

*Earl R. Wasserman*

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# SHELLEY

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*A Critical Reading*



# Shelley A Critical Reading

**Teddi Chichester Bonca**



## Shelley A Critical Reading:

**Shelley** Earl R. Wasserman, 1971 Examines the poet's intellectual development and its influence on his major works providing insights into his metaphysical philosophy Shelley a Critical Reading Earl R.. Wasserman, 1971 Shelley: a Critical Reading Earl Reeves Wasserman, 1971 **Shelley** Earl Reeves Wassermann, 1971 **Shelley's Prometheus unbound : a critical reading** Earl Reeves Wasserman, 1965 *Shelley's Prometheus Bound: A Critical Reading* Earl R. Wasserman, 1967 **The Constitution of Shelley's Poetry** Edward T. Duffy, 2011-07 The Constitution of Shelley's Poetry is a close philosophical reading of Prometheus Unbound and other Shelley works from the perspective of the argument or drama of language played out in its pages The book urges and practises close reading but in the thought of Stanley Cavell it finds and develops philosophical grounds for this ostensibly old fashioned approach and it implicitly proposes an understanding of language very different from those currently assumed in literary studies *Shelley's Ambivalence* Christine Gallant, 1989-11-02 A study of Shelley's poetry approaching it from the viewpoint of contemporary Jungian analytical psychology that incorporates the theories of Melanie Klein and D W Winnicott Material that relates to the earliest stages of the ego's development to the pre Oedipal situation are used *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 *Shelley's Process* Jerrold E. Hogle, 1989-01-12 In this set of thorough and revisionary readings of Percy Bysshe Shelley's best known writings in verse and prose Hogle argues that the logic and style in all these works are governed by a movement in every thought memory image or word pattern whereby each is seen and sees itself in terms of a radically different form For any specified entity or figure to be known for what it is it must be reconfigured by and in terms of another one at another level which must then be dislocated itself In so delineating Shelley's process Hogle reveals the revisionary procedure in the poet's various texts and demonstrates the powerful effects of radical transference in Shelley's visions of human possibility Poetry of the Romantic Period J. R. de J. Jackson, 2016-03-31 First published in 1980 This title provides a critical and historical account of poetry written between 1780 and 1835 The author has been especially concerned to place the great poems and poets of the age in the context of the conventions and traditions in which they wrote offering new perspectives on familiar works Poems still famous are examined often in relation to works of a similar kind fashionable at the time but now neglected and these unconventional groupings throw fresh light on Romantic poetry as a whole An appendix is included designed to be read as a supplement to the main text serving both as a chronology and as a brief guide to works that do not fall within the scope of the main argument This title will be of interest to students of literature *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 *Shelleyan Reimaginings and Influence* Michael O'Neill, 2019-02-20 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

**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

**I. A. Richards (Routledge Revivals)** John Paul

Russo, 2015-06-11 A pioneering critic, educator, and poet I. A. Richards (1893-1979) helped the English-speaking world decide not only what to read but how to read it Acknowledged father of New Criticism, he produced the most systematic body of critical writing in the English language since Coleridge His method of close reading dominated the English-speaking classroom for half a century John Paul Russo draws on close personal acquaintance with Richards as well as on unpublished materials, correspondence, and interviews to write the first biography, originally published in 1989, of one of the last century's most influential and many-sided men of letters

A Mental Theater Alan Richardson, 1988-01-01 Certain works of Romantic drama, Shelley alone, envision their transcendence through his radical transformation of consciousness in the conclusion to *Prometheus Unbound* This interpretation of mental theater will lead to a new evaluation of the Romantics as dramatic poets It brings back to critical attention neglected but challenging works such as Byron's *Heaven and Earth* and Beddoes's *Death's Jest Book* and provides vital new perspectives on undervalued texts like Wordsworth's *The Borderers* and Byron's *Manfred* and *Cain* It qualifies decades of critical speculation on Romantic individualism and Romantic consciousness and helps return the ideal of imaginative sympathy to the central position held in the critical writings of the Romantics themselves Finally, in emphasizing the dramatic quality of mental theater, it challenges the still prevalent view that Romantic poetry is inherently lyrical in character Scholars concerned with English Romantic drama, Romantic literature, and the Romantic period, as well as English drama, will find this work to be an important contribution to their understanding

Thinking Through Style Michael D. Hurley, Marcus Waithe, 2018-01-05 What is style and how does it relate to thought in language It has often been treated as something merely linguistic, independent of thought, ornamental, stylishness for its own sake Or else it has been said to subserve thought by mimicking, delineating, or heightening ideas that are already expressed in the words This ambitious and timely book explores a third, more radical possibility in which style operates as a verbal mode of thinking through Rather than figure thought as primary and pre-verbal and language as a secondary delivery system, style is conceived here as having the

capacity to clarify or generate thinking The book's generic focus is on non-fiction prose and it looks across the long nineteenth century Leading scholars survey twenty authors to show where writers who have gained reputations as either stylists or as thinkers exploit the interplay between the what and the how of their prose The study demonstrates how celebrated stylists might after all have thoughts worth attending to and that distinguished thinkers might be enriched for us if we paid more due to their style More than reversing the conventional categories this innovative volume shows how style and thinking can be approached as a shared concern At a moment when especially in nineteenth century studies interest in style is re-emerging this book reevaluates some of the most influential figures of that age re-imagining the possible alliances interplays and generative tensions between thinking thinkers style and stylists **Return of the Gods** Owen Ware, 2025

Why is mythology of vital importance for the romantics What role does mythology play in their philosophical and literary work And what common sources of influence inspired these writers across Britain and Germany at the turn of the nineteenth century In this wide-ranging study Owen Ware argues that the romantics turn to mythology for its potential to transform how we see ourselves others and the world Engaging with authors such as Schiller Blake Schlegel Coleridge Novalis and Shelley Ware shows why they believe that neither perception nor reason alone can sustain a vision of the unity of all things A new mode of cognition is necessary they claim one that revives the poetic origin of mythology and reveals our own mythmaking powers The first study devoted to the rise of mythology in the British and German traditions Ware's book investigates the romantics' practices of reinterpreting old myths and inventing new ones Their shared aim is nothing less than to elevate the human imagination to higher stages of self-development in which philosophy and poetry as well as intellect and imagination form an integrated whole Far from calling us to return to the past the romantics' work on mythology points us to a future where we can live in harmony with the personal social and natural worlds we inhabit Combining intellectual history with philosophical analysis and literary criticism *Return of the Gods* offers a bold reflection on why mythology mattered for the romantics and why it still matters today *Publishing, Editing, and Reception* Michael Edson, 2015-08-14

*Publishing, Editing, and Reception* is a collection of twelve essays honoring Professor Donald H. Reiman who moved to the University of Delaware in 1992 The essays written by friends students and collaborators reflect the scholarly interests that defined Reiman's long career Mirroring the focus of Reiman's work during his years at Carl H. Pforzheimer Library in New York and as lead editor of *Shelley and his Circle 1773-1822* Harvard University Press the essays in this collection explore authors such as Mary Shelley William Hazlitt Lord Byron and Percy Bysshe Shelley moreover they confirm the continuing influence of Reiman's writings in the fields of editing and British Romanticism Ranging from topics such as Byron's relationship with his publisher John Murray and the reading practices in the Shelley circle to Rudyard Kipling's response to Shelley's politics these essays draw on a dazzling variety of published and manuscript sources while engaging directly with many of Reiman's most influential theories and arguments *Shelley's Mirrors of Love* Teddi Chichester Bonca, 1998-10-29 *Shelley's Mirrors of Love* confronts

the myths and realities of Shelleyan narcissism and discovers an artist fiercely engaged with problems of gender identity self idolatry and the nature of love itself Rather than capitulating to what he called the principle of Self Shelley obsessively explored its temptations its dangers and its antidotes The book is largely psychobiographical in approach working with the theories of Heinz Kohut and Jessica Benjamin among others as it closely analyzes Shelley s fiction poetry and letters The book offers the most comprehensive analysis to date of the poet s fluid gender identity finding strong evidence of an imaginative transsexualism that allowed him to identify with real and imagined sister spirits who exemplified the powers of love and sympathy the greatest of Shelleyan ideals The latter force receives particular attention as the study turns to scientific theories of Shelley s day theories that helped the poet envision how the energy of electricity sympathy and sexuality converge to create the kind of erotically interpenetrating universe we see at the close of Prometheus Unbound

## Whispering the Secrets of Language: An Psychological Journey through **Shelley A Critical Reading**

In a digitally-driven earth wherever monitors reign supreme and immediate interaction drowns out the subtleties of language, the profound techniques and emotional nuances hidden within words usually get unheard. Yet, located within the pages of **Shelley A Critical Reading** a charming literary prize pulsating with natural feelings, lies an exceptional journey waiting to be undertaken. Penned by a talented wordsmith, this charming opus invites visitors on an introspective trip, softly unraveling the veiled truths and profound impact resonating within the very fabric of each and every word. Within the emotional depths of this emotional evaluation, we will embark upon a honest exploration of the book is core styles, dissect its captivating publishing model, and fail to the effective resonance it evokes heavy within the recesses of readers hearts.

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