again precipitate themselves under a harmonizing law, and one more degree will be apparent for a poet to climb in that mighty ladder, of which, however cloud-involved and undefined may glimmer the topmost step, the world dares no longer doubt that its gradations ascend.

Such being the two kinds of artists, it is naturally, as I have shown, with the biography of the subjective poet that we have the deeper concern. Apart from his recorded life altogether, we might fail to determine with satisfactory precision to what class his productions belong, and what amount of praise is assignable to the producer. Certainly, in the face of any conspicuous achievement of genius, philosophy, no less than sympathetic instinct, warrants our belief in a great moral purpose having mainly inspired even where it does not visibly look out of the same. Greatness in a work suggests an adequate instrumentality; and none of the lower incitements, however they may avail to initiate or even effect many considerable displays of power, simulating the nobler inspiration to which they are mistakenly referred, have been found able, under the ordinary conditions of humanity, to task themselves to the end of so exacting a performance as a poet's complete work. As soon will the galvanism that provokes to violent action the muscles of a corpse, induce it to cross the chamber steadily: sooner. The love of displaying power for the display's sake, the love of riches, of distinction, of notoriety, - the desire of a triumph over rivals, and the vanity in the applause of friends, - each and all of such whetted appetites grow intenser by exercise and increasingly sagacious as to the best and readiest means of self-appeasement, - while for any of their ends, whether the money or the pointed finger of the crowd, or the flattery and hate to heart's content, there are cheaper prices to pay, they will all find soon enough, than the bestowment of a life upon a labour, hard, slow, and not sure. Also, assuming the proper moral aim to have produced a work, there are many and various states of an aim: it may be more intense than clear-sighted, or too

easily satisfied with a lower field of activity than a steadier aspiration would reach. All the bad poetry in the world (accounted poetry, that is, by its affinities) will be found to result from some one of the infinite degrees of discrepancy between the attributes of the poet's soul, occasioning a want of correspondency between his work and the verities of nature, - issuing in poetry, false under whatever form, which shows a thing not as it is to mankind generally, nor as it is to the particular describer, but as it is supposed to be for some unreal neutral mood, midway between both and of value to neither, and living its brief minute simply through the indolence of whoever accepts it or his incapacity to denounce a cheat. Although of such depths of failure there can be no question here we must in every case betake ourselves to the review of a poet's life ere we determine some of the nicer questions concerning his poetry, - more especially if the performance we seek to estimate aright, has been obstructed and cut short of completion by circumstances, - a disastrous youth or a premature death. We may learn from the biography whether his spirit invariably saw and spoke from the last height to which it had attained. An absolute vision is not for this world, but we are permitted a continual approximation to it, every degree of which in the individual, provided it exceed the attainment of the masses, must procure him a clear advantage. Did the poet ever attain to a higher platform than where he rested and exhibited a result? Did he know more than he spoke of?

I concede however, in respect to the subject of our study as well as some few other illustrious examples, that the unmistakable quality of the verse would be evidence enough, under usual circumstances, not only of the kind and degree of the intellectual but of the moral constitution of Shelley: the whole personality of the poet shining forward from the poems, without much need of going further to seek it. The 'Remains' - produced within a period of ten years, and at a season of life when other men of at all comparable genius have hardly done more than prepare the eye for future sight and the tongue for speech - present us with the complete enginery of a poet, as signal in the excellence of its several adaptitudes as transcendent in the combination of effects, - examples, in fact, of the whole poet's function of beholding with an understanding keenness the universe, nature and man, in their actual state of perfection in imperfection, - of the whole poet's virtue of being untempted by the manifold partial developments of beauty and good on every side, into leaving them the ultimates he found them, - induced by the facility of the gratification of his own sense of those qualities, or by the pleasure of acquiescence in the shortcomings of his predecessors in art, and the pain of disturbing their conventionalisms, - the whole poet's virtue, I repeat, of looking higher than any manifestation yet made of both beauty and good, in order to suggest from the utmost actual realization of the one a corresponding capability in the other, and out of the calm, purity and energy of nature, to reconstitute and store up for the forthcoming stage of man's being, a gift in repayment of that former gift, in which man's own thought and passion had been lavished by the poet on the else-incompleted magnificence of the sunrise, the else-uninterpreted mystery of the lake, - so drawing out, lifting up, and

assimilating this ideal of a future man, thus desecrated as possible, to the present reality of the poet's soul already arrived at the higher state of development, and still aspirant to elevate and extend itself in conformity with its still-improving perceptions of, no longer the eventual Human, but the actual Divine. In conjunction with which noble and rare powers, came the subordinate power of delivering these attained results to the world in an embodiment of verse more closely answering to and indicative of the process of the informing spirit, (failing as it occasionally does, in art, only to succeed in highest art), – with a diction more adequate to the task in its natural and acquired richness, its material colour and spiritual transparency, – the whole being moved by and suffused with a music at once of the soul and the sense, expressive both of an external might of sincere passion and an internal fitness and consonancy, – than can be attributed to any other writer whose record is among us. Such was the spheric poetical faculty of Shelley, as its own self-sufficing central light, radiating equally through immaturity and accomplishment, through many fragments and occasional completion, reveals it to a competent judgement.

But the acceptance of this truth by the public, has been retarded by certain objections which cast us back on the evidence of biography, even with Shelley's poetry in our hands. Except for the particular character of these objections, indeed, the non-appreciation of his contemporaries would simply class, now that it is over, with a series of experiences which have necessarily happened and needlessly been wondered at, ever since the world began, and concerning which any present anger may well be moderated, no less in justice to our forerunners than in policy to ourselves. For the misapprehensiveness of his age is exactly what a poet is sent to remedy; and the interval between his operation and the generally perceptible effect of it, is no greater, less indeed, than in many other departments of the great human effort. The 'E pur si muove' of the astronomer was as bitter a word as any uttered before or since by a poet over his rejected living work, in that depth of conviction which is so like despair.

But in this respect was the experience of Shelley peculiarly unfortunate – that the disbelief in him as a man, even preceded the disbelief in him as a writer; the misconstruction of his moral nature preparing the way for the misappreciation of his intellectual labours. There existed from the beginning, – simultaneous with, indeed anterior to his earliest noticeable works, and not brought forward to counteract any impression they had succeeded in making, – (certain charges against his private character and life, which, if substantiated to their whole breadth, would materially disturb, I do not attempt to deny, our reception and enjoyment of his works, however wonderful the artistic qualities of these.) For we are not sufficiently supplied with instances of genius of his order, to be able to pronounce certainly how many of its constituent parts have been tasked and strained to the production of a given lie, and how high and pure a mood of the creative mind may be dramatically simulated as the poet's habitual and exclusive one. The doubts, therefore, arising from such a question, required to be set at rest, as they were effectually, by those

early authentic notices of Shelley's career and the corroborative accompaniment of his letters, in which not only the main tenor and principal result of his life, but the purity and beauty of many of the processes which had conduced to them, were made apparent enough for the general reader's purpose, – whoever lightly condemned Shelley first, on the evidence of reviews and gossip, as lightly acquitting him now, on that of memoirs and correspondence. Still, it is advisable to lose no opportunity of strengthening and completing the chain of biographical testimony; much more, of course, for the sake of the poet's original lovers, whose volunteered sacrifice of particular principle in favour of absorbing sympathy we might desire to dispense with, than for the sake of his foolish haters, who have long since diverted upon other objects their obtuseness or malignancy. A full life of Shelley should be written at once, while the materials for it continue in reach; not to minister to the curiosity of the public, but to obliterate the last stain of that false life which was forced on the public's attention before it had any curiosity on the matter, – a biography, composed in harmony with the present general disposition to have faith in him, yet not shrinking from a candid statement of all ambiguous passages, through a reasonable confidence that the most doubtful of them will be found consistent with a belief in the eventual perfection of his character, according to the poor limits of our humanity. Nor will men persist in confounding, any more than God confounds, with genuine infidelity and an atheism of the heart, those passionate, impatient struggles of a boy towards distant truth and love, made in the dark, and ended by one sweep of the natural seas before the full moral sunrise could shine out on him. Crude convictions of boyhood, conveyed in imperfect and inapt forms of speech, – for such things all boys have been pardoned. There are growing-pains, accompanied by temporary distortion, of the soul also. And it would be hard indeed upon this young Titan of genius, murmuring in divine music his human ignorances, through his very thirst for knowledge, and his rebellion, in mere aspiration to law, if the melody itself substantiated the error, and the tragic cutting short of life perpetuated into sins, such faults as, under happier circumstances, would have been left behind by the consent of the most arrogant moralist, forgotten on the lowest steps of youth.

The responsibility of presenting to the public a biography of Shelley, does not, however lie with me: I have only to make it a little easier by arranging these few supplementary letters, with a recognition of the value of the whole collection. This value I take to consist in a most truthful conformity of the Correspondence, in its limited degree, with the moral and intellectual character of the writer as displayed in the highest manifestations of his genius. Letters and poems are obviously an act of the same mind, produced by the same law, only differing in the application to the individual or collective understanding. Letters and poems may be used indifferently as the basement of our opinion upon the writer's character; the finished expression of a sentiment in the poems, giving light and significance to the rudiments of the same in the letters, and these, again, in their incipiency and unripeness, authenticating the exalted mood and reattaching it to the personality of the writer. The

musician speaks on the note he sings with; there is no change in the scale, as he diminishes the volume into familiar intercourse. There is nothing of that jarring between the man and the author, which has been found so amusing or so melancholy; no dropping of the tragic mask, as the crowd melts away; no mean discovery of the real motives of a life's achievement, often, in other lives, laid bare as pitifully as when, at the close of a holiday, we catch sight of the internal lead-pipes and wood-valves, to which, and not to the ostensible conch and dominant Triton of the fountain, we have owed our admired waterwork. No breaking out, in household privacy, of hatred anger and scorn, incongruous with the higher mood and suppressed artistically in the book: no brutal return to self-delighting, when the audience of philanthropic schemes is out of hearing: no indecent stripping off the grander feeling and rule of life as too costly and cumbrous for every-day wear. Whatever Shelley was, he was with an admirable sincerity. It was not always truth that he thought and spoke; but in the purity of truth he spoke and thought always. Everywhere is apparent his belief in the existence of Good, to which Evil is an accident; his faithful holding by what he assumed to be the former, going everywhere in company with the tenderest pity for those acting or suffering on the opposite hypothesis. For he was tender, though tenderness is not always the characteristic of very sincere natures; he was eminently both tender and sincere. And not only do the same affection and yearning after the well-being of his kind, appear in the letters as in the poems, but they express themselves by the same theories and plans, however crude and unsound. There is no reservation of a subtler, less costly, more serviceable remedy for his own ill, than he has proposed for the general one; nor does he ever contemplate an object on his own account, from a less elevation than he uses in exhibiting it to the world. How shall we help believing Shelley to have been, in his ultimate attainment, the splendid spirit of his own best poetry, when we find even his carnal speech to agree faithfully, at faintest as at strongest, with the tone and rhythm of his most oracular utterances?

For the rest, these new letters are not offered as presenting any new feature of the poet's character. Regarded in themselves, and as the substantive productions of a man, their importance would be slight. But they possess interest beyond their limits, in confirming the evidence just dwelt on, of the poetical mood of Shelley being only the intensification of his habitual mood; the same tongue only speaking, for want of the special excitement to sing. The very first letter, as one instance for all, strikes the key-note of the predominating sentiment of Shelley throughout his whole life - his sympathy with the oppressed. And when we see him at so early an age, casting out, under the influence of such a sympathy, letters and pamphlets on every side, we accept it as the simple exemplification of the sincerity, with which, at the close of his life, he spoke of himself, as -

One whose heart a stranger's tear might wear
As water-drops the sandy fountain stone;
Who loved and pitied all things, and could moan
For woes which others hear not, and could see

The absent with the glass of phantasy,
And near the poor and trampled sit and weep,
Following the captive to his dungeon deep -
One who was as a nerve o'er which do creep
The else-unfelt oppressions of this earth.

Such sympathy with his kind was evidently developed in him to an extraordinary and even morbid degree, at a period when the general intellectual powers it was impatient to put in motion, were immature or deficient.

I conjecture, from a review of the various publications of Shelley's youth, that one of the causes of his failure at the outset, was the peculiar *practicalness* of his mind, which was not without a determinate effect on his progress in theorizing. An ordinary youth, who turns his attention to similar subjects, discovers falsities, incongruities, and various points for amendment, and, in the natural advance of the purely critical spirit unchecked by considerations of remedy, keeps up before his young eyes so many instances of the same error and wrong, that he finds himself unawares arrived at the startling conclusion that all must be changed - or nothing: in the face of which plainly impossible achievement, he is apt (looking perhaps a little more serious by the time he touches at the decisive issue), to feel, either carelessly or considerately, that his own attempting a single piece of service would be worse than useless even, and to refer the whole task to another age and person - safe in proportion to his incapacity. Wanting words to speak, he has never made a fool of himself by speaking. But, in Shelley's case, the early fervour and power to *see*, was accompanied by as precocious a fertility to *contrive*: he endeavoured to realize as he went on idealizing; every wrong had simultaneously its remedy, and, out of the strength of his hatred for the former, he took the strength of his confidence in the latter - till suddenly he stood pledged to the defence of a set of miserable little expedients, just as if they represented great principles, and to an attack upon various great principles, really so, without leaving himself time to examine whether, because they were antagonistical to the remedy he had suggested, they must therefore be identical or even essentially connected with the wrong he sought to cure, - playing with blind passion into the hands of his enemies, and dashing at whatever red cloak was held forth to him, as the cause of the fireball he had last been stung with - mistaking Churchdom for Christianity, and for marriage, 'the sale of love' and the law of sexual oppression.

Gradually, however, he was leaving behind him this low practical dexterity, unable to keep up with his widening intellectual perception; and, in exact proportion as he did so, his true power strengthened and proved itself. Gradually he was raised above the contemplation of spots and the attempt at effacing them, to the great Abstract Light, and, through the discrepancy of the creation, to the sufficiency of the First Cause. Gradually he was learning that the best way of removing abuses is to stand fast by truth. Truth is one, as they are manifold; and innumerable negative effects are produced by the upholding of one positive principle. I shall say what I think, - had Shelley lived he would have finally ranged himself with the Christians; his very instinct for

helping the weaker side (if numbers make strength), his very 'hate of hate,' which at first mistranslated itself into delirious Queen Mab notes and the like, would have got clearer-sighted by exercise. The preliminary step to following Christ, is the leaving the dead to bury their dead – not clamouring on His doctrine for an especial solution of difficulties which are referable to the general problem of the universe. Already he had attained to a profession of 'a worship to the Spirit of good within, which requires (before it sends that inspiration forth, which impresses its likeness upon all it creates) devoted and disinterested homage, as Coleridge says,' – and Paul likewise. And we find in one of his last exquisite fragments, avowedly a record of one of his own mornings and its experience, as it dawned on him at his soul and body's best in his boat on the Serchio – that as surely as

The stars burnt out in the pale blue air,
And the thin white moon lay withering there –
Day had kindled the dewy woods,
And the rocks above, and the stream below,
And the vapours in their multitudes,
And the Apennine's shroud of summer snow –
Day had awakened all things that be;

just so surely, he tells us (stepping forward from this delicious dance-music, choragus-like, into the grander measure befitting the final enunciation),

All rose to do the task He set to each,
Who shaped us to his ends and not our own;
The million rose to learn, and One to teach
What none yet ever knew or can be known.

No more difference than this, from David's pregnant conclusion so long ago!

Meantime, as I call Shelley a moral man, because he was true, simple-hearted, and brave, and because what he acted corresponded to what he knew, so I call him a man of religious mind, because every audacious negative cast up by him against the Divine, was interpenetrated with a mood of reverence and adoration, – and because I find him everywhere taking for granted some of the capital dogmas of Christianity, while most vehemently denying their historical basement. There is such a thing as an efficacious knowledge of and belief in the politics of Junius, or the poetry of Rowley, though a man should at the same time dispute the title of Chatterton to the one, and consider the author of the other, as Byron wittily did, 'really, truly, nobody at all.*' There is even such a thing, we come to learn wonderingly in these very letters, as a

*Or, to take our illustrations from the writings of Shelley himself, there is such a thing as admirably appreciating a work by Andrea Verocchio, – and fancifully characterizing the Pisan Torre Guelfa by the Ponte a Mare, black against the sunsets, – and consummately painting the islet of San Clemente with its penitentiary for rebellious priests, to the west between Venice and the Lido – while you believe the

profound sensibility and adaptitude for art, while the science of the percipient is so little advanced as to admit of his stronger admiration for Guido (and Carlo Dolce!) than for Michael Angelo. A Divine Being has Himself said, that 'a word against the Son of man shall be forgiven to a man,' while 'a word against the Spirit of God' (implying a general deliberate preference of perceived evil to perceived good) 'shall not be forgiven to a man.' Also, in religion, one earnest and unextorted assertion of belief should outweigh, as a matter of testimony, many assertions of unbelief. The fact that there is a gold-region is established by the finding of one lump, though you miss the vein never so often.

He died before his youth ended. In taking the measure of him as a man, he must be considered on the whole and at his ultimate spiritual stature, and not be judged of at the immaturity and by the mistakes of ten years before: that, indeed, would be to judge of the author of 'Julian and Maddalo' by 'Zastrozzi.' Let the whole truth be told of his worst mistake. I believe, for my own part, that if anything could now shame or grieve Shelley, it would be an attempt to vindicate him at the expense of another.

In forming a judgement, I would, however, press on the reader the simple justice of considering tenderly his constitution of body as well as mind, and how unfavourable it was to the steady symmetries of conventional life; the body, in the torture of incurable disease, refusing to give repose to the bewildered soul, tossing in its hot fever of the fancy, – and the laudanum-bottle making but a perilous and pitiful truce between these two. He was constantly subject to 'that state of mind' (I quote his own note to 'Hellas') 'in which ideas may be supposed to assume the force of sensation, through the confusion of thought with the objects of thought, and excess of passion animating the creations of the imagination': in other words, he was liable to remarkable delusions and hallucinations. The nocturnal attack in Wales, for instance, was assuredly a delusion; and I venture to express my own conviction, derived from a little attention to the circumstances of either story, that the idea of the enamoured lady following him to Naples, and of the 'man in the cloak' who struck him at the Pisan post-office, were equally illusory, – the mere projection, in fact, from himself, of the image of his own love and hate.

To thirst and find no fill – to wail and wander
With short unsteady steps – to pause and ponder –
To feel the blood run through the veins and tingle
When busy thought and blind sensation mingle, –
To nurse the image of *unfelt caresses*
Till dim imagination just possesses
The half-created shadow –

first to be a fragment of an antique sarcophagus, – the second, Ugolino's Tower of Famine (the vestiges of which should be sought for in the Piazza de' Cavalieri) – and the third (as I convinced myself last summer at Venice), San Servolo with its mad-house – which, far from being 'windowless,' is as full of windows as a barrack.

of unfelt caresses, – and of unfelt blows as well: to such conditions was his genius subject. It was not at Rome only (where he heard a mystic voice exclaiming, 'Cenci, Cenci,' in reference to the tragic theme which occupied him at the time), – it was not at Rome only that he mistook the cry of 'old rags.' The habit of somnambulism is said to have extended to the very last days of his life.

Let me conclude with a thought of Shelley as a poet. In the hierarchy of creative minds, it is the presence of the highest faculty that gives first rank, in virtue of its kind, not degree; no pretension of a lower nature, whatever the completeness of development or variety of effect, impeding the precedency of the rarer endowment though only in the germ. The contrary is sometimes maintained; it is attempted to make the lower gifts (which are potentially included in the higher faculty) of independent value, and equal to some exercise of the special function. For instance, should not a poet possess common sense? Then the possession of abundant common sense implies a step towards becoming a poet. Yes; such a step as the lapidary's, when, strong in the fact of carbon entering largely into the composition of the diamond, he heaps up a sack of charcoal in order to compete with the Koh-i-noor. I pass at once, therefore, from Shelley's minor excellencies to his noblest and predominating characteristic.

This I call his simultaneous perception of Power and Love in the absolute, and of Beauty and Good in the concrete, while he throws, from his poet's station between both, swifter, subtler, and more numerous films for the connexion of each with each, than have been thrown by any modern artificer of whom I have knowledge; proving how, as he says,

The spirit of the worm within the sod,
In love and worship blends itself with God.

I would rather consider Shelley's poetry as a sublime fragmentary essay towards a presentment of the correspondency of the universe to Deity, of the natural to the spiritual, and of the actual to the ideal, than I would isolate and separately appraise the worth of many detachable portions which might be acknowledged as utterly perfect in a lower moral point of view, under the mere conditions of art. It would be easy to take my stand on successful instances of objectivity in Shelley: there is the unrivalled 'Cenci'; there is the 'Julian and Maddalo' too; there is the magnificent 'Ode to Naples': why not regard, it may be said, the less organized matter as the radiant elemental foam and solution, out of which would have been evolved, eventually, creations as perfect even as those? But I prefer to look for the highest attainment, not simply the high, – and, seeing it, I hold by it. There is surely enough of the work 'Shelley' to be known enduringly among men, and, I believe, to be accepted of God, as human work may; and around the imperfect proportions of such, the most elaborated productions of ordinary art must arrange themselves as inferior illustrations.

It is because I have long held these opinions in assurance and gratitude, that I catch at the opportunity offered to me of expressing them here; know-

ing that the alacrity to fulfil an humble office conveys more love than the acceptance of the honour of a higher one, and that better, therefore, than the signal service it was the dream of my boyhood to render to his fame and memory, may be the saying of a few, inadequate words upon these scarcely more important supplementary letters of SHELLEY.

Paris, 4 December 1851