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Evaluating Shelley

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Evaluating Shelley:

Evaluating Shelley T Clark, 2019-06-01 Even in his own day Shelley's value as a poet and a thinker was hotly debated. This book argues that Shelley was both ahead of and in tune with his time and ours. Featuring close readings of the key texts, the book includes a reassessment of a previously undervalued work. Contributions from leading academics such as Marilyn Butler, Stuart Curran, and Donald Reiman mix with new ideas from up and coming scholars to expand our knowledge and understanding of this problematic poet. Evaluating Shelley Timothy Clark, Jerrold E. Hogle, 1966 **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.

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 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. Shelley's Visions of Death Andrew Lacey, 2024-02-27 This book provides the first modern in-depth analysis of Percy Bysshe Shelley's engagement with the phenomenon of death. It argues that for Shelley, this most nebulous of realities represents first and foremost possibility. Shelley's poetic writings on death are both numerous and varied, presenting his reader with differing degrees of confidence over the course of his brief but brilliant career, with several key visions of what death might be or actually is. Shelley's *Visions of Death* stresses the seldom

appreciated fact that death was one of Shelley's most enduring preoccupations and also demonstrates the poet's power to imagine with startling variety that which lies beyond the boundaries of experience *Shelley's Living Artistry* Madeleine Callaghan, 2017 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 For Shelley both life and art are transfigured by their relationship with one another where the poet participates in the eternal the infinite and the one but is equally bound up with and formed by the society in which he lives and the past that he inherits Callaghan shows that the distinctiveness of Shelley's work comes to rest on its wrong footing of any neat division of life and art The dazzling intensity of Shelley's poetry and drama lies in its refusal to separate the twain as Shelley explores and finally explodes the boundaries between what is personal and what is poetic Arguing that the critic like the artist cannot ignore the conditions of the poet's life Callaghan reveals how Shelley's artistry reconfigures and redraws the actual in his poetry The book shows how Shelley's poetic daring lies in troubling the distinction between poetry as aesthetic work hermetically sealed against life and poetry as a record of the emotional life of the poet **Shelley's Poetics of Reticence** Merrilee 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

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 Mirrors of Love* Teddi Chichester Bonca, Teddi Lynn Chichester, 1999-01-01 An analysis of Shelley's fiction poetry and letters covers the topics of narcissism gender identity and self idolotry *Romantic Poets and the Laughter of Feeling* Matthew Ward, 2024 Romantic Poets and the Laughter of

Feeling embraces the sublime and the ridiculous to offer a compelling new reading of British Romanticism Matthew Ward reveals the decisive role laughter and the laughable play in Romantic aesthetics emotions and ethics **Romanticism and the Gold Standard** A. Dick,2013-04-08 Through a close analysis of the pamphlets reviews lectures journalism editorials poems and novels surrounding the introduction of the gold standard in 1816 this book examines the significance of monetary policy and economic debate to the culture and literature of Britain during the age of Romanticism *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 proleptic 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 **Strange Truths in Undiscovered Lands** Nahoko Miyamoto Alvey,2009-04-04 The great Romantic poet Percy Bysshe Shelley had a complicated relationship with the British Empire and the culture of colonialism Considered politically radical and scandalous in Britain Shelley lived in self imposed exile and set much of his writing in foreign places In *Strange Truths in Undiscovered Lands* Nahoko Miyamoto Alvey examines the ways in which Shelley developed a Romantic geography to provide visionary alternatives to an earth devastated by a new type of European colonialism and global expansion Intertextually rich Alvey's work establishes the context in which poems by Shelley and other Romantics were written by presenting relevant histories travel texts scientific writings and archival material and are all complemented by postcolonial analysis Unique in its emphasis on the optimistic and positive aspects of Shelley's poetical works *Strange Truths in Undiscovered Lands* offers a different perspective on Romantic Orientalism and a new look at how the poet imagined the relationship between the Self and the Other Thorough and original this book will be of interest to Romanticists postcolonialists and anyone interested in alternative responses to acts of colonialism and empire **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 **The Romantic Poets** Uttara Natarajan,2008-04-15 This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets Guides readers through the wealth of critical material available on the Romantic poets and directs them to the most influential readings Presents key critical texts on each of the major Romantic poets Blake Wordsworth Coleridge Byron Shelley and Keats as well as on poets of more marginal canonical standing Cross referencing between the different sections highlights continuities and counterpoints Percy Shelley for Our Times Omar F. Miranda,Kate Singer,2024-03-06 Two centuries after Percy Shelley s death his writings continue to resonate in remarkable ways Shelley addressed climate change women s liberation nonbinary gender and political protest while speaking to Indigenous queer trans disabled displaced and working class communities He still inspires artists and social justice movements around the world today Yet Percy Shelley for Our Times reveals an even more farsighted writer one whose poetic methodology went beyond the didactic powers of prophetic art Not historicist presentist or transhistorical Shelley for our times conceives worlds outside himself his poetry and his era envisioning how audiences connect and collaborate across space and time This collection revitalizes a writer once considered an adolescent of idealist protest showing how his interwoven poetics of relationality continually revisits the meaning of community and the contemporary This title is part of the Flip it Open programme and may also be available Open Access Check our website Cambridge Core for details **Women, Epic, and Transition in British Romanticism** Elisa Beshero-Bondar,2011 Women Epic and Transition in British Romanticism argues that early nineteenth century women poets contributed some of the most daring work in modernizing the epic genre The book examines several long poems to provide perspective on women poets working with and against men in related efforts contributing together to a Romantic movement of large scale genre revision Women poets challenged longstanding categorical approaches to gender and nation in the epic tradition and they raised politically charged questions about women s importance in moments of historical crisis While Romantic epics did not all engage in radical questioning or undermining of authority this study calls attention to some of the more provocative poems in their approach to gender culture and history This study prioritizes long poems written by and about women during the Romantic era and does so in context with influential epics by male contemporaries The book takes its cue from a dramatic increase in the publication of epics in the early nineteenth century At their most innovative Romantic epics provoked questions about the construction of ideological meaning and historical memory and they centralized women s experiences in entirely new ways to reflect on defeat loss and inevitable transition For the first time the epic became an attractive genre for ambitious women poets The book offers a timely response to recent groundbreaking scholarship on nineteenth century epic by Herbert Tucker and Simon Dentith and should be of interest to Romanticists and scholars of 18th and 19th century literature and history gender and genre and women s studies The Romantic Historicism to Come Jonathan Crimmins,2018-04-19 Vacillating between the longue dur e and microhistory between ideological critique and

historical sympathy between the contrary formalisms of close and distant reading literary historians operate with such disparate senses of what the term history means that the field risks compartmentalization and estrangement The Romantic Historicism to Come engages this uncertainty in order to construct a more robust more capacious idea of history Focusing attention on Romantic conceptions of history's connection to the future The Romantic Historicism to Come examines the complications of not only Romantic historicism but also our own contemporary critical methods what would it mean if the causal assumptions that underpin our historical judgments do not themselves develop in a stable progressive manner Articulating history's minimum conditions Jonathan Crimmins develops a theoretical apparatus that accounts for the concurrent influence of the various sociohistorical forces that pressure each moment He provides a conception of history as open to radical change without severing its connection to causality better addressing the problem of the future at the heart of questions about the past *Reorienting Orientalism* Chandreyee Niyogi, 2006-04-14 Revised version of papers presented at the International Conference Rereading Orientalism held at Kolkata in August 2004

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Table of Contents Evaluating Shelley

1. Understanding the eBook Evaluating Shelley
 - The Rise of Digital Reading Evaluating Shelley
 - Advantages of eBooks Over Traditional Books
2. Identifying Evaluating Shelley
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Evaluating Shelley
 - User-Friendly Interface
4. Exploring eBook Recommendations from Evaluating Shelley
 - Personalized Recommendations
 - Evaluating Shelley User Reviews and Ratings
 - Evaluating Shelley and Bestseller Lists

5. Accessing Evaluating Shelley Free and Paid eBooks
 - Evaluating Shelley Public Domain eBooks
 - Evaluating Shelley eBook Subscription Services
 - Evaluating Shelley Budget-Friendly Options
6. Navigating Evaluating Shelley eBook Formats
 - ePub, PDF, MOBI, and More
 - Evaluating Shelley Compatibility with Devices
 - Evaluating Shelley Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Evaluating Shelley
 - Highlighting and Note-Taking Evaluating Shelley
 - Interactive Elements Evaluating Shelley
8. Staying Engaged with Evaluating Shelley
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Evaluating Shelley
9. Balancing eBooks and Physical Books Evaluating Shelley
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Evaluating Shelley
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Evaluating Shelley
 - Setting Reading Goals Evaluating Shelley
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Evaluating Shelley
 - Fact-Checking eBook Content of Evaluating Shelley
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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