

A Study of Mythological Fragrance in P.B. Shelley's *Mont Blanc* and the *Hymn to Intellectual Beauty*


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Abstract: The present paper examines the mythological structure of P. B. Shelley's poems "Mont Blanc" and "Hymn to Intellectual Beauty". Between *Alastor* and *The Revolt*, two poems need special mention: *Mont Blanc* and the *Hymn to Intellectual Beauty*, both written during Shelley's second visit to Switzerland in 1816. The study of these poems is necessary for the right understanding of *The Revolt of Islam* and *Prometheus Unbound*. As Woodberry points out, they are in certain respects the "forerunners of the main lines of thought in *Prometheus Unbound*."¹ Shelley's visit abroad deepened his interest in nature, which later developed in almost all his mature poems, bringing out the significance of these poems.

Keywords: Montblanc, Intellectual Beauty, Prometheus Unbound, Beauty, Romanticism.

Introduction: One learns to distrust any full-scale consideration of Shelley that slights the importance of those poems as the first embodiment of the mature myth later to be developed in Shelley's major poems.² *Mont Blanc* was written in a state of excitement. To quote Shelley himself,

It was composed under the immediate impression of the deep and powerful feelings excited by the objects which it attempts to describe; and, as an undisciplined overflowing of the soul, rests its claim to approbation on an attempt to imitate the untamable wildness and inaccessible solemnity from which those feelings sprang.³

Though Shelley himself calls it "an undisciplined overflowing of the soul", it is, nevertheless, one of the most promising utterances of the poet during the first five years of his poetic career. The wildness and solemnity of the continental mountains inspired Shelley to a mood of what Desmond King-Hele calls "awed calls", "awed contemplation of Nature. Shelley seems to be associating the wilderness and serenity of *Mont Blanc* with one of the most archaic deities of the oriental mythology – the Zoroastrian god of darkness called Ahriman. Writing to Peacock from Chamouni on July 24, 1816, Shelley says:

Do you, who assert the supremacy of Ahriman, imagine him throned among these desolating snows, among these palaces of death and frost ... and to this, the degradation of the human species – who in these regions are half – deformed or idiotic ... This is part of the subject more mournful and less sublime; but such as neither the poet the philosopher should disdain to regard.⁵ Describing the scene in extraordinarily Vivid images, he adds:

In these regions, everything changes and is in motion ... The echo of rocks, or of the ice and snow which fall from their overhanging precipices, or roll from their aerial summits, scarcely ceases for

one moment. One would think that *Mont Blanc*, like the god of the stories, was a vast animal, and that the frozen blood forever circulated through his stony veins.⁶

However, that is only one aspect of *Mont Blanc*, the other being Shelley's conception of the power of which the summit of *Mont Blanc* is the emblem. The poem may be said to have a dual theme: the great world of Nature and the awe and fright it inspires, and the undisturbed solemnity of the Power which exists beyond the phenomenal and human worlds and is a law unto itself. What relationship, if at all, exists between these two? What is the place of the human mind with regard to the phenomenal world and the Power? Where lies the 'secret strength' of things and the mind?

These are, obviously, philosophical questions. It is no use denying that the poem has a distinct philosophical framework. However, if one examines *Mont Blanc* carefully, one is convinced that its theme proceeds rather from mythical premises than from Godwin, Hume, Locke, or Berkeley, as is often supposed. If philosophy is there, it is Shelley's own, though similar in many respects to the philosophers of whom he was a disciple. However, *Mont Blanc* has often been read as a purely philosophical poem and, as such, is always found inconsistent, obscure and confusing. Shelley's critics, naturally, therefore, have often declared it to be immature and unorganised.

It is extremely difficult, complains John Press, "to hang on to the thread of coherent argument which runs through the dissolving landscape of Shelley's imagination"⁷. I.J. Kapstein thinks that the opening stanza of the poem makes a Lockean distinction between the primary and secondary qualities.⁸ Peter Butter agrees with Kapstein and says that the 'its' of line six refers to the 'universe of things', not to the individual mind as Locock believes.⁹ The whole poem, particularly the first stanza, says Yeats, is "so overlaid with descriptions in parentheses that one loses sight of its logic"¹⁰. The real difficulty arises, Perkins thinks, because the poem "makes no clear distinction between the human mind and the phenomenal world"¹¹. As to the development of thought, Clutton-Brock observes, "ideas fade into each other too fast for the reader to grasp them"¹².

Nevertheless, Shelley's suggestion is clear. He seems to be imagining (or believing) that the universal mind, which is beyond both the phenomenal world and the individual human mind, is the only reality.¹³ 'The everlasting universe of things' – in itself an external reality – 'Flows through the mind' – the individual mind – and thus exists merely as a mental impression.¹⁴ The attitude of the poet is dualistic. "Nothing exists but as it is perceived", says Shelley in his *Essay on Life*, written in 1815, almost at the same time when *Mont Blanc* was written. Both, according to the poet, are fragments of the higher reality, which is in itself complete and undifferentiated. From one point of view, things look dark and glittering; from another, full of splendor. But when the 'everlasting universe of things' flows through the mind, the individual impression is just like a tributary of the river of things. However, Shelley seems to be saying at the same time that the 'secret springs' of both things and the mind are, perhaps, unknowable,¹⁵ for the individual mind is only a portion of the universal mind.¹⁶ what Shelley really suggests is that neither the individual mind nor the vast universe of things is fully capable of grasping the ultimate reality which exists beyond both. Only our mind's 'imaginings' (not merely perceptions) can possibly suggest it, as the summit of *Mont Blanc* is made to suggest later in the poem. The syntax is difficult here; no one can deny. But Leavis' difficulty is beyond all measure. He says:

The metaphysical and the actual, the real and the imagined, the inner and the outer, could hardly be more indistinguishably confused.¹⁷

Review of Literature: Leavis want Shelley's poem to be logically and philosophically consistent, which it is not. Shelley, in the first section of *Mont Blanc*, is establishing what Earl Wasserman calls "the philosophic world in which the poem will take place", and which is in itself "a symbolic form"

the essence of which is that “mind and world, thought and thing, are meaningless distinctions, since they are only partial and biased visions of a unity, but that in order to give this unity linguistic form it is necessary to express it from both biases simultaneously”¹⁸.

Shelley, in fact, is not writing a philosophical poem; he is only preparing to develop his emotionally grasped ideas in a poetic form. The “affrighted sense of the great world”¹⁹, as Hughes says, the poem expresses, finds its perfect emblem in the awful character of Mont Blanc, which is the immediate source of the poet’s experience. Shelley can sense the mystery of things without philosophically analysing them. As Bloom suggests, the perfect analogues for his *Mont Blanc* are to be found in “Job’s beholding of behemoth and levia – than and in Blake’s fierce and joyful irony in the beholding of his tyger”²⁰.

The second stanza introduces yet another reality, more objective and concrete. The Ravine of Arve is an external reality both awful and ‘dizzy’. The ‘universe of things’ is now a localized scene and the Arve, like the mind-river, constantly changes its colour and shape. The ‘Fast cloud-shadows and sunbeams’ pass over it. Here also the mental and the external are temporarily isolated. In the first thirty-three lines only, the external world is presented.²¹ But this external world, it seems, has descended from some ‘secret throne’. Its pines are the ‘children of elder time’, making ‘an old and solemn harmony.’ The sheer waterfall reflects an earthly rainbow. Here is ‘ceaseless motion’ and ‘unresting sound’. When the ‘voices of the desert fail’ a ‘strange sleep’ wraps the Arve in its own deep eternity. 22

In the next fourteen lines of the second section, the poet once more thinks of the human mind. He gazes on the ‘Dizzy Ravine’ and muses on his own ‘separate phantasy’ – his own ‘human mind’ which ‘passively renders’ and receives ‘fast influencings’ and holds ‘an unremitting interchange with the clear universe of things around’. The result of this musing is ‘one legion of wild thoughts’ which float above the Arve’s darkness and then rest ‘In the still cave of the witch Poesy’²³. These thoughts born in his individual mind seek in the shadows of the Arve ‘some shade of these, /Some phantom, some faint image’. The process goes on till the poet’s breast from which they have emerged ‘recalls them’, that is, the ‘legion of wild thoughts.’²⁴

Here the poet seems to be trying to grasp reality in the very act of writing poetry. Wasserman explains:

Only by defining reality as the searching for the correspondence can Shelley grasp both the subjective and the objective poles of his ontological paradox Reality, then, is neither a thing nor a place, but an act; it is not in the mind nor outside it, but in the very act of searching. It is for this reason that neither the legion of thoughts nor the objective universe is an ‘unbidden guest’ in the cave of the mind.²⁵

D.G. James complains that the second stanza “does not succeed in unifying the eternal and the temporal as the imagination desires”. He adds:

Certainly, the image conveys truth Yet something more is desired than this, whether with justice or no; that is, that we should somehow behold the eternal inhabiting the temporal, or the temporal informed by the stillness and perfection of the eternal.²⁶

James is doubtful about the justice of his demand, and his doubt is not ungrounded The reader has to be satisfied with what is offered to him. One cannot make demands on a poet. Peter Butter has yet another complaint. The second stanza, he says, is full of “obscurity of an unjustifiable kind”, though “pretty well in accordance with Berkeleyan idealism.”²⁷

Despite these objections, the central meaning of the second stanza is quite clear. Shelley is not far away from the world of the first section. The reality in the form of the ravine is not the ultimate reality. It has descended from some other source – the ‘secret throne’. What the mind passively renders and receives is nothing more than an image, a phantom, and a shade. The Power dwells apart, beyond the external reality and beyond the human mind.

Analysis of Previous Work Done: The subject of the third section is what the poet calls a ‘remoter world’. This is probably the world where the Power dwells. But one can be transported to this world only temporarily, in sleep or death.²⁸ Its mystery is vast. Its shapes outnumber the ‘busy thoughts’ of those who ‘wake and live’. Has the poet achieved this state of trance? He does not know. When he looks high up towards the summit of the mountain, it seems to him that ‘some unknown omnipotence’ has ‘unfurled’ (or, as Locock explains “‘, drawn aside”)²⁹ the ‘veil of life and death’.

Then, from lines 60 to 75 is the picture of *Mont Blanc* – awful, ghastly, and fearfully lonely. What does all this mean? None can reply – all seems eternal now. (75)

Nevertheless, it has a voice – solemn and serene, teaching ‘awful doubt’ – the voice which makes one doubt the moral soundness of our institutions and which repeals the ‘large codes/of fraud and woe’. This voice reconciles man with Nature rather than with society.³⁰ who hears this voice? Only the ‘wise’ and the ‘great’. Only they can follow the suggestions of which *Mont Blanc* is only an external symbol. As Yeats observes, Shelley “compares the unknown sources of our thoughts, in some ‘remoter world’ whose ‘gleams’ ‘visit the soul in sleep’, to Arve’s sources among the glaciers on the mountain heights”.³¹

In the fourth section, Shelley speaks directly of power, the central theme of *Mont Blanc*. As a contrast to the world of flux,

Power dwells apart in its tranquillity
Remote, serene, and inaccessible. (96-97)

The poet’s use of such terms as ‘tranquility’, ‘remote’, ‘serene’, and ‘inaccessible’ and the fact of the Power’s dwelling ‘apart’, emphasise the amoral but gigantic character of the Power of which Shelley is thinking. As Wasserman says, the power is neither benevolent nor hostile; it is self-contained and indifferent to everything but its own need to act.³²

To emphasise the amorality of the Power, Shelley once more presents Nature in its terrible aspect, which, he seems to be suggesting, is indifferent to man. As he gazed down from the summit of *Mont Blanc*, he sees ‘unearthly’ mountains, glaciers, hideous and ghastly shapes amid which man is destroyed if he ventures there. It is a ‘city of death’ – the extra-human world whence

..... The race
Of man flies in dread; his work and dwelling
Vanish, like smoke before the tempest’s stream,
And their place is not known. (117-20)

Is Shelley’s conception of the Power the same force which Shelley calls Necessity in *Queen Mab*, etc.? According to I.J. Kapstein, Shelley’s concept of the Power represents a conflict between Godwinian Necessity and Berkeleyan idealism.³³ According to Peter Butter “Shelley’s ultimate power is still Necessity ... rather than Berkeleyan God”.³⁴ To Pulos it is neither Godwinian Necessity nor Berkeleyan idealism. It represents, he says, the Humean scepticism.³⁵

Whatever Shelley’s intended conception, -- it is probably a mixture of all these or probably it is Shelley’s own, -- it gives us, as Woodberry points out, “an anticipation of the conception

imaginatively defined in Demogorgon”³⁶. We also see something of it in the *Ode to the West Wind* in which the ‘wild West Wind’ is conceived after Jehovah, the symbol of the awesomeness and wrath of the universal power. In *Mont Blanc* the Power is simply amoral, not particularly effective in the world of Nature, or as the very cause of man’s redemption as in *Prometheus Unbound*. However, in *Mont Blanc*, as Milton Wilson puts it, “we find in the mountain itself Demogorgon’s most interesting predecessor”, where “power exists in remote tranquility, governing the cycles of nature, but not subject to them, a bridge between waste and waste.”³⁷

In the final section we see *Mont Blanc* once again. It is ‘the still and solemn power of many sights, and many sounds, and much of life and death’. Snows descend upon this mountain ‘perpetually’, though beholden by none. Winds contend ‘silently’ there, even lightning is ‘voiceless’. The power which it suggests ‘governs thought’; it is the ‘secret strength of things’ – a law to heaven itself. But

... what were thou, and earth, and stars, and sea,
If to the human mind’s imaginings
Silence and solitude were a vacancy? (142-44)

What does this rhetorical question imply?

According to I.J. Kapstein these lines are “anti-climactic”. Throughout the poem, he says, Necessity is represented as Power, but in these last three lines, it is condemned.³⁸ butter agrees with Kapstein and believes that “the last question is a dramatic reversal of the conclusion to which the whole poem has been tending”.³⁹ Pulso, however, does not agree with this view. He says:

Once we recognize the skeptical quality of Shelley’s idea of Necessity (that it is to both Shelley and Hume an unknown quality), the conclusion of *Mont Blanc* is seen to be not anti-climactic but climactic”.⁴⁰

Explaining the conclusion of the poem, Charles H. Vivian says:

If the human mind did not, in silence and solitude, plunge into these realms of speculation, and pursue its way until finally it came upon these insights and intuitions – then in effect, the Principal itself (‘thou’) would have no significance. Neither would any of our ordinary experience, with the common object of knowledge (‘earth, and stars, and sea’).⁴¹

In any case, the poet is definitely not saying that the world of nature would cease to exist without our imaginings. What he clearly suggests is that the phenomenal world could not serve as an emblem of the Power if our imaginings did not fill the vacancy of silence and solitude with the symbolic suggestion which invests the whole world of nature. Why then are the lines anticlimactic or the reversal of the dominant theme of the poem? The argument these lines put forth – that “if the mind did not have the imaginative capacity, the object of human experience..... could have neither meaning nor value to man”⁴² – in fact sums up the total theme of the poem by establishing that the mind through its imaginings find meaning in the phenomenal world (though the phenomenal world by itself is not the final reality) and ultimately feels that both the phenomenal and the human worlds are originally emanated from the universal mind which is the power as symbolized in the summit of *Mont Blanc*. According to Shelley, therefore, both the phenomenal world and the individual mind are but the media through which one can receive the ‘gleams’ of the Universal Power, though existing beyond both.

Shelley’s conception of Power, it is clear, is not strictly a philosophical conclusion. It is, therefore, not likely to stand the acid test of the philosophical critics. Shelley’s imagination here works not toward developing a strictly philosophical system but toward mythmaking. The ‘ideal’ premises of Shelley’s poem are to a large extent hypothetical, not logical. Since he is writing a poem, not a

philosophical dissertation, the hypotheses are valid within the poem's organic structure. Any attempt to philosophize what is purely poetic is unnecessary. In *Mont Blanc*, as Bloom says, “begins the process of compounding a new myth by fitting the insight derived from landscape perception into a personally fabricated vision”. Though not yet mature as a mythmaker, his imagination seems to be constantly searching for a universal pattern in the phenomenal world. As Bloom again remarks, *Mont Blanc* marks the “beginning of Shelley’s mature mythopoeia, his first statement of what can be termed almost precisely, a primal vision”⁴³. His poem should be read as the statement of a primal vision, as his first effort to evolve a mythic world out of the elements of Nature.

Another poem of 1816 is the *Hymn to Intellectual Beauty* in which, as King-Hele says, Shelley was “trying to define a private theology, with the spirit of Intellectual Beauty as a substitute for God”⁴⁴. Mrs Campbell suggests the same with more confidence. She says: In the *Hymn to Intellectual Beauty*, he finds and acknowledges his God. And, as is the way with most men, in so doing, he found himself.⁴⁵ The Hymn, quite obviously, is not a myth. The only reason for its inclusion in a study like this is that it throws some light on Shelley’s later myths. A clearly mythical poem, such as *The Sensitive Plant*, cannot be fully understood without a direct reference to the Hymn. To some extent, it explains the Asia-concept, which culminates in *Adonais*. As it is not possible to study Shelley’s art of mythmaking without approaching it, at least marginally, from the point of view of the poet’s philosophical aspirations, a brief study of this poem is not wholly outside the scope of this work. Our interpretation of the *Hymn to Intellectual Beauty* is, therefore, limited. Our intention here is to touch on the central meaning of it and then proceed on to the next important poem, “The Revolt of Islam.”

Conclusion: In the first four stanzas of the Hymn, the poet states the nature of Intellectual Beauty. It is the ‘awful shadow’ of some ‘unseen power’⁴⁶ which ‘visits with inconstant wing’ the whole world of Nature and ‘each human heart’. It ‘consecrates every thought or form on which its shines’ though it is by itself mysterious and leaves this ‘dim vast vale of tears vacant and desolate.’ It is no use asking why it does not stay for long. It fades as naturally and as certainly as does the sunlight; its passing away is a certain as the passing away of love and hope. No name of ‘Demon,’ ‘Ghost,’ or ‘Heaven’⁴⁷ has ever been able to explain this mystery. ‘Doubt, Chance, and Mutability’ rule the whole world. Only the light of this Power gives ‘grace and truth’ to ‘life’s unquiet dream.’ Man were immortal and omnipotent did it for ever abide in the world of man. But it comes and goes, and ‘love,’ ‘hope’ and ‘self-esteem’⁴⁸ also vanish with it.

The fifth stanza is autobiographical. When the poet was a boy, he used to seek for ghosts through numerous caves and ruins. He hoped to talk with ‘the departed dead’. But he was never heard, and saw nothing. It was only through his musing on ‘the lot/of life’ that the shadow of Intellectual Beauty fell on him. He ‘shrieked’ and clasped his hands in ‘ecstasy.’ The sixth stanza is the avowal to dedicate his powers to Intellectual Beauty with the consciousness of his own limitations and the confidence that the ‘awful Power’ would give ‘whatever these words cannot express’.

The final stanza is a direct prayer to the deity. The poet finds himself in a mood of calm repose and prays:

..... let thy power, which like the truth
of nature on my passive youth
Descended, to my onward life supply
Its oalm – to one who worships thes,
And every form containing thee,
Whom, Spirit fair, thy spells did bind
To fear himself, and love all humankind.

Here, the poet employs abstract imagery. King-Hele observes: When a poet carries abstraction so far, he risks creating the impression that he is broadcasting a statement of principles to the lowly reader, instead of whispering in his ear as a poet should.⁴⁹

There should be no doubt that the poet is a little too vocal on a rather private subject. However, it is not only what King-Hele calls *a statement of principles* but what might also be called a *policy statement* of the poet. The very fact that he kept his promise need not be slighted. The Hymn provides some basis for what he did in his mature works.

At any rate, it is clear that the God Shelley worships here is not the theologian's God but a mysterious force animating both the world of things and the world of man. It is precisely this Power that Shelley is always searching for in the universe. To what extent, if at all, does this power cooperate with man in fulfilling his aims? Shelley is mostly silent about it. As Beach points out,

While the figures applied to the Intellectual Beauty are mostly such as to suggest tenuousness and inconstancy, these qualities are not meant to characterise the ideal beauty itself but merely the fleetingness of its appearance to mortals ... Shelley sees that mortals achieve an eternal status just in the degree to which they participate in this intellectual beauty.⁵⁰

Is intellectual Beauty also the ideal beauty? As Beach says, the poet is not directly concerned with this question here. One, however, should not doubt that his conception of intellectual beauty is by its very nature 'idealistic'. We need not expect Shelley himself to make the point clear. In *Prometheus Unbound*, for example, Asia typifies both the aspects of the World-Spirit – Beauty and Love – and Asia is one of the noblest expressions of what Shelley calls Intellectual Beauty.

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4. *Shelley: His Thought and Work*, p. 70.
5. Letter to Peacock, Ingpen, ed. P. 513.
6. Ibid., p. 515.
7. Bloom, for example, refuses to believe that the poem has anything to do with philosophy.
8. *The Chequered Shade: Reflections on Obscurity in Poetry*, (O.U.P., 1963), p. 32.
9. *The Meaning of Shelley's Mont Blanc*, PMLA, Vol. 62, (1947), pp. 1046-1060.
10. Locock is widely accepted.
11. *The Philosophy of Shelley's Poetry in Essays and Introductions*: (Macmillan, 1961), pp. 85-86.
12. David Perkins, *The Quest for Permanence*, (Harvard Univ. Press, 1959), p. 128.
13. "Shelley: *The Man and the Poet*", p. 132.
14. Peter Butter disagrees and observes: "Shelley is not yet concerned with the relationship of the individual mind to universal mind but solely with that of mind in general to things". *Shelley's Idols of the Cave*, (University of Edinburgh Press, 1954), p. 119.

15. As N.I. White points out, here “Shelley is elaborating the idea that experience is simply a mighty river of events and impressions flowing through the mind”. “The Best of Shelley”, (T.Nelson, N.York, 1932), p. 474.
16. As C.E. Pulos says, both to Shelley and Hume Reality is an “unknown quantity”. *The Deep Truth: A Study of Shelley’s Scepticism*, (Nebraska Univ. Press, 1954), p. 52.
17. Beach complains: “So far as I know, Shelley never considered the problem of the human mind from the genetic point of view ... He largely took the mind for granted.” “The concept of Nature in the 19th Century English Poetry”, (Pageant Book Co., N. York, 1956), p. 257.
18. F.R. Leavis, *Revaluations: Tradition and Development in English Poetry* / Chatto and Windus (1948), p. 285.
19. Earl L. Wasserman, *The Subtler Language: Critical Readings of Neo-classic and Romantic Poems*, (John Hopkins Press, Baltimore, 1959), p. 208.
20. A.M.D. Hughes, *The Nascent Mind of Shelley*, (O.U.P., 1947), p. 250.
21. *Shelley’s Mythmaking*, p. 22.
22. According to Perkins, the symbolism here is “vague, but in contrast to the mountain towering over it, the ravine seems to suggest concrete reality”. *The Quest for Permanence*, p. 127.
23. It is worth noting, however, that the images employed to suggest external reality have an implied eternity suggestion.
24. Locock thinks that the cave “is a revival of Plato’s cave backs to the light, seeing only the shadows cast on the inner end of the cave by the passers, by. This gazing at shadows has been interpreted as the study of poetry”. *The Poems of P.B. Shelley*, p. 490. Butter agrees with Locock and interprets the ‘ghosts’ as “our” sensory impressions”. *Shelley’s Idols of the Cave*, pp. 123-124.
25. As Locock points out these are “the thoughts caused by the Universe of things, the thoughts of Nature’s mind”. *The Poems of P.B. Shelley*, p. 490.
26. *The Subtler Language*, p. 221.
27. *The Romantic Comedy*, (O.U.P., 1948), p. 79.
28. *Shelley’s Idols of the Cave*, pp. 123-124.
29. Shelley very often associates sleep with death, which usually means the moment of poetic concentration, as in his poem *To Night*.
30. *The Poems of P.B. Shelley*, p. 491.
31. Locock quotes J.L. Walker: “The wilderness teaches doubt in the current beliefs: or, at the most, a faith in them so mild, undemonstrative, that if man can only rid himself of these remaining traces of faith he may be made on with Nature”. *Ibid.*, p. 491.
32. *The Philosophy of Shelley’s Poetry*, in *Essays and Introductions* pp. 85-86.
33. *The subtler Language*, p. 228.
34. *The Meaning of Shelley’s Mont Blanc*, *PMLA*, Vol. 62 (1947), pp. 1046-1060.
35. *Shelley’s Idols of the Cave*, p. 124.
36. C.E. Pulos, *The Deep Truth: A Study of Shelley’s Scepticism*, p. 46.
37. *The Complete Poetical Works of P.B. Shelley*, p. 639.
38. *Shelley’s Later Poetry*, p. 138.

39. *The Meaning of Shelley's 'Mont Blanc*, *PMLA*, 62 (1947), pp. 1046-1060.
40. *Shelley's Idols of the Cave*, p. 123.
41. *The Deep Truth*, p. 65.
42. *The one Mont Blanc* in *Keats Shelley Journal*, 4 (1955), pp. 64-65.
43. E.L. Wasserman, *The Subtler Language*, p. 237.
44. *Shelley's Mythmaking*, p. 13.
45. According to Clutton-Brock, however, in "Mont Blanc" "Shelley was not as yet the mythmaker he afterwards became". Shelley: *The Man and the Poet*, p. 132. Clutton-Brock is not studying the workings of Shelley's imagination in the direction of mythmaking. He is concerned rather with the poem as a whole, and from that point of view, he is not quite wrong.
46. *Shelley's Mythmaking*, p. 24.
47. Shelley: *His Thought and Work*, p. 68.
48. *Shelley and the Unromantics*, p. 141.
49. This aspect of the universal Power has been clearly brought out in *Mont Blanc*.
50. These words are used for denoting the superstitious past, which Shelley always condemned.

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