

Über Raumzeit und Elektrodynamik

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Romantic Ventriloquists Wordsworth Coleridge Keats Shelley Byron

E Douka Kabitoglou



Romantic Ventriloquists Wordsworth Coleridge Keats Shelley Byron:

The romantic Ventriloquists. Wordsworth, Coleridge, Keats, Shelley, Byron Edward Everett BOSTETTER,1963

Encyclopedia of Romanticism (Routledge Revivals) Laura Dabundo,2009-10-15 First Published in 1992 this encyclopedia is designed to survey the social cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill Focussing on the spirit of the age the book deals with the aesthetic scientific socioeconomic indeed the human environment in which the Romantics flourished The books considers poets playwrights and novelists critics editors and booksellers painters patrons and architects as well as ideas trends fads and conventions the familiar and the newly discovered The book will be of use for everyone from undergraduate English students through to thesis driven graduate students to teaching faculty and scholars

The Poet-Hero in the Work of Byron and Shelley Madeleine Callaghan,2019-02-28 Byron s and Shelley s experimentation with the possibilities and pitfalls of poetic heroism unites their work The Poet Hero in the Work of Byron and Shelley traces the evolution of the poet hero in the work of both poets revealing that the struggle to find words adequate to the poet s imaginative vision and historical circumstance is their central poetic achievement Madeleine Callaghan explores the different types of poetic heroism that evolve in Byron s and Shelley s poetry and drama Both poets experiment with challenge and embrace a variety of poetic forms and genres and this book discusses such generic exploration in the light of their developing versions of the poet hero The heroism of the poet as an idea an ideal and an illusion undergoes many different incarnations and definitions as both poets shape distinctive and changing conceptions of the hero throughout their careers

Romanticism, Memory, and Mourning Mark Sandy,2016-04-08 The subject of Romanticism Memory and Mourning could not be timelier with Zizek 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

Poetics of Self and Form in Keats and Shelley Mark Sandy,2017-03-02 Beginning with a reassessment of contemporary romantic studies this book provides a modern critical comparison of Keats and Shelley The study offers detailed close readings of a variety of literary genres

including the romance lyric elegy and literary fragment adopted by Keats and Shelley to explore their poetic treatment of self and form The poetic careers of Keats and Shelley embrace a tragic affirmation of those darker elements latent in the earlier writings to meditate on their own posthumous reception and reputation Fresh readings of Keats and Shelley show how they conceive of the self as fictional and anticipate Nietzsche's modern theories of subjectivity Nietzsche's conception of the subject as a site of conflicting fictions usefully measures this emergent sense of poetic self and form in Keats and Shelley This Nietzschean perspective enriches our appreciation of the considerable artistic achievement of these two significant second generation romantic poets *Romanticism and Religion from William Cowper to Wallace Stevens* Gavin Hopps, 2016-04-08

The relationship between literature and religion is one of the most groundbreaking and challenging areas of Romantic studies Covering the entire field of Romanticism from its eighteenth century origins in the writing of William Cowper and its prophetic stirrings in *Paradise Lost* to late twentieth century manifestations in the work of Wallace Stevens the essays in this timely volume explore subjects such as Romantic attitudes towards creativity and its relation to suffering and religious apprehension the allure of the veiled and the figure of the monk in Gothic and Romantic writing Miltonic light and inspiration in the work of Blake Wordsworth Shelley and Keats the relationship between Southey's and Coleridge's anti Catholicism and definitions of religious faith in the Romantic period the stammering of Romantic attempts to figure the ineffable the emergence of a feminised Christianity and a gendered sublime the development of Calvinism and its role in contemporary religious controversies Its primary focus is the canonical Romantic poets with a particular emphasis on Byron whose work is most in need of critical re evaluation given its engagement with the Christian and Islamic worlds and its critique of totalising religious and secular readings The collection is an original and much needed intervention in Romantic studies bringing together the contextual awareness of recent historicist scholarship with the newly awakened interest in matters of form and an appreciation of the challenges of postmodern theory **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 Disastrous Subjectivities David Collings, 2019-09-10 In sharply original readings of Mary Wollstonecraft William Godwin William Wordsworth Lord Byron and Percy Bysshe Shelley *Disastrous Subjectivities* explores modernity's failed promise to bring about a just social order under the ongoing threat of climate change Drawing on Kantian critical philosophy and Lacanian theory this book traverses aspects of the history of science the form of the novel the limits of historicism and the impasses of moral autonomy What passes for modernity takes shape not as truly modern or secular but instead as a mode perpetually haunted by a traumatic sublime The demand to realize justice within history turns out to require more than history can make possible and more than the subject can bear **Shelley's Major Verse** Stuart M. Sperry, 1988 Shelley has long been viewed as a dreamer isolated from reality a beautiful and ineffectual angel in Arnold's words In contrast Stuart Sperry's book emphasizes the life forces originating in the poet's childhood that impelled and shaped his career and reasserts Shelley's relevance to the social and cultural dilemmas of contemporary life Concentrating on the major narrative and dramatic poems and the patterns of development they reveal Sperry reintegrates Shelley's poetry with his life by showing how following the traumatic events of his early years the poet sought to preserve and extend those life impulses by creating a network of personal relationships that provided the inspiration and model for his poems As the circumstances of his life and his relationships to others changed and as his thought evolved he was led to reshape his major poems Three chapters at the center of the book devoted to Shelley's visionary masterpiece *Prometheus Unbound* provide the finest introduction so far to its conceptions and intent as well as a powerful vindication of the poet's enduring idealism In defining Shelley's true originality Sperry defends the poet against his harshest critics by suggesting that his vision of human potential may represent a vital resource against the competitive drives and self-destructive compulsions of our own day Sperry's approach to the poetry through the formative events of Shelley's early life provides an excellent biographical introduction His reinterpretation of the major works and the career will appeal to first-time readers as well as to mature students of Shelley **Plato and the English Romantics (RLE: Plato)** E Douka Kabitoglou, 2013-05-07 This book tackles the problematic relationship between Platonic philosophy and Romantic poetry between the intellect and the emotions Drawing on contemporary critical theory especially hermeneutics and deconstruction the author shows that a dialogue between thinking and poetizing is possible The volume yields many new insights into both Platonic and Romantic texts and forms an important work for scholars and students of Greek philosophy Romantic literature and critical theory

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