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Shelley Revalued Essays From The Gregynog Conference

Kelvin Everest



Shelley Revalued Essays From The Gregynog Conference:

Shelley Revalued Kelvin Everest,1983-01-01 *Shelley Revalued* Kelvin Everest,1983 *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

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 **Shelleyan Reimaginings and Influence** Michael O'Neill,2019-02-14 Through attuned close readings this volume brings out the imaginative and formal brilliance of Percy Bysshe Shelley s writing as it explores his involvement in processes of dialogue and influence Shelley recognizes that poetic individuality is the reward of connectedness with other writers and cultural influences A great Poem is a fountain forever overflowing with the waters of wisdom and delight he writes and after one person and one age has exhausted all its divine effluence which their peculiar relations enable them to share another and yet another succeeds and new relations are ever developed the source of an unforeseen and an unconceived delight A Defence of Poetry He is among the major Romantic poetic exponents and theorists of influence because of his passionately intelligent commitment to the onward dissemination of ideas and feelings and to the unpredictable ways in which poets position themselves and are culturally positioned between past and future The book has a tripartite structure The first three chapters seek to illuminate his response to representative texts figures and themes that constitute the triple pillars of his cultural inheritance the classical world Plato Renaissance poetry Spenser and Milton Christianity and in particular the concept of deity and the Bible The second and major section of the book explores Shelley s relations and affinities with as well as differences from his immediate predecessors and contemporaries Hazlitt and Lamb Wordsworth Coleridge Southey Byron Keats including the influence of Dante on Shelley s elegy for his fellow Romantic and the great painter J M W Turner with whom he is often linked The third section considers Shelley s reception by later nineteenth century writers figures influenced by and responding to Shelley including Beddoes Hemans Landon Tennyson and Swinburne A coda discusses the body of critical work on Shelley produced by A C Bradley a figure who stands at the threshold of twentieth century thinking about Shelley *Keats and Shelley* Kelvin Everest,2021 Situates the lives and work

of the poets John Keats and Percy Bysshe Shelley within the literary cultural political and social currents of their time

Romantic Atheism Martin Priestman, 2000-01-27 Romantic Atheism explores the links between English Romantic poetry and the first burst of outspoken atheism in Britain from the 1780s onwards Martin Priestman examines the work of Blake Coleridge Wordsworth Shelley Byron and Keats in their most intellectually radical periods establishing the depth of their engagement with such discourses and in some cases their active participation Equal attention is given to less canonical writers such poet intellectuals as Erasmus Darwin Sir William Jones Richard Payne Knight and Anna Laetitia Barbauld and controversialists including Holbach Volney Paine Priestley Godwin Richard Carlile and Eliza Sharples these last two in particular representing the close links between punishably outspoken atheism and radical working class politics Above all the book conveys the excitement of Romantic atheism whose dramatic appeals to new developments in politics science and comparative mythology lend it a protean energy belied by the common and more recent conception of loss of faith **Sweet**

Science Amanda Jo Goldstein, 2017-07-10 Today we do not expect poems to carry scientifically valid information But it was not always so In Sweet Science Amanda Jo Goldstein returns to the beginnings of the division of labor between literature and science to recover a tradition of Romantic life writing for which poetry was a privileged technique of empirical inquiry Goldstein puts apparently literary projects such as William Blake's poetry of embryogenesis Goethe's journals On Morphology and Percy Shelley's poetry of life back into conversation with the openly poetic life sciences of Erasmus Darwin J G Herder Jean Baptiste Lamarck and tienne Geoffroy Saint Hilaire Such poetic sciences Goldstein argues share in reviving Lucretius's De rerum natura to advance a view of biological life as neither self organized nor autonomous but rather dependent on the collaborative and symbolic processes that give it viable and recognizable form They summon De rerum natura for a logic of life resistant to the vitalist stress on self authorizing power and to make a monumental case for poetry's role in the perception and communication of empirical realities The first dedicated study of this mortal and materialist dimension of Romantic biopoetics Sweet Science opens a through line between Enlightenment materialisms of nature and Marx's coming historical materialism **John Keats and the Culture of Dissent** Nicholas Roe, 1998 Keats and the Culture of Dissent sets

out to recover the lively and unsettling voices of Keats's poetry and seeks to trace the complex ways in which his poems responded to and addressed their contemporary world It offers new research about Keats's early life opening valuable new perspectives on his poetry Two chapters explore the dissenting culture of Enfield School showing how the school exercised a strong influence on Keats's imaginative life and his political radicalism Imagination and politics intertwine through succeeding chapters on Keats's friendship with Charles Cowden Clarke his medical career the Cockney milieu in which Keats's poems were written and on the immediate controversial impact of his three collections of poetry The author deftly reconstructs contexts and contemporary resonances for Keats's poems retrieving the vigorous challenges of Keats's verbal art which outraged his early readers but which was lost to us as Keats entered the canon of English romantic poets

Fellow Romantics Beth Lau, 2016-12-05 Beginning with the premise that men and women of the Romantic period were lively interlocutors who participated in many of the same literary traditions and experiments *Fellow Romantics* offers an inspired counterpoint to studies of Romantic era women writers that stress their differences from their male contemporaries. As they advance the work of scholars who have questioned binary approaches to studying male and female writers, the contributors variously link among others Charlotte Smith and William Wordsworth, Mary Robinson and Samuel Taylor Coleridge, Felicia Hemans and Percy Bysshe Shelley, Jane Austen and the male Romantic poets. These pairings invite us to see anew the work of both male and female writers by drawing our attention to frequently neglected aspects of each writer's art. Here we see writers of both sexes interacting in their shared historical moment while the contributors reorient our attention toward common points of engagement between male and female authors. What is gained is a more textured understanding of the period that will serve as a model for future studies.

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 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.

Poetic Form and British Romanticism Stuart Curran, 1990-02-22 Across Europe and particularly in Great Britain the Romantic age coincided with a large scale revival of lost literatures and the first attempts to create a coherent history of Western literature. Calling into question that history, Stuart Curran demonstrates that the Romantic poets far from being indifferent or hostile to popular forms of literature were actually obsessed with them as repositories of literary conventions and conveyors of implicit ideological value. Whether in their preoccupation with fixed forms which resulted in the incomparable artistry of Romantic odes or in their rethinking of major genres like the pastoral, the epic, and the romance, the Romantic poets transformed every element they touched to suit their own democratic, secular, and skeptical ethos, a world view recognizably modern in its

dimensions **Anonymous Life** Jacques Khalip, 2008-10-16 Romanticism is often synonymous with models of identity and action that privilege individual empowerment and emotional autonomy In the last two decades these models have been the focus of critiques of Romanticism's purported self absorption and alienation from politics While such critiques have proven useful they often draw attention to the conceptual or material tensions of romantic subjectivity while accepting a conspicuous autonomous subject as a given thus failing to appreciate the possibility that Romanticism sustains an alternative model of being one anonymous and dispossessed one whose authority is irreducible to that of an easily recognizable psychologized persona In Anonymous Life Khalip goes against the grain of these dominant critical stances by examining anonymity as a model of being that is provocative for writers of the era because it resists the Enlightenment emphasis on transparency and self disclosure He explores how romantic subjectivity even as it negotiates with others in the social sphere frequently rejects the demands of self assertion and fails to prove its authenticity and coherence 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 *Facing Loss and Death* Peter

Hühn, 2016-08-22 Lyric poetry as a temporal art form makes pervasive use of narrative elements in organizing the progressive course of the poetic text This observation justifies the application of the advanced methodology of narratology to the systematic analysis of lyric poems After a concise presentation of this transgeneric approach to poetry the study sets out to demonstrate its practical fruitfulness in detailed analyses of a large number of English and some American poems from the early modern period to the present The narratological approach proves particularly suited to focus on the hitherto widely neglected dimension of sequentiality the dynamic progression of the poetic utterance and its eventful turns which largely

constitute the *raison d'être* of the poem To facilitate comparisons the examples chosen share one special thematic complex the traumatic experience of severe loss the death of a beloved person the imminence of one's own death the death of a revered fellow poet and the loss of a fundamental stabilizing order The function of the poems can be described as facing the traumatic experience in the poetic medium and employing various coping strategies The poems thus possess a therapeutic impetus

Byron, Hunt, and the Politics of Literary Engagement Michael Steier, 2019-07-03 In the second decade of the nineteenth century the British press began a campaign of critical abuse against Leigh Hunt caricaturing the radical journalist as an upstart Cockney author whose literary talents were as disreputable as his politics Lord Byron on the other hand was revered as a peer and a poetical genius who the conservative press argued would never befriend and collaborate with a writer like Hunt Yet Byron did just that Byron Hunt and the Politics of Literary Engagement is the first full length study of the friendship and literary relationship of two of the most important second generation Romantic authors

Challenging long held critical attitudes this study shows that Byron and Hunt engaged in a creative and meaningful dialogue at each major stage in their careers from their earliest published volumes of juvenile poetry and verse satire to their most celebrated contributions to Romantic literature The Story of Rimini and Don Juan Drawing upon newly recovered letters and unpublished manuscript material this book illuminates the surprisingly durable and artistically significant friendship of Lord Byron and Leigh Hunt

Poetical Remains Samantha Matthews, 2004-06-17 What happens to poets' genius when they die The peculiar affinity which was felt to exist between their physical and literary remains their bodies and books is the subject of this original cultural study which concentrates on poets and poetry from the Romantic to late Victorian period Poetical Remains deals with issues such as the place of burial the kind of monument deemed appropriate the poet's last words and last poems the creation of memorial volumes and the commercial boost given to a poet's reputation by celebrity death focussing in each case on the powerful complex often unstated but ever present connections between the poet's body and their poetic corpus As well as the works of the poets themselves Matthews draws on contemporary biography and memoirs family correspondence newspaper reports and tribute verse among other texts and places the literature of poetic death in its social material and affective context the conflict between the idealized country churchyard and the secular urban cemetery the ideal of private familial burial as against the pressure for public ceremony the recuperation of death in exile as an extension of national pride transactions between spiritual and material poetic and pragmatic in a secularizing age Some of the most poignant and darkly comic moments in nineteenth century literary history arose around the deathbeds of poets and the events which followed their deaths What happened to Shelley's heart and to Thomas Hood's monument the different fates which dictated that the first Poet Laureate appointed by Queen Victoria Wordsworth was buried in his family plot in Grasmere while her second Tennyson was wrested from his family's grasp and interred in Westminster Abbey these are some of the stories which Matthews tells and which are bound up in a sustained and powerful argument about the way in which

our culture deals with artists and their work on the boundary between life and death *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.

The Cambridge Companion to Keats Susan J. Wolfson, 2001-04-30 In *The Cambridge Companion to Keats*, leading scholars discuss Keats's work in several fascinating contexts: literary history and key predecessors; Keats's life in London; his intellectual, aesthetic, and literary culture; the relation of his poetry to the visual arts; the critical traditions and theoretical contexts within which Keats's life and achievements have been assessed. These specially commissioned essays examine Keats's specific poetic endeavours, his striking way with language, and his lively letters, as well as his engagement with contemporary cultures and literary traditions, his place in criticism from his day to ours, including the challenge he poses to gender criticism. The contributions are sophisticated but accessible, challenging but lucid, and are complemented by an introduction to Keats's life, a chronology, a descriptive list of contemporary people and periodicals, a source reference for famous phrases and ideas articulated in Keats's letters, a glossary of literary terms, and a guide to further reading. **Nordic Romanticism** Cian Duffy, Robert W. Rix, 2022-08-11 *Nordic Romanticism: Translation, Transmission, Transformation* is an edited collection exploring the varied and complex interactions between national romanticisms in Britain, Denmark, Germany, Norway, and Sweden. The collection considers both the reception and influence of Nordic romanticism in Britain and Germany, and also the reciprocal impact of British and German romanticism in the Nordic countries. Taken as a whole, the volume suggests that to fully understand the range of these individual national romanticisms, we need to see them not as isolated phenomena but rather as participating via translation and other modes of reception in a transnational or regional romanticism configured around the idea of a shared cultural inheritance in the North.

Whispering the Secrets of Language: An Mental Quest through **Shelley Revalued Essays From The Gregynog Conference**

In a digitally-driven world where screens reign supreme and immediate connection drowns out the subtleties of language, the profound techniques and emotional subtleties concealed within phrases frequently go unheard. Yet, nestled within the pages of **Shelley Revalued Essays From The Gregynog Conference** a charming literary treasure pulsing with raw thoughts, lies a fantastic quest waiting to be undertaken. Published by a skilled wordsmith, this charming opus attracts readers on an introspective trip, softly unraveling the veiled truths and profound impact resonating within the material of each and every word. Within the emotional depths of the touching evaluation, we shall embark upon a heartfelt exploration of the book is core styles, dissect its charming publishing style, and succumb to the strong resonance it evokes heavy within the recesses of readers hearts.

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