

# Shelley

and His Audiences

By Stephen C. Behrendt

# Shelley His Audiences

**Dr Britta Martens**



## **Shelley His Audiences:**

**Shelley and His Audiences** Stephen C. Behrendt, 1989  
Behrendt, 1989-01-01      **Shelley's Mirrors of Love** Teddi Lynn Chichester, Teddi Chichester Bonca, 1999-01-01 An analysis of Shelley's fiction poetry and letters covers the topics of narcissism gender identity and self idolotry      **Amorous Aesthetics** Seth T. Reno, 2019-03-27 Amorous Aesthetics traces the development of intellectual love from its first major expression in Baruch Spinoza's Ethics through its adoption and adaptation in eighteenth century moral and natural philosophy to its emergence as a Romantic tradition in the work of six major poets      **Shelley's Living Artistry: Letters, Poems, Plays** Madeleine Callaghan, 2017-06-06 This study of the poetry and drama of Percy Bysshe Shelley reads the letters and their biographical contexts to shed light on the poetry tracing the ambiguous and shifting relationship between the poet's art and life      **Shelley's Eye** Benjamin Colbert, 2017-03-02 Percy Bysshe Shelley joined the deluge of sightseers that poured onto the Continent after Napoleon's defeat in 1814 and over the next eight years Shelley followed major travelling trends visiting Switzerland in 1816 and Italy from 1818 Shelley's Eye is the first study to address Shelley's participation in the travel culture of Post Napoleonic Europe and the first to consider Shelley as an important travel writer in his own right This book is informed by original research on a wide range of period travel writings including Mary Shelley and Shelley's neglected collaboration History of a Six Weeks Tour 1817 in which Mont Blanc first appeared Fully responsive to the culture of travel Shelley's travel prose and poetry form fascinating conversations with major Romantic travellers like Byron Wollstonecraft and Wordsworth as well as lesser known but widely read travel writers of the day including Morris Birkbeck Charlotte Eaton and John Chetwode Eustace In this provocative study Benjamin Colbert demonstrates how the Grand Tour remains a vital cultural metaphor for Shelley and his contemporaries under pressure from mass travel and popular culture Shelley's travel prose and visionary poetry explore motives of perception underlying travel discourse and posit an authentic aesthetic vision that reconfigures social historical and political meanings of sights from the perspective of an ideal tourist observer Shelley's Eye offers a new perspective on Shelley's intellectual history It is also a timely and important contribution to recent interdisciplinary scholarship that aims to re-evaluate Romantic idealism in the context of physical experiential or material cultural practices      Shelley's Visual Imagination Nancy Moore Goslee, 2011-06-23 First full length study of Shelley's remarkable notebooks and the visual and textual imagination they reveal      **Shelley's Radical Stages** Dana Van Kooy, 2016-03-31 Dana Van Kooy draws critical attention to Percy Bysshe Shelley as a dramatist and argues that his dramas represent a critical paradigm of romanticism in which history is staged Reading Shelley's dramas as a series of radical stages historical reenactments and theatrical reproductions Van Kooy highlights the cultural significance of the drama and the theatre in shaping and contesting constructions of both the sovereign nation and the global empire in the post Napoleonic era This book is about the power of performance to challenge and reformulate cultural memories that were locked in

historical narratives and in Britain's theatrical repertoire. It examines each of Shelley's dramas as a specific radical stage that reformulates the familiar cultural performances of war, revolution, slavery, and domestic tyranny. Shelley's plays invite audiences to step away from these horrors and to imagine their lives as something other than a tragedy or a melodrama where characters are entrapped in cycles of violence or struck blind or silent by fear. Although Shelley's dramas are few in number, they engage a larger cultural project of aesthetic and political reform that constituted a groundswell of activism that took place during the Romantic period.

The Poet and His Audience Ian Jack, 1984-07-05 A systematic exploration of the influence of readers on the shaping of six major poets' works.

Browning, Victorian Poetics and the Romantic Legacy Dr Britta Martens, 2013-05-28 Taking an original approach to Robert Browning's poetics, Britta Martens focuses on a corpus of relatively neglected poems in Browning's own voice in which he reflects on his poetry, his self-conceptualization, and his place in the poetic tradition. She analyzes his work in relation to Romanticism, Victorian reactions to the Romantic legacy, and wider nineteenth-century changes in poetic taste to argue that in these poems, as in his more frequently studied dramatic monologues, Browning deploys varied dramatic methods of self-representation, often critically and ironically exposing the biases and limitations of the seemingly authoritative speaker. Browning's poems thus become devices for Browning's detached evaluation of his own and of others' poetics, an evaluation never fully explicit but presented with elusive economy for the astute reader to interpret. The confrontation between the personal authorial voice and the dramatic voice in these poems provides revealing insights into the poet's highly self-conscious, conflicted, and sustained engagement with the Romantic tradition and the diversely challenging reader expectations that he faces in a post-Romantic age. As the Victorian most rigorous in his rejection of Romantic self-expression, Browning is a key transitional figure between the sharply antagonistic periods of Romanticism and Modernism. He is also, as Martens persuasively demonstrates, a poet of complex contradictions and an illuminating case study for addressing the perennial issues of voice, authorial authority, and self-reference.

**The Constitution of Shelley's Poetry** Edward T. Duffy, 2011-07-01 The Constitution of Shelley's Poetry is a close philosophical reading of Prometheus Unbound and other Shelley works from the perspective of the argument or drama of language played out in its pages. The book urges and practises close reading, but in the thought of Stanley Cavell, it finds and develops philosophical grounds for this ostensibly old-fashioned approach, and it implicitly proposes an understanding of language very different from those currently assumed in literary studies.

**Shelley's Intellectual System and its Epicurean Background** Michael Vicario, 2017-09-25 Scholars do not agree on how best to describe Shelley's philosophical stance. His work has been variously taken to be that of a skeptic or a skeptical and subjective idealist. The study presents a new interpretation of Shelley's thinking, an interpretation that places intellectual system squarely within the Epicurean tradition of Lucretius, casting both poets as theistic empiricists. To establish Shelley as working in the Epicurean tradition, this study explores Lucretius' De Rerum Natura as edited, translated, and interpreted by two Epicurean scholars roughly contemporary

with Shelley Gilbert Wakefield and John Mason Good These scholars rehabilitated Lucretius by drawing on three major seventeenth century thinkers Pierre Gassendi Ralph Cudworth and Nicholas Malebranche Like Shelley each of these thinkers rejected the reduction of philosophy to mechanical and atomistic elements a reduction which Shelley referred to as materialism or popular dualism What Shelley rejected is a clue to what he embraced a fusion of Enlightenment Rationalism with British Empiricism Such a fusion is the distinguishing mark of the work of Sir William Drummond the only contemporary philosopher that Shelley consistently praised This is the tradition within which Shelley ultimately stands one that brings into balance what is given to the mind a priori and what the mind creates

**Orientalist Poetics** Emily A. Haddad, 2017-03-02

*Orientalist Poetics* is the only book on literary orientalism that spans the nineteenth century in both England and France with particular attention to poetry and poetics It convincingly demonstrates orientalism's centrality to the evolution of poetry and poetics in both nations and provides a singularly comprehensive and definitive analysis of the aesthetic impact of orientalism on nineteenth century poetry Because it examines the poetry of the entire century across both national literatures the book is in a unique position to articulate the essential part orientalism plays in major developments of nineteenth century poetics Through probing discussions of an array of prominent nineteenth century poets including Shelley Southey Byron Hugo Musset Leconte de Lisle Wordsworth Hemans Gautier Tennyson Arnold and Wilde Emily A Haddad reveals how orientalism functions as a diffuse avant garde a crucial medium for the cultivation and refinement of a broad range of experimental positions on poetry and poetics Haddad argues that while orientalist poems are often viewed mainly as artefacts of European attitudes towards the East and imperialism poetic representations of the Islamic Orient also provide an indispensable matrix for the reexamination of such aesthetically fundamental issues as the purpose of poetry the value of mimesis and the relationship between nature and art *Orientalist Poetics* effectively bridges the gap between the analysis of poetics and the analysis of orientalism In showing that major poetic developments have roots in orientalism Haddad's book offers a valuable and innovative revisionist view of nineteenth century literary history

*British Jacobin Politics, Desires, and Aftermaths*

James Epstein, David Karr, 2021-01-31 This book explores the hopes desires and imagined futures that characterized British radicalism in the 1790s and the resurfacing of this sense of possibility in the following decades The articulation of Jacobin sentiments reflected the emotional investments of men and women inspired by the French Revolution and committed to political transformation The authors emphasize the performative aspects of political culture and the spaces in which mobilization and expression occurred including the club room tavern coffeehouse street outdoor meeting theater chapel courtroom prison and convict ship America imagined as a site of republican citizenship and New South Wales experienced as a space of political exile widened the scope of radical dreaming Part 1 focuses on the political culture forged under the shifting influence of the French Revolution Part 2 explores the afterlives of British Jacobinism in the year 1817 in early Chartist memorialization of the Scottish martyrs of 1794 and in the writings of E P Thompson The relationship between

popular radicals and the Romantics is a theme pursued in several chapters a dialogue is sustained across the disciplinary boundaries of British history and literary studies The volume captures the revolutionary decade s effervescent yearning and its unruly persistence in later years *Legacies of Romanticism* Carmen Casaloggi, Paul March-Russell, 2013-03-05 This book visits the Romantic legacy that was central to the development of literature and culture from the 1830s onward Although critical accounts have examined aspects of this long history of indebtedness this is the first study to survey both Nineteenth and Twentieth century culture The authors consider the changing notion of Romanticism looking at the diversity of its writers the applicability of the term and the ways in which Romanticism has been reconstituted The chapters cover relevant historical periods and literary trends including the Romantic Gothic the Victorian era and Modernism as part of a dialectical response to the Romantic legacy Contributors also examine how Romanticism has been reconstituted within postmodern and postcolonial literature as both a reassessment of the Modernist critique and of the imperial contexts that have throughout this time frame underpinned the Romantic legacy bringing into focus the contemporaneity of Romanticism and its political legacy This collection reveals the diversity and continuing relevance of the genre in new and exciting ways offering insights into writers such as Browning Ruskin Pater Wilde Lewis MacNeice and Auster **Paul Foot** Margaret Renn, 2024-09-03 A portrait of a brilliant journalist and tireless campaigner for justice Paul Foot was one of the most influential investigative reporters of his generation For nearly fifty years he was the scourge of corrupt politicians and dodgy businessmen a champion of the underdog In this the first biography of Paul Foot journalist Margaret Renn traces Foot s personal political and professional trajectories placing his life and works within the long arc of postwar Britain Drawing on extensive interviews with those close to him and utilizing her unparalleled knowledge of his prodigious output the book brings the many different faces of Paul Foot together into a single portrait A prolific writer for the Daily Mirror Private Eye the Guardian and Socialist Worker Foot s investigations broke numerous major stories He wrote about ordinary people caught up in extraordinary events and the issues in some of his campaigns maintained their prominence long after his death in 2004 police corruption in the Stephen Lawrence case sexual abuse in children s homes the Lockerbie bombing His books ranged from how politicians used race to win votes through miscarriages of justice to the politics of poetry and the failure of the vote to deliver power to the people Paul Foot A Life in Politics is a brilliant portrait of a committed and active socialist orator and relentless investigator of wrongdoing England in 1819 James Chandler, 1999-06-26 1819 was the annus mirabilis for many British Romantic writers and the annus terribilis for demonstrators protesting the state of parliamentary representation In 1819 Keats wrote what many consider his greatest poetry This was the year of Shelley s Prometheus Unbound The Cenci and Ode to the West Wind Wordsworth published his most widely reviewed work Peter Bell and the craze for Walter Scott s historical novels reached its zenith Many of these writings explicitly engaged with the politics of representation in 1819 especially the great movement for reform that was fueled by threats of mass emigration to America

and came to a head that August with an unprovoked attack on unarmed men women and children in St Peter s Field Manchester a massacre that journalists dubbed Peterloo But the year of Peterloo in British history is notable for more than just the volume value and topicality of its literature Much of the writing from 1819 argues James Chandler was acutely aware not only of its place in history but also of its place as history a realization of a literary spirit of the age that resonates strongly with the current return to history in literary studies Chandler explores the ties between Romantic and contemporary historicism such as the shared tendency to seize a single dated event as both important on its own and as a case testing general principles To animate these issues Chandler offers a series of cases of his own built around key texts from 1819

Shelley's Broken World Bysshe Inigo Coffey,2021 Shelley s Broken World aims to transform the philosophical scientific and aesthetic contexts in which Shelley is positioned It is the first study to refer to and include images of the unpublished Marlow List a record of the books Shelley left behind him on his departure for Italy in 1818 The book represents an exciting new departure in the study of a major Romantic poet **The Shadow of Death** Mark Canuel,2016-07-26 The Shadow of Death is a timely and ambitious reassessment of English Romantic literature and the unique role it played in one of the great liberal political causes of the modern age Mark Canuel argues that Romantic writers in Great Britain led one of the earliest assaults on the death penalty and were instrumental in bringing about penal law reforms He demonstrates how writers like Percy Bysshe Shelley Lord Byron William Wordsworth and Jane Austen defined the fundamental contradictions that continue to inform today s debates about capital punishment Celebrated reformers like Sir Samuel Romilly and William Ewart campaigned against the widespread use of death to punish crimes ranging from murder to petty theft but they were most influential for initiating a system of penalties built upon conflicting motivations and justifications Canuel examines the ways Romantic poets and novelists magnified these tensions while treating them as uniquely aesthetic opportunities seized upon contending rationales of punishment to express imaginative power and revealed how the imagination fueled the new penal code s disturbing vitality Death penalty reform Canuel argues in fact emerged from a new way of thinking about punishment as a negotiation among rationales rather than a seamless whole with leniency and severity constantly at odds He concludes by exploring how Romantic penal reform continues to influence contemporary views about the justice and injustice of legal sanctions The Broadview Anthology of Literature of the Revolutionary Period 1770-1832 ,2010

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