

# Shelley and His Readers

*Beyond Paranoid Politics*

Kim Wheatley



# Shelley And His Readers

**JE Gale**



## **Shelley And His Readers:**

*Shelley and His Readers* Kim Wheatley, 1999      Coleridge, Lamb, Hazlitt, and the Reader of Drama Janet Ruth Heller, 1990 Many nineteenth century writers believed that the best tragedy should be read rather than performed and they have often been attacked for their views by later critics Through detailed analysis of Coleridge's Shakespearean Criticism Lamb's On the Tragedies of Shakespeare and Hazlitt's Characters of Shakespeare's Plays Heller shows that in their concern with educating the reader these Romantics anticipate twentieth century reader response criticism educational theory and film criticism Publishers website      Shelley, His Life and Work Walter Edwin Peck, 1927      **Shelley's Music** Professor Paul A Vatalaro, 2013-04-28 Shelley's Music Fantasy Authority and the Object Voice regards music images and allusions to music in Shelley's writing as evidence that Shelley sought to infuse the masculine word with the music of feminine expression Set within his configuration of hetero erotic relationships this agenda reveals Shelley's desire to remain eternally present in his poetry In the end Shelley fails to achieve this goal because he failed to overcome an even stronger desire to preserve male authority Shelley's Music demonstrates that the main body of Shelley's writing consists of a fantasy aimed at unifying the word traditionally associated with masculine power and authority with voice and music traditionally associated with the power and mystery of feminine expression This particular fantasy extends an even more fundamental desire to integrate the object voice with one's own subjectivity Structured along the lines of sexual difference and providing the coordinates for Shelley's construction of heterosexual and hetero erotic correspondence this phantasmic movement reveals Shelley's desire to make his voice eternally present in the written word As Zizek reminds us however all fantasy inevitably exposes the very horror it means to conceal For Shelley what plagues the desire to merge word voice and music is the prospect of losing both the poet's authority and the subjectivity upon which it relies Recycling throughout his writing Shelley's fantasy then generates deadlock and instability each time it finds renewed expression Shelley's Music argues that this division paradoxically becomes Shelley's ultimate goal because it maintains desire by creating a steady state of suspension that finally preserves for Shelley his authority and his humanity      **A Modern Poetics of Biography** Zhengrun Yang, 2025-09-02 This book provides a comprehensive study of biography to summarize the standard forms as well as a range of peripheral and expanded forms of auto biography Discussion and analyses to be done at three levels namely ontology typology and writing It is drawn from local and international theories in biography in addition to related disciplines in particular for those of the twentieth century and summarizing the experiences of the writing of classics in both Chinese and Western biographical history the study establishes a theoretical system of biography This book can serve as a useful reference for postgraduate students and professional readers who are interested in biographical research      *Shelley's Italian Experience* Alan M. Weinberg, 2016-07-27 Focusing on Shelley's Italian experience the present study both addresses itself to the living context which nurtured Shelley's creativity and explores a neglected but essential component of his work The poet's four years of self

exile in Italy 1818 1822 were in fact the most decisive of his career As he responded to Italy his poetry acquired a new subtlety and complexity of vision Endowed with remarkably keen powers of absorption the poet imaginatively reshaped the rich cultural heritage of Italy and the vital qualities of its landscape and climate **Madness and the Romantic Poet**

James Whitehead,2017-07-21 **Madness and the Romantic Poet** examines the longstanding and enduringly popular idea that poetry is connected to madness and mental illness The idea goes back to classical antiquity but it was given new life at the turn of the nineteenth century The book offers a new and much more complete history of its development than has previously been attempted alongside important associated ideas about individual genius creativity the emotions rationality and the mind in extreme states or disorder ideas that have been pervasive in modern popular culture More specifically the book tells the story of the initial growth and wider dissemination of the idea of the Romantic mad poet in the nineteenth century how and why this idea became so popular and how it interacted with the very different fortunes in reception and reputation of Romantic poets their poetry and attacks on or defences of Romanticism as a cultural trend generally again leaving a popular legacy that endured into the twentieth century Material covered includes nineteenth century journalism early literary criticism biography medical and psychiatric literature and poetry A wide range of scientific and pseudoscientific thinkers are discussed alongside major Romantic authors including Wordsworth Coleridge Blake Hazlitt Lamb Percy Bysshe Shelley Keats Byron and John Clare Using this array of sources and figures the book asks was the Romantic mad genius just a sentimental stereotype or a romantic myth Or does its long popularity tell us something serious about Romanticism and the role it has played or has been given in modern culture **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 **The Dial** ,1909 **New Critical Nostalgia**

Christopher Rovee,2024-01-02 **New Critical Nostalgia** weighs the future of literary study by reassessing its past It tracks today s impassioned debates about method back to the discipline s early professional

era when an unprecedented makeover of American higher education with far reaching social consequences resulted in what we might call our first crisis of academic life Rovee probes literary study's nostalgic attachments to this past by recasting an essential episode in the historiography of English the vigorous rejection of romanticism by American New Critics in the new light of the American university's tectonic growth In the process he demonstrates literary study's profound investment in romanticism and reveals the romantic lyric's special affect nostalgia as having been part of English's professional identity all along New Critical Nostalgia meticulously shows what is lost in reducing mid century American criticism and the intense quirky and unpredictable writings of central figures such as Cleanth Brooks Josephine Miles and W K Wimsatt to a glib monolith of New Critical anti romanticism In Rovee's historically rich account grounded in analysis of critical texts and enlivened by archival study readers discover John Crowe Ransom's and William Wordsworth's shared existential nostalgia witness the demolition of the immature Percy Shelley in the revolutionary textbook *Understanding Poetry* explore the classroom give and take prompted by the close reading of John Keats consider the strange ambivalence toward Lord Byron on the part of formalist critics and romantic scholars alike and encounter the strikingly contemporary quantitative studies by one of the mid century's preeminent poetry scholars Josephine Miles These complex and enthralling engagements with the romantic lyric introduce the reader to a dynamic intellectual milieu in which professionals with varying methodological commitments from New Critics to computationalists working in radically different academic locales from Nashville and New Haven to Baton Rouge and Berkeley wrangled over what it means to read with nothing less than the future of the discipline at stake

Shelley's Frankenstein Graham Allen, 2008-10-23 Mary Shelley's classic gothic novel *Frankenstein* is one of the most widely studied novels in English Literature Due to its key position in the canon and its wide cultural influence the novel has been the subject of many interpretations which require some guidance to navigate This book offers an authoritative up to date guide for students introducing its context language themes criticism and afterlife leading them to a more sophisticated understanding of the text Graham Allen places *Frankenstein* in its historical intellectual and cultural contexts offering analyses of its themes style and structure providing exemplary close readings and presenting an up to date account of its critical reception It also includes an introduction to its substantial history as an adapted text on stage and screen and its wider influence in film and popular culture It includes points for discussion suggestions for further study and an annotated guide to relevant reading

*Unbuilding Jerusalem* Steven Goldsmith, 1993

**"The" Academy**, 1885

Rhetorical Traditions and British Romantic Literature Don H. Bialostosky, Lawrence D. Needham, 1995 The contributors are Stephen C Behrendt Don H Bialostosky Jerome Christensen Richard W Clancey Klaus Dockhorn James Engell David Ginsberg Bruce E Graver Scott Harshbarger Theresa M Kelley J Douglas Kneale John R Nabholz Lawrence D Needham Marie Secor Nancy S Struever Leslie Tannenbaum and Susan J Wolfson

*Shelley's German Afterlives* S. Schmid, 2007-04-16 Schmid shows how reception processes work across linguistic national and cultural boundaries taking the English Romantic poet Shelley's

German reception as a case study It also highlights Anglo German literary and cultural relations of the nineteenth and twentieth centuries and supplies a theoretical framework for further analysis The Atlantic Monthly, 1901 **What the Victorians Made of Romanticism** Tom Mole, 2020-06-09 This insightful and elegantly written book examines how the popular media of the Victorian era sustained and transformed the reputations of Romantic writers Tom Mole provides a new reception history of Lord Byron Felicia Hemans Sir Walter Scott Percy Bysshe Shelley and William Wordsworth one that moves beyond the punctual historicism of much recent criticism and the narrow horizons of previous reception histories He attends instead to the material artifacts and cultural practices that remediated Romantic writers and their works amid shifting understandings of history memory and media Mole scrutinizes Victorian efforts to canonize and commodify Romantic writers in a changed media ecology He shows how illustrated books renovated Romantic writing how preachers incorporated irreligious Romantics into their sermons how new statues and memorials integrated Romantic writers into an emerging national pantheon and how anthologies mediated their works to new generations This ambitious study investigates a wide range of material objects Victorians made in response to Romantic writing such as photographs postcards books and collectibles that in turn remade the public's understanding of Romantic writers Shedding new light on how Romantic authors were posthumously recruited to address later cultural concerns *What the Victorians Made of Romanticism* reveals new histories of appropriation remediation and renewal that resonate in our own moment of media change when once again the cultural products of the past seem in danger of being forgotten if they are not reimagined for new audiences **The Bookman**, 1903 *The Readers' Review*, 1908 **The Domestication of Genius** Julian North, 2009-11-19 This is a book about the biographical afterlives of the Romantic poets and the creation of literary biography as a popular form It focuses on the Lives of six major poets of the period Byron Shelley Wordsworth Coleridge Felicia Hemans and Letitia Landon published from the 1820s by Thomas Moore Mary Shelley Thomas De Quincey and others It situates these within the context of the development of biography as a genre from the 1780s to the 1840s Starting with Johnson Boswell and female collective Lives it looks at how the market success of biography was built on its representation and publication of domestic life In the 1820s and 30s biographers domesticated Byron Shelley and other poets by situating them at home opening up their often scandalous private lives to view and bringing readers into intimate contact with greatness Biography was an influential transmitter of the myth of the Romantic poet as the self-creating masculine genius but it also posed one of the first important challenges to that myth by revealing failures in domestic responsibility that were often seen as indicative of these writers inattention to the needs of the reader *The Domestication of Genius* is the most comprehensive account to date of the shaping of the Romantic poets by biography in the nineteenth century Written in a lively and accessible style it casts new light on the literary culture of the 1830s and the transition between Romantic and Victorian conceptions of authorship It offers a powerful re-evaluation of Romantic literary biography of major biographers of the period and of the posthumous reputations

of the Romantic poets

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