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Shelley's Visual Imagination *Cambridge University Press* First full-length study of Shelley's remarkable notebooks and the visual and textual imagination they reveal. **Romanticism and Visuality Fragments, History, Spectacle** *Routledge* This book investigates the productive crosscurrents between visual culture and literary texts in the Romantic period, focusing on the construction and manipulation of the visual, the impact of new visual media on the literary and historical imagination, and on fragments and ruins as occupying the shifting border between the visible and the invisible. It examines a broad selection of instances that reflect debates over how seeing should itself be viewed: instances, from Daguerre's Diorama, to the staging of Coleridge's play *Remorse*, to the figure of the Medusa in Shelley's poetry and at the Phantasmagoria, in which the very act of seeing is represented or dramatized. In reconsidering literary engagements with the expanding visual field, this study argues that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment, but also a lively interest in the aesthetic and conceptual dimensions of looking. What is commonly thought to be the Romantic resistance to the visible gives way to a generative fascination with the visual and its imaginative--even spectacular--possibilities. **Shelley's Living Artistry Letters, Poems, Plays** *Oxford University Press* 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."--Page 4 of cover. **The Life of Percy Bysshe Shelley A Critical Biography** John Wiley & Sons Drawing especially on the many scholarly discoveries of recent years, this biography examines the life - and death - of one of the greatest Romantic poets. Based on sceptical historical investigation and featuring an in-depth look at Shelley's personal, financial and familial situation, it builds a compelling narrative about a controversial writer and thinker whose personal and philosophical convictions caused much turmoil during his short yet extraordinarily influential life. The Life of Percy Bysshe Shelley reveals sides of the author not often studied. It looks at Shelley as an intensely loving, thoughtful and responsible man and father, who (except in one case) took exemplary care of the women he loved and who fell in love with him. It shows how significant his status as a gentleman was; it examines his poetry, letters, notebooks and discursive prose so that readers can comprehend the most important concerns of his life; it explores the financial and medical grounds for his years of exile; it is also the first biography to take account of his recently discovered early long poem the Poetical Essay on the Existing State of Things. This biography offers readers a unique look at a famous poet, scholar, gentleman, democrat, atheist and tragic icon of English Romanticism. **Romanticism, Memory, and Mourning** Ashgate Publishing, Ltd. 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 proleptic 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. **A Handbook of Romanticism Studies** John Wiley & Sons The Handbook to Romanticism Studies is an accessible and indispensable resource providing students and scholars with a rich array of historical and up-to-date critical and theoretical contexts for the study of

Romanticism. Focuses on British Romanticism while also addressing continental and transatlantic Romanticism and earlier periods Utilizes keywords such as imagination, sublime, poetics, philosophy, race, historiography, and visual culture as points of access to the study of Romanticism and the theoretical concerns and the culture of the period Explores topics central to Romanticism studies and the critical trends of the last thirty years **Imagination and Science in Romanticism** Johns Hopkins University Press Sha concludes that both fields benefited from thinking about how imagination could cooperate with reason—but that this partnership was impossible unless imagination's penchant for fantasy could be contained. **Blind and Blindness in Literature of the Romantic Period** Edinburgh University Press In the first full-length literary-historical study of its subject, Edward Larrissy examines the philosophical and literary background to representations of blindness and the blind in the Romantic period. In detailed studies of literary works he goes on to show how the topic is central to an understanding of British and Irish Romantic literature. While he considers the influence of Milton and the 'Ossian' poems, as well as of philosophers, including Locke, Diderot, Berkeley and Thomas Reid, much of the book is taken up with new readings of writers of the period. These include canonical authors such as Blake, Wordsworth, Scott, Byron, Keats and Percy and Mary Shelley, as well as less well-known writers such as Charlotte Brooke and Ann Batten Crisall. There is also a chapter on the popular genre of improving tales for children by writers such as Barbara Hofland and Mary Sherwood. Larrissy finds that, despite the nostalgia for a bardic age of inward vision, the chief emphasis in the period is on the compensations of enhanced sensitivity to music and words. This compensation becomes associated with the loss and gain involved in the modernity of a post-bardic age. Representations of blindness and the blind are found to elucidate a tension at the heart of the Romantic period, between the desire for immediacy of vision on the one hand and, on the other, the historical self-consciousness which always attends it. **Disastrous Subjectivities Romaniticism, Modernity, and the Real** University of Toronto Press Drawing on the theories of Kant and Lacan, this book reveals how modernity's characteristic stance produces an infinitely demanding ethics and a traumatic sublime. **Engaged Romanticism Romanticism as Praxis** Cambridge Scholars Publishing In November 2006, the International Conference on Romanticism convened for its annual conference on the campus of Arizona State University and explored a wide range of work identified as "engaged romantic," as a mode and a practice, rather than simply as a literary historical period defined by a specific temporal spectrum (c. 1750-1850). As the introduction to the volume suggests, most writers during the period were actively engaged in the cultural articulation of the aesthetics, criticism, ethics, poetics, and politics of the age, and a large number of writers deployed their talents to help transform the public sphere, whether shaping responses to the practices of slavery or resisting the emergence of a crystallized form of Newtonianism at the foundation of Enlightenment epistemology. The intellectual and disciplinary range of the essays included in this volume pay tribute to this often neglected aspect of the revolutionary dictates of what has come to be called "Romanticism," and the following critical essays, offered by both thoroughly established and relatively new voices within Romantic Studies, examine virtually every aspect of this approach to Romantic thought and writing. Whether focused on the formal and

intellectual practices at the foundation of the novel, the philosophical resonance of William Wordsworth within emergent forms of eco-criticism, the play of the transatlantic Romantic imagination, the aesthetic commitments of Romantic art and music, or the current process of pedagogical engagements, the essays sound the depths of what engaged practice can accomplish, both in the age of Romanticism itself as well as our own moment. **The Excursion and Wordsworth's Iconography** *Liverpool University Press* This book considers William Wordsworth's use of iconography in his long poem *The Excursion*. Through the iconographical approach, the author steers a middle course between *The Excursion's* two very different interpretive traditions, one focusing upon the poem's philosophical abstraction, the other upon its touristic realism. Fresh readings are also offered of Wordsworth's other major works, including *The Prelude*. Yen explores Wordsworth's iconography in *The Excursion* by tracing allusions and correspondences in an abundance of post-1789 and earlier verbal and pictorial sources, as well as in Wordsworth's prose and poetry. He analyses how the iconographical images in *The Excursion* contribute to, and impose limitations on, the overarching preoccupations of Wordsworth's writings, particularly the themes of paradise lost and paradise regained in the post-revolutionary context. Shedding light on a vital aspect of Wordsworth's poetic method, this study reveals the visual etymologies – together with the nuances and rhetorical capacities – of five categories of apparently 'collateral' images: envisioning, rooting, dwelling, flowing, and reflecting. **Coleridge, Form and Symbol, Or The Ascertaining Vision** *Ashgate Publishing, Ltd.* Reid, to demonstrate the centrality of concrete form for Coleridge, giving an integrated account of Coleridge's theory (including terms like 'symbol' and 'organic form') and also situating these central Coleridgean concerns within a contemporary realist and non-theistic aesthetic. In addition, he offers a clear account of Schelling's place in the development of Coleridge's thinking. Reid's interdisciplinary approach will make this book invaluable not only to Coleridge specialists but also to students and scholars concerned generally with the history of philosophy, psychology, religion, and literature."--BOOK JACKET. **The Encyclopedia of Romantic Literature A - G.** *John Wiley & Sons* **Dark Imagination Poetic Painting in Romantic Drama The Lost Romantics Forgotten Poets, Neglected Works and One-Hit Wonders** *Springer Nature* This book features a collection of essays, shedding subversively new light on Romanticism and its canon of big-six, white, male Romantics by focusing on marginalised, forgotten and lost writers and their long-neglected works. Probing the realms of literary and cultural lostness, this book identifies different strata of oblivion and shows how densely the net of contacts and rivalries was woven around the ostensibly monolithic stars of the Romantic age. It reveals how the lost poets inspired the production of anthologised poetry, that they served as indispensable muses, sidekicks and interlocutors of the big six and that their relevance for the literary scene has been continuously underrated. This is also surprisingly true for some creators of famous one-hit wonders (*Frankenstein*, *The Vampyre*) who were suddenly rocketed to fame or notoriety, but could not help seeing their other works of fiction turning into abortive flops. **Browning and Wordsworth** *Fairleigh Dickinson Univ Press* "This book will be of interest to students of English literature - particularly those working on Bloomian influence theory, Wordsworth, or Browning - as well as to more senior scholars working on poetry of the

Romantic and Victorian periods. The work will also interest those working on the deeply ambiguous figure of the later Browning - simultaneously the most popular poet in the country after Tennyson and one of the most uncompromisingly complex - and his vexed relationship with the reading public."--BOOK JACKET. **Romanticism and Caricature** *Cambridge University Press* Ian Haywood explores the 'Golden Age' of caricature through the close reading of key, iconic prints by artists including James Gillray, George and Robert Cruikshank, and Thomas Rowlandson. This approach both illuminates the visual and ideological complexity of graphic satire and demonstrates how this art form transformed Romantic-era politics into a unique and compelling spectacle of corruption, monstrosity and resistance. New light is cast on major Romantic controversies including the 'revolution debate' of the 1790s, the impact of Thomas Paine's 'infidel' Age of Reason, the introduction of paper money and the resulting explosion of executions for forgery, the propaganda campaign against Napoleon, the revolution in Spain, the Peterloo massacre, the Queen Caroline scandal, and the Reform Bill crisis. Overall, the volume offers important new insights into the relationship between art, satire and politics in a key period of history. **Romance and Revolution Shelley and the Politics of a Genre** *Cambridge University Press* Relates the revival of literary romance to the French Revolution's imaginative impact on English Romanticism. **Shelley and the Revolutionary Sublime** *Cambridge University Press* Offering a genuinely fresh set of perspectives on Shelley's texts and contexts, Cian Duffy argues that Shelley's engagement with the British and French discourse on the sublime had a profound influence on his writing about political change in that age of revolutionary crisis. Examining Shelley's extensive use of sublime imagery and metaphor, Duffy offers not only a substantial reassessment of Shelley's work but also a significant re-appraisal of the sublime's role in the cultural history of Britain during the Romantic period as well as Shelley's fascination with natural phenomena. **Laon and Cythna** *Broadview Press* *Laon and Cythna* is one of Percy Bysshe Shelley's most celebrated, and most controversial, literary works. At once philosophical treatise and love story, it follows the adventures of a pair of siblings who lead a political uprising based on socialist, feminist, and ecological ideals, only to be executed for treason. In its own time Shelley's poem was condemned by some for promoting sedition, atheism, promiscuity, and incest, while others praised its beauty and radical vision. Although it inspired a generation of writers and activists, today *Laon and Cythna* is hardly read except by scholars. This edition seeks to correct that oversight and to introduce new audiences to this important and powerful text. Historical appendices provide context for Shelley's political and philosophical ideas, contemporary feminism, and the treatment of Asia and the Middle East in Romantic literature. **The Poetics of Decline in British Romanticism** *Cambridge University Press* Offers fresh understanding of British Romanticism by exploring how anxieties about decline impacted debates about literature's form and meaning. **Eternity in British Romantic Poetry** *Liverpool University Press* *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.

Romanticism and Time Literary Temporalities *Open Book Publishers* 'Eternity is in love with the productions of time'. This original edited volume takes William Blake's aphorism as a basis to explore how British Romantic literature creates its own sense of time. It considers Romantic poetry as embedded in and reflecting on the march of time, regarding it not merely as a reaction to the course of events between the late-eighteenth and mid-nineteenth centuries, but also as a form of creative engagement with history in the making. The authors offer a comprehensive overview of the question of time from a literary perspective, applying a diverse range of critical approaches to Romantic authors from William Blake and Percy Shelley to John Clare and Samuel Rogers. Close readings uncover fresh insights into these authors and their works, including *Frankenstein*, the most familiar of Romantic texts. Revising current thinking about periodisation, the authors explore how the Romantic poetics of time bears witness to the ruptures and dislocations at work within chronological time. They consider an array of topics, such as ecological time, futurity, operatic time, or the a-temporality of Venice. As well as surveying the Romantic canon's evolution over time, these essays approach it as a phenomenon unfolding across national borders. Romantic authors are compared with American or European counterparts including Beethoven, Irving, Nietzsche and Beckett. *Romanticism and Time* will be of great value to literary scholars and students working in Romantic Studies. It will be of further interest to philosophers and historians working on the connections between philosophy, history and literature during the nineteenth century.

The Oxford Handbook of Percy Bysshe Shelley *Oxford University Press* *The Oxford Handbook of Percy Bysshe Shelley* takes stock of current developments in the study of a major Romantic poet and prose-writer, and seeks to advance Shelley studies beyond the current state of scholarship. It consists of forty-two chapters written by a prestigious international cast of established and emerging scholar-critics, and offers the most wide-ranging single-volume body of writings on Shelley. The volume builds on the textual revolution in Shelley studies, which has transformed understanding of the poet, as critics are able to focus on what Shelley actually wrote. This Handbook is divided into five thematic sections: Biography and Relationships; Prose; Poetry; Cultures, Traditions, Influences; and Afterlives. The first section reappraises Shelley's life and relationships, including those with his publishers through whom he sought to reach an audience for the 'Ashes and sparks' of his thought, and with women, creative collaborators as well as muse-figures; the second section gives his under-investigated prose works detailed attention, bringing multiple perspectives to bear on his shifting and complex conceptual positions, and demonstrating the range of his achievement in

prose works from novels to political and poetic treatises; the third section explores Shelley's creativity and gift as a poet, emphasizing his capacity to excel in many different poetic genres; the fourth section looks at Shelley's response to past and contemporary literary cultures, both English and international, and at his immersion in science, music, theatre, the visual arts, and tourism and travel; the fifth section concludes the volume by analysing Shelley's literary and cultural afterlife, from his influence on Victorians and Moderns, to his status as the exemplary poet for Deconstruction. The Oxford Handbook of Percy Bysshe Shelley brings out the relevance to Shelley's own work of his dictum that 'All high poetry is infinite' and shows how he continues to generate original critical responses. **Shelley's Poetry Of Involvement** Springer **Borrowed Imagination The British Romantic Poets and Their Arabic-Islamic Sources** Lexington Books The British Romantic Poets and Their Arabic-Islamic Sources examines masterpieces of English Romantic poetry and shows the Arabic and Islamic sources that inspired Coleridge, Wordsworth, Blake, Shelley, Keats, and Byron when composing their poems in the eighteenth, or early nineteenth century. Critics have documented Greek and Roman sources but turned a blind eye to nonwestern materials at a time when the romantic poets were reading them. The book shows how the Arabic-Islamic sources had helped the British Romantic Poets not only in finding their own voices, but also their themes, metaphors, symbols, characters and images. The British Romantic Poets and Their Arabic-Islamic Sources is of interest to scholars in English and comparative literature, literary studies, philosophy, religion, government, history, cultural, and Middle Eastern studies and the general public. **Publishing, Editing, and Reception Essays in Honor of Donald H. Reiman** Rowman & Littlefield Drawing together twelve essays on British Romantic authors and the theories underlying their modern editorial treatments, this book traces the continuing influence of Reiman's scholarly approaches in four key areas of study: print culture, editorial theory, the Shelley circle, and transmission/reception of Percy Bysshe Shelley's writings. **Decadent Romanticism: 1780-1914** Routledge For Decadent authors, Romanticism was a source of powerful imaginative revisionism, perversion, transition, and partial negation. But for all these strong Decadent reactions against the period, the cultural phenomenon of Decadence shared with Romanticism a mutual distrust of the philosophy of utilitarianism and the aesthetics of neo-Classicism. Reflecting on the interstices between Romantic and Decadent literature, Decadent Romanticism reassesses the diverse and creative reactions of Decadent authors to Romanticism between 1780 and 1914, while also remaining alert to the prescience of the Romantic imagination to envisage its own distorted, darker, perverted, other self. Creative pairings include William Blake and his Decadent critics, the recurring figure of the sphinx in the work of Thomas De Quincey and Decadent writers, and Percy Shelley with both Mathilde Blind and Swinburne. Not surprisingly, John Keats's works are a particular focus, in essays that explore Keats's literary and visual legacies and his resonance for writers who considered him an icon of art for art's sake. Crucial to this critical reassessment are the shared obsessions of Romanticism and Decadence with subjectivity, isolation, addiction, fragmentation, representation, romance, and voyeurism, as well as a poetics of desire and anxieties over the purpose of aestheticism. **Platonic Coleridge** MHRA The ambivalent curiosity of the young poet Samuel Taylor Coleridge (1772-1834)

towards Plato -- 'but I love Plato -- his dear gorgeous nonsense!' -- soon developed into a philosophical project, and the mature Coleridge proclaimed himself a reviver of Plato's unwritten or esoteric 'systems'. James Vigus's study traces Coleridge's discovery of a Plato marginalised in the universities, and examines his use of German sources on the 'divine philosopher', and his Platonic interpretation of Kant's epistemology. It compares Coleridge's figurations of poetic inspiration with models in the Platonic dialogues, and investigates whether Coleridge's esoteric 'system' of philosophy ultimately fulfilled the Republic's notorious banishment of poetry.

Women's Vision in Western Literature The Empathic Community Greenwood Publishing Group Examines seven idealistic women writers from England, France, Germany, and ancient Greece and their confrontation with the threat of war. **English**

Romanticism and the Celtic World Cambridge University Press English Romanticism and the Celtic World explores the way in which British Romantic writers responded to the national and cultural identities of the 'four nations' England, Ireland, Scotland and Wales. The essays collected here, by specialists in the field, interrogate the cultural centres as well as the peripheries of Romanticism, and the interactions between these. They underline 'Celticism' as an emergent strand of cultural ethnicity during the eighteenth century, examining the constructions of Celticism and Britishness in the Romantic period, including the ways in which the 'Celtic' countries viewed themselves in the light of Romanticism. Other topics include the development of Welsh antiquarianism, the Ossian controversy, Irish nationalism, Celtic landscapes, Romantic form and Orientalism. The collection covers writing by Blake, Wordsworth, Scott, Byron and Shelley, and will be of interest to scholars of Romanticism and Celtic studies. **Fellow Romantics Male and Female**

British Writers, 1790-1835 Routledge 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**

Cambridge Companion to British Romanticism Cambridge University Press A fully updated edition of this popular Companion, with two new essays reflecting new developments in the field. **Wordsworth and the Green Romantics Affect and Ecology in the Nineteenth Century** University of New Hampshire Press Situated at the intersection of ecocriticism, affect studies, and Romantic studies, this collection breaks new ground on the role of emotions in Western environmentalism. Recent scholarship highlights how traffic between Romantic-era literature and science helped to catalyze Green Romanticism. Closer to our own moment, the affective

turn reflects similar cross-disciplinary collaboration, as many scholars now see the physiological phenomenon of affect as a force central to how we develop conscious attitudes and commitments. Together, these trends offer suggestive insights for the study of Green Romanticism. While critics have traditionally positioned Romantic Nature as idealized and illusory, Romantic representations of nature are, in fact, ambivalent, scientifically informed, and ethically engaged. They often reflect writers' efforts to capture the fleeting experience of affect, raising urgent questions about how nature evokes feelings, and what demands these sensations place upon the feeling subject. By focusing on the affective dimensions of Green Romanticism, Wordsworth and the Green Romantics advances a vision of Romantic ecology that complicates scholarly perceptions of Romantic Nature, as well as popular caricatures of the Romantics as naive nature lovers. This collection will interest scholars and students of Romanticism, eighteenth- and nineteenth-century British literature, ecocriticism, affect studies, and those who work at the intersection of literature and science.

Lamb, Hazlitt, Keats Great Shakespeareans: *A&C Black Great Shakespeareans* offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. In this volume, leading scholars assess the contribution of William Hazlitt, John Keats and Charles Lamb to the afterlife and reception of Shakespeare and his plays. Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding, interpretation and appreciation of Shakespeare, provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context, including comparison with other figures or works within the same field.

Uncommon Contexts Encounters Between Science and Literature, 1800-1914 *Routledge* Britain in the long nineteenth century developed an increasing interest in science of all kinds. The essays in this collection uncover this symbiotic relationship between literature and science.

The Cambridge Companion to British Romantic Poetry *Cambridge University Press* More than any other period of British literature, Romanticism is strongly identified with a single genre. Romantic poetry has been one of the most enduring, best loved, most widely read and most frequently studied genres for two centuries and remains no less so today. This Companion offers a comprehensive overview and interpretation of the poetry of the period in its literary and historical contexts. The essays consider its metrical, formal, and linguistic features; its relation to history; its influence on other genres; its reflections of empire and nationalism, both within and outside the British Isles; and the various implications of oral transmission and the rapid expansion of print culture and mass readership. Attention is given to the work of less well-known or recently rediscovered authors, alongside the achievements of some of the greatest poets in the English language: Wordsworth, Coleridge, Blake, Scott, Burns, Keats, Shelley, Byron and Clare.

A Concise Companion to the Romantic Age *John Wiley & Sons* A Concise Companion to the Romantic Age provides new perspectives on the relationships between literature and culture in Britain from 1780 to 1830 Provides original essays from a variety of multi-disciplinary scholars on the Romantic era Includes fresh insights into such topics as religious controversy and politics, empire and nationalism, and the relationship of Romanticism to modernist aesthetics Ranges across the Romantic era's

literary, visual, and non-fictional genres **Shelley and Greece Rethinking Romantic Hellenism** Springer Traditionally Hellenism is seen as the uncontroversial and beneficial influence of Greece upon later culture. Drawing upon new ideas from culture and gender theory, Jennifer Wallace rethinks the nature of classical influence and finds that the relationship between the modern west and Greece is one of anxiety, fascination and resistance. Shelley's protean and radical writing questions and illuminates the contemporary Romantic understanding of Greece. This book will appeal to students of Romantic Literature, as well as to those interested in the classical tradition. **Shelley and the Musico-Poetics of Romanticism** Routledge Addressing a gap in Shelley studies, Jessica K. Quillin explores the poet's lifelong interest in music. Quillin connects the trope of music with Shelley's larger formal aesthetic, political, and philosophical concerns, showing that music offers a new critical lens through which to view such familiar Shelleyan concerns as the status of the poetic, figural language, and the philosophical problem posed by idealism versus skepticism. Quillin's book uncovers the implications of Shelley's use of music by means of four musico-poetic concerns: the inherently interdisciplinary nature of musical imagery and figurative language; the rhythmic and sonoric dimensions of poetry; the extension of poetry into the performative realms of the theatre and drawing room through close links between most poetic genres and music; and the transformation of poetry into music through the setting and adaptation of poetic lyrics to music. Ultimately, Quillin argues, Shelley exhibits a fundamental recognition of an interdependence between music and poetry which is expressed in the form and content of his highly sonorous works. Equating music with love allows him to create a radical model in which poetry is the highest form of imaginative expression, one that can affect the mind and the senses at once and potentially bring about the perfectibility of mankind through a unique mode of visionary experience.