

The Dark Angel

Gothic Elements In Shelley's Works



John V. Murphy

The Dark Angel Gothic Elements In Shelleys Works

Mary Shelley



The Dark Angel Gothic Elements In Shelley's Works:

The Dark Angel: Gothic Elements in Shelley's Works John V. Murphy, 1975 By establishing a relationship between Shelley's works and the Gothic tradition this study offers a new way of approaching the center of Shelley's thought Consideration of Shelley's application of the Gothic mode as an agency for psychological analysis is preceded by a brief introduction to Gothic sensibility **The Gothic's Gothic (Routledge Revivals)** Benjamin Franklin Fisher IV, 2016-05-05 First published in 1988 this book aims to provide keys to the study of Gothicism in British and American literature It gathers together much material that had not been cited in previous works of this kind and secondary works relevant to literary Gothicism biographies memoirs and graphic arts Part one cites items pertaining to significant authors of Gothic works and part two consists of subject headings offering information about broad topics that evolve from or that have been linked with Gothicism Three indexes are also provided to expedite searches for the contents of the entries This book will be of interest to students of literature **Gothic Writers** Douglass H. Thomson, Jack G. Voller, Frederick S. Frank, 2001-11-30 With its roots in Romanticism antiquarianism and the primacy of the imagination the Gothic genre originated in the 18th century flourished in the 19th and continues to thrive today This reference is designed to accommodate the critical and bibliographical needs of a broad spectrum of users from scholars seeking critical assistance to general readers wanting an introduction to the Gothic its abundant criticism and the present state of Gothic Studies The volume includes alphabetically arranged entries on more than 50 Gothic writers from Horace Walpole to Stephen King Entries for Russian Japanese French and German writers give an international scope to the book while the focus on English and American literature shows the dynamic nature of Gothicism today Each of the entries is devoted to a particular author or group of authors whose works exhibit Gothic elements beginning with a primary bibliography of works by the writer including modern editions This section is followed by a critical essay which examines the author's use of Gothic themes the author's place in the Gothic tradition and the critical reception of the author's works The entries close with selected annotated bibliographies of scholarly studies The volume concludes with a timeline and a bibliography of the most important broad scholarly works on the Gothic **The Complete Poetry of Percy Bysshe Shelley** Percy Bysshe Shelley, 2012-07-01 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.

The Neglected Shelley Alan M. Weinberg, Timothy Webb, 2016-03-16. New editions and facsimiles of Percy Bysshe Shelley's works are changing the landscape of Shelley studies by making complete compositions and fragments that have received only limited critical attention readily available to scholars. Building on the work begun in Weinberg and Webb's 2009 volume *The Unfamiliar Shelley*, *The Neglected Shelley* sheds light on the breadth and depth of Shelley's oeuvre, including the poet's earliest work written when he was not yet twenty and was experimenting with gothic romances and other striking forms of literary expression, such as two collections of provocative verse. There are discussions of Shelley's collaboration with Mary Shelley in the composition of *Frankenstein* and his skill as a translator of Greek poetry and drama, reflecting his urgent concern with Greek culture. His contributions to prose are the focus of essays on his letters, the subversive notes to Queen Mab, and his complex engagement with Jewish culture. Shelley's considerable corpus of fragments is well represented in contributions on the later narrative fiction *Athanasion*, *Athanasion*, and the significant group of unfinished poems including *Mazenghi*, *Fiordispina*, *Ginevra*, and *The Boat on the Serchio*, that treat Italian topics. Finally, there are explorations of subtle though neglected or underestimated works such as *Rosalind and Helen*, *The Sensitive Plant*, and the verse drama *Hellas*. *The Neglected Shelley* shows that even the poet's apparently slighter works are important in their own right and are richly instructive as expressions of Shelley's developing art of composition and the diverse interests he pursued throughout his career.

Sexual Enjoyment in British Romanticism David Sigler, 2015-03-01. Debates about gender in the British Romantic period often invoked the idea of sexual enjoyment; there was a broad cultural concern about *jouissance*, the all-engulfing pleasure pertaining to sexual gratification. On one hand, these debates made possible the modern psychological concept of the unconscious, since desire was seen as an uncontrollable force; the unconscious became the repository of disavowed enjoyment and the reason for sexual difference. On the other hand, the tighter regulation of sexual enjoyment made possible a vast expansion of the limits of imaginable sexuality. In *Sexual Enjoyment and British Romanticism*, David Sigler shows how literary writers could resist narrowing gender categories by imagining unregulated enjoyment. As some of the era's most prominent thinkers, including Edmund Burke, Mary Wollstonecraft, Mary Robinson, Joanna Southcott, Charlotte Dacre, Jane Austen, and Percy Bysshe Shelley, struggled to understand sexual enjoyment, they were able to devise new pleasures in a time of narrowing sexual possibilities. Placing Romantic era literature in conversation with Lacanian psychoanalytic theory,

Sexual Enjoyment in British Romanticism reveals the fictive structure of modern sexuality makes visible the diversity of sexual identities from the period and offers a new understanding of gender in British Romanticism Imageless Truths Karen A. Weisman, 2016-11-11 In Imageless Truths Karen A. Weisman offers a new reading of Shelley's work in the context of the poet's changing constructions of poetic fictions Shelley's understanding of language in general and of the fictions and their rhetorical trope in particular evolved throughout his career and Weisman argues that it is in his self-consciousness over these transformations that we can find the primary motivating factor in the poet's philosophical and literary development Weisman discerns in Shelley an ongoing quest for a mode of fiction making that can accommodate both the poet's belief in a metaphysical ultimate and his anxiety over the implications of grounding poetic fictions too firmly in the details of everyday life If Shelley's awareness of fictionality is a major element in the poetry it is an awareness that comes with the troubled sense of the limits of fiction Weisman contends that it is this persistent double-edged anxiety that distinguishes Shelley from the other English Romantics Her point is not intended to deny the validity or the continuing relevance of the deconstructionist perspective nor the value of its various claims for Shelley she is simply concerned that the instability of poetic fictions was eventually perceived as a given by Shelley as the beginning premise which he acknowledged and then tried to move beyond Imageless Truths will be of interest to students and scholars of English literature *Romantik* 5 Cian Duffy, Karina Lykke Grand, Thor J. Mednick, Lis Møller, Elisabeth Oxfeldt, Ilona Pikkanen, Robert W. Rix, Anna Lena Sandberg, 2017-02-01 The articles in this number of *Romantik* include new research on reverie and dream as the locus of metaphor in Percy Bysshe Shelley's *Prometheus Unbound* an enquiry into the Royal Swedish Society for the Publication of Manuscripts Relating to Scandinavian History and the role it played in the construction of national memory and heritage a discussion of Philippe Jacques de Loutherbourg's and John Martin's iconographies of the sublime in the intersection between art and popular visual spectacle archival discoveries related to the publication of medieval romance in early nineteenth century Britain and a reassessment of *The Prelude* as a formation narrative arguing that William Wordsworth displays a conflicted attitude to the growth and progress usually found in the Bildungsroman The journal also contains reviews of new books on the romantic period published in the Nordic countries *Shelley* Desmond King-Hele, 1984-06-14 **Odisea nº 2: Revista de estudios ingleses** José Francisco Fernández Sánchez, 2015-11-23 *Revista de Estudios Ingleses* es un anuario dirigido y gestionado por miembros del Departamento de Filología Inglesa y Alemana de la Universidad de Almería con el propósito de ofrecer un foro de intercambio de producción científica en campos del conocimiento tan diversos como la lengua inglesa literatura en lengua inglesa didáctica del inglés traducción del inglés para fines específicos y otros igualmente vinculados a los estudios ingleses **Mistress of Udolpho** Rictor Norton, 1999-05-01 This is the biography of the Gothic novelist Ann Radcliffe 1764-1823 author of *The Mysteries of Udolpho* the world's first best seller The text clarifies Radcliffe's emergence from a Dissenting Unitarian rather than a conventional Anglican background This places Radcliffe within the circle of other

women writers nurtured in radical Dissenting backgrounds such as Wollstonecraft Hays Inchbald and Barbault Radcliffe's childhood and family background are documented and the rumours of her madness and reclusiveness investigated leading to an evaluation of the reasons for her probable mental breakdown The text constitutes a cultural history of a writing woman demonstrating her place within radical culture literary tradition and aesthetic discourse and examining her role in the rise of the professional woman writer Her novels are analyzed mainly in the context of her biography and sources

The New Annotated Frankenstein Mary Shelley, 2017-08-08 GUILLERMO DEL TORO'S FRANKENSTEIN PREMIERES ON NETFLIX NOVEMBER 2025 Two centuries after its original publication Mary Shelley's classic tale of gothic horror comes to vivid life in what may very well be the best presentation of the novel to date Guillermo del Toro Remarkably a nineteen year old writing her first novel penned a tale that combines tragedy morality social commentary and a thoughtful examination of the very nature of knowledge writes best selling author Leslie S Klinger in his foreword to The New Annotated Frankenstein Despite its undeniable status as one of the most influential works of fiction ever written Mary Shelley's novel is often reductively dismissed as the wellspring for tacky monster films or as a cautionary tale about experimental science gone haywire Now two centuries after the first publication of Frankenstein Klinger revives Shelley's gothic masterpiece by reproducing her original text with the most lavishly illustrated and comprehensively annotated edition to date Featuring over 200 illustrations and nearly 1 000 annotations this sumptuous volume recaptures Shelley's early nineteenth century world with historical precision and imaginative breadth tracing the social and political roots of the author's revolutionary brand of Romanticism Braiding together decades of scholarship with his own keen insights Klinger recounts Frankenstein's indelible contributions to the realms of science fiction feminist theory and modern intellectual history not to mention film history and popular culture The result of Klinger's exhaustive research is a multifaceted portrait of one of Western literature's most divinely gifted prodigies a young novelist who defied her era's restrictions on female ambitions by independently supporting herself and her children as a writer and editor Born in a world of men in the midst of a political and an emerging industrial revolution Shelley crafted a horror story that beyond its incisive commentary on her own milieu is widely recognized as the first work of science fiction The daughter of a pioneering feminist and an Enlightenment philosopher Shelley lived and wrote at the center of British Romanticism the exuberant young movement that rebelled against tradition and reason and with a rebellious scream gave birth to a world of gods and monsters del Toro Following his best selling The New Annotated H P Lovecraft and The New Annotated Sherlock Holmes Klinger not only considers Shelley's original 1818 text but for the first time in any annotated volume traces the effects of her significant revisions in the 1823 and 1831 editions With an afterword by renowned literary scholar Anne K Mellor The New Annotated Frankenstein celebrates the prescient genius and undying legacy of the world's first truly modern myth The New Annotated Frankenstein includes Nearly 1 000 notes that provide information and historical context on every aspect of Frankenstein and of Mary Shelley's life Over 200 illustrations including

original artwork from the 1831 edition and dozens of photographs of real world locations that appear in the novel Extensive listings of films and theatrical adaptations An introduction by Guillermo del Toro and an afterword by Anne K Mellor *The Literature of Terror: Volume 1* David Punter, 2014-05-22 The first edition was regarded as the definitive survey of Gothic and related terror writing in English No other text considers this genre on such a scale and covers the theoretical perspectives so comprehensively In the latest edition the broad range of theoretical perspectives has been enlarged to include modern critical theories Volume One is a thoroughly updated edition of the original text covering the period from 1765 up to the Edwardian age exploring the richness and literary diversity of the gothic form from the original eighteenth century gothic of Ann Radcliffe to the melodramatic fiction of Wilkie Collins De Quincey's Gothic Masquerade Patrick Bridgwater, 2004-01-01 De Quincey's Gothic Masquerade is what has long been needed a study of Thomas De Quincey's Gothic and Gothic related texts by a Germanist working on Gothic and specializing in Anglo German literary relations Variousy identified as Gothic Hero Gothic Parasite and author of a Gothick sport De Quincey is the dark horse of Gothicism for while his work has increasingly been associated with Gothic not one of the recent companions to Gothic so much as mentions his name Definitions of what is meant by Gothic have changed of course and are still evolving claiming more territory all the time but Gothic specialists also have their blind spots of whom De Quincey is one One reason for this state of affairs will be the fact that in his work the Gothic is interwoven with the German to which modern English studies all too often turn a blind eye In this timely study of his work in relation to Gothic convention the author addresses the question of De Quincey's reputed knowledge of German Gothic Romantic literature and the related question of supposed German influences on his Gothic work and shows that his fiction is not less but more original than has been thought The texts examined are those on which for better or worse his reputation as a writer both of autobiography and of fiction depends Focusing on the Gothic takes one to the heart of his literary masquerade and more especially to the heart of his masked autobiographical enterprise Gothic because of its formulaic nature represents a place where he belongs a place where his sense of guilt can be seen as part of a wider pattern thus countering his pariah self image and enabling him to make some sort of sense of the Gothic ruin of his life Addressed to all who are interested in De Quincey's work and its place in literary history and to the many readers in the English and German speaking worlds who share De Quincey's and the author's enthusiasm for Gothic this book adds considerably to the scope of De Quincey studies which it enables to move on from some of the main unanswered questions of the past *Gothic writing 1750-1820* Robert Miles, 2017-06-01 Now available again in paperback this provocative study by Robert Miles uses the tools of modern literary theory and criticism to analyse this very distinctive body of texts Miles introduces the reader to contexts of Gothic in the eighteenth century including its historical development and its placement within the period's concerns with discourse and gender By using texts ranging from sensational novels such as *The Monk* and *The Mysteries of Udolpho* poetic variations on Gothic by Coleridge Shelley and Keats to satirical works

on the theme by Jane Austen Miles presents an intriguing overview of Gothic literature By drawing extensively on the ideas of Michel Foucault to establish a genealogy he brings Gothic writing in from the margins of popular fiction resituating it at the centre of debate about Romanticism Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office,1977 Antonin Artaud's Alternate Genealogies John C. Stout,2006-01-01 Most readers know Antonin Artaud as a theorist of the theatre and as a playwright director and actor manqué Now John C Stout's highly original study installs Artaud as a writer and theorist of biography In *Alternate Genealogies* Stout analyzes two separate but interrelated preoccupations central to Artaud's work the self portrait and the family romance He shows how Artaud in several important but relatively neglected texts rewrites the life stories of historical and literary figures with whom he identifies for example Paolo Uccello Abelard Van Gogh and Shelley's Francesco Cenci in an attempt to reinvent himself through the image or life of another Throughout the book Stout focusses on Artaud's struggles to recover the sense of self that eludes him and to master the reproductive process by recreating the family in and as his own fantasies of it With this research John C Stout has added considerably to our understanding of Artaud His book will be much appreciated by theatre scholars Artaud specialists Freudians Lacanians and both theorists and practitioners of life writing **Brill's Companion to Roman Tragedy**,2015-08-11 Until the Renaissance the centrality of Roman tragedy in Western society and culture was unchallenged Studies on Roman Republican tragedy and on Imperial Roman tragedy by the contributors have been directing the gaze of scholarship back to Roman tragedy This volume has two goals first to demonstrate that Republican tragedy had a far more central role in shaping Imperial tragedy than is currently thought and quite possibly more important than Classical Greek tragedy Second the influence of other Roman literary genres on Roman tragedy is greater than has formerly been credited Studies on von Kleist and Shelley Eliot and Claus help reconstruct the ancient Roman stage by showing how moderns had thought to change it for contemporary aesthetics The Senecan Aesthetic Helen Slaney,2016 The *Senecan Aesthetic* surveys the multifarious ways in which Senecan tragedy has been staged from the Renaissance up to the present day and restores Seneca to a canonical position among the playwrights of antiquity recognizing him as one of the most important most revered and most reviled **Mephistopheles** Jeffrey Burton Russell,1990 An excellent and important intellectual history Library Journal Using examples from theology philosophy art literature and popular culture Russell describes the great changes effected in our idea of the Devil by the intellectual and cultural developments of modern times *Mephistopheles* is the fourth and final volume of Jeffrey Burton Russell's critically acclaimed history of the concept of the Devil The series constitutes the most complete historical study ever made of the figure called the second most famous personage in Christianity In the first three volumes the author brought the history of Christian diabolology to the end of the Middle Ages This volume continues the story from the Reformation to the present tracing the fragmentation of the tradition

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