

PAGE

- told me that she was the source of the inspiration of his *Sensitive Plant*, and that the scene of it was laid in her garden, as unpoetical a place as could be well imagined." It will interest the student also to note the following passage from a letter of Shelley to Leigh Hunt: "Williams is one of the best fellows in the world; and Jane, his wife, a most delightful person, who, we all agree, is the exact antitype of the lady I described in *The Sensitive Plant*, though this must have been a *pure anticipated cognition*, as it was written a year before I knew her."
- 176 13 sq. Cf. with this series of exquisitely wrought flower-pictures *The Question*, ll. 9-32, and see note on same.
- 177 17. "wind-flowers." See note on *The Question*, l. 9.
34. Maenad. A bacchante, a frenzied female worshipper of Bacchus, bearing the thyrsus, a slight staff crowned with a pine-cone. Cf. *Prometheus Unbound*, II, 3, 314; III, 3, 287; IV, 473.
51. "asphodel." In Greek mythology a pale and delicate flower growing in Hades among the dead.
- 178 70-73. The last line of this stanza is rather obscure. The passage may be thus re-phrased: "The Sensitive Plant, unable to reveal its love, like the other flowers, in blossoms of beauty and fragrance, nevertheless on that very account was more richly dowered than they, since the love it so strongly felt but could not express, having no outlet ("where none wanted but it"), struck into the "deep heart" of the plant itself and expended all its power in gracing and purifying that heart." "could belong to the giver," i. e. the would-be giver; hence, ideally, a giver indeed.
- 179 98. Cf. *The Cloud*, ll. 41-42.
- 182 177. "Baïæ." See note on *Ode to the West Wind*, l. 32.
189. Cf. *A Dirge* ("Rough wind, that moanest loud.")
- 183 210-211. Cf. *The Rime of the Ancient Mariner*, ll. 220-223. Shelley was very fond of Coleridge's poem.
- 220-221. Cf. Tennyson's *In Memoriam*, Lyric 72, ll. 9-12.
- 184 230, 231. The sense will be apparent if "stretched" is mentally related to "hemlock," and "stifled" to *all* the baneful weeds.
- 232-247. These stanzas show a marked reaction toward Shelley's interest in the horrible and sinister. See Introduction, pp. xi and xiv. Coleridge, in revising *The Rime of the Ancient Mariner*, omitted, after the first edition, the following stanza:—
- "His bones were black with many a crack,
All bare and black, I ween;
Jet black and bare, save where with rust
Of mouldy damp and charnel crust
They're patched with purple and green."