

**NOTES ON SCULPTURES IN ROME
AND FLORENCE TOGETHER WITH
A LUCIANIC FRAGMENT AND A
CRITICISM OF PEACOCK'S POEM
"RHODODAPHNE"**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649324767

Notes on sculptures in Rome and Florence together with a Lucianic fragment and a criticism of Peacock's poem "Rhododaphne" by Percy Bysshe Shelley

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

PERCY BYSSHE SHELLEY

**NOTES ON SCULPTURES IN ROME
AND FLORENCE TOGETHER WITH
A LUCIANIC FRAGMENT AND A
CRITICISM OF PEACOCK'S POEM
"RHODODAPHNE"**

SHELLEY'S NOTES ON SCULPTURES &c.

The issue of this book is confined to twenty-five copies on Whatman's hand-made paper and fifty on ordinary paper. All are numbered. This is No. 33.

*NOTES ON SCULPTURES IN ROME AND
FLORENCE TOGETHER WITH A LU-
CIANIC FRAGMENT AND A CRITI-
CISM OF PEACOCK'S POEM "RHO-
DODAPHNE" BY PERCY BYSSHE
SHELLEY EDITED BY HARRY BUX-
TON FORMAN.*



*LONDON PRINTED FOR PRIVATE DISTRIBUTION
MDCCLXXIX*

P R E F A C E.

OF the following Notes on Sculptures in Rome and Florence, though only eight were given in the *Essays &c.* (1840), eleven have already appeared in print. The rest are from a MS. Note-book, the order of which is here preserved in preference to that adopted by Medwin in *The Shelley Papers* and followed by Mrs. Shelley. In the preface to the 1840 collection, Mrs. Shelley says of certain of the Fragments, "Small portions of these and other Essays were published by Captain Medwin in a newspaper. Generally speaking, his extracts are incorrect and incomplete. I must except the Essay on Love, and Remarks on some of the Statues of the Gallery of Florence, however, as they appeared there, from the blame of these defects." My own impression is that the reason for this exception was negative, that Mrs. Shelley had not the original Note-books by her. Medwin was notoriously incapable of perfect accuracy; but beyond the results of that incapacity, we discern in the versions given by him, and generally adopted implicitly by Mrs.

Shelley, signs of tampering, as any student of Shelley will judge by noting the variations given in the following pages. The variations between *The Shelley Papers* and the *Essays*, in regard to the eight Notes printed in both, affect only five words and some dozen and a half stops, as far as I can find ; and only one change is other than the printer would be likely to make. Medwin says (*Shelley Papers*, page 55), "Shelley, while at Florence, passed much of his time in the gallery, where, after his severe mental labours, his imagination reposed and luxuriated amid the divine creations of the Greeks. The Niobe, the Venus Anadyomene, the group of Bacchus and Ampelus, were the subjects of his inexhaustible and insatiable admiration. On these I have heard him expatiate with all the eloquence of poetic enthusiasm. He had made ample notes on the wonders of art in this gallery, from which, on my leaving Pisa, he allowed me to make extracts, far surpassing in eloquence anything Winkelman has left on this subject." In his life of Shelley (Vol. I, page 351), Medwin records that these notes were "thrown off in the gallery, in a burst of enthusiasm." He does not say that he made extracts from a similar Note-book on statues at Rome ; but most likely he did ; and the two books were probably continuous ; as the Notes at the opening of the book in my possession are Roman, and those on the Arch of Titus and the Laocoön, given by Medwin, are of course also Roman. For convenience of identification, the particular printed sources are indicated in separate foot-notes in this volume. All the Notes on Sculptures not so distinguished are from the MS. book.

The Elysian Fields is printed from a MS. in Shelley's writing, so headed, in my possession; I presume it belongs to about the same period as the Marlow Pamphlets. In a letter dated the 20th of January, 1821 (*Shelley Memorials*, page 136), Shelley thus refers to a paper by Archdeacon Hare in *Ollier's Literary Miscellany*: "I was immeasurably amused by the quotation from Schlegel, about the way in which the popular faith is destroyed—first the Devil, then the Holy Ghost, then God the Father. I had written a Lucianic essay to prove the same thing." Mr. Rossetti (*Poetical Works*, 1878, Vol. I, page 150) thinks the reference is to the *Essay on Devils*, withdrawn after being prepared for publication with the *Essays, Letters &c.* (1840), and never yet published. It does not seem to me certain that Shelley alludes to that essay; but I feel pretty confident that *The Elysian Fields* is a portion of a Lucianic epistle—from some Englishman of political eminence, dead before 1820, to, perhaps, the Princess Charlotte. The exposition foreshadowed in the final paragraph might well have included a view of the decay of popular belief. Those who are intimately familiar with the political history and literature of England will probably be able to identify the person represented. It is not unlikely to be Charles Fox, judging from the juxtaposition of his name, in the *Address to the Irish People*, with sentiments much the same as those set forth in the third paragraph of *The Elysian Fields*. Compare that paragraph with the relative passage in the *Address* as reprinted by Mr. MacCarthy (*Shelley's Early Life*, page 198).

In writing to Peacock on the 20th of April, 1818, Shelley says, "You tell me nothing of Rhododaphne, a book from which, I confess, I expected extraordinary success." Mr. Rossetti (*Poetical Works*, 1878, Vol. I, page 150) mentions as a minor work of 1818, "now perhaps lost," a criticism by Shelley of that poem; and I presume it was written in the early part of the year. It seems to have been meant for a newspaper or magazine article, and sent to Leigh Hunt, among whose papers it was found by Mr. Townshend Mayer—not, unfortunately, quite complete. It was either dictated to or transcribed by Mrs. Shelley; but the MS., mainly in her writing, has been carefully revised and interpolated by Shelley. It is headed, in review fashion, *Rhododaphne or the Thessalian Spell: a Poem—Hookhams*. That book though published anonymously in 1818, is acknowledged in the *Collected Works of Thomas Love Peacock*, published in 1875, in three volumes, by Messrs. R. Bentley & Sons.

H. BUXTON FORMAN.

38, MARLBOROUGH HILL,
ST. JOHN'S WOOD, December 1879.