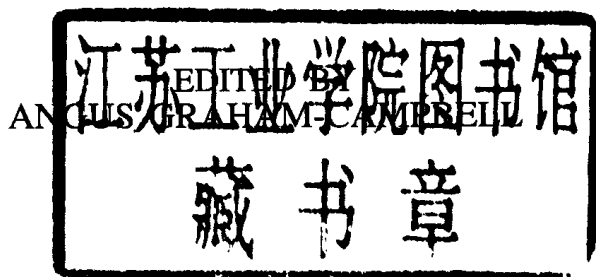


THE KEATS-SHELLEY REVIEW



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**THE KEATS-SHELLEY MEMORIAL
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**Patron:
HER MAJESTY QUEEN ELIZABETH
THE QUEEN MOTHER**



Rukmini Maria Callimachi reading her poem 'Anatomy of Wild Flowers' after being awarded her prize by Andrew Motion

The Keats-Shelley Memorial Association invites applications for
THE KEATS-SHELLEY PRIZE 1999
sponsored by The Folio Society

**Two competitions, open to all — an Essay — a Poem
£2,000 in prizes**

The winners' work will be published

**Judges: Chairman: Claire Tomalin, biographer and
Romantic**

**historian, with KSMA panel: Vicki Feaver, Professor
Nicholas Roe, Angus Graham-Campbell**

The essay can be on any aspect of Keats' or Shelley's work or life, and should be of between two and three thousand words, including quotations. Preference will be given to entries showing originality of thought and written in a lucid and accessible style. All sources must be acknowledged.

The poem should begin with a line by Keats or Shelley, and be a modern, non-pastiche response to a Romantic theme. It may be of any length up to 50 lines, not including the title.

Other conditions of entry

1. Two copies of your entry must be sent to **The Folio Society, 44 Eagle Street, London WC1R 4FS**, in an envelope clearly marked **KSMA COMPETITION**, and enclosing a SAE if you want your entry to be acknowledged. You are advised to keep your own copy, as it cannot be returned.
2. All entries must be received by **1st March 1999**. Prize winners and a runner up in each category will be notified in late April and there will be a presentation ceremony in London in late May. The winners will be announced at that time on the Internet websites of the Keats-Shelley Memorial House in Rome, <http://www.demon.co.uk/heritage/Keats.House.Rome/guestbook/html>, and of Romanticism on the Net, <http://users.ox.ac.uk/~scat0385>
3. You may enter both categories but **only once**. There is a fee of £5 sterling for a single entry. £3 for a second entry in the other category. Cheques, postal orders or international money orders **should be made payable to the Keats-Shelley Memorial Association**. All first-time serious entrants who are not already Friends of the KSMA will become Honorary Friends for one year (subscription normally £10) receiving the annual Keats-Shelley Review, free Newsletters, invitations to events etc.
4. All entries must be typed, on A4 or foolscap paper. Entries of more than one sheet must be stapled. **All entries must be stapled to a typed sheet with your entry fee and giving the following: your name, address, a contact telephone number, and the title of your essay or poem.**
5. Essays and poems must be in English and your original and unpublished work, and must not have been submitted to us in a former competition. Copyright remains with you as author, but your entry will be deemed to give consent to first publication in journals nominated by the Keats-Shelley Memorial Association and The Folio Society.
6. The submission of an entry will be deemed to indicate full acceptance of the above conditions of entry to the competition.

KEATS-SHELLEY MEMORIAL
ASSOCIATION

Registered Charity No 212692

Annual Report for 1997/98

As reported last year, Catherine Payling arrived in Rome in April 1997 to take on the challenges of the Memorial House. The achievements of her first year as Curator are described in detail in this issue, in the Report from Rome.

As readers will see from this, Catherine hit the ground of the Piazza di Spagna running, in time to oversee the prize-giving for the Children's Poetry Competition. During the year she has worked indefatigably with her team, Silvia Marinoni and Antonio Sorriento, to increase the number of visitors to the House and in particular of school visits, through promotion in various guide books, broadening the data base of schools, and most recently through the House's own specially designed Internet web site. The consequent increase in gate income will assist in financing a major works programme, including electrical re-wiring, which has to be undertaken in the coming year.

In addition to the overhaul of its library and museum contents, the House has seen a continuous and rotating exhibition this year on the lives of Mary Shelley and Claire Clairmont, mounted on a striking 'revolutionary' modern design display. Talks given under the auspices of the House are also described in the Report from Rome.

As all Shelleyans among our readers will know, the most important event of the year – and indeed for quite some years – has been the discovery, during Mary Shelley's actual bicentenary, of the lost manuscript of a short story by her: *Maurice, or the Fisher's Cot*. The owners, descendants of the child for whom the story had originally been written, found it in a chest while reorganising their house in Tuscany. The Curator was asked to help with establishing its authenticity. She inspected the MS with Ms Claire Tomalin, the biographer and historian, making reference to the

handwriting in manuscripts of Mary Shelley in the Memorial House, as well as to watermarks and other criteria, and both were confident that it was genuine. Their authentication was subsequently confirmed by the scholar Dr Nora Crook. The Association decided to bring the owners to London at the time of the exhibition at the National Portrait Gallery on Mary Wollstoncraft and Mary Shelley – *Hyenas in Petticoats* – to talk to interested publishers. It is now to be published in September 1998 by Viking Penguin in association with KSMA.

The successful outcome was made possible through the enthusiasm and commitment to publication of the manuscript owners, Andrea and Cristina Dazzi, and also through the generous and disinterested cooperation of our former Chairman, Lord Abinger, Mary Shelley's descendant, who disclaimed copyright to the manuscript.

In Britain, two major initiatives have been launched this year to raise the profile of the Association. The first was an essay and poetry competition which we hope will become an annual event, co-sponsored by The Folio Society, the prizes totalling £2,000. Essays were invited on any aspect of the work or lives of Keats or Shelley, and poems, on a freer Romantic theme. Entries were received from all over the world, in particular for the poems category, and the judges' panel (including the Editor of the Review, Angus Graham-Campbell and chaired by the Keats' biographer Andrew Motion) reported that the standard was extremely high, equalling that of the National Poetry Competition which receives 9,000 entries. The winners in this inaugural year were all women: in the essay category, Sarah Wootton, for her essay on 'Keats in Early Pre-Raphaelite Art', and Rukmini Maria Callimachi for her poem 'Anatomy of Wild Flowers'. The runners-up were Rachel Stenner, for her essay 'Compare Keats' use of the Ode with that of Another Romantic Poet', and Mimi Khalvati for her poem 'River Sonnet'. We are delighted to be publishing the two first prize-winning entries in this issue.

The second initiative was to set up a Bursary Award scheme in honour of Lady Birkenhead (a former Chairman of the Association, biographer and

author of two books on the Keats-Severn connection, *Illustrious Friends and Against Oblivion*, who restored the Memorial House to a secure financial footing through two successful fund-raising appeals in the 1980's). This is for graduate students at British universities, to enable them to read papers at the summer conference organised by the Wordsworth Trust at Grasmere. The awards were made in May to Ms Nicola Deane, a graduate student at Manchester University, for her to read a paper on Keats' 'Lover's Discourse' and the Letters of Fanny Brawne, and to Dr Michael Laplace-Sinatra for reading a paper on *The Influence of Leigh Hunt's Critical Essays on Romantic Theatrical Criticism*. It is hoped that the scheme can be expanded to sponsor attendance at other conferences on Romanticism. The bursaries have been made possible by a generous legacy from the late Miss PD Burley, a Friend of the Association.

Both these projects have received Internet coverage, apart from on our new Memorial House website, on a website with a page dedicated to the activities of the Association in the UK and to the House in Rome: *Romanticism on the Net*: <http://users.ox.ac.uk/~scat0385/ksma.html>.

The following talks were given in London for Friends in the course of the year:

11th June, Association Annual Lecture: Professor Michael O'Neill, *Editing Shelley's Shorter Poems, the Critical Implications*.

14th July: Dr Betty Bennett, *Unmasking Monsters, Science and Mary Shelley's Frankenstein*.

15th October: Dr John Drew, *London Loungers: the Townosophy of Leigh Hunt and Dickens*.

6th December, in collaboration with the Charles Lamb Society: Dr Jane Stabler, *Women and Children First – Lamb, Byron and the 19th century Readership*.

In the course of the year we have welcomed 52 new Friends to the Association.

This year Lord Abinger resigned as Trustee and Member of the Committee. Past Chairman and a very long-standing member of the Committee, Lord Abinger has been a generous and tireless supporter of the Association and latterly managed the marketing of the Review. Four new Committee members and Trustees have been elected: Mrs Sally Brown, Curator of Literary Manuscripts at the British Library, Ms Vicki Feaver, award-winning poet, who participated in the events in Italy to mark the bicentenaries of Shelley and Keats, Mrs Debbie James, formerly coordinator of bicentenary events at the House in Rome, and Professor Nicholas Roe of the School of English, St Andrew's University, Scotland, author of the recently published *John Keats and the Culture of Dissent*. The Rome Committee also welcomed as its Honorary Jt President the new U.S. Ambassador, Mr Thomas Foglietta. The Chairman of the Rome Committee, Professor Caroline Bruzelius, was awarded a Guggenheim Fellowship. Unfortunately our congratulations are tempered by the knowledge that she will be leaving the American Academy as a result and will not be able to serve as Chairman beyond April 1999.

The proposal to institute a branch of the Association in Rome has run into procedural difficulties, although it is still on course.

Harriet Cullen

REPORT FROM ROME

I find myself writing my first annual report at the end of what has been one of the most exciting and challenging years of my life, no mean feat after working at the Royal Opera House for two eventful years.

I arrived in Rome at the end of April 1997, just in time to enjoy the spectacular flowering of the azaleas on the Spanish Steps. I found the Museum to have been lovingly cared for by Silvia Marinoni and Antonio Sorriento in its four months without a Curator.

The first event of my year was the presentation of prizes in the annual children's Poetry Competition, supported by Penguin Italia, McDonalds and British Airways. Once again the competition attracted a large number of entries, the standard of which was very high, and making a selection of winners presented the judges with some difficulties. Twelve winners were chosen and the presentation of prizes took place on June 11 at the House. We were fortunate to have the prominent British poet to Jo Shapcott to present the prizes and in June and October 1997 she gave popular and successful creative writing workshops at three of the Rome International schools.

We have welcomed ever larger numbers of visitors to the House in this, the bicentenary year of Mary Shelley. We have mounted a small exhibition dedicated to her life and work. The single most exciting event of the year was the discovery, in Tuscany, of a lost short story by Mary Shelley, called *Maurice*, which Harriet Cullen mentions in her Report. We knew from Mary Shelley's journal that she wrote a story on August 10, 1820, for a little girl, Laurette, but the story had remained hidden for more than 175 years. It is a story about the separation of a parent and child and their eventual reunion; a poignant subject for a women of twenty-two who had already lost three children in infancy, and a story that brings us closer to an understanding of her work.

Following a successful collaboration between the Keats-Shelley Memorial Association, Claire Tomalin, who will write the introductory essay, and Penguin books, the story will be published in Great Britain in 1998.

I would like to record my personal thanks to Roddy Cavaliero for giving a thought-provoking and entertaining talk in September 1997 on the occasion of our International Meeting. The talk was extremely well attended, and was entitled '*The Niobe of Nations*' *A Romantic View of Italy 1815-40*; Roddy spoke with particular reference to Mary Shelley. In October we were delighted to receive a visit from the Japan Shelley Studies Centre, as part of their Italian Shelley study tour. Dr Tiziana Pagan gave a very well-received talk entitled *Shelley and Dante: The Quality of Light, Vision, Reality and Poetry*. We look forward to a continuing rapport with the Shelley Studies Centre.

As part of the evaluation of the library and museum contents we were happy to welcome two important visits: Duncan Wu, of the KSMA Committee in London, and Reader in English at Glasgow University and currently Visiting Fellow at St Catherine's College, Oxford editing Hazlitt's collected works, paid us a visit in July 1997. The purpose of his visit was an assessment of the collection of books, manuscripts and other papers in the collection. Duncan concluded that the library remains an important resource for academics and that promoted in the correct manner can enhance the standing of the Association through its status as a unique research institution. The Committees in London and Rome have agreed that the library should be maintained and developed in the future and as part of that process I have begun work on automation of the library catalogue. I have selected appropriate software and in the next few months work transferring the data from cards onto computer will begin in earnest. Duncan's academic assessment was followed by Sotheby's who advised on up-to-date methods of conservation, display and security, given the severe atmospheric pollution in Rome. In this context we also received advice from ICCROM who have provided us with equipment to measure

temperature and humidity in the House every day for one year. I would like to record my thanks to Duncan, Sotheby's and ICCROM for the time and help they have given us.

In March 1998 I visited New York and met members of the Keats Shelley Association of America. The Association organised a special visit to the Pforzheimer library and I was privileged indeed to see the many precious books and manuscripts in their collection.

The Keats-Shelley Memorial House now has its own internet site – the address of which is <http://www.demon.co.uk/heritage/Keats.House.Rome/> Visitors to the site can see the interior of the museum, read about the lives and works of the poets, and the history of the Association itself. The site also carries information about the activities of the Association in London and Rome.

Conservation work is progressing in the museum. The manuscript collection has been transferred to conservation standard storage media and our wax Byron carnival mask is currently undergoing conservation work thanks to the generous help of Peter Rockwell, sculptor, stone conservator, son of Norman Rockwell and member of the KSMA Committee in Rome. The museum's four chandeliers are being restored and cleaned as part of our ongoing commitment to preserving the beauty of our historic building. We will be renewing the electrical wiring of the museum and other public parts of the House in the next year and will take the opportunity to redecorate the entrance and stairs.

The museum's work with young people continues successfully with more schools than ever visiting between September 1997 and May 1998. In that period we were visited by more than 190 school groups from many different countries. I would like to express my thanks to Silvia Marinoni and Antonio Sorriento for their hard work in making the school visits the popular success that they are.

We are always very pleased to welcome Friends of the KSMA to the House in Rome and I set out our current opening hours below. We will try to accommodate visits of Friends outside these times – please contact us in advance for an appointment.

Keats Shelley Memorial House
Piazza di Spagna, 26
Rome

October–April, Monday to Friday 9.00 a.m.–1.00 p.m. and 2.30 p.m.–5.30 p.m.

May–September, Monday to Friday 9.00 a.m.–1.00 p.m. and 3.00 p.m.–6.00 p.m.

Please visit our website on
<http://www.demon.co.uk/heritage/keats.house.rome/>

My first year has been busy but enormously rewarding – we have seen our visitor numbers double in the space of twelve months. Nothing that has been achieved here since I arrived could have been done without the help of the Committees of the KSMA in London and Rome, the help of our sponsors and donors, or the help of our many friends and well-wishers the world over. My personal thanks to all those people.

Catherine Payling

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THE ANATOMY OF WILDFLOWERS

by Rukmini Maria Callimachi

On the first day of summer, my grandmother
plunges her hands into the secret organs
of the earth, and pulls out flowers—

a *trandafir*, the Rumanian rose, a dandelion
and the violet. Her hands are not tender,
like the petals of this earth's wildness.
I am always longing to touch their bluntness.

In Brashov, we gather what we can find
and then walk the path to Poiana.
She is holding wildflowers and I am grasping
the quickly shifting folds of her skirt.

In the kitchen, my grandmother washes the liver
of the violet. With a bread knife, she will cut
the pancreas of the rose. I watch over her shoulder
as she spreads and opens the trachea
of the dandelion and arranges the long stems

in a glass bowl. Everyone knows that I am not afraid
of this anatomy. I am five, and my grandmother is tall
and full of words.

Seven summers, I am twelve
and my grandmother is Tijuana.
It is August and the cancer has moved
from her blood to her liver and the doctor
opens her body like the stem of the wild rose.
What does he know of flower-picking—
of removing the large intestine of the hyacinth,
of cutting the esophagus of the marygold?