



SHELLEYAN  
& EROS

*The Rhetoric  
of Romantic Love*

WILLIAM A. ULMER

# Shelleyan Eros The Rhetoric Of Romantic Love

**Paul A. Vatalaro**



## **Shelleyan Eros The Rhetoric Of Romantic Love:**

**Shelleyan Eros** William A. Ulmer, 2014-07-14 In this work William Ulmer boldly advances our understanding of Shelley's concept of love by exploring eros as a figure for the poet's political and artistic aspirations. Applying a combination of deconstructive historicist and psychoanalytic approaches to six major poems, Ulmer follows the logic of the writing's rhetoric of love by tracing links between such elements as imagination, eros, metaphor, allegory, mirroring, repetition, death, and narcissism. Ulmer takes the mutual desire of self and antitype as a paradigm for rhetorical and social relations throughout Shelley and, in a significant departure from critical consensus, argues that his poetics were predominantly idealist. Ulmer demonstrates how the idealism of Shelleyan eros centers on a symbiosis of contraries organized as a dialectical variation of metaphor. In so doing, he contends that this idealism is both a rhetorical construct and revolutionary agency and traces the failure of Shelley's visionary humanism to the gradual emergence of contradictions latent in his idealism. What emerges are new readings of individual texts and a reconsideration of the poet's imaginative development. Originally published in 1990, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Amorous Aesthetics** Seth T. Reno, 2019 *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. **Majestic Indolence** Willard Spiegelman, 1995 *Majestic Indolence* examines the theme of indolence in both its positive and negative forms as it appears in the work of four canonical Romantic poets: Wordsworth's wise passiveness, Coleridge's dejection and numbing torpor, Shelley's experiments with pastoral *dolce far niente*, and Keats's figures of delicious, diligent indolence. They are treated as individual manifestations of a common theme. Spiegelman pursues the trope of indolence to its origins in the economic, medical, philosophical, psychological, religious, and literary discourses from the middle ages to the late eighteenth century. Offering an alternative to recent politically and ideologically motivated literary theory, Spiegelman looks closely at how the poems work. He argues for renewed appreciation of poetic style, literary formalism, and aesthetics as the best gauge to the Romantic treatment of nature and the sublime. The book concludes by examining the transformation of English Romanticism at the hands of two American heirs: Walt Whitman and Robert Frost.

**Romanticism, Memory, and Mourning** Mark Sandy, 2016-04-08 The subject of Romanticism, *Memory and Mourning*, could not be timelier with Žižek's recent proclamation that we are living in the end times and in an era which is preoccupied with the process and consequences of ageing. We mourn both for our pasts and futures as we now recognise that history is a

continuation and record of loss Mark Sandy explores the treatment of grief loss and death across a variety of Romantic poetic forms including the ballad sonnet epic elegy fragment romance and ode in the works of poets as diverse as Smith Hemans Blake Wordsworth Coleridge Byron Shelley Keats and Clare Romantic meditations on grief however varied in form and content are self consciously aware of the complexity and strength of feelings surrounding the consolation or disconsolation that their structures of poetic memory afford those who survive the imaginary and actual dead Romantic mourning Sandy shows finds expression in disparate poetic forms and how it manifests itself both as the spirit of its age rooted in precise historical conditions and as a proleptic power of lasting transhistorical significance Romantic meditations on grief and loss speak to our contemporary anxieties about the inevitable but unthinkable event of death itself Imagined Sovereignities Kir Kuiken,2014-05-01 Imagined Sovereignities argues that the Romantics reconceived not just the nature of aesthetic imagination but also the conditions in which a specific form of political sovereignty could be realized through it Articulating the link between the poetic imagination and secularized sovereignty requires more than simply replacing God with the subjective imagination and thereby ratifying the bourgeois liberal subject Through close readings of Blake Coleridge Wordsworth and Shelley the author elucidates how Romanticism's reassertion of poetic power in place of the divine sovereign articulates an alternative understanding of secularization in forms of sovereignty that are no longer modeled on transcendence divine or human These readings ask us to reexamine not only the political significance of Romanticism but also its place within the development of modern politics Certain aspects of Romanticism still provide an important resource for rethinking the limits of the political in our own time This book will be a crucial source for those interested in the political legacy of Romanticism as well as for anyone concerned with critical theoretical approaches to politics in the present

Arbitrary Power William Keach,2015-07-28 This book explores previously unexamined links between the arbitrary as articulated in linguistic theories on the one hand and in political discourse about power on the other In particular Willam Keach shows how Enlightenment conceptions of the arbitrary were contested and extended in British Romantic writing In doing so he offers a new paradigm for understanding the recurrent problem of verbal representation in Romantic writing and the disputes over stylistic performance during this period With clarity and force Keach reads these phenomena in relation to a rapidly shifting literary marketplace and to the social pressures in Britain generated by the French Revolution the Napoleonic Wars and the class antagonisms that culminated in the Peterloo Massacre The question of what it means to think of language or politics as arbitrary persists through postmodern thinking and this book advances an unfinished dialogue between Romantic culture and the critical techniques we currently use to analyze it Keach's intertwined linguistic and political account of arbitrary power culminates in a detailed textual analysis of the language of revolutionary violence Including substantial sections on Blake Wollstonecraft Wordsworth Coleridge Byron P B Shelley Keats and Anna Jameson Arbitrary Power will engage not only students and scholars of eighteenth and nineteenth century literature but also those

interested in critical and linguistic theory and in social and political history      **Middling Romanticism** Zachary Sng, 2020-06-02 Romanticism is often understood as an age of extremes yet it also marks the birth of the modern medium in all senses of the word Engaging with key texts of the romantic period the book outlines a wide reaching project to re imagine the middle as a constitutive principle Sng argues that Romanticism dislodges such terms as medium moderation and mediation from serving as mere self evident tools that conduct from one pole to another Instead they offer a dwelling in and with the middle an attention to intervals interstices and gaps that make these terms central to modern understandings of relation      **The Orient and the Young Romantics** Andrew Warren, 2014-11-06 Through close readings of major poems this book examines why the second generation Romantic poets Byron Shelley and Keats stage so much of their poetry in Eastern or Orientalized settings It argues that they do so not only to interrogate their own imaginations but also as a way of criticizing Europe s growing imperialism For them the Orient is a projection of Europe s own fears and desires It is therefore a charged setting in which to explore and contest the limits of the age s aesthetics politics and culture Being nearly always self conscious and ironic the poets treatment of the Orient becomes itself a twinned criticism of Romantic egotism and the Orientalism practised by earlier generations The book goes further to claim that poems like Shelley s Revolt of Islam Byron s Eastern Tales or even Keats s Lamia anticipate key issues at stake in postcolonial studies more generally      *Shelley's Textual Seductions* Samuel Lyndon Gladden, 2016-01-08 First published in 2002 This book surveys how and to what effect Shelley uses erotic narratives to mask political rhetoric within his attempts to describe and bring forth utopia Posing erotic relationships as both an exemplar of the inequities of power and a paradigm for alternative social orders that dismantle oppressive structures it argues Shelley s work imagines a space where the rigidity of tyranny succumbs to the liberation of ecstatic union From the Romantics to the Aesthetes it argues that this model contributed to a counter tradition in British literature which situates the erotic as a trope for political discourse This work will be of interest to students of literature

**Routledge Library Editions: Percy Shelley** Various, 2021-03-11 Percy Shelley is widely considered one of the most important Romantic poets of the 19th Century and was a key influence on the Victorian and pre Raphaelite poets in the century following his death in 1822 However for many years his writing was largely ignored in the mainstream due to the radical politics he espoused and it is only in relatively recent times he has become universally admired Routledge Library Editions Percy Shelley collects a broad range of scholarship ranging from examinations of Shelley s style and political intentions to an assessment of his impact on the broader Romantic Movement This set reissues 4 books on Percy Shelley originally published between 1945 and 2009 and will be of interest to students of literature and literary history

**Imageless Truths** Karen A. Weisman, 2016-11-11 In Imageless Truths Karen A Weisman offers a new reading of Shelley s work in the context of the poet s changing constructions of poetic fictions Shelley s understanding of language in general and of the fictions and their rhetorical trope in particular evolved throughout his career and Weisman argues that it is in his

self consciousness over these transformations that we can find the primary motivating factor in the poet's philosophical and literary development Weisman discerns in Shelley an ongoing quest for a mode of fiction making that can accommodate both the poet's belief in a metaphysical ultimate and his anxiety over the implications of grounding poetic fictions too firmly in the details of everyday life If Shelley's awareness of fictionality is a major element in the poetry it is an awareness that comes with the troubled sense of the limits of fiction Weisman contends that it is this persistent double edged anxiety that distinguishes Shelley from the other English Romantics Her point is not intended to deny the validity or the continuing relevance of the deconstructionist perspective nor the value of its various claims for Shelley she is simply concerned that the instability of poetic fictions was eventually perceived as a given by Shelley as the beginning premise which he acknowledged and then tried to move beyond Imageless Truths will be of interest to students and scholars of English literature

**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 and the Romantic Imagination Thomas R. Frosch, 2007 Frosch offers a fuller psychoanalytic account of Shelley's poetry than previously available discussing both oedipal and pre oedipal conflict the positive and negative attitudes toward both the father and the mother and the subtle workings defensive and creative of the ego Jacket

Shelley's Music Paul A. Vatalaro, 2016-01-13 First published in 2009 This book argues that the images of and allusions to music in Shelley's writing demonstrate his attempt to infuse the traditionally masculine word with the traditionally feminine voice and music This further extends to his even more fundamental desire to integrate the object voice with his own subjectivity For Shelley what plagues this integration is the prospect of losing both the poet's authority and the subjectivity

upon which it relies This book asserts that the resultant deadlock and instability paradoxically becomes Shelley s ultimate goal creating a steady state of suspension that finally preserves both his authority and his humanity

**A Cultural History of Tragedy in the Age of Empire** Michael Gamer, Diego Saglia, 2021-05-20 This volume traces a path across the metamorphoses of tragedy and the tragic in Western cultures during the bourgeois age of nations revolutions and empires roughly delimited by the French Revolution and the First World War Its starting point is the recognition that tragedy did not die with Romanticism as George Steiner famously argued over half a century ago but rather mutated and dispersed converging into a variety of unstable productive forms both on the stage and off In turn the tragic as a concept and mode transformed itself under the pressure of multiple social historical and political ideological phenomena This volume therefore deploys a narrative centred on hybridization extending across media genres demographics faiths both religious and secular and national boundaries The essays also tell a story of how tragedy and the tragic offered multiple means of capturing the increasingly fragmented perception of reality and history that emerged in the 19th century Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality

**The Oxford Handbook of Percy Bysshe Shelley** Madeleine Callaghan, 2013 The book is an authoritative and up to date collection of original essays on one of the greatest of all English poets Percy Bysshe Shelley It covers a wide range of topics exploring Shelley s life and work from various angles

*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 and the Chaos of History** Hugh Roberts, 2010-11-01

**Shelley's Poetics of Reticence** Merrilees Roberts, 2020-04-22 Exploring the rhetorical and phenomenological links between shame and reticence this book examines the psychology of Shelley s anguished poet Subject Shelley s struggles with the fragility of the self have largely been seen as the result of thinking which connects emotional hyperstimulation to moral and political undermining of the individual will This work takes a different approach suggesting that Shelley s insecurities stemmed from anxieties about the nature of aesthetic self representation Shame is an appropriate affective marker of such anxiety because it occurs at the cusp between internal and external self evaluation Shelley s reticent poetics transfers an affective sense of shame to the reader and provokes interpretive responsibility Paying attention to the affective contours of texts this book presents new readings of Shelley s major works These interpretations show that awakening the reader s ethical discretion creates a constructive dynamic which challenges influential deconstructive readings of the unfinished nature of Shelley s work and thought

**The Christian Wordsworth, 1798-1805** William A. Ulmer, 2001-10-18 Recent scholarship on the British Romantic poet William Wordsworth usually depicts him as a secular humanist during the years of his creative ascendancy In The Christian

Wordsworth 1798 1805 William A Ulmer challenges this consensus by arguing that Wordsworth never abandoned his faith in a supernatural Deity and that the poet's theism included important Christian sympathies as early as 1798 By tracing the changes in Wordsworth's religious beliefs from the early secular period to the later Anglican period Ulmer reconstructs the strategic indirections by which the poet's faith shapes his major poems In readings of *The Ruined Cottage* the Pedlar narrative *Tintern Abbey* the *Prospectus* the *Ode* *The Prelude* and other texts Ulmer presents a poet increasingly determined to stage the prophetic revelations of his poems against carefully established Christian backgrounds Through this revisionary traditionalism Wordsworth attempts to preserve England's Christian heritage by adapting it to modern needs Revisionary in its own right Ulmer's book provides an innovative perspective on Romantic natural supernaturalism and on William Wordsworth's religious poetics and intellectual development

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