

Mark Twain

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Аннотация

"In Defense of Harriet Shelley" is an excellent literary classic for all ages. Twain took much of his ideas and inspiration for his stories and tall tales from real experiences as a river boat pilot, his world travels, friendships, well known people, an educator and an early career as a journalist. A comical masterpiece by a legend of the past.

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In Defence Of Harriet Shelley

by Mark Twain

I

I have committed sins, of course; but I have not committed enough of them to entitle me to the punishment of reduction to the bread and water of ordinary literature during six years when I might have been living on the fat diet spread for the righteous in Professor Dowden's Life of Shelley, if I had been justly dealt with.

During these six years I have been living a life of peaceful ignorance. I was not aware that Shelley's first wife was unfaithful to him, and that that was why he deserted her and wiped the stain from his sensitive honor by entering into soiled relations with Godwin's young daughter. This was all new to me when I heard it lately, and was told that the proofs of it were in this book, and that this book's verdict is accepted in the girls' colleges of America and its view taught in their literary classes.

In each of these six years multitudes of young people in our country have arrived at the Shelley-reading age. Are these six multitudes unacquainted with this life of Shelley? Perhaps they are; indeed, one may feel pretty sure that the great bulk of them are. To these, then, I address myself, in the hope that some

account of this romantic historical fable and the fabulist's manner of constructing and adorning it may interest them.

First, as to its literary style. Our negroes in America have several ways of entertaining themselves which are not found among the whites anywhere. Among these inventions of theirs is one which is particularly popular with them. It is a competition in elegant deportment. They hire a hall and bank the spectators' seats in rising tiers along the two sides, leaving all the middle stretch of the floor free. A cake is provided as a prize for the winner in the competition, and a bench of experts in deportment is appointed to award it. Sometimes there are as many as fifty contestants, male and female, and five hundred spectators. One at a time the contestants enter, clothed regardless of expense in what each considers the perfection of style and taste, and walk down the vacant central space and back again with that multitude of critical eyes on them. All that the competitor knows of fine airs and graces he throws into his carriage, all that he knows of seductive expression he throws into his countenance. He may use all the helps he can devise: watch-chain to twirl with his fingers, cane to do graceful things with, snowy handkerchief to flourish and get artful effects out of, shiny new stovepipe hat to assist in his courtly bows; and the colored lady may have a fan to work up her effects with, and smile over and blush behind, and she may add other helps, according to her judgment. When the review by individual detail is over, a grand review of all the contestants in procession follows, with all the airs and graces and all the

bowings and smirking on exhibition at once, and this enables the bench of experts to make the necessary comparisons and arrive at a verdict. The successful competitor gets the prize which I have before mentioned, and an abundance of applause and envy along with it. The negroes have a name for this grave deportment-tournament; a name taken from the prize contended for. They call it a Cakewalk.

This Shelley biography is a literary cake-walk. The ordinary forms of speech are absent from it. All the pages, all the paragraphs, walk by sedately, elegantly, not to say mincingly, in their Sunday-best, shiny and sleek, perfumed, and with *boutonnieres* in their button-holes; it is rare to find even a chance sentence that has forgotten to dress. If the book wishes to tell us that Mary Godwin, child of sixteen, had known afflictions, the fact saunters forth in this nobby outfit: "Mary was herself not unlearned in the lore of pain"—meaning by that that she had not always traveled on asphalt; or, as some authorities would frame it, that she had "been there herself," a form which, while preferable to the book's form, is still not to be recommended. If the book wishes to tell us that Harriet Shelley hired a wet-nurse, that commonplace fact gets turned into a dancing-master, who does his professional bow before us in pumps and knee-breeches, with his fiddle under one arm and his crush-hat under the other, thus: "The beauty of Harriet's motherly relation to her babe was marred in Shelley's eyes by the introduction into his house of a hireling nurse to whom was delegated the mother's tenderest

office.”

This is perhaps the strangest book that has seen the light since *Frankenstein*. Indeed, it is a *Frankenstein* itself; a *Frankenstein* with the original infirmity supplemented by a new one; a *Frankenstein* with the reasoning faculty wanting. Yet it believes it can reason, and is always trying. It is not content to leave a mountain of fact standing in the clear sunshine, where the simplest reader can perceive its form, its details, and its relation to the rest of the landscape, but thinks it must help him examine it and understand it; so its drifting mind settles upon it with that intent, but always with one and the same result: there is a change of temperature and the mountain is hid in a fog. Every time it sets up a premise and starts to reason from it, there is a surprise in store for the reader. It is strangely nearsighted, cross-eyed, and purblind. Sometimes when a mastodon walks across the field of its vision it takes it for a rat; at other times it does not see it at all.

The materials of this biographical fable are facts, rumors, and poetry. They are connected together and harmonized by the help of suggestion, conjecture, innuendo, perversion, and semi-suppression.

The fable has a distinct object in view, but this object is not acknowledged in set words. Percy Bysshe Shelley has done something which in the case of other men is called a grave crime; it must be shown that in his case it is not that, because he does not think as other men do about these things.

Ought not that to be enough, if the fabulist is serious? Having

proved that a crime is not a crime, was it worth while to go on and fasten the responsibility of a crime which was not a crime upon somebody else? What is the use of hunting down and holding to bitter account people who are responsible for other people's innocent acts?

Still, the fabulist thinks it a good idea to do that. In his view Shelley's first wife, Harriet, free of all offense as far as we have historical facts for guidance, must be held unforgivably responsible for her husband's innocent act in deserting her and taking up with another woman.

Any one will suspect that this task has its difficulties. Any one will divine that nice work is necessary here, cautious work, wily work, and that there is entertainment to be had in watching the magician do it. There is indeed entertainment in watching him. He arranges his facts, his rumors, and his poems on his table in full view of the house, and shows you that everything is there – no deception, everything fair and above board. And this is apparently true, yet there is a defect, for some of his best stock is hid in an appendix-basket behind the door, and you do not come upon it until the exhibition is over and the enchantment of your mind accomplished – as the magician thinks.

There is an insistent atmosphere of candor and fairness about this book which is engaging at first, then a little burdensome, then a trifle fatiguing, then progressively suspicious, annoying, irritating, and oppressive. It takes one some little time to find out that phrases which seem intended to guide the reader aright

are there to mislead him; that phrases which seem intended to throw light are there to throw darkness; that phrases which seem intended to interpret a fact are there to misinterpret it; that phrases which seem intended to forestall prejudice are there to create it; that phrases which seem antidotes are poisons in disguise. The naked facts arrayed in the book establish Shelley's guilt in that one episode which disfigures his otherwise superlatively lofty and beautiful life; but the historian's careful and methodical misinterpretation of them transfers the responsibility to the wife's shoulders as he persuades himself. The few meagre facts of Harriet Shelley's life, as furnished by the book, acquit her of offense; but by calling in the forbidden helps of rumor, gossip, conjecture, insinuation, and innuendo he destroys her character and rehabilitates Shelley's – as he believes. And in truth his unheroic work has not been barren of the results he aimed at; as witness the assertion made to me that girls in the colleges of America are taught that Harriet Shelley put a stain upon her husband's honor, and that that was what stung him into repurifying himself by deserting her and his child and entering into scandalous relations with a school-girl acquaintance of his.

If that assertion is true, they probably use a reduction of this work in those colleges, maybe only a sketch outlined from it. Such a thing as that could be harmful and misleading. They ought to cast it out and put the whole book in its place. It would not deceive. It would not deceive the janitor.

All of this book is interesting on account of the sorcerer's

methods and the attractiveness of some of his characters and the repulsiveness of the rest, but no part of it is so much so as are the chapters wherein he tries to think he thinks he sets forth the causes which led to Shelley's desertion of his wife in 1814.

Harriet Westbrook was a school-girl sixteen years old. Shelley was teeming with advanced thought. He believed that Christianity was a degrading and selfish superstition, and he had a deep and sincere desire to rescue one of his sisters from it. Harriet was impressed by his various philosophies and looked upon him as an intellectual wonder – which indeed he was. He had an idea that she could give him valuable help in his scheme regarding his sister; therefore he asked her to correspond with him. She was quite willing. Shelley was not thinking of love, for he was just getting over a passion for his cousin, Harriet Grove, and just getting well steeped in one for Miss Hitchener, a school-teacher. What might happen to Harriet Westbrook before the letter-writing was ended did not enter his mind. Yet an older person could have made a good guess at it, for in person Shelley was as beautiful as an angel, he was frank, sweet, winning, unassuming, and so rich in unselfishness, generosity, and magnanimities that he made his whole generation seem poor in these great qualities by comparison. Besides, he was in distress. His college had expelled him for writing an atheistical pamphlet and afflicting the reverend heads of the university with it, his rich father and grandfather had closed their purses against him, his friends were cold. Necessarily, Harriet fell in love with

him; and so deeply, indeed, that there was no way for Shelley to save her from suicide but to marry her. He believed himself to blame for this state of things, so the marriage took place. He was pretty fairly in love with Harriet, although he loved Miss Hitchener better. He wrote and explained the case to Miss Hitchener after the wedding, and he could not have been franker or more naïve and less stirred up about the circumstance if the matter in issue had been a commercial transaction involving thirty-five dollars.

Shelley was nineteen. He was not a youth, but a man. He had never had any youth. He was an erratic and fantastic child during eighteen years, then he stepped into manhood, as one steps over a door-sill. He was curiously mature at nineteen in his ability to do independent thinking on the deep questions of life and to arrive at sharply definite decisions regarding them, and stick to them – stick to them and stand by them at cost of bread, friendships, esteem, respect, and approbation.

For the sake of his opinions he was willing to sacrifice all these valuable things, and did sacrifice them; and went on doing it, too, when he could at any moment have made himself rich and supplied himself with friends and esteem by compromising with his father, at the moderate expense of throwing overboard one or two indifferent details of his cargo of principles.

He and Harriet eloped to Scotland and got married. They took lodgings in Edinburgh of a sort answerable to their purse, which was about empty, and there their life was a happy, one and grew

daily more so. They had only themselves for company, but they needed no additions to it. They were as cozy and contented as birds in a nest. Harriet sang evenings or read aloud; also she studied and tried to improve her mind, her husband instructing her in Latin. She was very beautiful, she was modest, quiet, genuine, and, according to her husband's testimony, she had no fine lady airs or aspirations about her. In Matthew Arnold's judgment, she was "a pleasing figure."

The pair remained five weeks in Edinburgh, and then took lodgings in York, where Shelley's college mate, Hogg, lived. Shelley presently ran down to London, and Hogg took this opportunity to make love to the young wife. She repulsed him, and reported the fact to her husband when he got back. It seems a pity that Shelley did not copy this creditable conduct of hers some time or other when under temptation, so that we might have seen the author of his biography hang the miracle in the skies and squirt rainbows at it.

At the end of the first year of marriage – the most trying year for any young couple, for then the mutual failings are coming one by one to light, and the necessary adjustments are being made in pain and tribulation – Shelley was able to recognize that his marriage venture had been a safe one. As we have seen, his love for his wife had begun in a rather shallow way and with not much force, but now it was become deep and strong, which entitles his wife to a broad credit mark, one may admit. He addresses a long and loving poem to her, in which both passion and worship

appear:

Exhibit A

“O thou

Whose dear love gleamed upon the gloomy path
Which this lone spirit travelled,

.....

... wilt thou not turn

Those spirit-beaming eyes and look on me.

Until I be assured that Earth is Heaven

And Heaven is Earth?

.....

Harriet! let death all mortal ties dissolve,

But ours shall not be mortal.”

Shelley also wrote a sonnet to her in August of this same year
in celebration of her birthday:

Exhibit B

“Ever as now with hove and Virtue’s glow

May thy unwithering soul not cease to burn,

Still may thine heart with those pure thoughts o’erflow

Which force from mine such quick and warm return.”

Was the girl of seventeen glad and proud and happy? We may
conjecture that she was.

That was the year 1812. Another year passed still happily, still
successfully – a child was born in June, 1813, and in September,

three months later, Shelley addresses a poem to this child, Ianthe, in which he points out just when the little creature is most particularly dear to him:

Exhibit C

“Dearest when most thy tender traits express
The image of thy mother’s loveliness.”

Up to this point the fabulist counsel for Shelley and prosecutor of his young wife has had easy sailing, but now his trouble begins, for Shelley is getting ready to make some unpleasant history for himself, and it will be necessary to put the blame of it on the wife.

Shelley had made the acquaintance of a charming gray-haired, young-hearted Mrs. Boinville, whose face “retained a certain youthful beauty”; she lived at Bracknell, and had a young daughter named Cornelia Turner, who was equipped with many fascinations. Apparently these people were sufficiently sentimental. Hogg says of Mrs. Boinville:

“The greater part of her associates were odious. I generally found there two or three sentimental young butchers, an eminently philosophical tinker, and several very unsophisticated medical practitioners or medical students, all of low origin and vulgar and offensive manners. They sighed, turned up their eyes, retailed philosophy, such as it was,” *etc.*

Shelley moved to Bracknell, July 27th (this is still 1813)

purposely to be near this unwholesome prairie-dogs' nest. The fabulist says: "It was the entrance into a world more amiable and exquisite than he had yet known."

"In this acquaintance the attraction was mutual"—and presently it grew to be very mutual indeed, between Shelley and Cornelia Turner, when they got to studying the Italian poets together. Shelley, "responding like a tremulous instrument to every breath of passion or of sentiment," had his chance here. It took only four days for Cornelia's attractions to begin to dim Harriet's. Shelley arrived on the 27th of July; on the 31st he wrote a sonnet to Harriet in which "one detects already the little rift in the lover's lute which had seemed to be healed or never to have gaped at all when the later and happier sonnet to Ianthe was written"—in September, we remember:

Exhibit D

"Evening. To Harriet

"O thou bright Sun! Beneath the dark blue line
Of western distance that sublime descendest,
And, gleaming lovelier as thy beams decline,
Thy million hues to every vapor lendest,
And over cobweb, lawn, and grove, and stream
Sheddest the liquid magic of thy light,
Till calm Earth, with the parting splendor bright,
Shows like the vision of a beauteous dream;
What gazer now with astronomic eye
Could coldly count the spots within thy sphere?"

Such were thy lover, Harriet, could he fly
The thoughts of all that makes his passion dear,
And turning senseless from thy warm caress
Pick flaws in our close-woven happiness.”

I cannot find the “rift”; still it may be there. What the poem seems to say is, that a person would be coldly ungrateful who could consent to count and consider little spots and flaws in such a warm, great, satisfying sun as Harriet is. It is a “little rift which had seemed to be healed, or never to have gaped at all.” That is, “one detects” a little rift which perhaps had never existed. How does one do that? How does one see the invisible? It is the fabulist’s secret; he knows how to detect what does not exist, he knows how to see what is not seeable; it is his gift, and he works it many a time to poor dead Harriet Shelley’s deep damage.

“As yet, however, if there was a speck upon Shelley’s happiness it was no more than a speck”—meaning the one which one detects where “it may never have gaped at all”—“nor had Harriet cause for discontent.”

Shelley’s Latin instructions to his wife had ceased. “From a teacher he had now become a pupil.” Mrs. Boinville and her young married daughter Cornelia were teaching him Italian poetry; a fact which warns one to receive with some caution that other statement that Harriet had no “cause for discontent.”

Shelley had stopped instructing Harriet in Latin, as before mentioned. The biographer thinks that the busy life in London some time back, and the intrusion of the baby, account for this.

These were hindrances, but were there no others? He is always overlooking a detail here and there that might be valuable in helping us understand a situation. For instance, when a man has been hard at work at the Italian poets with a pretty woman, hour after hour, and responding like a tremulous instrument to every breath of passion or of sentiment in the meantime, that man is dog-tired when he gets home, and he can't teach his wife Latin; it would be unreasonable to expect it.

Up to this time we have submitted to having Mrs. Boinville pushed upon us as ostensibly concerned in these Italian lessons, but the biographer drops her now, of his own accord. Cornelia "perhaps" is sole teacher. Hogg says she was a prey to a kind of sweet melancholy, arising from causes purely imaginary; she required consolation, and found it in Petrarch. He also says, "Bysshe entered at once fully into her views and caught the soft infection, breathing the tenderest and sweetest melancholy, as every true poet ought."

Then the author of the book interlards a most stately and fine compliment to Cornelia, furnished by a man of approved judgment who knew her well "in later years." It is a very good compliment indeed, and she no doubt deserved it in her "later years," when she had for generations ceased to be sentimental and lackadaisical, and was no longer engaged in enchanting young husbands and sowing sorrow for young wives. But why is that compliment to that old gentlewoman intruded there? Is it to make the reader believe she was well-chosen and safe society

for a young, sentimental husband? The biographer's device was not well planned. That old person was not present – it was her other self that was there, her young, sentimental, melancholy, warm-blooded self, in those early sweet times before antiquity had cooled her off and mossed her back.

“In choosing for friends such women as Mrs. Newton, Mrs. Boinville, and Cornelia Turner, Shelley gave good proof of his insight and discrimination.” That is the fabulist's opinion – Harriet Shelley's is not reported.

Early in August, Shelley was in London trying to raise money. In September he wrote the poem to the baby, already quoted from. In the first week of October Shelley and family went to Warwick, then to Edinburgh, arriving there about the middle of the month.

“Harriet was happy.” Why? The author furnishes a reason, but hides from us whether it is history or conjecture; it is because “the babe had borne the journey well.” It has all the aspect of one of his artful devices – flung in in his favorite casual way – the way he has when he wants to draw one's attention away from an obvious thing and amuse it with some trifle that is less obvious but more useful – in a history like this. The obvious thing is, that Harriet was happy because there was much territory between her husband and Cornelia Turner now; and because the perilous Italian lessons were taking a rest; and because, if there chanced to be any respondings like a tremulous instrument to every breath of passion or of sentiment in stock in these days,

she might hope to get a share of them herself; and because, with her husband liberated, now, from the fetid fascinations of that sentimental retreat so pitilessly described by Hogg, who also dubbed it “Shelley’s paradise” later, she might hope to persuade him to stay away from it permanently; and because she might also hope that his brain would cool, now, and his heart become healthy, and both brain and heart consider the situation and resolve that it would be a right and manly thing to stand by this girl-wife and her child and see that they were honorably dealt with, and cherished and protected and loved by the man that had promised these things, and so be made happy and kept so. And because, also – may we conjecture this? – we may hope for the privilege of taking up our cozy Latin lessons again, that used to be so pleasant, and brought us so near together – so near, indeed, that often our heads touched, just as heads do over Italian lessons; and our hands met in casual and unintentional, but still most delicious and thrilling little contacts and momentary clasps, just as they inevitably do over Italian lessons. Suppose one should say to any young wife: “I find that your husband is poring over the Italian poets and being instructed in the beautiful Italian language by the lovely Cornelia Robinson”—would that cozy picture fail to rise before her mind? would its possibilities fail to suggest themselves to her? would there be a pang in her heart and a blush on her face? or, on the contrary, would the remark give her pleasure, make her joyous and gay? Why, one needs only to make the experiment – the result will not be uncertain.

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