

FOR HEARTS ALL ROCKY NOW

By

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Introduction

Canto IV of Byron's Childe Harold's Pilgrimage is tied for first place as the greatest poem in the English language. Also it is tied for first place as the least understood. Although it is in the running, too, for the most difficult to understand, there is a question whether its difficulty is the failing of the poem or of the poem's students.

It is the students who failed, and the failure has persisted until now through all scholarship since publication in 1818.

Is it conceivable that a much-studied major poem by a major English poet has not been understood for almost two centuries?

Perhaps Canto IV belongs to that species of thing which can be learned only by means of an insight experience. Learning it might be like learning to ride a bicycle or, rather, to see the Mannequin Pis on a pack of Camel cigarettes.

In the entire Childe Harold, Byron addresses himself to the question, Can a man do anything during his lifetime to make his death agreeable? He contrives to reach the answer in Canto IV after a grand peek-a-boo tour, the so-called Pilgrimage, that takes him across Europe and across the ages of Europe. He says the answer is, Agreeable -- no; acceptable -- yes.

The casual reader has a great outing. The hitherto scholars are strewn about the field. Some are limping somewhere near the finish line. Most have been out looking for a less-than-life-size deflated doll yclept Childe Harold. Just about all of them have

been out looking for Byron . None happens really to have noticed -- that is, to have respected -- the poem itself.

Canto IV is the place to begin Childe Harold. It is a stupendous philosophical poem on the meaning of human life and death in the Newtonian universe. It integrates philosophy, religion, mythology, history, technology, science and politics. Although it relies upon Aristotle's Politics, it inventively extends his argument. It rivals and answers the best of Plato and holds the edge by virtue of scientific enlightenment and ingenious argument.

What follows is a pure reading -- Canto IV in and of itself. Never mind all prior criticism. A further study should dispose of that subject. Never mind Byron, his spectacular personality and life. While there is autobiography that can be found in Canto IV, it is what Aristotle would call "accidental" -- it has absolutely nothing to do with the essence of Canto IV.

There ought to be a new reading of the remainder of Childe Harold and of Don Juan and other of Byron's works. surely some new poetical powers, disclosed in the new reading of canto IV, will show up elsewhere, too.

And now, to go to the prime business, which is the pure reading of Canto IV, the trick will be to facilitate an insight or to explicate the poem in a way that reveals it for what it is -- an absolutely unitary and poetically elegant and forcefully argued statement on the subject of man, mind and nature.

Chapter 1

canto IV • s Dream Spell and the Birth ○ Canto IV

Canto IV is a recitation of a first-person narrator's mental experiences during his purported composition of Canto IV.

The narrator portrays himself as composing the poem during the course of a dream spell, by which he means that he is utilizing his imaginative, intellectual and emotional faculties. His "soul" (25,1) generates imaginative mental perceptions. His "mind" (7,5) intellectualizes them, and his "heart" (18,2) lets him understand and incorporate them.

Canto IV consists of numerous discrete dream spell episodes, and the organized entirety is itself a dream spell. The overall dream spell serves two functions. First, it makes a unitary philosophical argument. Second, it tells a unitary story. The two functions combine to be unitary as well; in dealing with fictional events that befall him, the narrator demonstrates the very point that he is advancing in his philosophical argument.

The nomenclature "dream spell" derives from Stanzas 1, 4, 6, 7 and 185. stanza 1 introduces the concept of spell when the narrator says, "I saw from out the wave her structures rise / As from the stroke of the enchanter's wand" (1,3-4). In Stanza 4 the narrator uses the term "spell" explicitly, saying, "But unto us she hath a spell beyond / Her name in story" (4,1-2). He introduces the concept of dream in Stanzas 6 and 7 and the explicit term "dreamed" in Stanza 7. He says, "Yet there are things whose strong reality / Outshines our fairy-land" (6,5-6); "I saw or dreamed of

such" (7,1). In the penultimate Stanza 185 he connects spell and dream explicitly and specifies that he has been composing Canto IV under the auspices of both: "it is fit / The spell should break of this protracted dream" (185,2-3).

The narrator is in a spell throughout canto IV but is aware that his experiences are the inventions of his own mind. His discrete spells are episodes of sensory experience without any sensory input, in other words hallucinations, but not ones that are delusional. As a rule, when he experiences a particular spell, he recites what he perceives in the present tense. This usage is appropriate, for ostensibly the experience is occurring to him concurrently as he speaks.

Canto IV is a "protracted dream" (185,3) throughout because it is a fantasy from beginning to end, consisting entirely of invented emotions, invented images, including spells, and invented ideas, including memories and analytical thoughts, that the narrator purports to be experiencing as he speaks. Since his dream fantasy is at times a recollection and at times a present rumination or other mental experience, he reports each particular dream episode in the appropriate tense at the time that he experiences it.

The narrator begins the dream spell in Stanza 1 with a memory episode that he reports in the past tense. In Line 1 he says, "I stood [somewhere]" (1,1). In Lines 1 and 2 he identifies the particular well-known place but otherwise provides no sensory detail. He extends the memory and in Line 3 reports sensory aspects that he presently recalls himself as having seen but that

he is not presently sensing: "I saw [something]" (1,3). In Line 4 he experiences awareness of having the memory that he reported in Line 3, and he intellectualizes its sensory content. That is, he distinguishes his recollected perception from physical reality; he declares that his perception of what he had seen was "As from the stroke of the enchanter's wand" (1,4). In Lines 5-7 he experiences a hallucination. He is seeing something, which he reports in intellectualized terms: "A thousand years their cloudy wings expand / Around me, and a dying Glory smiles / O'er the far times" (1,5-7). In Lines 7-9 he experiences and recites intellectualized sensory thoughts that derive from his hallucination in Lines 5-7.

Stanza 1 in its entirety says:

I stood in Venice on the Bridge of Sighs,
 A palace and a prison on each hand;
 I saw from out the wave her structures rise
 As from the stroke of the enchanter's wand:
 A thousand years their cloudy wings expand
 Around me, and a dying Glory smiles
 O'er the far times, when many a subject land
 Look'd to the winged lion's marble piles,
 Where Venice sate in state, throned on her hundred isles!

(1,1-9) •

The narrator's philosophical argument in Canto IV concerns the relationship between reality and dream spell perceptions. To make his point, the narrator indicates that he vets his hallucinations and fantasies, meaning that he purports to assay them against reality. For example, he applies "waking Reason" (7,7), and "waking Reason deems / [Some of his] over-weening phantasies unsound" (7,7-8). Although the term "over-weening phantasies" in Stanza 7 relates specifically to Plato's doctrine of Forms,

elsewhere the narrator assays less philosophical fantasies, too. For example, Rome appears to be a "Chaos of ruin" (80,7), but the appearance is a "false mirage of ruin" (81,9).

Stanza 2 features a good example of the narrator's vetting both a spell and a dream. Their subject is his perception of historical Venice, and his vetting occurs in the middle of his perceptions, specifically in the first four words of Line 5.

Stanza 2's first three lines are a hallucination that the narrator is experiencing. He says, "She looks a sea Cybele, fresh from ocean, / Rising with her tiara of proud towers / At airy distance, with majestic motion" (2,1-3). In Line 4 he intellectualizes the hallucination, characterizing his perceived Venice as "A ruler of the waters and their powers" (2,4). With the fifth word in Line 5 and continuing to the end, the second half of the stanza is his fantasy deriving from the hallucination in Lines 1-3. The first four words in Line 5 -- "And such she was" (2,5) -- precede the concluding fantasy; they express a judgment he makes: they OK the hallucination, the intellectualization and the fantasy.

Stanza 2 in its entirety says,

She looks a sea Cybele, fresh from ocean,
 Rising with her tiara of proud towers
 At airy distance, with majestic motion,
 A ruler of the waters and their powers.
 And such she was; - her daughters had their dowers
 From spoils of nations, and the exhaustless East
 Pour'd in her lap all gems in sparkling showers:
 In purple was she robed, and of her feast
 Monarchs partook, and deem'd their dignity increased.

(2,1-9).

In the 186 9-line stanzas of Canto IV, the narrator purports to interrupt his dream spell four times with hallucinatory sensory experiences which are "real," meaning that he does not acknowledge them as hallucinations. The interruptions occur in Stanzas 6, 46, 134 and 184, in other words pretty much evenly throughout the poem.

The function of the four "real" interruption experiences is to establish and confirm that the narrator is composing canto IV. In the first three he uses the word "page" to mean the particular page on which he is at that moment recording Canto IV. In the fourth he refers to his creation of Canto IV as a whole.

First, in Stanza 6 the narrator says, "And this worn feeling peoples many a page, / And, may be, that which grows beneath mine eye" (6, 3-4). Second, in Stanza 46 the narrator, speaking there of a letter written to Cicero by a friend, says, "That page is now before me, and on mine / His country's ruin (46, 1-2). Third, in Stanza 134 the narrator says, "But in this page a record will I seek. / Not in the air shall these my words disperse" (134, 5-6).

The fourth "real" interruption experience appears in the antepenultimate Stanza 184, where the narrator is addressing metaphorical "Ocean," Ocean being that which he portrays as the terrestrial repository of ultimate creative energy. Speaking in the past tense, he is experiencing and narrating fantasy memories of his youthful and playful encounters with Ocean gyg ocean. Abruptly, at the end of the last line of the stanza, he switches to the present tense, saying, "And [I] laid my hand upon thy mane - as I do here" (184, 9). Since the last four words -- and especially

the very last word "here" (184,9) -- do not literally pertain to anything in the stanza, the phrase must be a reference to the imaginative creation of Canto IV.

Stanza 184 in its entirety says,

And I have loved thee, Ocean! and my
 Joy of youthful sports was on thy breast to be
 Borne, like thy bubbles, onward. From a boy
 I wanton'd with thy breakers - they to me
 Were a delight; and if the freshening sea
 Made them a terror - 't was a pleasing fear,
 For I was at it were a child of thee,
 And trusted to thy billows far and near,
 And laid my hand upon thy mane - as I do here.

(184,1-9).

In the dramatized monologue that is Canto IV, the narrator, the performer, would no doubt act out the meaning of his words "as I do here" (184,9). He might flourish the sheaf of pages that now constitutes all but the final two stanzas of Canto IV; perhaps he would lay his hand on the pile; or he might take up the Stanza 184 page, glance at it and thereupon place it under the 183 preceding pages.

For his philosophical argument in Canto IV, the narrator adapts a formulation by Aristotle. In the original, Aristotle simply relates language to reality and to the mental experience of reality. As the narrator uses the formulation, he emphasizes one aspect of it: reality and the mental experience of reality "are the same for all" whereas "all men have not the same writing [or] the same speech sounds." Aristotle says:

Spoken words are the symbols of mental experience
 and written words are the symbols of spoken words. Just
 as all men have not the same writing, so all men have not

the same speech sounds, but the mental experiences, which these directly symbolize, are the same for all, as also are those things of which our experiences are the images. . . .¹

In the story that he tells about himself, the first-person narrator demonstrates a problem that is implicit in Aristotle's formulation. Reality and the mental experience of reality are universally the same, but language differences may alienate persons from one another. In particular, the narrator himself is alienated; he says his soul is a "ruin" (25,3). He attributes his alienation to perception distortions caused by his own emotional nature and history, including his "drill'd dull" (75,8) linguistic education. The story consists of his confronting and overcoming his distortions by means of reliance on his "skill" (127,9) with language and reasoning. To this end, he portrays himself as an English poet who is in exile, i.e., he is "[seeking] out a home by a remoter sea" (8,9), traveling in European countries which have "other tongues" (8,1).

The narrator uses language differences in an intricate metaphor that epitomizes both universality and alienation. He says, "I've taught me other tongues, and in strange eyes / Have made me not a stranger - to the mind / Which is itself, no changes bring surprise" (8,1-3).

The metaphor has three parts. First, when the narrator uses the present perfect and says, "I've taught me other tongues" (8,1),

¹Aristotle, On Interpretation, in McKean, The Basic Works of Aristotle, p. 40, Random House, Inc. (New York 1941).

he is presently thinking that at a time past he himself encountered and coped with the alienating effect of language differences. Second, by continuing the present perfect and saying "and in strange eyes / [I] [h]ave made me not a stranger" (8,1-2), he is presently thinking that at a time past he conducted himself so that other persons had acceptable universal mental experiences of him -- namely, visual images. Third, he then ruminates in the present tense and says, "[T]o the mind / Which is itself, no changes bring surprise" (8,2-3). Because he has switched tenses, he is not claiming that at the time past his own mind was "itself" (8,3) or that he himself was not surprised by any "changes" (8,3). Rather he is presently declaring that it takes a sound mind to avoid distorting one's perception of reality.

The narrator is concerned that his alienation will affect his ultimate fate as an English-language poet. He says, "I twine / My hopes of being remember•d in my line / With my land•s language" (9,4-6). To "twine / [his] hopes" (9,4-5) means that he is concerned about England, too. England's fate will be his fate, and he therefore cautions England about both itself and himself: "the Ocean queen should not / Abandon Ocean's children: in the fall / Of Venice think of thine, despite thy watery wall" (17,7-9).

The fate of the 16th Century Italian-language poet Tasso is a model of the fate the narrator fears. Tasso was alienated, too; either he was insane, or else his enemies treated him as insane; they imprisoned him, and they "insulted [his] mind" (36,6). Although Tasso's works merit the "tears and praises of all time"

(37,1), the works were twined with "the fall / Of Venice" (17,8-9). As a result, "[i]n Venice Tasso's echoes are no more, / And silent rows the songless gondolier" (3,1-2).

Tasso's plight illustrates another problem implicit in Aristotle's formulation. "Spoken words are the symbols of mental experience and written words are the symbols of spoken words;" but written symbols survive whereas spoken symbols become "echoes" (3,1). The narrator does not want Canto IV, which is his own "song" (185,1), to become just an echo. Hence he says, "But in this page a record will I seek. / Not in the air shall these my words disperse" (134,5-6). Likewise, in the penultimate stanza, he says, "[W]hat is writ, is writ" (185,5). He says so before bidding Canto IV "Farewell!" (186, 1 and 8) and after saying, "My task is done - my song hath ceased - my theme / Has died into an echo" (185,1-2).

Once the narrator completes Canto IV as a written and spoken "song" (185,1), Canto IV will survive even after he himself is gone.

In the story in Canto IV, when the narrator finally comes to terms with his emotional distortions and eliminates them, he deploys a momentous metaphor: He says he is, as it were, pregnant.

The narrator is referring, of course, to his literary "fetuses." He says, "There is that within me which shall tire / Torture and Time, and breathe when I expire" (137,4-5; emphasis supplied). With regard to a certain literary fetus, the fictitious personage Childe Harold, he says in Canto IV that the delivery is

overdue: "But where is he, the Pilgrim of my song [?] / • • • /
Methinks he cometh late and tarries long" (164,1-3).

The narrator intrusts his "Futurity" (170,5) to Canto IV and his other works. Canto IV is the literary fetus in Canto IV. When Canto IV is born, it will be "Essentially immortal" (5,2). Furthermore the newborn will owe the narrator "the debt of blood / Born with [its] birth" (150,3-4). This "debt of blood" (150,3) specifically means that Canto IV's "sire" (150,2) "shall not expire / While in [Canto IV's] warm and lovely veins the fire / Of health and holy feeling" (150,4-6) persist.

In Canto IV's philosophical argument, the dream spell is the device which the narrator uses to investigate the relationship between mental experience and reality.

In the dream spell story that Canto IV tells, the birth of Canto IV is the denouement of Canto IV.

Chapter 2
The Dream Spell and Animals, Alienation and Tombs

In the narrator's philosophical argument in Canto IV, it is language that unifies the myriad contents of his discrete dream spell episodes. In his personal story, language likewise unifies the episodes.

The basis for the unifying effect of language is the concept, which the narrator adapts from Aristotle's Politics, that man is a political animal because of the specific fact that man alone has the power of speech. This concept governs Canto IV's content. Aristotle says,

That man is much more a political animal than any kind of bee or any herd animal is clear. For, as we assert, nature does nothing in vain; and man alone among the animals has speech. The voice indeed indicates the painful or pleasant, and hence is present in other animals as well; for their nature has come this far, that they have a perception of the painful and pleasant and indicate these things to each other. But speech serves to reveal the advantageous and the harmful, and hence also the just and the unjust. For it is peculiar to man as compared to other animals that he alone has perception of good and bad and just and unjust and other things [of this sort]; and partnership in these things is what makes a household and a city.¹

In the narrator's personal story, it is necessary that he adapt Aristotle, because the narrator is alienated and has estranged himself by exiling himself from his "city," i.e., from England, to places with "other tongues" (8,1). Explicitly commenting on a person who is such a loner, Aristotle says, "One who is incapable of participating or who is in need of nothing

¹carnes Lord, Aristotle, The Politics, p. 37, U. of Chicago Press (Chicago 1985).

through being self-sufficient is no part of a city, and so is either a beast or a god.¹¹² Therefore, in his personal story, the narrator will have to come to terms with his self-sufficiency and aloneness, i.e., with his being "either a beast or a god."

The narrator's alienation is both political and personal. Politically he is an exile; personally he regards himself as mad. During a language frenzy -- which occurs at the height of his composing Canto IV -- he decides not to surrender to the creative madness that he has in common with the unjustly imprisoned poet Tasso; he says it would be "a base / Abandonment of reason to resign / Our right of thought, our last and only place / Of refuge - this, at least, shall still be mine" (127,1-4). Next he decides to forego suicide; he says, "But now my blood shall not sink in the ground" (133,5). As a result of these decisions, he realizes ultimately that, wherever he is in his exile, he will be "here" (176,6) -- by which he means he will be wherever he can be in his creative imagination; and in his imagination he will "yet feel gladden'd by the sun, / And reap from earth, sea, joy almost as dear / As if there were no man to trouble what is clear" (176,7-9).

Canto IV speaks of actual, mythological or symbolic animals more than 30 times,³ and about half of the references explicitly

²Ibid.

³see "winged lion" (1,8); "steeds of brass" (13,1); "camel" (21,4); "wolf" (21,5); "scorpion" (23,2); "dolphin" (29,7); "beasts" (38,2); "ape" (53,2 and 89,6); "hyaena" (58,7); "birds" (64,6); "bellowing herds" (64,8); "milk-white steer" (66,5); "finny darter" (67,6); "eagles" (74,2); "owl" (78,6); "she-wolf" (88,2); "eagles" (91,2); "falcon" (91,3); "apes" (95,7); "owlets" (106,3);

or implicitly invoke Aristotle's concept that speech politicizes man or distinguishes him from animals or does both.

For example, regarding the difference between man and animal, in Stanza 21 the narrator speaks of human unhappiness and says,

mute
 The camel labours with the heaviest load,
 And the wolf dies in silence, - not bestow'd
 In vain should such example be; if they,
 Things of ignoble or of savage mood,
 Endure and shrink not, we of nobler clay
 May temper it to bear, - it is but for a day

(21,2-9).

Likewise in Stanza 38, immediately after likening the poet Tasso's tormentor to "the beasts" (38,2), the narrator defends Tasso against the French literary critic Boileau (38,7); in Stanza 136 the narrator speaks of himself and of injustices that fellow humans committed against him: "From the loud roar of foaming calumny / To the small whisper of the as paltry few, / And subtler venom of the reptile crew" (136,3-5); in Stanza 64 an earthquake frightens "bellowing herds / [Who] Stumble o'er heaving plains, and man's dread hath no words" (64,8-9); in Stanzas 78 and 79, after calling Rome "Lone mother of dead empires" (78,3) and after saying "Come and . . . / . . . hear the owl" (78,5-6), the narrator speaks of Rome as "Childless and crownless, in her voiceless woe" (79,2).

Specifically connecting politics and the power of speech, the narrator, for example, comments in Stanza 3 that "States fall"

"bird of darkness" (106,5); "owl" (107,5); "lizard" (117,3); "summer-birds" (117,4); "reptile" (136,5); "worm" (139,8); "hyaena" (153,5); "jackal" (153,5); "dragon" (160,6); "asp" (160,8); "snake" (173,9); "leviathans" (181,4); "monsters of the deep" (183,8).

(3,6), but first he says, "In Venice Tasso's echoes are no more, / And silent rows the songless gondolier" (3,1-2) • Likewise, in Stanza 4, after speaking of Venice's "vanish'd sway" (4,4), he adds, "Ours is a trophy which will not decay / With the Rialto; Shylock and the Moor / And Pierre can not be swept or worn away" (4,5-7); in Stanza 95, he speaks of "[t]he edict of Earth's rulers" (95,6) but says that the "rulers" (95,6) are merely "apes" (95,7) of Julius Caesar; in Stanza 171, when he speaks of "the strange fate / Which tumbles mightiest sovereigns" (171,7), he is ruminating on the death in childbirth of Princess Charlotte and her baby; and he has already said concerning them in Stanza 167,

Hark! forth from the abyss a voice proceeds,
A long low distant murmur of dread sound,
Such as arises when a nation bleeds
With some deep and immedicable wound

(167,1-4) .

In Canto IV the narrator does not definitively specify the causes for his decision to exile himself, but he manifests his self-sufficiency by teaching himself "other tongues" (8,1) and by making himself "not a stranger" (8,2). In Stanzas 73-77 he identifies a mental difficulty which alienated him and which presumably contributed to his exiling himself. He says he had a "fix'd inveteracy wrought / By the impatience of [his] early thought" (76,4-5). This particular difficulty involves language, and in telling about it he addresses the poet Horace, "whom I hated so" (77,1). He deliberately excuses Horace by blaming himself; he says he hates Horace "[n]ot for [Horace's] faults, but mine; it is

a curse / To understand, not feel [his] lyric flow, / To comprehend, but never love [his] verse" (77,1-4).

The narrator presents the hatred in a metaphor that involves language while connoting political freedom as well; specifically, he says he was forced to study Horace "before / My mind could relish what it might have sought, / If free to choose" (76,6-8).

Now he is mature; and now he is composing Canto IV as a political "meditation" (19,3) in which his thoughts will be "chasten'd down" (19,3) and in which he will be exercising his "right of thought" (27,3). His "soul wanders" (25,1), but he "[demands] it back" (25,1) in order to "meditate" (25,2) on itself as a "ruin" (25,3) and in order to study "the heroic and the free, / The beautiful, the brave - the lords of earth and sea, / The commonwealth of kings, the men of Rome!" (25,8-9 and 26,1).

The metaphor of the narrator's exile and alienation is a complex amalgam of politics, language, love, hope, madness, life and death. For example, when the narrator decides not to commit suicide, he thinks that his "voice [might] break forth" (134,1); also he says, "[L]et him speak / Who hath beheld decline upon my brow, / Or seen my mind's convulsion leave it weak" (134,2-4). Furthermore, at that very moment, he becomes aware of Canto IV and says, "But in this page a record will I seek. / Not in the air shall these my words disperse, / Though I be ashes" (134,5-7). In furtherance of the metaphor he says that he "loved [England] well" (9,1) and that he will return to England after his death "if we may / Unbodied choose a sanctuary" (9,3-4). He will return because

"[He twines]/ [His] hopes of being remember'd in [his] line / With [his] land's language" (9,4-6). However, he sees "Hope upon a death-bed" (72,4), "[r]esembling, mid the torture of the scene, / Love watching Madness (72,8-9).

In the narrator's analysis of his own alienation, he concludes that his madness is related to love and to his talent with language. A poet's mind, he says, creates "Love" (121,1) in the same way that it creates poetry; he says, "The mind hath made [Love], as it peopled heaven, / Even with its own desiring phantasy" (121,6-7). When a poet creates, he is in a frenzy, which is a kind of madness: "Of its own beauty is the mind diseased, / And [the mind] fevers into false creation" (122,1-2).

In his exile and alienation, the narrator is seeking "a home by a remoter sea" (8,9), literally meaning, of course, a geographical "place / Of refuge" (127,3-4). In a metaphorical sense, it is as an Englishman that he expects or hopes to have freedom to "choose a sanctuary" (9,4). He says that "[o]ur right of thought [is] our last and only place / Of refuge" (127,3-4), and he claims the right despite the fact that he has departed from "[t]he inviolate island of the sage and free" (8,8).

For the narrator there is a difference between "refuge" and "sanctuary". During his lifetime a person seeks "refuge," after his death "sanctuary."¹⁴ Hence the narrator is in exile to obtain "refuge," but his "hopes" (9,5) are to return "[u]nbodied" (9,4)

⁴For "refuge," see 6,1; 32,4; 64,7; 127,4. For "sanctuary," see 9,4; 146,8; 153,9.

i:ur "sanctuary" (9,4) in the country where he was "born [and] where men are proud to be" (8,6). Therefore he directs his "soul" (25,1) "[t]o meditate amongst decay, and stand / A ruin amidst ruins; there to track / Fall'n states and buried greatness" (25,2-4).

With this assignment the narrator deploys a tomb-and-monument metaphor in which his "soul" (25,1) throughout Canto IV proceeds to investigate burial places and post-mortem treatments of poets and other important Italian and Roman persons.⁵ Dante's and Petrarch's tombs are especially relevant to the investigation.

Dante "sleeps afar" (57,1), because "Ungrateful Florence" (57,1) "[p]roscribed the bard whose name for evermore / Their children's children would in vain adore" (57,4-5). The proscription was political, resulting from Florence's "factions, in their worse than civil war" (57,3). Consequently "[h]appier Ravenna" (59,5) became Dante's "sanctuary" (9,4), and there "sleeps / The immortal exile" (59,6-7).

Petrarch "arose / To raise a language, and his land reclaim / From the dull yoke of her barbaric foes" (30,5-7). The narrator conjures Petrarch's "tomb" (30,1) "in Arqua where [Petrarch] died" (31,1) and notes that Petrarch's memorial consists of "[h]is

⁵The narrator contemplates the known or unknown, occupied or unoccupied burial sites of st. Mark (11,5), Angelo (54,7), Alfieri (54,7), Galileo (54,8), Machiavelli (54,9), Petrarch (56,3), Boccaccio (56,3-4), Scipio (57,2), Dante (59,7), Cecilia Metella (99-104), Trajan (110,6), certain "Heroes" (144,9), Hadrian (152,1), Cicero (174,7), and Horace (173,9). "Ocean" (179,1) is the ultimate tomb in Canto IV; the narrator addresses "Ocean" (179,1) and says that man "sinks into thy depths with bubbling groan, / Without a grave, unknell'd, uncoffin'd, and unknown" (179,8-9).

mansion and his sepulchre; both plain / And venerably simple" (31,6-7). Although Petrarch was not an exile, he lived in "[t]he mountain-village where his latter days / Went down the vale of years" (31,1-3). The narrator proceeds to connect his own exile and his own political and mental alienation with Petrarch's retreat. The narrator says,

If from society we learn to live,
 'Tis solitude should teach us how to die;
 It hath no flatterers; vanity can give
 No hollow aid; alone - man with his God must strive:
 Or, it may be, with demons, who impair
 The strength of better thoughts, and seek their prey
 In melancholy bosoms, such as were
 Of moody texture from their earliest day
 And loved to dwell in darkness and dismay,
 Deeming themselves predestined to a doom
 Which is not of the pangs that pass away;
 Making the sun like blood, the earth a tomb,
 The tomb a hell, and hell itself a murkier gloom.

(33,5-9 and 34,1-9)

As the narrator continues to learn from his investigation of tombs, he deals with Aristotle's dictum that a loner is either a beast or a god. The narrator himself is neither. He is simply self-sufficient; and he decides to persist in self-sufficiency and in exile and alienation. His language and reasoning skills justify his doing so. He says, "There woos no home, nor hope, nor life, save what is here" (105,9); by "here" (105,9) he means wherever he is in his dream spell.

So, first, although the narrator is in exile and alienated, he is not a god, because, as he argues, gods are created by the mind: "The mind hath . . . peopled heaven, / Even with its own desiring phantasy, / And to a thought such shape and image given, / As

haunts the unquench'd soul - parch'd - wearied - wrung - and riven" (121,6-9). It is true that a sculptor can create a "form" (49,6) that represents a god and that evokes powerful sensory experiences; the Venus de Medici (49-53) in Florence is an example. However, the narrator asks, "Where (is this form] the sculptor's soul hath seized?" (122,3); he answers, "In him alone" (122,4); then he asks rhetorically, "Can Nature show so fair?" (122,4). Regarding the particular statue of Venus, the narrator says, "We stand, and in that form and face behold / What mind can make when Nature's self would fail" (49,6-7); then he adds, "We can recall such visions, and create, / From what has been or might be, things which grow / Into thy statue's form and look like gods below" (52,6-9).

Second, although the narrator is in exile and is alienated, he is no more a beast than he is a god. He is not a beast because he has the power of language; and he excels in the power even though his nature was such that he rebelled against "[t]he drill'd dull [language] lesson, forced down word by word / In [his] repugnant youth" (75,8-9). Some persons with different natures do not honor speech; they are like beasts. For example, "Alfonso" (36,4) abhorred and tormented Tasso without regard to Tasso's poetry. Addressing "Alfonso" (36,4), the narrator says "Thou! form'd to eat, and be despised, and die, / Even as the beasts that perish, save that thou / Hadst a more splendid trough and wider sty" (38,1-3). By contrast, although the narrator "hated" (77,1) Horace, the narrator honors Horace and takes the blame that he, the narrator, "(could] . . . not feel {Horace's] lyric flow, / {Could]

. never love [Horace's]verse (77,3-4). In fact, not only does the narrator excuse Horace, but also he conjures Horace's Sabine farm (172,9), which "was still'd" (172,9) by Horace's death. The retreat was "the weary bard's delight" (172,9), meaning that it was out in the country, it was away from "busy cities" (32,7). In this regard the "Sabine farm" (172,9) resembles the narrator's exile and also Petrarch's retreat in Arquà, which the narrator describes as follows:

And the soft quiet hamlet where he dwelt
 Is one of that complexion which seems made
 For those who their mortality have felt,
 And sought a refuge from their hopes, decay'd
 In the deep umbrage of a green hill's shade,
 Which shows a distant prospect far away
 Of busy cities

(32,1-7).

Not a god and not a beast, the narrator moves Canto IV toward its conclusion by reaffirming his commitment to his exile and to his human alienation -- but not to his madness. He says, "Oh that the Desert were my dwelling place, / With one fair Spirit for my minister, / that I might all forget the human race" (177,1-3).

Regarding madness, the narrator in this "Desert" metaphor (177,1) demonstrates his sanity by being realistic concerning the "one fair Spirit" (177,2). He says,

Ye Elements, in whose ennobling stir
 I feel myself exalted, can ye not
 Accord me such a being? Do I err
 In deeming such inhabit many a spot,
 Though with them to converse can rarely be our lot?

(177,5-9)

The "Elements" (177,5) that he is addressing are the chemical elements which scientists were discovering in his day. As for the notion that there might in reality be such a thing as a "Spirit" (177,2), he is not being mystical, and he is not claiming any such thing; he says, "Do I err / In deeming[?]" (177,7-8), thereby evidencing his rational judgment on the subject. Previously he has made the same point with his treatment of Egeria (115,1), the legendary "Spirit" (177,2) adviser of "Numa" (114,9). He said,

Egeria, sweet creation of some heart
 Which found no mortal resting-place so fair
 As thine ideal breast! whate'er thou art
 Or wert, - a young Aurora of the air,
 The nympholepsy of some fond despair;
 Or it might be, a beauty of the earth,
 Who found a more than common votary there
 Too much adoring; whatsoe'er thy birth,
 Thou wert a beautiful thought, and softly bodied forth.

(115, 1-9)

In saying that "Egeria" (115,1) was "a beautiful thought [that] softly bodied forth" (115,9), the narrator is identifying "Egeria" (115,1) as a language artifact that is to be distinguished from, say, a piece of marble sculpture.

Regarding exile and alienation from society, the narrator's "Desert" (177,1) metaphor introduces a six-stanza (179-184) salute to "Ocean" (179,1), the terrestrial repository of ultimate creative power. Of course, the "Desert" (177,1) has no actual ocean and presumably no other resident "human" (177,3) beings; nevertheless, if it were the narrator's "dwelling place" (177,1), he would from there be able to conjure any other place and also, for example, could "repeople with the past" (19,1). Furthermore, given his

language talent, he would not have trouble conjuring any population he might want; he says, "Nor is it hard to make, nor hard to find / A country with - ay, or without mankind" (8,4-5).

Just as soon as the narrator demonstrates his self-sufficiency, i.e., his ability to live fruitfully and rationally while he is more or less alone in the "Desert" (177,1), he proceeds to anticipate and declare in a complex Stanza 178 that which he will experience during his subsequent dream spells.

First, he will experience the dream spells "on the lonely shore, / • / By the deep Sea" (178,2-4), by which he means under the inspiring influence of "Ocean" (179,1). Second, having successfully exercised his "right of thought" (127,3) during the course of Canto IV, he has overcome his madness. Inasmuch as his "soul" (25,1) no longer "wanders" (25,1), he can safely entrust himself to "the pathless woods" (178,1). Third, he will have "society where none intrudes" (178,3). By contrast, back in the city, specifically back in "Ferrara" (35,1), there was actual "society" (33,6); and the "wide and grass-grown streets" (35,1) of "Ferrara" (35,1) were not "pathless" (178,1) but rather had a "symmetry" (35,2) that "was not for solitude" (35,2); indeed it was in "society" (33,6) in that city that the poet Tasso was imprisoned among "the surrounding maniacs" (36,7). Fourth, the narrator will have the opportunity for further "interviews" (178,6), by which he means more dream spells, more creative experiences, during which the "freed souls [of the persons who have such experiences] rejoin the universe" (151,9).

Stanza 178 in its entirety says:

There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore,
 There is society where none intrudes,
 By the deep Sea, and music in its roar:
 I love not Man the less, but Nature more,
 From these our interviews, in which I steal
 From all I may be or have been before,
 To mingle with the Universe, and feel
 What I can ne'er express, yet can not all conceal.

(178,1-9)

Only eight stanzas remain after Stanza 178. They consist of the six stanzas in which the narrator addresses "Ocean" (175,1) as the terrestrial repository of creativity, plus Stanza 185, which terminates the dream spell, and stanza 186 that ends the Childe Harold "interviews" (178,6).

At the end of the dream spell, the narrator says, "I am not now / That which I have been" (185,6-7). He means that he has learned from his "interviews" (178,6) but that, beyond learning about himself, he has become something that he never was before. Specifically, his experience during his dream spell has rationalized and validated his exile from his "city."

So Aristotle is right, and Aristotle is wrong. It is true that language makes man a political animal. However, a person, such as the narrator, who is self-sufficient, who excels at language and reasoning, who is alone when he is in society, who is alone when he is at home, when he is amongst strangers and when he is in the "Desert" (177,1), who is activated and inspired by "ocean" (175,1) and who loves "Ocean" (175,1) -- such a person is no beast and no god. Such a person participates, as Aristotle puts

it , not in a local "city" but in the "society" (178 , 4) of the "Universe" (178 , 8) as a whole; that is, he has a "freed [soul]" (151,9) , and, whenever he wants, he can enter into a dream spell and thereby can "rejoin" (151,9) and "mingle with the Universe" (178 , 8) • There he can "repeople with the past" (19 , 1) and can associate with the likes of "Tully" (174 , 7) and the likes of "the weary bard" (174 , 9) Horace and also Virgil , "whose re-ascending star / Rose o'er an empire" (174,5-6) .

Chapter 3 Slavery and Language

The narrator deploys a slavery¹-and-freedom² metaphor throughout Canto IV in order to advance both his philosophical argument about language and his story that illustrates the argument. In Canto IV's Aristotelian formulation, language inherently relates to slavery and freedom because it is the power of speech that makes man a political animal. Hence, for example, in speaking of politics in Rome, the narrator speaks of the "senate's slavish mutes" (113,8).

The narrator follows a distinction which Aristotle draws between persons who are slaves by nature and persons who are slaves by conquest or power. Aristotle says,

For the words slavery and slave are used in two senses. There is a slave or slavery by law as well as by nature. The law of which I speak is a sort of convention -- the law by which whatever is taken in war is supposed to belong to the victors. • • • ³ .

The narrator cites Napoleon as a personage who exemplifies both senses of slave and slavery. Calling Napoleon "a kind / Of bastard Caesar" (90,1-2), the narrator says that no one approaches Caesar's "supremacy" (89,7) "[s]ave one vain man, who is not in the grave, / But vanquish'd by himself, to his own slaves a slave" (89,8-9).

¹see 14,5; 37,9; 43,9; 89,9; 89,9; 94,5; 113,8; 182,5.

²see 8,8; 13,5; 14,5; 16,9; 25,8; 27,4; 76,8; 82,9; 85,5; 93,9; 94,6; 96,2; 97,3; 98,1; 108,3; 113,1; 113,5; 114,6; 151,9; 169,4; 182,3.

³Aristotle, Politics, Bk. I, Ch. 6, pp. 1133-34, B. Jowett (tr.), in Richard McKeon, The Basic Works of Aristotle, Random House (New York, 1941).

Aristotle examines whether slavery that results from conquest or power is legitimate.⁴ The narrator also considers the subject and gives two instances in which language makes such slavery improper because the particular slave is not a slave by nature. First, he condemns Alfonso (36,4), who enslaved, i.e. imprisoned, the poet "Tasso" (36,1) but was himself "[s]carce fit to be [Tasso's] slave" (37,9). "Alfonso" (36,4) is more like "the beasts" (38,2) "save that [he] / [Had] a more splendid trough and wider sty" (38,2-3). Second, the narrator says,

When Athens' armies fell at Syracuse,
 And fetter'd thousands bore the yoke of war,
 Redemption rose up in the Attic Muse,
 Her voice their only ransom from afar:
 See! as they chant the tragic hymn, the car
 Of the o'ermaster'd victor stops, the reins
 Fall from his hands - his idle scimitar
 Starts from its belt - he rends his captive's chains,
 And bids him thank the bard for freedom and his strains

(16,1-9)

Despite man's power of speech, man's very existence on the planet Earth is a "state / Of mortal bondage" (5,5-6), a life sentence, so to speak; it is man's "Fate" (5,4). He says,

Existence may be borne, and the deep root
 Of life and sufferance make its firm abode
 In bare and desolated bosoms: mute
 The camel labours with the heaviest load,
 And the wolf dies in silence, - not bestow'd
 In vain should such example be; if they,
 Things of ignoble or of savage mood,
 Endure and shrink not, we of nobler clay
 May temper it to bear, - it is but for a day

(21,1-9).

⁴Ibid., Chs. 6-7, at pp. 1133-35.

["The camel labours with the heaviest load" (21,4) not only because he is "mute" (21,3) but because he is a creature of the "desert" (26,4;31,5;120,2;177,1;182,6) and gets along without "the waters and their powers" (2,4), meaning the creativity of "Ocean" (184,1).]

During his composition of canto IV's argument and story, the narrator manages to emancipate himself from "mortal bondage" (5,6).

The narrator tells everyone his exact prescription for emancipation, but he cautions that emancipation is always intermittent only. In other words, "man's fate / Has moments like [the god's] brightest; but the weight / Of earth recoils upon us" (52,4-6). The "moments" (52,5) occur during "interviews" (178,6), such as the narrator experiences while composing Canto IV. In "interviews" (178,6), one "steal [s] / From all [one] may be or [has]been before" (178,6-7). It is at these "moments" (52,5) that "our freed souls rejoin the universe" (151,9), but almost anything at all can immediately bring back "the weight / Of earth" (52,4-5). The narrator says,

But ever and anon of griefs subdued
 There comes a token like a scorpion's sting,
 Scarce seen but with fresh bitterness imbued:
 And slight withal may be the things which bring
 Back on the heart the weight which it would fling
 Aside for ever: it may be a sound, -
 A tone of music, summer's eve, or spring,
 A flower, the wind, the ocean, - which shall wound,
 Striking the electric chain wherewith we are darkly bound

(23,1-9).

To experience emancipation, a person's "mind" (20,9 and 155,2) must "grow" (20,9) and become "giant" (20,9) or "colossal" (155,2);

but even with such growth, the person's "soul" (126,9) always reverts to its original condition. It reverts because it is "immedicable" (126,9); it is "immedicable" (126,9) "with heart-aches ever new" (126,9).

"Soul,"¹¹⁵ "mind"¹¹⁶ and "heart"¹¹⁷ are three of four terms which the narrator deploys throughout Canto IV to substantiate his language argument and his personal story. The fourth term is "spirit."¹¹⁸

For the argument, each of the first three terms embodies the three-element concept of soul which the narrator takes from Aristotle, the three elements being the vegetative, the appetitive and the calculative.⁹ Life itself is the vegetative element; mind

⁵see 22,9; 25,1; 49,9; 53,9; 78,1; 86,7; 108,9; 119,9; 121,9; 122,3; 126,9; 131,9; 135,9; 151,9; 157,4.

⁶see 5,1; 7,5; 8,2; 20,9; 24,2; 36,6; 39,8; 44,2; 49,7; 55,1; 76,3; 76,7; 90,3; 96,5; 104,8; 121,6; 122,1; 123,4; 127,8; 134,4; 137,2; 155,2; 157,6; 159,8; 162,6.

⁷see 5,8; 18,2; 23,5; 50,2; 61,1; 68,5; 77,8; 78,2; 88,5; 90,7; 91,5; 101,8; 108,9; 115,1; 119,2; 121,3; 123,8; 126,9; 130,3; 130,9; 132,9; 135,5; 137,9; 141,2; 147,3; 149,2; 149,2; 151,8; 157,6; 166,9; 166,9; 168,5; 169,4; 171,5; 172,2.

⁸see 5,1; 9,3; 55,6; 56,3; 61,8; 74,3; 111,3; 125,6; 129,5; 137,8; 158,9; 177,2; 185,9. In canto IV the term "genius" is nearly synonymous with "spirit;" see 30,5; 68,1; 116,4; 147,8; 155,3. "Spirit" and "genius" are associated with "spots;" see 74,3; 138,9; 139,8; 144,9; 155,3; 177,8. They are also associated with "places;" see 3,8; 11,7; 68,1; 110,4; 112,1; 115,2; 116,4; 127,3; 159,4; 177,1. See also "shadow" at 4,3; 29,5; 84,7; 129,3; 138,3; 148,3; 164,9; 165,1; 179,6. See also "shade" at 32,1; 39,1; 153,6. See also Stanzas 99-105.

⁹All living things possess the vegetative element. All animals possess the appetitive. Human beings alone possess the calculative. See Aristotle, On the Soul, Bk. II, Chs. 2-4, pp. 557-564, Bk. III, Ch. 3, pp. 586-589, and Nicomachean Ethics, Bk.

corresponds to the calculative (i.e., intellectual or rational) element and heart to the appetitive (i.e., passionate) element. The narrator contributes spirit, the fourth term, as an addition to the Aristotelian concept.

For the narrator's story each of the first three terms involves language and connotes the personality difficulties which he has in his life. The fourth term involves language, too, and is a device he uses in surmounting the difficulties.

First, the term "soul" in Canto IV means a person's intrinsic nature, with all of his capabilities and frailties. As the narrator says, "Some seek devotion, toil, war, good, crime, / According as their souls were form'd to sink or climb" (2,8-9). The term inherently includes man's power of speech. In the case of the narrator in particular, his "immedicable soul" (126,9) "wanders" (25,1) and indeed began "[w]andering in [his] youth" (44,1) when he was studying Latin in his "drill'd dull lesson [that was] forced down word by word" (75,8). The "lesson" (75,8) involved works of "Horace" (77,1) and a work pertaining to "Tully" (44,3) as well. On a more general level, in both Aristotle and Canto IV, all persons are constituted out of souls and bodies, and their respective souls and bodies are inseparable except in analytical usage. For example, when a person is "ashes" (9,2) and "[u]nbodied" (9,4), his "spirit" (9,3) persists but not his soul. Likewise, where the narrator says, "[O]ur freed souls rejoin the

I, Ch. 13, pp. 950-2, W.D. Ross (tr.), in Richard McKean (ed.), The Basic Works of Aristotle, Random House (New York, 1941).

universe" (151,9), he is speaking of persons who are still alive, bodily; however, their souls, meaning their intrinsic natures, are "freed" (151,9) by certain synchroized mental and emotional activity.

Second, the narrator's "mind" (76,3), as the calculative element of his "soul" (25,1), reflects and indeed is the seat of the frailties and capabilities of his "soul" (25,1). Although its physical center is the "brain" (135,5 and 148,4), the "mind" (20,9) is intangible intellect as distinguished from being a physical organ. The narrator's "mind" (76,3) is capable of limited self-correction. Thus he says in connection with language and "Horace" (77,1),

though Time hath taught
My mind to meditate what then it learn'd,
Yet such the fix'd inveteracy wrought
By the impatience of my early thought,
That, with the freshness wearing out before
My mind could relish what it might have sought,
If free to choose, I cannot now restore
Its health

(76,2-9).

Since "mind" (20,9 and 155,2) can "grow" (.20,1 and 155,2) like the "tannen" (20,1), it shares the soul's vegetative element, which all living things have in common. However, mind is the "faculty divine" (127,5) that distinguishes man from animals and that is inherently political by virtue of possessing the power of speech and the "right of thought" (127,3). Pending emancipation, mind is man's "last and only place / Of refuge" (127,3-4).

Third, the narrator's "heart" (18,2) is the appetitive element of his "soul" (25,1) and as such embodies "feelings"¹⁰ such as "Hope" (6,1): "heart" (18,2) also experiences such things as "[a] father's love" (160,3) and the "pang" (160,9) of "torture" (160,2). "Feelings" explicitly involve the language capability that distinguishes man from animals. For example, the narrator says, "Hope . . . / [Is a] worn feeling [that] peoples many a page" (6,2-3): likewise he says, "There are some feelings Time cannot benumb, / Nor Torture shake, or mine would now be cold and dumb (19,8-9), "dumb" (19,9), of course, meaning that he would not even be able to use his language powers.

The narrator's fourth term, "spirit" (9,3), also embodies his language creativity and is that on which he expressly relies in order to be "remember'd in [his] line" (9,5) when the time comes that he will be "[u]nbodied" (9,4). Spirit is a distinctive attribute which a creative person, such as the narrator, possesses, but also it is "[s]omething unearthly" (137,6) that survives the person's death; that originates from "divinity" (55,7); and that transmits to other persons. Thus, for example, "Italy" (55,2) has "[s]pirits which soar from ruin: [its] decay / Is still impregnate with divinity, / Which gilds it with revivifying ray" (55,6-8). With regard to himself, the narrator says, "My mind may lose its force" (137,2), but "there is that within me which shall tire / Torture and Time, and breathe when I expire" (137,4-5); this

¹⁰see 6,3: 19,8; 31,8:48,3: 52,3: 109,2; 129,5; 150,6; 158,3.

persistent presence is that which has the "revivifying" (55,8) power to affect others and which, eventually, "shall on their soften'd spirits sink, and move / In hearts all rocky now the late remorse of love" (137,8-9).

At the climax of the narrator's story, he tells how to achieve intermittent emancipation. Such a prescription is necessary because, if a person's soul, mind, heart and spirit be out of synch with each other, the person functions under a language "curse" (77,2), so to speak, in which he can "understand, not feel . . . , / . . . comprehend, but never love" (77,3-4). More particularly, the person does not "grasp" (158,2) reality; for example, he cannot "grasp" (158,2) -- meaning he cannot appreciate; he cannot both comprehend and love -- the greatest of human creative achievements. The reason is that sometimes "Ocean" (157,3) creativity "[f]ools [his] fond gaze" (158,6), meaning that his "heart" (157,6) might love what he sees but that his "mind" (157,6) does not comprehend it. To appreciate fully, the person must synchronize soul, mind, heart and spirit.

The narrator's detailed prescription is: "[C]ondense thy soul / To more immediate objects, and control / Thy thoughts until thy mind hath got by heart" (157,4-6) (emphasis supplied) the magnificence of the "great conceptions" (159,9); those who do so will "thus dilate / [Their] spirits to the size of that they contemplate" (158,8-9) (emphasis supplied).

By contrast with this prescription, the narrator earlier uses the same four terms to tell of his youthful inability to "grasp"

(158,2) "Horace" (77,1). In Stanzas 74-78, soaring "spirits of the spot" (74,3) immediately precede "Horace" (77,1) while, immediately following "Horace" (77,1), there is "Rome, . . . city of the soul" (78,1). Between "spirits" (74,3) and "soul" (78,1), the narrator declares the inability of his "heart" (77,8) to "love" (77,42) "Horace" (77,1) on account of the narrator's "mind" (76,3), his "fix'd inveteracy wrought/ By the impatience of [his] early thought" (76,4-5) during his "drill'd dull [Latin] lesson" (75,8).

When the narrator personally follows his own climactic prescription, thereby achieving the dilation of his "[spirit] to the size of that [it] contemplate [s]" (158,8-9), he demonstrates the achievement by applying it critically to four specific human creations. They are Hadrian's tomb, St. Peter's, the Laocoon and the Apollo Belvedere: these are human "conceptions" (159,9) that are analogous to language conceptions.

First, he assesses "with philosophical mirth" (152,8) the architectural conception of Hadrian's tomb, the "Mole" (152,1), which is a "bastard" (90,2: 152,9) in view of its "huge design" (152,9) and "travell'd phantasy" (152,4).

Second, he appreciates the "grandeur" (155,1) and "glory" (157,9) of St. Peter's, "the dome, the vast and wondrous dome" (153,1): it "overwhelms [him] not" (155,1) because his "mind, / Expanded by the genius of the spot, / Has grown colossal" (155,2-4). Therefore he can "grasp" (158,2) "[t]he fountain of sublimity [that] displays / Its depth, and thence may draw the mind

of man / Its golden sands, and learn what great conceptions can"
(159,7-9).

Third, in his imagination he proceeds from St. Peter's and " [turns) to the Vatican" (160,1), where he appreciates "Laocoon's torture dignifying pain" (160,2) • Laocoon experiences "pang on pang, and stifles gasp on gasp" (160,9). {No doubt " [E]ach pang imbues [Laocoon] / With a new colour as [he] gasps away, / The last still loveliest, till - • t is gone - and all is gray" (29,7-9).} The narrator recognizes in this tableau that the sculptor is "blending" (160,4) "mind" (157,6) and "heart" (57,6) in synch: "[a] father's love and mortal's agony" represents "Laocoon's" (160,2) "heart" (157,6), while Laocoon's" (160,2) "mind / . . . is [represented as being] itself" (8,2-3) because it has "an immortal's patience" (160,3), meaning that it has the absence of "impatience" (76,5).

Fourth, the narrator appreciates the Apollo Belvedere, whose "form [is] a dream of Love" (162,1), referring to "heart" (157,6); and the form expresses what the "mind (conceives] in its most unearthly mood" (166,6). Specifically, the "form" (162,1), "if made / By human hands, is not of human thought" (163,5-6); but rather it derives, like the Promethean "fire which we endure" (163,2), "from Heaven" (163,1). The narrator says that the statue is "poetic marble" (163,4), meaning that the sculptor has used that which, in his medium, is a creative counterpart to language; in other words, the sculptor impressed Apollo's "form" (162,1) onto material, that is, onto the physical marble.

Immediately after demonstrating the four instances of synchronized critical appreciation, the narrator suggests a fifth instance. This one specifically applies to his own use of language. He asks, "But where is he, the Pilgrim of my song, / The being who upheld it through the past?" (164,1-2). His purpose in this question is to minimize the persona Childe Harold but not the work Childe Harold's Pilgrimage and not Canto IV. He says that the particular persona

is no more - these breathings are his last;
His wanderings done, his visions ebbing fast,
And he himself as nothing: - if he was
Aught but a phantasy, and could be class'd
With forms which live and suffer - let that pass -
His shadow fades away into Destruction's mass

(164,4-9).

The climax of the narrator's personal story occurs in a certain dungeon (148,1) that he conjures. In that place, he synchronizes his soul, mind, heart and spirit when he experiences an insight he derives from the particular activity of "[t]wo insulated phantoms of the brain" (148,4).

The "[t]wo insulated phantoms of the brain" (148,4) are, of course, perceptions of the narrator's mind; they are "forms - [that] are slowly shadow'd on [his] sight" (148,3). They occur to him immediately after he thinks of the Pantheon with its "honour'd forms" (147,9) of "genius" (147,8), meaning "forms" (17,9) that pertain to both "mind" and "spirit" and to "heart" (149,2) as well.

The narrator's insight is that succeeding generations actually nurture the "spirit[s]" (9,3) of deceased predecessors. He

comments that "sacred Nature triumphs more in **this / Reverse** of her decree" (151,4-5) than it does in Nature 's processes of death and decay . The **insight** is exceedingly important to him because he has said, "I twine / My hopes of being remember 'd in my **line / With my land 's language**" (9 ,4-6) . Now he persuades himself that he can count on succeeding generations of Englishmen to nurture his "(u]nbodied" (9,4) "spirit" (9,3) : now , at last, he really believes his earlier assertion that "there is that within [him] which shall **tire / Torture and Time and breathe when [he] expire[s]**" (137,4-5) , "that within [him]" (137 ,4) consisting of the poetry to which he gives birth .

It is the narrator 's synchronization and insight in the "dungeon" (148 ,1) that enables his "f reed (soul to) rejoin the universe" (151,9), the "dungeon" (148,1) setting being, of course, a part of the slavery-and-freedom metaphor .

Throughout both the narrator 's philosophical argument and his personal story , slavery is emblematic of "this our state / Of mortal bondage" (5,5-6), the human condition in which "bondage" (5 , 6) has two meanings: **literally** , it represents the human institution of slavery: also it represents the plight of each person's soul.

In the case of the narrator , his particular "mortal bondage" (5,6) reflects his "mind" (121,6) that is "diseased" (122 ,1) and his "broken heart" (121, 3) • His creative talent with language drives the calculative and appetitive elements of his "soul"

(121,9) but "o'er-informs [his] pencil and [his] pen, / And overwhelms [his] page" 122,8-9). He says about himself,

We wither from our youth, we gasp away -
Sick - sick; unfound the boon - unslaked the thirst,
Though to the last, in verge of our decay,
Some phantom lures, such as we sought at first -
But all too late, - we are doubly curst

(124,1-5).

In both senses of "bondage" (5,6), slavery arises from Nature.

Aristotle says that rulership is in the nature of things:

Ruling and being ruled belong not only among things necessary but also among things advantageous. And immediately from birth certain things diverge, some toward being ruled, others toward ruling. . . . For whatever is constituted out of a number of things -- whether continuous or discrete -- and becomes a single common thing always displays a ruling and a ruled element; . . . this is something that animate things derive from all of nature, for even in things that do not share in life there is S sort of rule, for example in S harmony. . . . But an animal is the first thing constituted out of soul and body, of which one is the ruling element by nature, the other the ruled.¹¹ (Emphasis supplied.)

The narrator, as does Aristotle, uses ¹¹music¹¹¹² and "harmony" (106,1 and 126,2) to exemplify rulership in compound inanimate things. For example, he speaks of st. Peter's "[v]astness which grows, but grows to harmonise - / All musical in its immensities" (156,4-5). Likewise, when he decides to remain in exile, he says, "Then let the winds howl on! their harmony / Shall henceforth be my music" (106,1-2). Also he says, "Our life is a false nature; •t is not in / The harmony of things" (126,1-2).

¹¹op. cit., n.XX, supra, p. 40.

¹²see 3,4; 23,7; 58,5; 104,4; 106,2; 156,5; 178,4.

Regarding the principle in animate things that the soul rules the body, the narrator uses vegetation to exemplify the phenomenon, the vegetative element of the soul being that which all living things have in common. For example, he says,

But from their nature will the tannen grow
 Loftiest on loftiest and least shelter'd rocks,
 Rooted in barrenness, where nought below
 Of soil supports them 'gainst the Alpine shocks
 Of eddying storms; yet springs the trunk, and mocks
 The howling tempest till its height and frame
 Are worthy of the mountains from whose blocks
 Of bleak, gray granite into life it came,
 And grew a giant tree; - the mind may grow the same

(20,1-9).

Likewise, the narrator's own "soul" (25,1), which is a "ruin" (25,3), has ruled him and has brought about his present "vegetative" problems. He says,

Meantime I seek no sympathies, nor need;
 The thorns which I have reaped are of the tree
 I planted, - they have torn me - and I bleed:
 I should have known what fruit would spring from such a seed

(10,6-9).

Also, referring to language as "the refuge of our youth and age" (6,1), he says,

Alas! our young affections run to waste,
 or water but the desert; whence arise
 But weeds of dark luxuriance, tares of haste,
 Rank at the core, though tempting to the eyes,
 Flowers whose wild odours breathe but agonies,
 And trees whose gums are poison; - such the plants
 Which spring beneath her steps as Passion flies
 O'er the world's wilderness, and vainly pants
 For some celestial fruit forbidden to our wants

(120,1-9).

As a phenomenon of nature and as treated in both Aristotle and Canto IV, slavery in society is congruent with slavery in the composition of human beings. Aristotle says,

It is then in an animal, as we were saying, that one can first discern both the sort of rule characteristic of a master and political rule. l.21: the soul rules the body with the rule characteristic of the master. while intellect rules appetite with political and kingly. D!J&; and this makes it evident that it is according to nature and advantageous for the body to be ruled by the soul, and the passionate part [of the soul] by intellect and the part having reason, while it is harmful to both if the relation is equal or reversed. . . .¹³ (Emphasis supplied.)

In Canto IV the narrator applies all three of the forms of rule which Aristotle identifies -- kingly rule, political rule and the rule of master over slave -- to his own unruly "soul" (57,4).

First, kingly rule is the rule based on common concerns, as exemplified in the household and also in the relationship of parent and child. Aristotle says, "[R]ule over the children is kingly. For the one who generates is ruler on the basis of both affection and age, which is the very mark of kingly rule."¹⁴ In Canto IV the narrator's mind becomes "colossal" (55,4), but it must learn "by heart" (57,6), much as a parent must learn in dealing with an unruly child, in order to "condense [the narrator's unruly] soul" (57,4). The narrator also deals with kingly rule in connection with Princess Charlotte (Stanzas 167-172); in connection with the "reverse of [Nature's] decree" (51,5) in the narrator's "dungeon"

¹³op. cit., n. XX, supra, at p. 40.

¹⁴op. cit. n. XX supra at p. 52.

(148 ,1) experience; and in connection with "the bloody Circus 'genial laws, / And the imperial pleasure" (139 ,5-6) , which the narrator juxtaposes with the "Gladiator" (140 ,1) , who is the "sire" (142 ,6) , and "his young barbarians [who are] all at play , / [And] their Dacian mother" (141,5-6) .

Second, political rule is the rule between persons who are free and equal . Aristotle says, "In most political offices, it is true, there is an alternation of ruler and ruled , since they tend by their nature to be on an equal footing and to differ in nothing"¹⁵ Although the narrator ' s mind and heart are equally constituents of his three-element soul, in his story his mind (157 ,6) is in poor "health" (76 ,9) . In order to rule his "broken heart" (121,3) , it must become "giant" (20 ,9) against adversity and grow "colossal" (155,4) . It does so and "condense[s]" (157 ,4) his entire unruly "soul" (157 ,4) , but only when it learns "by heart" (157 ,6) . In other words, the narrator 's "mind" (157 ,6) rules the narrator 's "heart" (157 ,6) but rules it in a political manner , which means that it learns from "heart" (157,6) and allows "heart" (157 ,6) to have its own freedom and influence. In Canto IV the narrator also deals with such political rule in numerous other contexts.¹⁶ One example is his description of England as "[t]he

¹⁵op. cit. n. XX supra at p. 52 .

¹⁶see England (8 ,6-8) ; Venice, "of [whose] feast / Monarchs partook , and deem 'd their dignity increased" (2 ,8-9) ; the "annual marriage" (11 ,2) between the Venetians and what is now the "spouseless Adriatic" (11 ,1) ; "[t]he commonwealth of kings, the men of Rome" (26 ,1) , who were "the heroic and the free, / The beautiful, the brave - the lords of earth and sea" (25,8-9) ;

inviolable island of the sage and free" (8,8), "where men are proud to be, / Not without cause" (8,6-7).

Third, in both the narrator's philosophical argument and his personal story, his entire slavery-and-freedom metaphor is a scrutiny of the rule of the master over the slave in both of the aspects of "bondage" (5,6), the nature of man and the institution of slavery, all as applied to his own "inmedicable soul" (126,9).

The narrator draws a momentous conclusion from his metaphor; it is the conclusion of both his argument and his story: he decides that he is qualitatively different from the mass of living and dead human beings, including even, for example, "Earth's rulers, who are grown / The apes of him who humbled once the proud / And shook them from their slumbers on the throne" (95,6-8).

Albeit with some little modesty (Stanzas 9-10), the narrator is specifically claiming that he is more human than most other persons. He is more human because he uses his mind more and his power of language more. Likewise, in the originality of his creativity, he is certainly more human than the artist's "ape" (53,2).

Aristotle supports the narrator in his claim of greater humanness. Aristotle connects slavery with the pursuit of pleasure instead of the pursuit of the "Good;" he says,

"Sylla" (83,2) who "lay down" (83) "[t]he dictatorial wreath" (84,1); the "senates" (83,7 and 85,3) of Rome and England; "Washington" (96,8); Cecilia Metella (Stanzas 99-104); "Trajan" (11,9) and "Cicero" (112,9); "Rienzi" (114,5) and "Numa" (114,9); "intrust [ing] / Futurity" (170,4-5) to Princess Charlotte.

To judge by their lives, the masses and the most vulgar seem -- not unreasonably -- to believe that the Good or happiness is pleasure. Accordingly they ask for nothing better than the life of enjoyment. . . . The utter servility of the masses comes out in their preference for a bovine existence; still, their views obtain consideration from the fact that many of those who are in positions of power share the tastes of Sardanapulus. . . .¹⁷

In concurring with Aristotle, the narrator connects man's slavish nature with all of the excesses of the appetitive element of the human soul. For example, he says that "France got drunk with blood to vomit crime, / And fatal have her Saturnalia been / To Freedom's cause, in every age and clime" (97,1-3). He advances the following vegetative view of mankind as a whole:

And thus they plod in sluggish misery,
Rotting from sire to son, and age to age,
Proud of their trampled nature, and so die,
Bequeathing their hereditary rage
To the new race of inborn slaves, who wage
War for their chains, and rather than be free,
Bleed gladiator-like, and still engage
Within the same arena where they see
Their fellows fall before, like leaves of the same tree

(94,1-9)

As for himself, the narrator's calculative element rules his appetitive element. In this regard and to some extent he is like Julius Caesar. The narrator says,

the Roman's mind
Was modell'd in a less terrestrial mould,
With passions fiercer, yet a judgment cold,
And an immortal instinct which redeem'd
The frailties of a heart so soft, yet bold

(90,3-7).

¹⁷Aristotle, The Nicomachean Ethics, Bk. I, Ch. 5, p. 68, (J.A.K. Thomson (tr.), Penguin Books (London, 1976)).

It is because of his mind's rulership that the narrator pursues the Aristotelian Good rather than the "bovine" appetitive pleasures sought by most other persons.

In view of this difference between himself and others, the narrator finally determines that he will remain in exile. His exile is voluntary mental exile, of course, as distinguished from mandatory physical and political exile. Wherever he may be in his mind, there he can emancipate himself from time to time; there he can "mingle with the Universe" (178,8). Accordingly, when he speaks of "pleasure in the pathless woods" (178,1), he is specifically rejecting the distracting "symmetry" (35,2) of the "wide and grass-grown streets" (35,1) of "society" (33,6), "grass-grown" emphasizing the vegetative element that is in the soul of all living things. In fact, he wishes he might be "pathless" (178,1) in "the Desert . . . / With one fair Spirit" (177,1-2). There, despite the absence of "Ocean" (184,1), which is for him the terrestrial repository of creativity, he would remain creative, because, as "Numa" (114,9) did from "Egeria" (115,1), he would derive his creative inspiration directly from the "Spirit" (177,2).

Since the "Elements" (177,5) might "not / Accord [him] such a being" (177,6-7) in physical reality, he settles on living, in his mind, "on the lonely shore" (178,2) "b]y the deep sea" (178,5). In other words, there, in his mind's remove from the distractions of "society" (33,6), he would be seeking the pleasure of the Aristotelian Good as distinguished from pursuing the "bovine" pleasures of ordinary persons. In his "solitude" (33,7) he would

be learning "how to die" (33,7), meaning he will be drawing on "Ocean" (184,1) and exercising and perfecting his language talent so as to be "remember'd in [his]line" (9,5). He says,

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep Sea, and music in its roar:
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet can not all conceal

(178,1-9).

Chapter 4
Spirit, Glory and Conception

When the narrator approaches the climaxes of his philosophical argument and his story in Canto IV, his intellect -- i.e., his "mind" (122,1), his "faculty divine" (127,5) -- asserts kingly and political rulership over his "Passion" (120,7) -- i.e., his "heart" (157,6) and his "heart-aches" (126,9) -- and respects them (157,6) but brings them under control (Stanzas 120-127). His "mind" (122,1) does so even though it is "unprepared" (127,8), having been "chain'd and tortured - cabin'd, cribb'd, confined, / And bred in darkness" (127,6-7).

The narrator's "mind" (122,1) is in such a deplorable condition because the planet Earth is the place of "mortal bondage" (5,6); so to speak, the planet is mankind's "dungeon" (148,1) and, therefore, of course, is the narrator's "dungeon" (148,1), too.

Especially for a "melancholy" (34,3) person, such as the narrator, everything on the planet, or everything seen from it, seems to reflect a "predestined . . . doom" (34,6) in which "the sun [is] like blood, the earth [like] a tomb, / The tomb a hell, and hell itself a murkier gloom" (34,8-9).

However, the planet is also mankind's "mother" (135,2), and the narrator in fact calls it "my mother Earth" (135,2). He is alluding to birth, growth and reproduction, the planet being the situs of plant and animal life.

Throughout Canto IV the narrator deploys a heaven¹-and-earth² metaphor that simultaneously represents "mortal bondage" (5,6) and also the "nurture" (149,3) that permits vegetative and intellectual growth, inspired by heaven. The potential of intelligent persons on the planet is much like that of "the tannen" (20,1), which

from their nature will • • .grow
Loftiest on loftiest and least shelter'd rocks,
Rooted in barrenness, where nought below
Of soil supports them 'gainst the Alpine shocks
Of eddying storms; yet springs the trunk, and mocks
The howling tempest till its height and frame
Are worthy of the mountains from whose blocks
Of bleak, gray granite into life it came,
And grew a giant tree; - the mind may grow the same

(20,1-5).

Hence, while "Earth" (135,2) is a place of gravitational confinement and "torture"³, also it is a place in which some creative persons achieve those "moments" (52,5) or "suspension [s] of disgust" (68,1), those brief furloughs, so to speak, in which they can "mingle with the Universe" (178,8).

A. Heaven

For the narrator, "Heaven" (163,1) is the ultimate source of everything terrestrial; for example, he calls "Italia" (42,1) "[t]he master-mould of Nature's heavenly hand" (25,7). His term

¹see 25,7; 27,4; 28,2; 29,1; 47,6; 49,5; 102,6; 117,9; 118,2; 119,6; 121,6; 129,1; 135,2; 150,9; 162,7; 163,1.

²see 3,9; 14,4; 25,9; 34,8; 52,6; 54,9; 56,9; 58,1; 63,5; 64,1; 65,9; 82,8; 83,9; 84,7; 86,4; 92,6; 93,6; 93,9; 95,6; 96,8; 111,4; 115,6; 119,6; 121,1; 126,5; 129,4; 135,2; 137,6; 152,6; 154,6; 156,8; 162,6; 172,8; 176,8; 179,3; 180,4; 180,9.

³see 19,1; 69,6; 72,8; 127,6; 137,5; 160,2.

"heaven" evokes three different notions of original terrestrial creation -- the mythological, the Newtonian and the biblical.

Regarding the mythological notion, deriving mainly from Hesiod, the narrator speaks, for example, of the theft by which "Prometheus" (163,1) takes from "Heaven" (163,1) to "earth" (129,4) "[t]he fire which we endure" (163,2). Also, as seen by human beings from the planet, the narrator speaks of "[t]he starry fable of the milky way" (151,1) and of "our fantastic sky, / And the strange constellations which the Muse / O'er her wild universe is skilful to diffuse" (6,7-9). In this sense he says, "The mind hath made [the god Love], as it peopled heaven, / Even with its own desiring phantasy" (121,6-7); and throughout canto IV he speaks of a number of particular mythological personifications.⁴

In Canto IV's Newtonian notion of creation, mythological terms are expressed in modern form that is sometimes explicitly scientific. The Promethean "fire" (163,2) on "earth" (129,4) becomes "energy" (163,3) that can be imparted to material things, such as the classical and the chemical "Elements" (177,5), which thereupon "stir" (177,5), i.e., have movement; "Nemesis" (132,2) becomes "Time, the avenger" (130,8); the gods (6,7-9) who "peopled heaven" (121,6) become the colorful "face of heaven" (29,1); and

⁴see "Cybele" (2,1); "Iris" (27,6; 72,3; 169,7); "Dian" or "Diana" (27,8; 153,2); Venus (49-53); "Muse" (6,8; 16,3; 60,7); "Niobe" (79,1); "Night" (28,5; 81,2); "Day" (28,5); "Ignorance" (81,2); "Nemesis" (87,7; 132,2); "Pallas" (96,4); "Egeria" (115,1; 118,1); "Janus" (136,6); "Jove" (146,3); Apollo (161-163); "Prometheus" (163,1).

"Heaven" (163,1) itself becomes "the Universe" (178,8).⁵ Canto IV merges "genius" (147,8), in the modern sense of exalted natural ability or capacity, with the sense, from Roman mythology, that a "Genius" (68,1) is a guardian spirit of a person or place.⁶

"In the beginning," as Genesis 1:1 puts it, and as regards Canto IV's biblical notion of creation, there was "creation's dawn" (182,9), at which time the "Almighty" (183,1) created both heaven and earth. It is in this sense that the narrator calls "Italy" (47,1) the "[p]arent of our Religion, whom the wide / Nations have knelt to for the keys of heaven" (47,5-6), "Italy" (47,1) being "[t]he master-mould of Nature's heavenly hand" (25,7).

Further regarding the biblical notion, the "Almighty" (183,1) is "God" (155,8), and "God" (155,8) presumably has a presence in "Heaven" (163,1). Wherever He is located, He is an important persona in Canto IV although He never appears directly. Rather, the narrator represents Him with two terms -- "glory"¹¹⁷ and "face,"¹¹⁸ terms that the narrator imports from Exodus 33:18-23. As set forth in the King James Version, the passage says,

⁵see 6,9; 92,7; 151,9; 165,3; 178,8.

⁶In the 18th Century, genius's sense of natural ability or capacity came to be "applied with especial frequency to the kind of intellectual power manifested by poets and artists." The Compact Edition of the Oxford English Dictionary, Vol. 1, p.113, Oxford University Press (New York 1971).

⁷see 1,6; 14,1; 26,8; 27,3; 36,1; 36,8; 38,4; 41,4; 80,3; 95,9; 108,3; 109,7; 129,3; 146,6; 147,5; 154,8; 157,9; 163,5; 165,6; 183,1.

⁸see 24,3; 26,9; 29,1;; 38,6; 49,6; 51,5; 110,5; 113,5; 116,2; 155,8; 155,8; 173,7.

And Moses]said, I beseech thee, show me thy glory.

And [God] said, I will make all my goodness pass before thee, and I will proclaim the name of the LORD before thee; and will be gracious to whom I will be gracious, and will show mercy on whom I will show mercy.

And he said, Thou canst not see my face: for there no man shall see me, and live.

And the LORD said, Behold, there is a place by me, and thou shalt stand upon a rock;

And it shall come to pass, while my glory passeth by, that I will put thee in a cleft of the rock, and I will cover thee with my hand while I pass by:

And I will take away mine hand, and thou shalt see my back parts; but my face shall not be seen.⁹

In Canto IV the narrator applies and restates this passage, saying that you will "find" (155,4) in the "glory" (157,9) of St. Peter's

A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face as thou dost now
His Holy of Holies, nor be blasted by his brow

(155,5-9).

The narrator also uses a number of specific devices to represent the impossibility of seeing God's face.

One device is a "mirror" (183,1). The narrator identifies "Ocean" (179,1) as "[t]he image of Eternity - the throne / Of the Invisible" (183,6-7), with "Ocean" (179,1) being a "glorious mirror, where the Almighty's form / Glasses itself in tempests" (183,1-2). Likewise "the face of heaven . . . from afar / Comes down upon the waters" (29-1) of the river "Brenta" (28,7) and

⁹The Holy Bible, Exodus 33:18-23, pp. 88-89, American Bible Society (New York).

"streams upon her stream, and glass'd within it glows" (28,9). Also an "image" (53,7) "comes down" (29-1) from behind the "half undrawn" (49,5) "veil / Of heaven" (49,4-5); the "image" (53,7) may be seen in "[t]he unruffled mirror" (53,8) of a metaphorical "stream" (153,6). Similarly, overflowing "ocean" (173,4) waters at a certain place form the "oval mirror of [a] glassy lake" (173,6).

The narrator also uses a "veil" (49,4) device. Sometimes "the veil / Of heaven is half undrawn" (49,4-5), so that some persons are able to create statues, for instance, by the inspiration that gets past the "veil" (49,4) and reaches them from "divinity" (52,2); likewise "Egeria" (115,1), who has a "celestial heart" (119,2) and a "heavenly bosom" (118,2), "impart[s] / The purity of heaven" (119,6) to "Numa" (114,9) at a time when "purple Midnight veil'd [their] mystic meeting / With her most starry canopy" (118,5-5). Mankind's own "sluggish" (94,1) nature or its "bovine" preference may create its own "veil" (93,5) that prevents a view of "Heaven" (135,2). The narrator says that "[our] senses [are] narrow, and our reason frail" (93,2), such that

[False] Opinion [is] an omnipotence, - whose veil
Mantles the earth with darkness, until right
And wrong are accidents, and men grow pale
Lest their own judgments should become too bright,
And their free thoughts be crimes, and earth have too much
light

(93,5-9).

A god's face, a substitute "face" (49,6), so to speak, is another of the narrator's devices. For example, a sculptor, inspired by "divinity" (52,2), creates the "face" (49,6) of the

"Goddess" (49,1) Venus de Medici; likewise the Apollo Belvedere, with his "brow" (161,3) and "his eye / And nostril" (161,6-7), is glancing at something and "[d)evelop [s) in that one glance the Deity" (161,9).

The narrator uses "Spirit" (177,2) intermediaries as a device. For example, the "Coliseum" (128,4) is an intermediary. He says, "There is given / Unto the things of earth, which Time hath bent, / A spirit's feeling" (129,3-5). Likewise "Egeria" (118,2) is an intermediary who "[s)hare [d] with [Numa] immortal transports" (119,4). In summarizing what he himself has learned from Childe Harold's pilgrimage, the narrator wishes that he might have "one fair Spirit for [his)minister" (177,2) for the rest of his life. Indeed, Childe Harold himself is an intermediary "Spirit" (177,2); although the narrator begins to speculate on the possibilities of using him as in that capacity, he aborts the thought. He says, "[I]f he was / Aught but a phantasy, and could be class'd / With forms which live and suffer - let that pass - / His shadow fades away into Destruction's mass" (164,6-9).

For his principal device, the narrator adopts the word "glory" directly from Exodus 33:22, God's biblical posterior glory being that which God expressly permits Moses to see in lieu of showing His face. Specifically, in the heaven-and-earth metaphor, something that originates outside and above the planet "comes down" (29,2). That which "comes down" (29,2) is "the face of heaven" (29,1), but it can be seen only as "glory" (27,3) that reflects from a mirrored image (Stanzas 28-29).

"[G]lory" (129,3) is analogous to sensory manifestations, such as "the ray / Of a brighter sun" (32,8-9) and "ashes [which] still are warm" (46,9); and the narrator uses the analogical "glory" (129,3) in several different ways.

First, "[G]lory" (27,3) may appear as "a sea / [That] streams" (27,2-3); or it may be an aura which is perceptible in "splendid" (15,4) things, such as "Venice" (1,1), or in or around persons, such as the poet "Tasso" (36,1), who had "a glory round his furrow'd brow, / Which emanated then, and dazzles now" (38,4-5).

Second, "Glory" (1,6) is permanent in a special way. When it attaches to a particular thing, such as Venice (1,1), the thing's "Glory" (1,6) may be "dying" (1,6), because the thing itself is dying. Nevertheless one may discern the "divine" (128,5) aspect of "glory" (129,3) even in "[the] decay / [Which is] still impregnate with divinity, / Which gilds it with revivifying ray" (55,6-8). Hence, for example, when the narrator contemplates the "glory" (129,3) of the "wreck" (131,1) that is the "Coliseum" (128,4), he says that "the moonbeams shine / As 't were its natural torches, for divine / Should be the light which streams here" (128,4-6). In a similar way the ruins of "Rome - Rome imperial, [are] / . . . / The skeleton of her Titanic form, / Wrecks of another world whose ashes still are warm" (46,6-9).

Third, "[G]lory" (129,3) behaves like Newtonian light. It can be perceived at night, as in "moonbeams" (128,4) at "midnight" (138,3) at the "Coliseum" (128,4). It has color, too. Thus the narrator, speaking of the Coliseum (128,4), says that "the azure

gloom / Of an Italian night, where the deep skies assume / Hues
 which have words and speak to ye of heaven, / Floats o'er this vast
 and wondrous monument" (128,8-9). Likewise the narrator speaks of

a sea
 Of glory [that] streams along the Alpine height
 Of blue Friuli's mountains; heaven is free
 From clouds, but of all colours seems to be
 Melted to one vast Iris of the West

(27,2-6).

Also, when "the face of heaven, • • • from afar [,] / Comes down
 upon the waters[,] all its hues, / From the rich sunset to the
 rising star, / Their magical variety diffuse" (29,1-4).

Furthermore, "glory" (129,3) casts shadows: "the azure gloom
 / Of an Italian night" (128,8-9) "shadows forth [the] glory"
 (129,3) of the "Coliseum" (128,4), the "vast and wondrous monument"
 (129,3) • Likewise, "[in Venice's] youth she was all glory" (14,1),
 but now "her long array / Of mighty shadows • • • despond / Above
 the dogeless city's vanish'd sway" (4,2-4).

In addition "glory" (38,4) may appear, with reference to the
 ruins of "Megara" (44,5), "AEG'na" (44,6), "Piraeus" (44,6) and
 "Corinth" (44,7), as the "last few rays of their far-scatter'd
 light" (45,4). In fact, ordinary persons, the "millions" (39,5) of
 "[th]e tide of generations" (39,6), emit "glory" (38,4), too; they
 do so as "scatter'd rays" (39,9) • The "mind" (39,8) can focus
 "Glory" (38,4); it can "[c]ondense" (39,9) such "scatter'd rays"
 (39,9) of "Glory" (38,4) and "light" (45,4), the term "[c]ondense"
 (39,9) meaning focus. Nevertheless, in contrasting the "mind"
 (39,8) of the poet "Tasso" (36,1) with the "mind" (39,8) of every

ordinary person, the narrator says that "the whole combined and countless throng [would not] / Compose a mind like [his.] Though all in one / Condensed their scatter'd rays, they would not form a sun" (39,7-9).

When "scatter'd rays" (39,9) are focused, they are "gather'd" (162,9) and a sculptor, for example, who does the gathering, thereby mentally conceives and experiences a focused image, which may be, say, the "delicate form" (162,1) of the god Apollo. The sculptor may impress the image onto "marble" (163,4) • The "marble" (163,4) that is thus impressed would then be "poetic" (163,4) and would represent the image and would be "array'd / With an eternal glory - which, if made / By human hands, is not of human thought" (163,4-6). In just such a manner a sculptor created the Venus de Medici under the inspiration of "the loveliest dream / That ever left the sky on the deep soul to beam" (53,8-9).

Fourth, when "the veil / Of heaven is half undrawn" (49,4-5), the glory that gets through arouses riveting sensory experiences, as, for example, the colors generated at the "Coliseum" (128,4) by "the azure gloom / Of an Italian night" (128,8-9). In the case of the Venus de Medici, the statue "fills / The air around with beauty. We inhale / The ambrosial aspect, which beheld, instils / Part of its immortality" (49,1-4). Likewise the "hues" (28,7) of "Day and Night" (28,5) from "the lovely heaven" (28,2) "instil / The odorous purple of a new-born rose" (28,8-9)

Fifth, "glory" (38,4) expresses itself in language, as in the Apollo Belvedere's "poetic marble" (163,4) that is "array'd / With

an eternal glory" (163,4-5). Likewise there was "a glory round [the) furrow'd brow" (38,4) of the poet "Tasso" (36,1); and, in the same sense, "the azure gloom / Of an Italian night" (128,8-9) "shadows forth [the Coliseum's) glory" under "the deep skies [which) assume / Hues [that] have words and speak to ye of heaven" (128,9 and 129,1). Furthermore, the "glory" (157,9) of a place such as st. Peter's has "eloquent proportions" (157,7).

Sixth, "glory" (129,3) "is given" (129,3) from "heaven" (129,1) and has an eternal quality which may not be recognized immediately. In this sense

There is given
 Unto the things of earth, which Time hath bent,
 A spirit's feeling; and where he hath leant
 His hand, but broke his scythe, there is a power
 And magic in the ruin'd battlement,
 For which the palace of the present hour
 Must yield its pomp and wait till ages are its dower

(129,3-9).

B. Earth

In the heaven-and-earth metaphor, the planet Earth has two aspects. First, it is the repository of that which "is given" (129,3) from "heaven" (129,1). Second, it is the "dungeon" (148,1), where the "mind" (122,1) is "chain'd and tortured - cabin'd, cribb'd, confined, / And bred in darkness" (127,6-7).

In the second or "dungeon" (148,1) aspect, the planet epitomizes guilt and "[f]all'n states" (25,4). That is, everything confined on the planet Earth is "[f]all'n" (25,4), even the creative "Ocean" (184,1) waters. Yet everything terrestrial derives from "[t]he purity of heaven" (119,6).

Therefore, in the narrator's metaphor, in which terrestrial "Ocean" (184,1) represents creativity that originates from "heaven" (119,6), waters emerge as both torturing and nurturing. For example, the narrator speaks of a certain "cataract" (71,9) in two different ways. First, a "cataract" (71,9) is "[t]he fall of waters" (69,3) that "shak[es] the abyss" (69,4), and he says,

The hell of waters! where they howl and hiss,
 And boil in endless torture:while the sweat
 Of their great agony, wrung out from this
 Their Phlegethon, curls round the rocks of jet
 That gird the gulf around, in pitiless horror set

(69,5-9) :

second, he says that this very same water

mounts in spray the skies, and thence again
 Returns in an unceasing shower, which round,
 With its unemptied cloud of gentle rain,
 Is an eternal April to the ground,
 Making it all one emerald

(70,1-5).

Likewise, he speaks of a certain lake where the wind "spills / The ocean o'er its boundary" (173,3-4). The waters there are "[t]he oval mirror of [heaven's] glassy lake" (173,6):but at that place, which is "navell'd [and] woody" (173,1) -- i.e., reproductive and vegetative, the water is "calm as cherish'd hate, [and the lake's] surface wears / A deep cold settled aspect nought can shake, / All coil'd into itself and round, as sleeps the snake" (176,7-9). Also he says that "[t]he monsters of the deep are made" (183,7) "from out [Ocean's] slime" (183,6), even though "Ocean" (184,1) is "[t]he image of Eternity - the throne / Of the Invisible" (183,6-7) and

is, moreover, the "glorious mirror, where the Almighty's form / Glasses itself in tempests" (183,1-2) .

The biblical notion in the heaven-and-earth metaphor invokes the creation stories in the Old Testament and especially the story of sin in the Garden of Eden, where man trifled with the tree of knowledge . Sin causes "man's worst - his second fall" (97,9). Man's first "fall" (97,9) is his "Fate" (5,4), which is a consequence not of his "unnatural" (132,6) behavior but of "all . . . Nature¹⁰ can decree" (26,4), meaning that mankind's sin and consequent expulsion from the Garden of Eden take place after creation and after gravitational confinement on the planet. Both falls affect the quality of man's "[e]xistence" (21,1). In the following passage, the narrator merges the two; he says,

Our life is a false nature, 't is not in
The harmony of things, - this hard decree,
This uneradicable taint of sin,
This boundless upas, this all-blasting tree
Whose root is earth, whose leaves and branches be
The skies which rain their plagues on men like dew -
Disease, death, bondage - all the woes we see -
And worse, the woes we see not - which throb through
The immedicable soul, with heart-aches ever new

(126,1-7).

So it is not pure "heaven" (119,6) that causes "all the woes we see - / And worse, the woes we see not" (126,7-8); rather it is the terrestrial "skies" (126,6) that consist of "leaves and branches" (126,5) and that "rain their plagues on men like dew" (126,6).

¹⁰see 3,6; 20,1; 25,7; 26,4; 28,6; 49,7; 61,6; 63,6; 64,4; 68,8; 94,4; 96,7; 122,4; 126,1; 128,5; 132,6; 150,7; 151,4; 158,7; 178,5.

Since the vegetative element is in the Aristotelian soul of every living thing, the narrator uses a vegetative motif to represent the nurturing as well as the torturesome on the planet. Thus he speaks of grass,¹¹ seeds,¹² leaves,¹³ flowers,¹⁴ trees,¹⁵ fruit¹⁶, buds,¹⁷ blossoms¹⁸ and also numerous particular flora.¹⁹

For example, the narrator, refers to George "Washington" (96,8), a person on whom "nursing Nature smiled" (96,6) "[d]eep in the unpruned forest, 'midst the roar / Of cataracts" (96,6-7); and he asks, "Has Earth no more / Such seeds within her breast?" Also, in the "dungeon" (148,1) episode (Stanzas 148-152), in which the planet is part of "sacred Nature" (151,4), the narrator speaks of "[o]ur first and sweetest nurture, when the wife, / Blest into mother" (139,3-4); he comments, "She sees her little bud put forth

¹¹see 35,1; 66,5; 117,2. See also 32,5; 60,6; 68,4; 70,5; 116,5.

¹²see 10,9; 96,9; 98,7; 170,8.

¹³see 33,1; 41,2; 94,9; 99,7; 102,9; 114,6; 126,5; 149,8.

¹⁴see 5,8; 23,,8; 33,1; 107,1; 116,9; 117,5; 120,5.

¹⁵see 10,7; 20,9; 30,8; 41,5; 65,4; 94,9; 97,9; 98,5; 114,5; 120,6; 126,4. See also 73,1; 144,5.

¹⁶see 10,9; 98,9; 120,9; 149,9; 110,2.

¹⁷see 113,3; 149,8.

¹⁸see 98,5; 117,2.

¹⁹see laurel (10,3; 30,8; 41,2; 41,4; 57,7; 110,3; 144,6); thorns (10,7; 146,6); sea-weed (13,6); tannen (20,1); reed (22,7); weed (20,6; 107,1; 119,9; 120,3); rose (28,8); corn (48,5); iris (72,3; 169,7); cypress (78,6; 107,1); ivy (99,5; 104,7; 107,1; 110,4; 116,9; 138,6); wallflower (107,1); fern (116,9); violet (117,8); tare (120,3); upas (126,4); oak (173,3; 181,4).

its leaves - / What may the fruit be yet? - I know not, Cain was
Eve 's" (149,8-9). Regarding himself, he says, "I should have known
what fruit would spring from such a seed" (10,9). Language, too,
appears in vegetative terms and has a double aspect; first he says,

That which Fate
Prohibits to dull life in this our state
Of mortal bondage, by these spirits [of literature] supplied,
First exiles, then replaces what we hate;
Watering the heart whose early flowers have died,
And with a fresher growth replenishing the void

(5,4-9);

but then he says that there is a corrupt form of vegetation,
consisting of "weeds of dark luxuriance, tares of haste, / Rank at
the core, though tempting to the eyes, / Flowers whose wild odours
breathe but agonies, / And trees whose gums are poison" (120,3-6).
The corrupt form flourishes when the calculative element of a
person's soul -- a writer's soul, in particular (Stanzas 121-124)
-- fails to rule his soul's appetitive element "as [the writer's]
Passion flies / O'er the world's wilderness" (120,7-8). Inasmuch
as his "mind [would thus be] diseased, / [It] fevers into false
creation" (122,1-2), "o'er-inform[ing his] pencil and [his] pen, /
And overpower [ing] the page where it would bloom again (122,8-9).

The narrator's vegetative motif specifically alludes to the
Garden of Eden, in which man is confined and is not just
procreative but creative as well. It is in this sense that the
narrator identifies "Italy" (26,2) as "the garden of the world, the
home / Of all Art yields, and Nature can decree" (26,3-4).

The narrator invokes Cain and Abel as prototypes and does so for two purposes. First, Abel and Cain, respectively, exemplify creative persons, such as the narrator, and ordinary other persons, who, as Aristotle says, have "preference for a bovine existence." Second, they enable the narrator to come to terms with his alienation and exile.

Regarding the differences between creative and ordinary persons, Genesis 4:15-17 expresses the prototypical sibling rivalry between Cain and Abel in terms of the vegetable versus the animal. It says, "Cain brought of the fruit of the ground" as an "offering unto the LORD;" by contrast Abel

brought of the firstlings of his flock and of the fat thereof. And the LORD had respect unto Abel and to his offering: But unto Cain and to his offering he had not respect. And Cain was very wroth, and his countenance fell.²⁰

In other words, as the narrator uses them, Cain represents the vegetative element which is in the soul of plants and every other living thing, but Abel exhibits the appetitive or animal element, which in a creative person becomes the "Passion" {120,7), the "fire" {137,2) of his "blood" {137,2). The animal element, his "heart" {157,6), enables his "mind" (157,6) to "grasp" (158,2) the "great conceptions" {159,9) which "[t]he fountain of sublimity displays" {159,7).

Abel's creativity specifically involves language and voice. According to Genesis 4:10-11, when Cain killed Abel, God said to

²⁰op. cit.

Cain, "[T]he voice of thy brother's blood crieth unto me from the ground. And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand.¹¹²¹ In Canto IV the narrator depicts himself as being the target of attacks by his enemies. He says, however, that, unlike Abel, he will not die; he will not "resign / [His] right of thought" (127,2-3); "[his] blood shall not sink in the ground" (133,5); but "[his] voice [might] break forth" (134,1).

At the beginning of the climaxes (Stanzas 130-151) of his philosophical argument and personal story, the narrator "pile[s] on human heads the mountain of [a] curse! / That curse shall be Forgiveness" (134,9 and 135,1).

Since the narrator lays this "curse" (134,9; 135,1) on his enemies, it relates of course to the curse of Cain and to Cain's rivalry with Abel. "Forgiveness" (134,9 and 135,1), however, has a meaning that is not premised only on Cain, Abel and the narrator's enemies; it arises from a biblical context that is far beyond the Garden of Eden. Specifically, "Forgiveness" (134,9 and 135,1) stems from Deuteronomy 30:19 as well as from Genesis 4:10-11.

In Deuteronomy 30:19 God confronts the children of Israel with two choices; one is between life and death, the other between blessing and cursing. God creates a "record" and instructs Moses to speak for Him as follows:

²¹op. cit.

I call heaven and earth to record this day against you, that I have set before you life and death, blessing and cursing: therefore choose life, that thou and thy seed may live.²²

In Canto IV, when the narrator refuses to die at the hands of his enemies or at his own hand, he is making the first choice: he chooses life. In making such a profound personal decision (Stanzas 130-137), he, too, calls "Heaven" (135,2) and "Earth" (135,2) to witness. He says, "Hear me, my mother Earth! behold it, Heaven!" (135,2).

The narrator's call to witness involves language and speaking in two ways. First, as in Deuteronomy 30:19, there will be a "record" of the witnessed transaction; he says, "But in this page a record will I seek. / Not in the air shall these my words disperse" (134,5-6). Second, he specifies two senses -- hearing and sight. Whereas sight connotes light and understanding and pertains to "Heaven" (135,2), hearing connotes speech and language and pertains to "mother Earth" (135,2): of course, it would be into "mother Earth" (135,2) that his "blood" (133,5) and his "voice" (134,1) would "sink" (133,5) if he were to die.

The narrator also chooses to curse (134,9; 135,1) as his second choice. He makes "Forgiveness" (135,1) the "curse" (134,9; 135,1) by means of "ponder[ing] boldly" (127,1). That is, he directs his calculative element to assume rulership over his "Passion" (120,7) that "flies / O'er the world's wilderness, and vainly pants / For some celestial fruit forbidden to [his]wants"

²²op. cit.

(120,7-9) . Previously , his "mind [was) diseased" (122 , 1) and was not ruling his "heart" (157,6) or his "heart-aches ever new" (126 ,9) • As a consequence, he had "worn / This iron in [his] soul" (131,8-9) , but now , by the specific choice of "Forgiveness" (135,1) , his mind assumes the kingly or political rule that will allow him to synchronize his soul , mind , heart and spirit .

The narrator relates his Deuteronomy choices to Abel 's Genesis situation with Cain in the Garden of Eden . Regarding Cain ' s rivalry with Abel , the narrator refers to his enemies (Stanzas 135-136) . In order to "curse" (135,1) them with "Forgiveness" (135,1) , he summons "Time , the avenger" (130 , 8) and says , "Among thy mightier offerings here are mine" (131,3) . He identifies his "offerings" (131,3) as his own "[r]uins of years" (131,4) during which he "ha[s) worn / Th[e) iron in [his) soul" (131,8-9) .

Cain ' s rivalry with Abel is the prototype of "Antipathies [that always] recur , ere long , / Envenom 'd with irrevocable wrong" (125, 4-5) . The rivalry is the prototype, too , of the "the absorbing hate when warring nations meet" (63 , 9) and of the "hereditary rage" (94 , 4) which makes generation after generation of ordinary persons a "race of inborn slaves, who wage / War for their chains" (94 , 5-6) . Like Cain ' s offering in Genesis 4 :15, the generations of "inborn slaves" (94,5) are vegetative ; they are •leaves of the same tree" (94 , 9) . Cain ' s rivalry also represents "the bloody Circus ' genial laws, / And the imperial pleasure" (139 , 5-6) under which "man was slaughter 'd by his fellow man" (139,3) .

Cain and Abel also enable the narrator to come to terms with his exile. According to Genesis 4:12-15, Cain becomes marked, and God says to him, "When thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth."²³

The narrator is a vagabond, but he is not a fugitive. He has not killed anyone. To be sure, he has "suffer'd things to be forgiven" (135,4) but was "not to desperation drive [h], / Because [he was] not altogether of such clay / As rots into the souls of [his enemies]" (135,7-9).

By virtue of "Forgiveness" (135,1), the narrator brings to an end the danger that he will become marked, that his anger at his enemies and at his own ancestors (Stanzas 132-133) will lead him to acts of "desperation" (135,7). Specifically, forswearing "vengeance" (133,7) of his own, he delegates "vengeance" (133,7) to "Time" (130,4), to "Nemesis" (132,2), to "the strange fate" (171,6) and to God, who says, "Vengeance is mine; I will repay"²⁴. Perhaps it is by virtue of delegation that the narrator does not kill anyone; although he goes into voluntary exile, he is not a fugitive Cain.

Of course, the narrator's "Antipathies [will] recur, ere long, / Envenom'd with irrevocable wrong" (125,4-5). So will his "absorbing hate" (63,9) and his "hereditary rage" (94,4). He says,

²³op. cit.

²⁴Romans 12:19, op. cit.

§]light withal may be the things which bring
 Back on the heart the weight which it would fling
 Aside for ever: it may be a sound, -
 A tone of music, summer's eve, or spring,
 A flower, the wind, the ocean, - which shall wound,
 Striking the electric chain wherewith we are darkly bound

(23,4-9).

In other words, there is a "lightning of the mind / . . . / Which
 out of things familiar, undesign'd, / When least we dream of such,
 calls up to view / The spectres whom no exorcism can bind"
 (24,2-7). Consequently it will be only in his "interviews" (178,6)
 and only during his "moments like [the gods'] brightest [that] the
 weight / Of earth [will not recoil] upon [him]" (52,5-6).

It is after the narrator has chosen life and has cursed his
 enemies with "Forgiveness" (135,1) that he wishes he might dwell in
 the "Desert" (177,1) and "might all forget the human race, / And,
 hating no one, love but only" (177,3-4) "one fair Spirit" (177,2).
 Since actuality does not permit such a thing, he describes as
 follows that which he realistically expects in his mental activity
 during his remaining life:

There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore,
 There is society where none intrudes,
 By the deep Sea, and music in its roar:
 I love not Man the less, but Nature more,
 From these our interviews, in which I steal
 From all I may be or have been before,
 To mingle with the Universe, and feel
 What I can ne'er express, yet can not all conceal

(178,1-9).

The narrator anticipates a final end to his "vagabond" or voluntary exile days. When at last the time comes that he will be "[u]nbodied" (4), he wants his "spirit [to] resume" (9,3) the "soil" (9,2) of the place where he was "born" (8,6), his "parent earth" (58,1).

C. Spirit and Conception

When the narrator anticipates the post-mortem survival of his "spirit" (9,3), he is positing that all matter and energy on the planet Earth originates from "Heaven" (163,1) and therefore reflects "divinity" (55,7). In this view, looking to the time when he personally becomes "ashes" (9,2), he "hopes" that his "spirit" (9,3) will be present through his "land's language" (9,6) and that his "spirit" (9,3) will "still [be] impregnate with divinity" (55,7) no matter where his "ashes" (9,2) themselves may be.

Because spirit is a manifestation of "divinity" (55,7), every living thing on the planet Earth has spirit. For example, all of the unspecified persons -- "[t]he tide of generations" (39,6) who survive the narrator or who come to be born after his death will have "spirits" (137,8). His expectation is that the "spirits" (137,8) of these survivors will be "soften'd" (137,8) by "something unearthly" (137,6) that is "within [him]" (137,4). He means, of course, the poetry that he will produce.

Although inanimate things do not themselves have spirit, sometimes they may have "[a] spirit's feeling" (129,5), because "[t]here is given / Unto the things of earth, which Time hath bent, / A spirit's feeling" (129,3-5). The narrator is referring to some

human artif acts. For example, he speaks of the "genius of the spot" (155, 3) , referring to St. Peter 's, and also speaks of the "Genius of the place" (68,1), referring to a certain "Temple" (67, 1) ; in both cases the term "genius" refers to an inspired human artif act .

In the case of St. Peter's a person apprehends its "spirit's feeling" (129,5) -- i.e., apprehends "the genius of the spot" (155,3) -- by synchronization . That is, the person focuses -- "condense[s]" (157,4) and "control [s]" (157,5) his "soul" (157,4) ; his "mind" (157,6) gets by his "heart" (157,6) St. Peter's "eloquent proportions" (157,7) ; he perceives "[t]he glory which at once upon [him] did not dart" (157,9) ; and thereby he "dilate[s] / [His] spirit. . . to the size of that it contemplate[s]" (158,8-9) .

In Canto IV inspired human creations result from heavenly "beams" (72,7) or "rays"¹¹²⁵ which originate from above, as from "the sky" (53,9) or perhaps from a ¹¹star¹¹²⁶; thus the poet Virgil was an inspired creator, and his "spirit" (9,3) , his "re-ascending star / Rose o'er an empire" (174, 5-6) . A person may make himself receptive to "beams" (72,7) by devoting the requisite "time and skill" (127,9) , so that "[t]he beam pours in" (127,9) . Perhaps he will then experience, for instance , "the loveliest dream / That ever left the sky on the deep soul to beam" (53,9) . Or he may experience

See 39,9 ; 45,4 ; 109,8 ; 142,7 ; 165,8 .

Usee 28,1 ; 29,3 ; 51,5 ; 54,,8 ; 60,5 ; 80,3 ; 80,3 ; 81,4 ; 111,2 ; 118,5 ; 142,5 ; 144,,3 ; 151,1 ; 162,9 ; 170,9 ; 174,5 .

All that ideal beauty ever bless'd
 The mind with in its most unearthly mood,
 When each conception was a heavenly guest -
 A ray of immortality [that] stood,
 Starlike, around, until they gather'd to a god

(162, 5-9).

By synchronization the inspired person experiences more "than the sating gaze / Of wonder" (159,2-3) and more than "awe" (159,3), and he is capable of responding with more than "mere praise" (159,4). In fact he becomes "impregnate with divinity" (55,7). The narrator says,

Then pause, and be enlightened; there is more
 In such a survey than the sating gaze
 Of wonder pleased, or awe which would adore
 The worship of the place, or the mere praise
 Of art and its great masters, who could raise
 What former time, nor skill, nor thought could plan;
 The fountain of sublimity displays
 Its depth, and thence may draw the mind of man
 Its golden sands, and learn what great conceptions can

(159, 1-9).

In other words, in an analogy to biological conception, the inspired person conceives. At St. Peter's he experiences "great conceptions" (159,9); at the Apollo Belvedere "each conception [is] a heavenly guest - / A ray of immortality" (162,7-8).

Some "pregnancies," however, are false. For example, "Hadrian rear'd on high" (152,1) his memorial to himself, the "Mole" (152,1), his tomb, which was not inspired by heaven or by "the loveliest dream / That ever left the sky on the deep soul to beam" (53,8-9); rather it was inspired by a "travell'd phantasy from the far Nile's / Enormous model" (152,4-5). Therefore the "vain" (152,6) "Hadrian" (152,1) was a "(c)olossal copyist of deformity"

(152,3); "the huge design which sprung from such a birth" (152,9) was a bastard; and his tomb contains only his "shrunken ashes" (152,8). Likewise "Caesar ['s]" (90,2) "mind / Was modell'd in a less terrestrial mould" than was Napoleon 's mind; so that Napoleon was "a kind / Of bastard Caesar" (90,1-2). Also, meaningful things which are not inspired but that come about by accident, such as by "Circumstance" (125,6), are made by a "miscreator" (125,7) and therefore are "unspiritual" (125,6).

In the specific case of a writer, such as "Otway, Radcliffe, Schiller [or] Shakespeare" (18,5), or such as the narrator himself, "conceptions" (159,8-9) gestate and are born to them as "beings of the mind" (5,1).

The "beings of the mind" (5,1) are themselves "spirits" (5,6). They act like lenses which focus or "condense" (39,9; 157,4) "scatter'd rays" (39,9) of "Glory" (36,8). They are able to transmit their "spirits" (5,6) to other interested and receptive persons, so that the recipients will "dilate [their] spirits" (158,9) or so that the transmitted "spirits" (5,6) will "multiply in us a brighter ray" (5,3). For example, with particular reference to "Shylock and the Moor / And Pierre" (4,6-7), the narrator explains as follows the nature and functions of "beings of the mind" (5,1); he says,

The beings of the mind are not of clay;
Essentially immortal, they create
And multiply in us a brighter ray
And more beloved existence. That which Fate
Prohibits to dull life in this our state
Of mortal bondage, by these spirits supplied,
First exiles, then replaces what we hate;

Watering the heart whose early flowers have died,
And with a fresher growth replenishing the void

(5,1-9).

In the same sense and from his own earlier personal experience, the narrator says that "Otway, Radcliffe, Schiller, Shakespeare's art,
/ Had stamp'd [Venus's] image in me" (18,5-6). It is this transmissibility that makes "[t]he beings of the mind . . . / Essentially immortal" (5,1-2) and that enables the narrator to expect that, after his death, his repatriated "spirit" (9,3) will have the power to "move / In hearts all rocky now the late remorse of love" (137,8-9).

It is not only actual persons who transmit. When the narrator wishes for "one fair Spirit for [his] minister" (177,2), he asks, "Do I err / In deeming such inhabit many a spot, / Though with them to converse can rarely be our lot?" (177,7-9). He means that remarkable terrestrial places originate from heaven and therefore may have a "Genius" (68,1; 155,3), a guardian spirit, so to speak, that transmits "[s]omething unearthly" (137,6), resulting, for example, in a "suspension of disgust" (68,9), such as one experiences when one "[p]ass[es] not unblest the Genius of the place" (68,1). The "Coliseum" (128,4) has "[a] spirit's feeling" (129,5). There is a "meek-eyed genius of the place" (116,4), the "fountain" (116,1) and "spring" (116,3) where "Egeria" (115,1) inspired "Numa" (114,9). The "brawling brook" (33,2) in the vicinity of "Arqua" (31,1) appears to be such a place, too (Stanzas 31-33).

The narrator encounters a transmitting place in connection with the spirit of Cecilia "Metella" (103,8). He conjures her "tomb" (104,3) speculates about the "inmate" (104,2) and says,

I know not why, but standing thus by thee,
 It seems as if I had thine inmate known,
 Thou tomb ! and other days come back on me
 With recollected music, though the tone
 Is changed and solemn, like the cloudy groan
 Of dying thunder on the distant wind;
 Yet could I seat me by this ivied stone
 Till I had bodied forth the heated mind
 Forms from the floating wreck which Ruin leaves behind

(104,1-9).

D. The Transmission of the Heaven-and-Earth Metaphor

In composing Canto IV, the narrator uses his own inspired "spirit" (185,9) of creativity. In the penultimate Stanza, where he declares his composition concluded, he says, "[M]y visions flit / Less palpably before me - and the glow / Which in my spirit dwelt is fluttering, faint, and low" (185,7-9).

At the very beginning of Canto IV, however, the narrator commences the poem with what can be seen to be a transmission that is "supplied" (5,6) to him from the "spirit" of Dante; in this case the specific subject of the transmission is Dante's representation of the boundary between the Inferno and Purgatory.

In Dante's Hell, at the end of his descent into hell, Dante finds himself standing in a place which he says, in the Dorothy L. Sayers translation, "was by no means fit / For a king's palace, but a natural prison, / With a vile floor, and very badly lit."²⁷

²⁷Dante, Hell (tr. Dorothy L. Sayers), Canto XXXIV, 97-99, p. 287, Penguin Books (Great Britain, 1968).

As the narrator proceeds with this transmission in Canto IV, he makes "a palace" (1,1), of course, represent heaven, and "a prison" (1,1), of course, represent the planet Earth. Thus he begins his poem as follows: "I stood in Venice on the Bridge of Sighs / A palace and a prison on each hand" (1,1-2).

The "Bridge of Sighs" (1,1) is an arch over the urban "symmetry" (35,2) of the Venetian waters of the "Adriatic" (11,3). A person's years on the planet are the "arch" (4,8) of his "existence" (5,4). The "spirits" (5,6) of literature are the "keystones of the arch" (4,8); as the narrator puts it, "though all were o'er, / For us repeopled were the solitary shore" (4,8-9), "the solitary shore" (4,9) being "the lonely shore" (178,2) where, as the narrator says near the end of the poem, he will be spending the rest of his life. The "Bridge of Sighs" (1,1), the boundary between the "palace" (1,1) and the "prison" (1,1), is "very badly lit" because "from our birth the faculty divine / Is chain'd and tortured - cabin'd, cribb'd, confined, / And bred in darkness, lest the truth should shine / Too brightly on the unprepared mind" (127,5-8). Nevertheless "time and skill will couch the blind" (127,9), and "[t]he beam pours in" (127,9).

Dante's transmission "multipl[ies] in [the narrator] a brighter ray" (5,3) such that the narrator's "conception" (159,9); 162,7-8} gestates and is born in 1818 as Canto IV.