

Selected Poems and Prose



Percy Bysshe Shelley

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Shelley And The Romantics Prose Poems

Dr Britta Martens



Shelley And The Romantics Prose Poems:

Shelley and the Romantics Alan Catlin, 1994 Selected Poems and Prose Percy Bysshe Shelley, 2017-01-05 A major new anthology of Percy Bysshe Shelley's work edited by Jack Donovan and Cian Duffy My name is Ozymandias King of Kings Look on my works ye mighty and despair Percy Bysshe Shelley was one of the leading English Romantics and is critically regarded among the finest lyric poets in the English language His major works include the long visionary poems Prometheus Unbound and Adonais an elegy on the death of John Keats His shorter classic verses include To a Skylark Mont Blanc and Ode to the West Wind This important new edition collects his best poetry and prose revealing how his writings weave together the political personal visionary and idealistic This Penguin Classics edition includes a fascinating introduction notes and other materials by leading Shelley scholars Jack Donovan and Cian Duffy Romanticism: Romanticism, belief, and philosophy Michael O'Neill, Mark Sandy, 2006 *Browning, Victorian Poetics and the Romantic Legacy* Dr Britta Martens, 2013-05-28 Taking an original approach to Robert Browning's poetics Britta Martens focuses on a corpus of relatively neglected poems in Browning's own voice in which he reflects on his poetry his self conceptualization and his place in the poetic tradition She analyzes his work in relation to Romanticism Victorian reactions to the Romantic legacy and wider nineteenth century changes in poetic taste to argue that in these poems as in his more frequently studied dramatic monologues Browning deploys varied dramatic methods of self representation often critically and ironically exposing the biases and limitations of the seemingly authoritative speaker Browning The poems thus become devices for Browning's detached evaluation of his own and of others poetics an evaluation never fully explicit but presented with elusive economy for the astute reader to interpret The confrontation between the personal authorial voice and the dramatic voice in these poems provides revealing insights into the poet's highly self conscious conflicted and sustained engagement with the Romantic tradition and the diversely challenging reader expectations that he faces in a post Romantic age As the Victorian most rigorous in his rejection of Romantic self expression Browning is a key transitional figure between the sharply antagonistic periods of Romanticism and Modernism He is also as Martens persuasively demonstrates a poet of complex contradictions and an illuminating case study for addressing the perennial issues of voice authorial authority and self reference *British Romanticism and the Literature of Human Interest* Mai-Lin Cheng, 2017-12-22 British Romanticism and the Literature of Human Interest explores the importance to Romantic literature of a concept of human interest It examines a range of literary experiments to engage readers through subjects and styles that were at once interesting and that in principle were in their interest These experiments put in question relationships between poetry and prose lyric and narrative and literature and popular media The book places literary works by a range of nineteenth century writers including William and Dorothy Wordsworth Thomas De Quincey Samuel Taylor Coleridge Mary and Percy Shelley Lord Byron and Matthew Arnold into dialogue with a variety of non literary and paraliterary forms ranging from newspapers to footnotes The book investigates the

generic structures of Romantic literature and the negotiation of the status of literature in the period in relation to a new media landscape It explores the self theorization of Romantic literature and argues for its value to contemporary literary criticism

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 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

Romanticism, Rhetoric and the Search for the Sublime, 2nd Edition Craig R. Smith, 2023-01-23 Relying on the author s established expertise in rhetoric and political communication this book re contextualizes Romantic rhetorical theory from the late 18th and early 19th centuries to provide a foundation for a Neo Romantic rhetorical theory for our own time In the process it uses a unique methodology to correct misconceptions about the rhetorical theories of many writers Using a dialectical approach the early chapters trace Romanticism through its opposition to the industrial revolution and the Enlightenment back through Humanism and its opposition to Scholasticism to its roots in St Augustine s writing These chapters include a revisionist analysis of the church s treatment of Galileo in the course of showing how difficult it was for scientific study to be accepted in Scholastic circles The study goes on to argue that Jean Jacques Rousseau David Hume and Edmund Burke were bridge figures to the Romantic Era This move throws new light on exemplary painters composers writers and orators of the Romantic Era who are examined in chapters eight and nine Chapter ten focuses on Percy Bysshe Shelley and his development of the rhetorical poem and thereby provides a new genre in the Romantic catalogue Chapter Eleven turns to the Romantic rhetorical theories of Hugh Blair and Thomas De Quincey to empower those seeking to save the environment The concluding chapter then synthesizes their theories with relevant contemporary rhetorical theories thereby constructing a Neo Romantic theory for our own time In the process the book links the Romantics love of nature to the current environmental crisis

Romanticism, Rhetoric and the Search for the Sublime Craig R. Smith, 2018-11-07 Relying on the author s established expertise in rhetorical theory and political communication this book re contextualizes Romantic

rhetorical theory in the late 18th and early 19th centuries to provide a foundation for a Neo Romantic rhetorical theory for our own time In the process it uses a unique methodology to correct misconceptions about many Romantic writers The methodology of the early chapters uses a dialectical approach to trace Romanticism and its opposition the Enlightenment back through Humanism and its opposition Scholasticism to St Augustine These chapters include a revisionist analysis of the church s treatment of Galileo in the course of showing how difficult it was for scientific study to be accepted in the academic world The study also re conceptualizes Jean Jacques Rousseau David Hume and Edmund Burke as bridge figures to the Romantic Era instead of as Enlightenment figures This move throws new light on the major artists of the Romantic Era who are examined in chapters seven and eight Chapter nine focuses on Percy Bysshe Shelley and his development of the rhetorical poem and thereby provides a new genre in the Romantic catalogue Chapter ten uses the foregoing to analyse and reconceptualize the rhetorical theories of Hugh Blair and Thomas De Quincey The concluding chapter then synthesizes their theories with relevant contemporary rhetorical theories thereby constructing a Neo Romantic theory for our own time In the process this book links the Romantics love of nature to the current environmental crisis Shelley's Poetry S.

Haines,1997-02-24 Shelley s detractors since Hazlitt have noticed a division in the self of his poems A central reasoning core fears the passions surrounding it and distrusts the language expressing it A few of his admirers offer an alternative view of the poems as symbolical pointers to a non linguistic reality transcending passion most miss the point justifying their admiration by referring to the poems systems of thought This reading of Shelley s major poems and critical prose finds the adverse case more convincing **Rhetoric, Literature, and Interpretation** Harry Raphael Garvin,1983 In what sense

does the literary critic exist in his own right and in what way does his role go beyond that of the teacher mystic philologist historian philosopher rhetorician and literary artist This issue of the Bucknell Review focuses on the opposition of rhetoric and interpretation presenting essays which explore the problems and possibilities critics confront when they adopt either interpretation or rhetoric as a critical starting point Illustrated *Romanticism: Romanticism and the margins* Michael

O'Neill,Mark Sandy,2006 Madness and the Romantic Poet James Whitehead,2017-07-14 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

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 prophetic 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 *British Romanticism and the Reception of Italian Old Master Art, 1793-1840* Maureen McCue, 2016-05-23 As a result of Napoleon's campaigns in Italy Old Master art flooded into Britain and its acquisition became an index of national prestige Maureen McCue argues that their responses to these works informed the writing of Romantic period authors enabling them to forge often surprising connections between Italian art the imagination and the period's political social and commercial realities Dr McCue examines poetry plays novels travel writing exhibition catalogues early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors including Felicia Hemans William Buchanan Henry Sass Pierce Egan William Hazlitt Percy Shelley Lord Byron Anna Jameson Maria Graham Callcott and Samuel Rogers Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats while her chapter on the literary production of post Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature In offering cultural historical and literary readings of the responses to Italian art by early nineteenth century writers Dr McCue illuminates the important role they played in shaping the themes that are central to our understanding of Romanticism 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

The Spiritual History of Ice E. Wilson, 2003-05-15 At the end of the eighteenth century scientists for the first time demonstrated what medieval and renaissance alchemists had long suspected ice is not lifeless but vital a crystalline revelation of vigorous powers Studied in esoteric and exoteric representations of frozen phenomena several Romantic figures including Coleridge and Poe Percy and Mary Shelley Emerson and Thoreau challenged traditional notions of ice as waste and instead celebrated crystals glaciers and the poles as special disclosures of a holistic principle of being The Spiritual History of Ice explores this ecology of frozen shapes in fascinating detail revealing not only a neglected current of the Romantic age but also a secret history and psychology of ice

The Romantic Fragment Poem Marjorie Levinson, 2017-11-01 The fragment poem long regarded as a peculiarly Romantic phenomenon has never been examined outside the context of thematic and biographical criticism By submitting the unfinished poems of the English Romantics to both a genetic investigation and a reception study Marjorie Levinson defines the fragment's formal character at various moments in its historical career She suggests that the formal determinacy of these works hence their expressive or semantic affinities is a function of historical conditions and projections The English Romantic fragment poems share not so much a particular mode of production as a myth of production Levinson pries apart these two dimensions and analyzes each independently to consider their relationship By reconstructing the contemporary reception of such works as Wordsworth's Nutting Coleridge's Christabel and Kubla Khan Shelley's Julian and Maddalo and Keats's Hyperion fragments and juxtaposing this model against dominant twentieth century critical paradigms Levinson discriminates layers phases and kinds of intentionality in the poems and considers the ideological implications of this diversity This study is the first to investigate the English Romantic fragment poem by identifying the assumptions contemporary and belated that govern interpretative procedures In a substantial summary chapter Levinson reflects upon the meaning and effects of these assumptions with respect to the facts and fictions of literary production in the period and to the processes of canon formation Originally published in 1986 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

Poetic Form Michael D. Hurley, Michael O'Neill, 2012-10-08 Michael D Hurley and Michael O'Neill offer a perceptive and illuminating look into poetic form a topic that has come back into prominence in recent years Building on this renewed interest in form Hurley and O'Neill provide an accessible and comprehensive introduction that will be of help to undergraduates and more advanced readers of poetry alike The book sees form as neither ornamenting nor mimicking content but as shaping and animating it encouraging readers to cultivate techniques to read poems as poems Lively and wide ranging engaging with poems as aesthetic experiences the book includes a long chapter on the elements of form that throws new light on troubling terms such as rhythm and metre as well as a detailed introduction and accessible stimulating chapters on lyric the sonnet elegy soliloquy dramatic monologue and ballad and narrative *Romanticism and the Uses of Genre* David Duff, 2009-11-12 This wide ranging book explores the generic innovations that drive the Romantic revolution in literature but also the fascination with archaic forms such as the ballad sonnet epic and romance whose revival and transformation make Romanticism a retro as well as a revolutionary movement

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