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its own behalf, and sounded peal after peal of warning and entreaty in pamphlet and poem; but his eyes were habitually fixed on the great principles of Love and Wisdom and Virtue, abstractions which became so keenly and glowingly realized in his own thought that of their inherent activity he could entertain no doubt. Shelley's great myth-poem, indeed, before and between its rapid, insatiate flights, rests back upon a basis of ultimate and immutable law, that stern yet kind rightness of things of which we have spoken in the Introduction. There is in it the Greek sense of Fate, the Renaissance sense of hope, the Revolution sense of freedom, the Romantic sense of love, the modern sense of science. It completes Æschylus as England completes Greece, and if it is not as sensitive to current knowledge as some have wished, it is yet a poem of astonishingly self-renewing modernity, filled with the spirit of justice, of liberty, and of truth, — in a word, of enfranchised being. Jupiter is the symbol of Hindrance, Custom, Tradition; Prometheus, of Wisdom, Fortitude, Humanity; Asia, of Love and Beauty in Nature; Demogorgon, of Eternal Fate. Prometheus and Jupiter — protagonist and antagonist — are as sharply opposed as, in more concrete drama, are Hamlet and Claudius, Othello and Iago, Bentrice and Count Cenci, and the opposition is far more important here because its issues are felt to be decisive. Yet the dramatic structure of the poem is of less value than its emotional power, — the truth of its instinct, the pure lyric fervour of its utterance, the credible triumph of its great finale.

In the Notes that follow the comparisons with the *Prometheus Vincetus* of Æschylus refer to Mrs. Browning's translation, which is, perhaps, the one most easily accessible to the average student. The original text and the admirable versions by J. S. Blackie and by E. H. Plumptre should be consulted, whenever possible.

ACT I

- 44 *Scene*. The time references here and in general throughout the poem are not without their symbolic value.
 2. "One." The speaker. Cf. ll. 265, 274, 493.
 45 9. "Eyeless in hate." Blinded by bitterness. Cf. *King Lear*, III, 1, 8. The phrase modifies "thou" in l. 10. It is a Promethean taunt of the dramatic moment quite in keeping with the words Æschylus makes his hero speak to Io concerning Zeus, his persecutor and her lover:

"Io. By whom shall his imperial sceptred hand
 Be emptied so?

Prometheus. Himself shall spoil himself,
 Through his idiotic counsels."

— Mrs. Browning's translation, *Prometheus Bound*, ll. 886-888.