

# SHELLEY AND SCRIPTURE

*The Interpreting Angel*



BRYAN SHELLEY



CLARENDON PRESS OXFORD

# Shelley And Scripture The Interpreting Angel

**C. Burdon**



## **Shelley And Scripture The Interpreting Angel:**

*Shelley and Scripture* Bryan Shelley,1994      *Shelley and Scripture* Bryan Shelley,1994      *The Interpreting Angel*  
Bryan Shelley,1986      ***The Interpreting Angel*** Bryan Shelley,1986      *The Complete Poetry of Percy Bysshe Shelley* Percy  
Bysshe Shelley,2012-07-01 Winner of the 2013 Richard J Finneran Award Society for Textual Scholarship Outstanding  
Academic Title Choice His name is Percy Bysshe Shelley and he is the author of a poetical work entitled Alastor or the Spirit  
of Solitude With these words the radical journalist and poet Leigh Hunt announced his discovery in 1816 of an extraordinary  
talent within a new school of poetry rising of late The third volume of the acclaimed edition of *The Complete Poetry of Percy*  
*Bysshe Shelley* includes Alastor one of Shelley s first major works and all the poems that Shelley completed for either private  
circulation or publication during the turbulent years from 1814 to March 1818 Hymn to Intellectual Beauty Mont Blanc Laon  
and Cythna as well as shorter pieces such as his most famous sonnet Ozymandias It was during these years that Shelley  
already an accomplished and practiced poet with three volumes of published verse authored two major volumes earned  
international recognition and became part of the circle that was later called the Younger Romantics As with previous volumes  
extensive discussions of the poems composition influences publication circulation reception and critical history accompany  
detailed records of textual variants for each work Among the appendixes are Mary W Shelley s 1839 notes on the poems for  
these years a table of the forty two revisions made to Laon and Cythna for its reissue as *The Revolt of Islam* and Shelley s  
errata list for the same It is in the works included in this volume that the recognizable and characteristic voice of Shelley  
emerges unmistakable consistent and vital      *The Theatre of Shelley* Jacqueline Mulhallen,2010 Based on the author s  
thesis Ph D Anglia Ruskin University      *Shelley and the Apprehension of Life* Ross Wilson,2013-08-15 Percy Bysshe Shelley  
in the essay *On Life* 1819 stated We live on and in living we lose the apprehension of life Ross Wilson uses this statement as a  
starting point to explore Shelley s fundamental beliefs about life and the significance of poetry Drawing on a wide range of  
Shelley s own writing and on philosophical thinking from Plato to the present this book offers a timely intervention in the  
debate about what Romantic poets understood by life For Shelley it demonstrates poetry is emphatically living melody which  
stands in resolute contrast to a world in which life does not live Wilson argues that Shelley s concern with the opposition  
between living and the apprehension of life is fundamental to his work and lies at the heart of Romantic era thought      *The*  
*Romantic Reformation* Robert M. Ryan,2004-07-29 First book to examine the Romantic poets engagement with the religious  
debates that dominated the period      ***Shelley's Visions of Death*** Andrew Lacey,2024-02-27 This book provides the first  
modern in depth analysis of Percy Bysshe Shelley s engagement with the phenomenon of death It argues that for Shelley this  
most nebulous of realities represents first and foremost possibility Shelley s poetic writings on death are both numerous and  
varied presenting his reader with differing degrees of confidence over the course of his brief but brilliant career with several  
key visions of what death might be or actually is Shelley s *Visions of Death* stresses the seldom appreciated fact that death

was one of Shelley's most enduring preoccupations and also demonstrates the poet's power to imagine with startling variety that which lies beyond the boundaries of experience      *Bodily Pain in Romantic Literature* Jeremy Davies, 2014-03-14

Shortlisted for the University English Early Career Book Prize 2016 Shortlisted for the British Association for Romantic Studies First Book Prize 2015 When writers of the late eighteenth and early nineteenth centuries explored the implications of organic and emotional sensitivity the pain of the body gave rise to unsettling but irresistible questions Urged on by some of their most deeply felt preoccupations and in the case of figures like Coleridge and P B Shelley by their own experiences of chronic pain many writers found themselves drawn to the imaginative scrutiny of bodies in extremis *Bodily Pain in Romantic Literature* reveals the significance of physical hurt for the poetry philosophy and medicine of the Romantic period This study looks back to eighteenth century medical controversies that made pain central to discussions about the nature of life and forward to the birth of surgical anaesthesia in 1846 It examines why Jeremy Bentham wrote in defence of torture and how pain sparked the imagination of thinkers from Adam Smith to the Marquis de Sade Jeremy Davies brings to bear on Romantic studies the fascinating recent work in the medical humanities that offers a fresh understanding of bodily hurt and shows how pain could prompt new ways of thinking about politics ethics and identity      *Apocalypse and Millennium in English Romantic Poetry* Morton D. Paley, 1999-10-07 The interrelationship of the ideas of apocalypse and millennium is a dominant concern of British Romanticism The Book of Revelation provides a model of history in which apocalypse is followed by millennium but in their various ways the major Romantic poets Blake Wordsworth Coleridge Byron Keats and Shelley question and even at times undermine the possibility of a successful secularization of this model No matter how confidently the sequence of apocalypse and millennium seems to be affirmed in some of the major works of the period the issue is always in doubt the fear that millennium may not ensue emerges as a significant if often repressed theme in the great works of the period Related to it is the tension in Romantic poetry between conflicting models of history itself history as teleology developing towards end time and millennium and history as purposeless cycle This subject matter is traced through a selection of works by the major poets partly through an exposition of their underlying intellectual traditions and partly through a close examination of the poems themselves      **Bod XXIII** Don Reiman, Bruce Barker-Benfield, Tatsuo Tokoo, 2013-06-17 Garland's magnificent facsimile series of the manuscripts of Percy Bysshe Shelley and Mary Wollstonecraft Shelley in the Bodleian Library Oxford The Bodleian Shelley Manuscripts 22 volumes 1986 1997 is now made complete by the publication of its Index volume Volume XXIII provides the key to the contents of the Shelleyan notebooks and papers in all their complexity poems prose translations fragments calculations drawing and doodles addresses and other miscellaneous jottings The accumulated findings provide a treasure trove of information about the Shelley's lives their writings and readings and echoes of classical and later authors the people they met corresponded with rented houses from or saw perform the towns they visited the very houses in which they lived the lakes and rivers they sailed and the mountains they climbed

The intellectual and physical data of these manuscripts will help open new vistas for students of their lives thought and creative writing

**Eternity in British Romantic Poetry** Madeleine Callaghan, 2022-05-13 Eternity in British Romantic Poetry explores the representation of the relationship between eternity and the mortal world in the poetry of the period It offers an original approach to Romanticism that demonstrates against the grain the dominant intellectual preoccupation of the era the relationship between the mortal and the eternal The project's scope is two fold firstly it analyses the prevalence and range of images of eternity from apocalypse and afterlife to transcendence in Romantic poetry secondly it opens up a new and more nuanced focus on how Romantic poets imagined and interacted with the idea of eternity Every poet featured in the book seeks and finds their uniqueness in their apprehension of eternity From Blake's assertion of the Eternal Now to Keats's defiance of eternity Wordsworth's two consciousnesses versus Coleridge's capacious poetry Byron's swithering between versions of eternity compared to Shelleyan yearning and Hemans's superlative account of everlasting female suffering each poet finds new versions of eternity to explore or reject This monograph sets out a paradigm shifting approach to the aesthetic and philosophical power of eternity in Romantic poetry

Romantic Prayer Christopher Stokes, 2021 The first study to treat poetry of the Romantic period through the motif of prayer it covers a range of canonical writers to illustrate how prayer is central to literature's engagement with a secular age

**Epic** Herbert F. Tucker, 2012-11-29 Literary history has conventionally viewed Milton as the last real practitioner of the epic in English verse Herbert Tucker's spirited book shows that the British tradition of epic poetry was unbroken from the French Revolution to World War I

**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

**The Apocalypse in England** C. Burdon, 1997-04-23 The Apocalypse of John is perhaps the most alluring and dangerous text in any scripture This study looks at English responses to it in political pamphlets and scholarly exegesis in poetry and preaching

and visual art Those who set out to find enduring meaning in the book failed Yet in the post Christian re writings of Revelation by Shelley and Blake John s own dynamic of unveiling comes to life subverting the structures of power and reading built on the visions of Patmos      *The King James Bible after Four Hundred Years* Hannibal Hamlin, Norman W. Jones, 2010-12-02 2011 marked the 400th anniversary of the King James version of the Bible No other book has been as vital to the development of English writing or indeed to the English language itself This major collection of essays is the most complete one volume exploration of the King James Bible and its influence to date The chapters are written by leading scholars from a range of disciplines who examine the creation of the King James Bible as a work of translation and as a linguistic and literary accomplishment They consider how it differed from the Bible versions which preceded it and assess its broad cultural impact and precise literary influence over the centuries of writing which followed in English and American literature until today The story will fascinate readers who approach the King James Bible from the perspectives of literary linguistic religious or cultural history      **The Bible and Literature: The Basics** Norman W. Jones, 2015-11-19 The Bible and Literature The Basics provides an interpretive framework for understanding the significance of biblical allusions in literature even for readers who have little prior knowledge of the Bible In doing so it surveys the Bible s influence on a broad range of English American and other Anglophone literatures from a variety of historical periods It also offers a greatest hits tour of the Bible focuses as much on 20th and 21st century literatures as on earlier periods addresses the Bible s relevance to contemporary issues in literary criticism such as poststructuralist postcolonial feminist queer and narrative theories includes discussion questions for each chapter and annotated suggestions for further reading This book explains why readers need a basic knowledge of the Bible in order to understand and appreciate key aspects of Anglophone literary traditions

**Romanticism, Hermeneutics and the Crisis of the Human Sciences** Scott Masson, 2017-11-28 The human sciences established and developed in the nineteenth century have slowly disintegrated It is an ironic end It was in the name of the greater legitimacy of more universal psychological criteria that its architects disavowed the traditional theological standard for valuing and evaluating human words and deeds With hindsight we can see that universality was indeed gained but only at the cost of alienating any sense of common legitimacy Harold Bloom defending the canon largely in the humanising moral sense convention of critics operating since Matthew Arnold has resolutely maintained the common legitimacy of aesthetic value against the claims of particular interest groups But the very universality attached to aesthetic value is at odds with the world of common sense and thus lies at the root of the problem To complicate matters this universality has been understood as a traditional criterion A more radical treatment of the subject is needed This study begins by surveying the field of modern hermeneutics Noting its repeated crises of self legitimisation it traces these to circular beliefs bequeathed by Romanticism that human nature is self begetting and can thus be known intimately and autonomously After providing a historical overview of how human nature had been understood the focus shifts to the attack in Coleridge s *Biographia Literaria* on Wordsworth s

1802 Preface to Lyrical Ballads and to a reading of some key Romantic texts It reads Coleridge's famous definition of the imagination as an attack on Romantic hermeneutics rooted in the traditional view that man has been created in Imago Dei

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