

The Apocalyptic Vision In The Poetry Of Percy Bysshe Shelley

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Explore the profound apocalyptic vision present in the poetry of Percy Bysshe Shelley. This analysis delves into how the renowned Romantic poet envisioned societal collapse, rebirth, and the ultimate end times, making his literary themes highly significant for understanding his work.

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The Apocalyptic Vision in the Poetry of Percy Bysshe Shelley

This study of the apocalyptic themes in Shelley's poetry offers new insights into the poet's religious and political beliefs. The author situates Shelley's work in the context of his radical politics and his engagement with contemporary debates about Christianity and the end of the world. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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The Apocalyptic Vision in the Poetry of Shelley

The interrelationship of the ideas of apocalypse and millennium is a dominant concern of British Romanticism. The Book of Revelation provides a model of history in which apocalypse is followed by millennium, but in their various ways the major Romantic poets - Blake, Wordsworth, Coleridge, Byron, Keats, and Shelley - question and even at times undermine the possibility of a successful secularization of this model. No matter how confidently the sequence of apocalypse and millennium seems to be affirmed in some of the major works of the period, the issue is always in doubt: the fear

that millennium may not ensue emerges as a significant, if often repressed, theme in the great works of the period. Related to it is the tension in Romantic poetry between conflicting models of history itself: history as teleology, developing towards end time and millennium, and history as purposeless cycle. This subject-matter is traced through a selection of works by the major poets, partly through an exposition of their underlying intellectual traditions, and partly through a close examination of the poems themselves.

Apocalypse and Millennium in English Romantic Poetry

Winner of the 2013 Richard J. Finneran Award, Society for Textual Scholarship Outstanding Academic Title, Choice "His name is Percy Bysshe Shelley, and he is the author of a poetical work entitled *Alastor, or the Spirit of Solitude*." With these words, the radical journalist and poet Leigh Hunt announced his discovery in 1816 of an extraordinary talent within "a new school of poetry rising of late." The third volume of the acclaimed edition of *The Complete Poetry of Percy Bysshe Shelley* includes *Alastor*, one of Shelley's first major works, and all the poems that Shelley completed, for either private circulation or publication, during the turbulent years from 1814 to March 1818: *Hymn to Intellectual Beauty*, *Mont Blanc*, *Laon and Cythna*, as well as shorter pieces, such as his most famous sonnet, *Ozymandias*. It was during these years that Shelley, already an accomplished and practiced poet with three volumes of published verse, authored two major volumes, earned international recognition, and became part of the circle that was later called the Younger Romantics. As with previous volumes, extensive discussions of the poems' composition, influences, publication, circulation, reception, and critical history accompany detailed records of textual variants for each work. Among the appendixes are Mary W. Shelley's 1839 notes on the poems for these years, a table of the forty-two revisions made to *Laon and Cythna* for its reissue as *The Revolt of Islam*, and Shelley's errata list for the same. It is in the works included in this volume that the recognizable and characteristic voice of Shelley emerges—unmistakable, consistent, and vital.

Journey Through the Unapparent

Mary Shelley's third published novel, *The Last Man*, is a disillusioned vision of the end of civilization, set in the twenty-first century. The book offers a sweeping account of war, plague, love, and desolation. It is the sort of apocalyptic vision that was widespread at the time, though Shelley's treatment of the theme goes beyond the conventional; it is extraordinarily interesting and deeply moving. If *The Last Man* is in some sense a "conventional" text of the period, it is also intensely personal in its origin; Shelley refers in her journal to the last man as her alter ego, "the last relic of a beloved race, my companions extinct before me." The novel thus develops out of and contributes to a network of story and idea in which fantasy, allusion, convention, and autobiography are densely interwoven. This new version of the first edition (1826) sets out to provide not only a thoroughly annotated text, but also contextual materials to help the reader acquire knowledge of the intellectual and literary milieu out of which the novel emerged. Appendices include material on "the last man" as early nineteenth-century hero, texts from the debate initiated by Malthus in 1798 about the adequacy of food supply to sustain human population, various accounts of outbreaks of plague, and Shelley's poems representing her feelings after the death of her husband.

The Complete Poetry of Percy Bysshe Shelley

Percy Bysshe Shelley endures today as the great Promethean bard of the High Romantic period who is best remembered for extolling the sublime and affirming the possibility of transcendence.

The Last Man

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.

An Original and very Interesting Poem ... in three cantos: the first, entitled *The Fate of Poets*. The second, *The Apocalyptic Vision*. The third, *On the Progress of Art, and the redemption of America, by the immortal Washington*. (Second edition.).

Romantic Revelations shows that the nonhuman is fundamental to Romanticism's political responses to climatic catastrophes. Exploring what he calls "post-apocalyptic Romanticism," Chris Washington

intervenes in the critical conversation that has long defined Romanticism as an apocalyptic field. "Apocalypse" means "the revelation of a perfected world," which sees Romanticism's back-to-nature environmentalism as a return to paradise and peace on earth. *Romantic Revelations*, however, demonstrates that the destructive climate change events of 1816, "the year without a summer," changed Romantic thinking about the environment and the end of the world. Their post-apocalyptic visions correlate to the beginning of the Anthropocene, the time when humans initiated the possible extinction of their own species and potentially the earth. Rather than constructing paradises where humans are reborn or human existence ends, the later Romantics are interested in how to survive in the ashes after great social and climatic global disasters. *Romantic Revelations* argues that Percy Shelley, Mary Shelley, Lord Byron, John Clare, and Jane Austen sketch out a post-apocalyptic world that, in contrast to the sunnier Romantic narratives, is paradoxically the vision that offers us hope. In thinking through life after disaster, Washington contends that these authors craft an optimistic vision of the future that leads to a new politics.

The Complete Poems of Percy Bysshe Shelley

Provides insight into five of Shelley's poems along with a short history of the man and his life.

The Apocalyptic Vision in *Paradise Lost*

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.

Shelley's Living Artistry: Letters, Poems, Plays

These poems were written by Percy Bysshe Shelley, Wollstonecraft's son-in-law.

The Daemon of the World

Shortlisted for the University English Early Career Book Prize 2016 Shortlisted for the British Association for Romantic Studies First Book Prize 2015 When writers of the late eighteenth and early nineteenth centuries explored the implications of organic and emotional sensitivity, the pain of the body gave rise to unsettling but irresistible questions. Urged on by some of their most deeply felt preoccupations – and in the case of figures like Coleridge and P. B. Shelley, by their own experiences of chronic pain – many writers found themselves drawn to the imaginative scrutiny of bodies in extremis. *Bodily Pain in Romantic Literature* reveals the significance of physical hurt for the poetry, philosophy, and medicine of the Romantic period. This study looks back to eighteenth-century medical controversies that made pain central to discussions about the nature of life, and forward to the birth of surgical anaesthesia in 1846. It examines why Jeremy Bentham wrote in defence of torture, and how pain sparked the imagination of thinkers from Adam Smith to the Marquis de Sade. Jeremy Davies brings to bear on Romantic studies the fascinating recent work in the medical humanities that offers a fresh understanding of bodily hurt, and shows how pain could prompt new ways of thinking about politics, ethics, and identity.

Romantic Revelations

This study offers a new definition of Shelley's place in English radical culture. Treating the poet's literary career as an active intervention in the social world, Professor Scrivener shows how Shelley designed each text to provoke different audiences in a Utopian direction, despite the political repression and other cultural limitations of which he was acutely aware. Originally published in 1982. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Percy Shelley

Often identified with its lyric poetry, Romanticism has come to be dismissed by historicists as an ineffectual idealism. By focusing on Romantic narrative, noted humanist Tilottama Rajan takes issue with this identification, as well as with the equation of narrative itself with the governmental apparatus of the Novel. Exploring the role of narrativity in the works of Romantic writers, Rajan also reflects on larger disciplinary issues such as the role of poetry versus prose in an emergent modernity and the place of Romanticism itself in a Victorianized nineteenth century. While engaging both genres, *Romantic Narrative* responds to the current critical shift from poetry to prose by concentrating, paradoxically, on a poetics of narrative in Romantic prose fiction. Rajan argues that poesis, as a mode of thinking, is Romanticism's legacy to an age of prose. She elucidates this thesis through careful readings of Shelley's *Alastor* and his Gothic novels, Godwin's *Caleb Williams* and St. Leon, Hays' *Memoirs of Emma Courtney*, and Wollstonecraft's *The Wrongs of Woman*. Rajan, winner of the Keats-Shelley Association's Distinguished Lifetime Award and a fellow of the Royal Society of Canada, is one of Romanticism's leading scholars. Effective, articulate, and readable, *Romantic Narrative* will appeal to scholars in both nineteenth-century studies and narrative theory.

The Poet-Hero in the Work of Byron and Shelley

Focusing on Shelley's 'Italian experience', the present study both addresses itself to the living context which nurtured Shelley's creativity, and explores a neglected but essential component of his work. The poet's four years of self-exile in Italy (1818-1822) were, in fact, the most decisive of his career. As he responded to Italy, his poetry acquired a new subtlety and complexity of vision. Endowed with remarkably keen powers of absorption, the poet imaginatively reshaped the rich cultural heritage of Italy and the vital qualities of its landscape and climate.

Posthumous Poems of Percy Bysshe Shelley

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.

Bodily Pain in Romantic Literature

Keats and Shelley: Winds of Light combines unrivalled textual knowledge, biographical and contextual expertise, and profoundly insightful close readings of the poetry in a selection of outstanding essays from a leading critic of English Romantic Poetry. Some of the essays have been previously published and are established as classic studies, which have strongly influenced scholarly interpretation of the poems they discuss, including landmark readings of Shelley's *Prometheus Unbound*, 'Julian and Maddalo' and 'Ozymandias', and Keats's 'Isabella: or the Pot of Basil' and his sonnet 'On First Looking into Chapman's Homer'. These are brought into relationship with new work on the two poets, in a wide-ranging set of meditations which centre on Shelley's great elegy for Keats, *Adonais*. An introductory chapter considers the strongly contrasting poetic styles and achievement of the two iconic 'young Romantics', a contrast which has been obscured by their conventional close pairing in popular culture. Five studies of Keats are followed by a pivotal account of Shelley's elaborately-wrought poetic tribute to Keats's destined greatness, which leads in to a balancing six studies of Shelley. Both poets are situated illuminatingly in their literary, personal, and social-historical milieu, through a series of perspectives which combine lucid particularity with powerful generalization. The essays move from detailed analysis of textual minutiae to deep reflection on fundamental themes in the work of Keats

and Shelley, including the ultimate themes of transience and permanence, and of life, death, and immortality.

The Narrative Poems of Percy Bysshe Shelley

In *Sanity, Madness, Transformation*, Ross Woodman offers an extended reflection on the relationship between sanity and madness in Romantic literature. Woodman is one of the field's most distinguished authorities on psychoanalysis and romanticism. Engaging with the works of Northrop Frye, Jacques Derrida, Sigmund Freud, and Carl Jung, he argues that madness is essential to the writings of William Blake, William Wordsworth, and Percy Shelley, and that it has been likewise fundamental to the emergence of the modern subject in psychoanalysis and literary theory. For Frye, madness threatens humanism, whereas for Derrida its relationship is more complex, and more productive. Both approaches are informed by Freudian and Jungian responses to the psyche, which, in turn, are drawn from an earlier Romantic ambivalence about madness. This work, which began as a collection of Woodman's essays assembled by colleague Joel Faflak, quickly evolved into a new book that approached Romanticism from an original psychoanalytic perspective by returning madness to its proper place in the creative psyche. *Sanity, Madness, Transformation* is a provocative hybrid of theory, literary criticism, and autobiography and is yet another decisive step in a distinguished academic career.

Radical Shelley

This anthology fills the need for a comprehensive, up-to-date collection of the most important contemporary writings on the English romantic poets. During the 1980s, many theoretical innovations in literary study swept academic criticism. Many of these approaches--from deconstructive, new historicist, and feminist perspectives--used romantic texts as primary examples and altered radically the ways in which we read. Other major changes have occurred in textual studies, dramatically transforming the works of these poets. The world of English romantic poetry has certainly changed, and *Romantic Poetry* keeps pace with those changes. Karl Kroeber and Gene W. Ruoff have organized the book by poet--Blake, Wordsworth, Coleridge, Byron, Shelly, and Keats--and have included essays representative of key critical approaches to each poet's work. In addition to their excellent general introduction, the editors have provided brief, helpful forewords to each essay, showing how it reflects current approaches to its subject. The book also has an extensive bibliography sure to serve as an important research aid. Students on all levels will find this book invaluable.

Romantic Narrative

Christian-Muslim Relations, a Bibliographical History Volume 17 (CMR 17) is about relations between the two faiths in Great Britain, the Netherlands and Scandinavia from 1800 to 1914. It gives descriptions, assessments and bibliographical details of all known works from this period.

Shelley's Italian Experience

Using *Prometheus Unbound* as its organizing center, this book describes the materials and traces the unfinished argument of Shelley's poetry in his Italian period.

Romanticism and Religion from William Cowper to Wallace Stevens

This edition contains all Shelley's poetry, from his juvenilia to his great works such as "The Revolt of Islam" and "Ode to the West Wind\

Keats and Shelley

Shelley