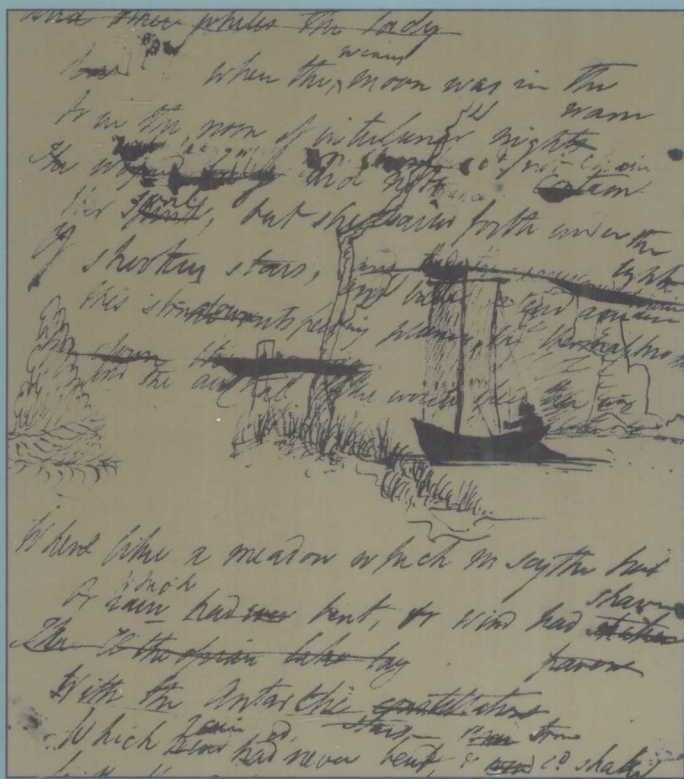


# SHELLEY'S POETRY and PROSE



SELECTED AND EDITED BY  
DONALD H. REIMAN AND NEIL FRAISTAT

A NORTON CRITICAL EDITION  
SECOND EDITION

A NORTON CRITICAL EDITION

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SHELLEY'S POETRY  
AND PROSE



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AUTHORITATIVE TEXTS  
CRITICISM

SECOND EDITION

*Selected and Edited by*

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*First Edition co-edited by*

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## Preface to the Second Edition

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The years since 1977, when the first edition of the Norton Critical Edition of *Shelley's Poetry and Prose* (SPP) appeared, have witnessed a renaissance in Shelley scholarship and criticism greater than any since the years 1870–92. A typical year of the past two decades has seen the publication of two or three significant critical or contextual books that treat aspects of Shelley's life, thought, or writings, and from two- to three-dozen substantive essays in collective volumes, periodicals, and recently on the internet. Many of these publications feature new perspectives from both the practitioners and the opponents of such critical stances as psychoanalytic and deconstructive analysis, the New Historicism, globalism, ecology, and gender studies. More important—at least for those of us who function as textual scholars as well as critics—has been the wealth of transcription, publication, and analysis of Shelley's manuscripts and other primary textual authorities for his writings, such as are found in *Shelley and his Circle* (SC), *The Bodleian Shelley Manuscripts* (BSM), and the Shelley series in *The Manuscripts of the Younger Romantics* (MYR: *Shelley*), which provide new evidence that bears upon disputed issues in Shelley's life, thought, and art.

Thus, even though SPP has established itself as a popular choice for teaching Shelley to advanced undergraduate and graduate classes in English Romanticism and although local corrections were made in the reprintings of the edition in 1980 and 1982, we recognize that, as the original Preface to the first edition stipulated: "Like all works of scholarship . . . the Norton Critical Edition of Shelley exists to be used, tested, and corrected." Limitations of space have prevented us from adding to the substantial selection of Shelley's works offered in the first edition, but the order of these poems has been rearranged on the basis of redating or other reconsiderations; each text has been reedited from the ground up; all headnotes have been either replaced or updated; and many footnotes have been replaced, revised, or added for the first time. The Chronology of Shelley's life and Selected Bibliography have similarly been updated to reflect the current state of Shelley scholarship.

All the critical selections in this edition are new to SPP. The first edition, prepared when Shelley's poetic reputation was still suspect in large areas of the academy in both Britain and North America, featured carefully argued complete essays or sections of books that presented a sympathetic understanding of the poet's thought and art, including many examples of close reading of individual poems. Now,

when Shelley's reputation as an artist and thinker is probably higher than it has ever been, we include a brief historical overview that draws upon some of the debates about his merits as a person and a poet that raged from the High Victorian period through the ascendancy of the New Critics—roughly from 1860 to 1960. This sketch is followed by more substantial discussions by recent academic scholar-critics to illustrate a variety of the approaches and interests that have contributed to the current understanding and appreciation of the poet in his larger contexts—linguistic, historical, social, biographical, and artistic.

Having in 1992 begun our collaboration on a comprehensive scholarly edition of *The Complete Poetry of Percy Bysshe Shelley* (CPPBS), we decided, after Sharon Barbara Powers's untimely death in May 1994, also to edit jointly this new edition of SPP. Students, teachers, critics, and scholars should be aware, however, that CPPBS and SPP have different functions, audiences, and textual principles that may lead, at times, to local differences in punctuation and wording. Both editions, nonetheless, aspire to be "authoritative"—that is, to identify and base their texts upon those documents and printings that most nearly record or suggest the intentions of the author, Percy Bysshe Shelley, rather than modern handbooks of publishing style. Although within the limited parameters of the Norton Critical Editions we cannot communicate (or even cite) all of our research or present the full range of evidence that underlies these texts and annotations, the present edition makes use of much that we have learned from dozens of publications and years of research on the primary authorities for Shelley's texts and attempts to present his texts in the words, orthography, and style of punctuation found in the documents that Shelley himself either wrote or saw through the press.

Neither our factual introductions to the major poems, the informational notes at the bottom of the pages, nor the extended critical selections by others are designed to force teachers or students into specific readings of Shelley's poems and essays. Instead, they afford readers a range of contexts and opinions meant to provide them with information useful to their understanding of the literary conventions that Shelley employed, as well as the biographical and historical events that influenced him when he wrote and published his works, and enough varying views on the meaning and value of his writings to free both students and teachers from dogmatic judgments.

We do not normally gloss the common meanings of words found in standard collegiate dictionaries, but point out the special significance of certain words to Shelley, as well as the connotations and denotations of other words current in his own lifetime that have now become less common or even obsolete. The notes also name and characterize briefly some sources of the historical, scientific, and philosophical knowledge available to the poet through his life experiences, education, and omnivorous reading, thus aiding modern readers to understand what Shelley strove to communicate to his British contemporaries. After using these aids and applying their own knowl-

edge, teachers, students—all readers of poetry—should be able to derive for themselves the present-day significance and value of Shelley's writings.

*Newark, Delaware*  
*College Park, Maryland*

DONALD H. REIMAN  
NEIL FRAISTAT

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## Preface to the First Edition

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This edition includes all of Shelley's greatest poetry and other poems frequently taught or discussed (including *Queen Mab*, *Alastor*, and all the book-length poems Shelley wrote in Italy except *Swellfoot the Tyrant*), as well as three of his most important prose works. The critical selections include what we believe to be among the best and most helpful scholarly and critical studies that elucidate Shelley's art and thought and his most difficult poems. These selections are all recent because it is in the nature of scholarship that the best new work absorbs and builds upon the true elements of earlier scholarship and in the nature of criticism that the most sensitive current voices raise and attempt to answer the literary and philosophical questions that concern present readers.

We have reedited the texts of Shelley's writings from the primary authorities according to the principles stated in the Textual Introduction, and we have annotated the works with the aim of making the meaning of the words and allusions in the text immediately comprehensible without sending the reader to a reference library. Beyond glossing individual words and allusions, we provide brief accounts of the circumstances under which each poem was written and published. We also comment succinctly on the structural divisions of those poems that teaching experience and the history of Shelley criticism have shown us to require such elucidation. Finally, for some poems that lend themselves to interpretation at more than one level, we have mentioned the directions taken by allegorical or symbolic interpretations that seem to us consonant with Shelley's thought and artistic methods. Detailed interpretation of the poems remains the task and the privilege of students and teachers.

The texts of Shelley's poetry and prose presented here are closer to the primary authorities (and, we believe, to Shelley's intention) than those found in any previous edition. Our annotation—though not embodying all that has been known and thought about Shelley—is far more detailed and precise than that in earlier editions and contains considerable information not available otherwise in Shelley studies. Like all works of scholarship, however, the Norton Critical Edition of Shelley exists to be used, tested, and corrected.

New York, New York  
Montclair, New Jersey

DONALD H. REIMAN  
SHARON B. POWERS

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# Acknowledgments

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The texts of Shelley's writings in this edition, while based on the First Edition of *Shelley's Poetry and Prose* (1977), have been checked and revised extensively after consulting a wealth of new information on the primary sources of his texts that has been gathered and published by numerous scholars all over the world, from documents and editions in a large number of libraries and private collections. Among the many scholars whose publications (listed in the Bibliography), counsels, or specialized information have been especially helpful to us either in reediting or in revising the annotation of these works, we should single out a few for special mention: B. C. Barker-Benfield, the late Kenneth Neill Cameron, Nora Crook, Stuart Curran, Kelvin Everest, Doucet Devin Fischer, Arthur Freeman, Jerrold E. Hogle, William Keach, the late G(eoffrey) M. Matthews, Michael J. Neth, Michael O'Neill, M. Byron Raizis, Charles E. Robinson, Jack Stillinger, Tatsuo Tokoo, the late Earl R. Wasserman, and Timothy Webb.

Users of *Shelley's Poetry and Prose* who called attention to specific errors or omissions in the first printing that have been rectified, either in the second and third states of the First Edition or in this edition, include James Bieri, James A. Butler, P. H. Butter, David Clark, Hélène Dworzan, David V. Erdman, John E. Grant, Robert A. Hartley, Parks C. Hunter, Sally Laura Hyman, E. B. Murray, Evan Radcliffe, Mary A. Quinn, Susan Shaw Sailer, Susan J. Wolfson, the late Robert Yampolsky, and Curt R. Zimansky.

Libraries, collections, and other institutions to which we are indebted for invaluable assistance and cooperation include The Carl H. Pforzheimer Collection of Shelley and His Circle at the New York Public Library; the Bodleian Library, Oxford; The Library of Congress; the University of Maryland; the University of Delaware; The Carl and Lily Pforzheimer Foundation, Inc.; and the National Endowment for the Humanities, an independent Federal Agency.

Most of all, we wish to recognize those colleagues who played a direct part in various stages of our labors in preparing the manuscript, vetting and styling it, proofreading it, and bringing it to production: at the University of Maryland, Dr. Melissa J. Sites and David Brookshire; at the University of Delaware, Dr. Shiela Pardee; and at W. W. Norton, Carol Bemis, Kate Lovelady, Brian Baker, and Ben Reynolds.

For permission to publish the critical selections in the back of the book, as edited and/or revised for this edition, we thank the authors, original publishers, or other copyright holders as specified in the bibliographical note to each.



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# Textual Introduction

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The texts of Shelley's poems in this edition have been reedited after a comparison of the primary authorities—extant holograph manuscripts, transcripts, first editions, and selected later editions (especially those of Mary Shelley) that may have incorporated authorial emendations.<sup>1</sup> The resulting texts were then compared with one another and with responsible critical editions, including the collected editions of H. Buxton Forman, C. D. Locock, Thomas Hutchinson (corrected by G. M. Matthews), and Roger Ingpen and Walter E. Peck, and the first volume of the Longman edition by G. M. Matthews and Kelvin Everest (1989), as well as selective editions and textual studies by Irving Massey, G. M. Matthews, Judith Chernaik, Lawrence John Zillman, and Timothy Webb.<sup>2</sup> During these steps we examined peculiarities of punctuation and orthography that seemed persistent (though not universal) in Shelley's holographs and in the texts printed under his direct supervision; in some instances, we regularized our texts to these apparently preferred forms, though we allowed to stand his archaic, anomalous, and unconventional usages in those places where we could not find enough evidence to determine with high probability his preferences or intentions.

*Spelling:* Where it can be established that Shelley employed two distinct forms of a word with a demonstrable difference in pronunciation, such as "sat" (rhymed with "hat") and "sate" (rhymed with "hate"), or a possible differentiation in meaning or function, such as "desert" (which seems usually reserved for the adjectival meaning) as opposed to "desart" (often a noun), these distinctions have been maintained. Shelley's original or preferred spellings—as nearly as they could be determined—have been followed, except in the case of certain repeatedly misspelled words ("thier" for "their," "recieve" for "receive"), such contemporary but obsolescent forms as "it's" for the possessive case of *it*, and certain abbreviations such as the ampersand ("&") and "w<sup>ch</sup>" (for "which"); these, though often found in both Shelley's manuscripts and his printed books of certain periods, are not much in evidence in his late manuscripts or editions, and we have, therefore, normalized these words to their conventional and unabridged forms.

1. On criteria for determining the relative authority of various kinds of textual evidence, see Donald H. Reiman's review of vol. I of *The Complete Works of Percy Bysshe Shelley*, ed. Neville Rogers (*JEGP* 73 [April 1974]: 250–60), as reprinted in Reiman, *Romantic Texts and Contexts*, pp. 41–54.
2. For an overview of the history of Shelley's texts, giving the contributions of the various editors, see our *Complete Poetry of Percy Bysshe Shelley* (CPPBS), I, xxii–xxix.

Students may find themselves less confused by Shelley's other archaic spellings (e.g., "antient" for "ancient," "controul" for "control," "gulph" for "gulf") than by the changed pronunciation in modern American English of words such as "again" (which Shelley rhymed with "pain"), words ending in "-ing" (which were shortened so that "pursuing" rhymed with "ruin"), and the noun "wind" (which Shelley often rhymed with "kind" and "find").

*Punctuation:* The punctuation found in Shelley's surviving holograph manuscripts has been supplemented but has not ordinarily been altered, unless the change originated in a printed text of similar authority. The function of Shelley's commas, semicolons, and dashes differs from that of standard modern usage. But just as twentieth-century poets such as E. E. Cummings and T. S. Eliot often break their poetry into short lines that identify the patterned grouping of phrases and clauses, so Shelley and the poets of his day habitually punctuated their poetry to show the reader how the words were to be grouped when voiced aloud. These usages were recognized by the rhetoric and elocution manuals of the day; William Scott wrote, for example, in his *Elements of Elocution* (2nd ed., Edinburgh, 1808):

The comma generally admits of a very short pause; in some situations, none: the semicolon requires a pause somewhat longer than the comma; the colon a still longer pause; and the period a longer still. The pause at the end of a paragraph, or where a dash is added to the period, should be greater than at the end of an ordinary sentence.—It has been said, that the pauses at the comma, semicolon, colon, and period, should be in the proportion of the numbers 1, 2, 3, 4; which may, in general, be pretty near the truth. (p. 57)

In "Mont Blanc," Shelley inserts commas between the subject and the verb in lines 115 and 118 (as William Scott does in the last sentence quoted above) to show where he wants the break in phrasing. This practice was recognized by the leading grammarian Lindley Murray, who wrote:

The Comma usually separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them. . . . A simple sentence, . . . when it is a long one, and the nominative case is accompanied with inseparable adjuncts, may admit of a pause immediately before the verb: as, "The good taste of the present age, has not allowed us to neglect the cultivation of the English language." "To be totally indifferent to praise or censure, is a real defect in character." (*English Grammar*, 2nd ed., improved [York, London, & Edinburgh, 1809], I, 376)

Shelley's draft manuscripts usually omit quotation marks and often omit commas at the ends of poetic lines (and sometimes full stops at the ends of stanzas) simply because the natural pause at the end of the line (or stanza) obviated the need for any punctuation at that early

stage of composition, when the manuscript was meant merely as a guide to the poet. In his fair copies destined for the press (or for friends to whom some personal poems were addressed) Shelley is much more careful in punctuating, but even in these he often depended on the natural pause at the end of the line to serve instead of an optional comma, and there he sometimes employed a comma to indicate a pause where modern usage would require a colon or semi-colon. While this practice is, again, analogous to that of T. S. Eliot and other twentieth-century poets and could easily be accepted by readers, Shelley's printers generally supplemented his punctuation, and, by not deleting their added pointing from volumes for which he read proofs, Shelley seems to have accepted, if not quite endorsed, the more heavily punctuated style of his day. We must remember, however, that contemporary pointing was primarily rhetorical rather than grammatical and that it was not as heavy as many subsequent editors have tried to impose on Shelley's poems.

In treating those texts for which the primary authority is either a rough draft manuscript or a safekeeping copy—e.g., the Esdaile Notebook or the two Harvard Shelley notebooks (see MYR: *Shelley*, I and V)—we have attempted to approximate the spirit of the punctuation in Shelley's press-copy manuscripts and in *The Cenci* and *Adonais*, printed under his direct supervision by Italian printers who would have been less likely than their English colleagues to "correct" Shelley's style. (In this edition of *SPP*, for example, we return in many instances to the orthography and punctuation of the first printing of *The Cenci* in preference to those of the second, London edition.) By the same rationale, we have slightly reduced the punctuation of some poems—particularly those for which the primary authority is the *Prometheus Unbound* volume—that seem to have been overpunctuated without Shelley's acquiescence.

*Capitalization:* Though the significance of Shelley's practice of capitalization is not yet fully understood in all details, he probably followed to an extent the practice of his time in capitalizing common nouns to indicate rhetorical emphasis. In "A Plain and Compendious Grammar of the English Tongue" prefixed to *The Complete Letter-Writer* (London: J. Brambles, A. Meggitt, and J. Waters, 1804), the anonymous author writes, under the heading "Of Capitals, or great Letters" (rule 2): "It is become customary to begin any substantive in a sentence with a capital, if it bears some considerable stress of the author's sense upon it, to make it the more remarkable." This rule is reinforced by rule 6, which states: "Sometimes capitals are used in whole words and sentences, when something extraordinary great is expressed" (p. 27). Shelley uses this latter mode of emphasis in "Hymn to Intellectual Beauty," lines 13, 71, and 83. For Shelley, who was hypersensitive to the aural effects of his poetry when read aloud, adding subtle emphasis by selectively capitalizing initial letters (rather than, say, italicizing whole words) may have been one way to articulate the rhythms of his verse as well as his meaning.

In any case, wherever Shelley's own usage (as nearly as that can be

determined from the surviving evidence) parallels either the rules or practice of a number of his contemporaries or his older literary models, it seems best to follow him rather than to impose on his work the usage of either a typesetter or a later editor. In almost every instance where such persons have attempted to revise the capitalization of one of Shelley's manuscripts or first editions, they have merely replaced his preferences with others equally erratic and personal.

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# Abbreviations

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BSM	<i>The Bodleian Shelley Manuscripts</i> , gen. ed. Donald H. Reiman, 23 vols. (New York & London: Garland Publishing, 1986–2001).
CPPBS	<i>The Complete Poetry of Percy Bysshe Shelley</i> , vol. I, ed. Donald H. Reiman and Neil Fraistat (Baltimore, MD: Johns Hopkins University Press, 2000).
ELH	<i>English Literary History</i>
JEGP	<i>Journal of English and Germanic Philology</i>
KSJ	<i>Keats-Shelley Journal</i>
KSR	<i>Keats-Shelley Review</i>
Letters	<i>The Letters of Percy Bysshe Shelley</i> , ed. Frederick L. Jones, 2 vols. (Oxford: Clarendon Press, 1964).
MYR: Shelley	<i>The Manuscripts of the Younger Romantics: Shelley</i> , gen. ed. Donald H. Reiman, 9 vols. (New York & London: Garland Publishing, 1985–1996).
PMLA	<i>Publications of the Modern Language Association</i>
PQ	<i>Philological Quarterly</i>
RES	<i>Review of English Studies</i>
RR	<i>The Romantics Reviewed: Contemporary Reviews of British Romantic Writers</i> , ed. Donald H. Reiman, 9 vols. (New York: Garland, 1972).
SC	<i>Shelley and his Circle, 1773–1822</i> , ed. Kenneth Neill Cameron and Donald H. Reiman, 10 vols. (Cambridge, MA: Harvard University Press, 1961– ).
SiR	<i>Studies in Romanticism</i>

- SPP* *Shelley's Poetry and Prose: A Norton Critical Edition*, first edition, ed. Donald H. Reiman and Sharon B. Powers (New York: W. W. Norton, 1977); 2nd edition—the present text.
- Works* *The Complete Works of Percy Bysshe Shelley*, ed. Roger Ingpen and Walter E. Peck, 10 vols. (Julian Edition) (London: Ernest Benn; New York: Charles Scribners' Sons, 1926–1930).

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