Index

Note: Works by Shelley are indexed by title and marked with bold face type. Works by other authors are indexed under the author’s name.

Abertethy, John 194–6
Abrams, M. H. 1
Actaeon (mythical figure), evocations of 132–3
in Adonais 167–8, 169
in Epipsychidion 141, 154
Adamson, Carlene 133–4, 136, 144, 149, 238
Address to the People on the Death of Princess Charlotte 240
Adonais 5, 11, 156, 159–85, 186, 187, 208, 214, 239
allegorical personifications 160
bird imagery, use of 175–6
figuration of Death 181–4, 187
generic characteristics 170–1, 179
incorporation of earlier material 162
influences 24
magus, figure of 162–4, 169, 172
mother-figuré, treatment of 166
narratorial voice/personality 159, 162–2, 166, 168, 169
Nature, depiction of 172, 174, 145
problems of resolution 175, 181–2
procession of mourners 160, 165, 166, 172
returning life, celebration of 172–3
revision processes 159–65, 166–7, 169–76
satirical attack on critics 176–9, 184
treatment of immortality 184–5
treatment of material body 180–4
Urania, figure of 160–1, 162–4, 169–72, 182–4; redefinition as Nature 172
Aeschylus 91
Alain de Lille 24
Alastor 19–40, 44, 46, 54, 79, 187
Alexander the Great 133
Almeida, Hermione de 247–8
Aristotle 199, 219
atrocities, treatment of 47–8
see also Peterloo
Augustine of Hippo, St. 22–3
authorship, social processes 11
Bacon, Francis 18, 83, 199
Baker, Carlos 240
“A Ballad – Parson Richards” 126, 133
Barish, Jonas 25
Barkan, Leonard 25
Blumenbach, Johann Friedrich 83
Black, John 216
Blake, William 1, 4, 19, 29, 38, 89, 129–30
book manufacture 192
use of images 3, 12, 13
The Marriage of Heaven and Hell 2
Bloom, Harold 246
blots 131, 137, 187, 188, 202–6, 211, 214, 217
Blumenbach, Johann Friedrich 195
Bonca, Teddi Chichester 230
Boydell, John 8
Britannia, depictions of 109
Browne, Thomas 17
Bryant, Jacob 18
Bryson, Norman 18
Burke, Edmund 1, 29, 30, 66, 86, 103, 107, 117, 193
Reflections on the Revolution in France 100
Of the Sublime and the Beautiful 65
Burns, Robert 127
Butler, Judith 201
Butler, Marilyn 194
Byron, George Gordon, Lord 101, 166, 172, 245
travels with Shelley 49, 56, 95
Cain 195
Childe Harold 232
Index

The Giaour 32
Parisina 92
Byzantine culture 12
Calcé, Luisa 8–9, 89, 103–4
Cameron, Kenneth Neill 6, 39, 41, 43, 190
Campo Santo frescoes (Pisa) 190
cannibalism 233
Carnicelli, D. D. 190–1, 246
Carey, William 105
Caroline (of Brunswick), Queen 123, 125
Castlereagh, Robert Stewart, Viscount 101–2, 122, 124
The Cenci 95, 101
Champollion, Jean-François 17–18
Charlotte, Princess 108, 232
Chatterton, Thomas 127
Cherniaik, Judith 44, 66, 198
Christianity see Judaico-Christian traditions, religion
Cicero, M. Tullius 22
Clairmont, Claire 15
Clark, Timothy 83
Clarke, Edward Daniel 231–2
Classical models, Shelley’s use of 57–8, 117, 130–3
see also Greek culture; Roman culture
“The Cloud” 137
Cobbett, William 107
“Cockney School” 165–6
Coleridge, Samuel Taylor 1, 53–4, 70, 76, 77, 166, 249
Dejection: An Ode 192–3
“Frost at Midnight” 62
Collins, William, “Ode to Liberty” 101–2, 129, 130
community, treatments of 44–6
compositional process, breaks in 14
Condillac, Etienne-Bonnot de 18
Cozens, Alexander 202
Cronin, Richard 69, 78, 105–6, 107, 117, 240
Cross, Ashley 104
Cruikshank, George 104
Culler, Jonathan 16–7
Curran, Stuart 54, 63, 119, 225, 244, 245–6
“The Daemonic of the World” 44–5, 46–8
treatment of title figure 46–8
D’Alembert, Jean le Rond 214–15
Dante (Alighieri) 144, 188, 192, 215
Canova 171
Vita Nuova 140–1, 143–4, 154, 155, 156, 242
Darwin, Erasmus 18
The Temple of Nature 19
David, Jacques-Louis 8, 26, 105, 134, 191
Davies, Scrope 55, 59
Davy, Humphrey 124–5, 196
Dawson, P. M. S. 164, 168, 179
de Man, Paul 6, 20, 53–4, 71, 137–8, 165, 172, 186–7, 207, 241
counter-arguments 7, 188–9, 202, 210–11
Death, artistic representations 103–5, 150, 187, 194, 235
A Defence of Poetry 10, 11, 136, 170, 171, 179
definitive text, (problems of) establishment 10–11
Deleuze, Gilles 195–6
Derrida, Jacques 11, 17, 207–8, 215
devils, sketches of/writings on 164, 176–8, 179–80
“The Devil’s Walk” (broadside ballad) 179
Dickinson, Emily 13, 192
Diderot, Denis 18, 27, 47
“Discourse on the Manners of the Ancient Greeks” 124
Donovan, Jack 92–3, 232
Drummond, Sir William 6, 18, 53, 60–1, 195, 216
Oedipus Judaicus 81
Duff, David 29, 100, 249
Durkheim, Emile 127
egotism, treatments of 14–5
Eldon, John Scott, 1st Earl of 101–3, 112
elegy, genre of 170, 179, 244
Elgin Marbles 8–9, 72, 231
Elizabeth I 132, 239
Elsky, Martin 16–17
“Endymion” 144–5
England, social/political conditions 99–100, 123, 133
Enlightenment thought/ideals 38
“epipsyche” (“soul out of the soul”),
motif of 5, 20–1, 26, 63, 78–9, 91–2, 102, 209
Epipsychidion 5, 86, 140–8
appropriation of earlier material 144
authorial intent 142–3
comparisons with other works 159–60, 165, 167, 173, 184, 205
conclusion 155–6
dedication 148
early drafts 144, 241–2
“Emilia,” character of 140–1, 151, 187;
objectification 148–9, 152; relationship with real-life original 143, 149–50, 187
faltering of drafting process 141–3
first-person subject: despair, role in poetic structure 141, 144, 152–5; Krasian overtones 157–8; “suicide” 155–6
“Frost,” character of 150–1
generic characteristics 141
literary models 143–4, 151 (see also Dante)
psychoanalytic interpretation 241

Cambridge University Press
978-1-107-00838-0 - Shelley’s Visual Imagination
Nancy Moore Goslee
Index

More information
Epipsychidion (cont.)
revisions 152–6, 156–8
ruins, evocation of 156–8
satirical beginnings 146–8
void, filling of, as first inspiration 148
Epstein, James 8, 9, 100, 107, 114, 117
Erkelenz, Michael 56, 66, 229
Essick, Robert N. 141
Euripides, Bacchae 130–1, 239
Everest, Kelvin 44, 221
The Examiner 106
publication of “Hymn to Intellectual Beauty” 49–50, 55, 57, 59, 61–2, 100
Faber, George Stanley 18
facial appearance, importance in masque/ allegorical representation 102
fasces (Roman legal symbols), referencing of fasces 18
Feldman, Paula R. 242
Ferguson, Adam 23, 27
Ferguson, Frances 7, 70, 137
Ferrer, Daniel 13
Ferris, David 72
Ficino, Marsilio 17
Fiordispina 149
Flaxman, John 236
Fletcher, Angus 21, 29
Forman, H. Buxton 19, 43, 228
Foucault, Michel 69
Fox, Charles James 105
“Fragments connected with Epipsychidion” 145
Fraistat, Neil 11, 17, 28, 40, 99, 109, 138, 221, 241
Franta, Andrew 97
“Free Love” see “True Love”
Freedom see Liberty
French Revolution 8, 36, 68, 70, 72, 100, 116, 123–4, 127, 136–7, 193
triumphal processions 26, 105, 134, 191
Fried, Michael 18
Frye, Northrop 13
Frye, Paul 36, 54, 62, 227
Fuseli, Henry 103–4
Galperin, William 8
gender, treatments of 63–5, 79–80, 230
Genette, Gerard 11
George, Prince of Wales (later George IV) 105–6
Gigante, Denise 195, 255–16
Gilray, James 105
Gilman, Ernest 16
Gilpin, William 50
Gladden, James 233
Godwin, Mary see Shelley, Mary;
Wollstonecraft, Mary
Godwin, William 87–9, 90, 196, 201
Goldsmith, Steven 106–7, 114, 192
Gombrich, E. H. 17
Goodman, Nelson 1
“Good night” (fragment) 126
Gray, Thomas, “The Progress of Poesy” 129–30
Greek culture/thought, influences on Shelley 21, 180, 231
in Laon and Cythna 68, 70–2, 83–4
in Ode to Liberty 126
Grimes, Kyle 226, 230
Grove, Harriet 87–9
Gutwirth, Madelyn 8, 26, 193
harpies, depictions/significance 128–9
Hartman, Geoffrey 129–30
Heffernan, James 8
Hendrix, Richard 235
“Hermit of Marlow,” pamphlets written under pseudonym 108, 232
Hesiod 21
hieroglyphs 19, 223
Hitchener, Elizabeth 3–4, 21, 30–1, 57, 94
Hitt, Christopher 237
Hoagwood, Terence 6
Hobbes, Thomas 125–6, 127, 207
Hogarth, William 12, 34
Hogle, Jerrold 4, 6, 31, 60, 61–2, 63–6, 98, 118–20, 121, 141, 154, 183, 192, 219, 226, 233, 234, 237, 241, 246, 248
Holmes, Richard 194–5
Horapollo, Hieroglyphica 17
Huet, Marie-Hélène 17
Hume, David 53, 60–1, 226
Hunt, Leigh 28, 29, 97, 100, 165–6, 172
and “Hymn to Intellectual Beauty” 49, 50, 52, 57, 64
Rimini 92
Hunt, Lynn 8, 26, 233
Hutchinson, Thomas 135, 228
“Hymn to Intellectual Beauty” 5, 20, 38, 48, 49–67
characterization of speaker 57–8
comparisons with other works 71–2, 81, 94, 100, 123, 137, 141
critical commentary 60–3, 229
draft versions 55–60; lost 55; notebooks 55, 59;
reworplings 59–60, 64; structural revisions 58–9, 66; unfinished lines 58
“Elfin Knight” pseudonym 49–50, 58–9, 100
generic characteristics 52–4
influences 49, 66–7
philosophical content/influences 60–3, 65–6
political implications 66–7
process of composition 49–52
publication 49–50
treatment of addressee (“Spirit of Beauty”) 56–7, 59–60, 63–6, 187
treatments of gender 63–5
visual elements 50–2, 63–6

icon 3
“iconic page” 13
“iconophobia” 8
images, Shelley’s use of 2–5, 12
interplay with text 4
“imagetexts” 12, 36
Imbert, Claude 22
immortality, treatments of 160, 164, 184–5
incest 91–3
legal/social attitudes to 92
linked with social/religious revolution 92–3
Ingpen, Roger 176
intent (authorial), role in literary theory 10–11
Isomaki, Richard 60–1
Italy, medieval city-states 190–1
Jackson, Wallace 130
Jacobean period, masques 190–1
Janowicz, Anne 236
Jones, Inigo 190–1
Jones, Steven 74, 81, 100, 104, 106–7, 114, 117
Jonson, Ben 190–1
Joyce, James 13
Judaeo-Christian traditions, adapted/critiqued by Shelley 57–8, 65, 161
Kant, Immanuel 195
Keach, William 17, 198, 233, 235, 237
Keats, John
contemporary criticisms, (alleged) effect of 176–9
death 159

Epipyschidion compared to works of 154, 157
representation in Adonais 160–1, 162–4,
164–6, 169–70, 180–1, 185; referencing of poetry 173–6
scientific interests 194
The Eve of St. Agnes 149
Hyperion 165, 174
“Ode to a Nightingale” 161, 171, 173
“Ode to Psyche” 39, 173
Sleep and Poetry 161, 175

“The Keen Stars Are Twinkling” 197, 200
Kelley, Theresa 7–8, 18, 20–1, 22, 26, 114, 246
Knapp, Stephen 3–4, 7–8, 18, 21, 29, 57, 91, 102, 124, 138, 141, 150, 210
Kristeva, Julia 214
Kucich, Greg 232

Lacan, Jacques 214, 241
Landes, Joan 8, 215
Langland, William, The Vision of Piers 16
Plowman
Laon and Cythna (The Revolt of Islam) 5, 9, 19, 28, 68–94
allegorical characters: Custom 89–90, 90–4;
Pestilence 82, 83
authorial voice 68–9
characterization 68
comparisons with other works 100, 106, 109, 127–8, 137, 153, 157, 191, 209
composition: difficulty of process 81–2, 86–9;
self-awareness of 70, 73
critical response (contemporary) 95, 146
dedication 68–9, 74, 84, 147
draft notebooks 70, 73–4, 231; sketches 74–6,
78, 80, 83–90
framing narrative 83–90
generic characteristics 86–7
later interpretations 69–71
revisions for publication 69, 90–4
revolutionary ideology 70, 72, 77–8
ruins, evocation of 70–2, 77–8, 156–8
symbolic/mythic episodes 69–70
textual/cultural origins 74–80
torture, treatments of 69–70, 78
treatment of icon(3)/iconoclasm 80–3, 233
treatment of incest/blasphemy 90–4
verse form 73
Lavater, Johann Kaspar 19
Lawrence, William 194–6
Le Brun, Charles 27
Leavis, F. R. 69, 244
Leggett, B. J. 241
Leibniz, Gottfried Wilhelm 18
“Dialogue on Continuity and Motion” 226
Leighton, Angela 183, 240, 243–4, 245
Liberty (Freedom) 109
as active/vengeful protagonist 132–3
feminine depictions/characteristics 124, 131–3
ghost of,” in Queen Mab 32–3, 81
iconography 99–100, 123–4, 134–6, 141;
Shelley’s adaptations of 123–4
in The Mask of Anarchy 135–16
“progress” model 126, 127, 138
(see also progress poem)
reclaiming from French Revolutionary ideology 100
as rhetorical figure 137–8
life/Life, debates on nature of 194–6
Shelley’s views/contributions 195–6, 215–16
Lind, L. R. 22
“Lines Written During the Castlereagh Administration” 138

© in this web service Cambridge University Press

www.cambridge.org

Cambridge University Press
978-1-107-00838-0 - Shelley’s Visual Imagination
Nancy Moore Goslee
Index
More information
“Lines Written in the Bay of Lerici” 197–9, 200, 248
“linguistic turn” 5–7, 9, 187
Locke, John 60, 83, 124, 202
Lockhart, John 92
Louis XIV of France 25
Louis XVI of France 104
Lowth, Robert, *Lectures on the Sacred Poetry of the Hebrews* 26
Lucretius/Lucretian philosophy 6–7, 48, 178, 216, 219

Malhuth, Thomas 196
Marxist analyses 118–20
*The Mask of Anarchy* 5, 95–122
aesthetic structures 99
blood, as leitmotif 96–7, 112–13, 120–2
comparisons with other works 138, 183, 210
composition process 99, 100–1, 104, 113
critical interpretations 97–9, 106–7, 114, 118–20
cut passages 96–7
drafts 101
Time 108, 114–15
piratorial influences 103–4, 105
play with meanings 100
political reform agenda 107, 115–16, 116–18, 121
referencing of contemporary politicians 101–3, 105–6, 112, 187
triumphal procession, treatment of 25, 101–8, 191
Matthews, C. M. 44, 221
McDayer, Ghislaine 241
McGann, Jerome 10–12
McLeod, Randall 11
medicine, contemporary debates 194–6
medieval period 100
manuscripts 3, 12, 16–17
triumphal processions 190–1
Medwin, Thomas 15
Miller, Hillis 243
Milton, John
referred in *Adonais* 161, 164, 169
*Lycidas* 166
*Paradise Lost* 1, 3, 29, 35, 95, 103–4, 105, 129, 150, 170, 194
mind, (allegorical) treatments 2
“Misery” stanzas 219
Mitchell, W. J. T. 1, 3, 5, 8, 9, 12, 13, 16, 65, 130, 192
Molinari, Lori 233

Index

“Mont Blanc” 20, 48, 55, 61, 81, 94, 196
composition 50
critical commentary 60
revisions 52
Moore, Thomas 166, 172
Morley, Thomas 190–1
Mountcashell, Lady 242
Murray, E. B. 45
Mussolini, Benito 134

Napoleon, Emperor 127, 136–7, 139
referencing in *The Triumph of Life* 188, 197, 199, 202
Nature see *Adonais: The Triumph of Life*
neco-Platonism 23–4, 53
“A New National Anthem” 125, 138, 238
Nietzsche, Friedrich 241
nominalism 138

books 9–11, 12, 13–19
conversion to printed copy 15–16
“Geneva” 52, 55, 56
illegibility 43, 228
interaction of text and image 16–17
*Laon and Cythna* drafts 70, 73–4
layout 14–15, 169, 178
Mary’s editorship 15
physical features/imperfections, incorporation into poetic imagery 133, 137–8, 187, 202–6
positioning of stanza forms 15
preservation 13–14
radical intertextuality, approach based on 142
temporal/spatial organization 14, 56, 84–5

(see also under titles of works)

Notopoulos, James 33

ode, generic characteristics 52–4, 116
*Ode to Liberty* 5, 123–39, 141, 178, 197, 202
organization of published volume 138
progress of composition 124–7, 138–9; major reconceptions 129–30, 125, 126; stanza 1, 127–33; stanza 2, 136–7; stanza 3, 133–6
treatment of anarchy 136–7
treatment of Classical models 126, 130–3

“Ode to the West Wind” 20, 80, 126, 145, 146, 147, 213–14
Ollier, Charles 101, 155, 242
“On a Faded Violet” 146
“On Life” (unfinished essay) 195–6
“On Polytheism” (essay) 164
“On the Devil, and Devils” (essay) 164, 179–80
O’Neill, Michael 52, 56, 64
Ozouf, Mona 8, 26, 124

Paine, Thomas 33, 66, 107
Paley, Morton 105, 106, 236
Index

paraclete, figure of 129
The Passing of our most dread Souveraine Lady Quene Elizabeth through the Citie of London... (Anon.) 24
Peacock, Thomas Love 9, 15, 66, 72, 125
Peirce, C. S. 3
personification, Shelley’s use of 5, 16, 19–27, 57 in Adonais 160
Classical sources 21–3
critical analyses 6, 7–8 in Epipsychidion 143–4, 150–1
in Laon and Cythna 68, 82, 89–90, 90–4
in The Mask of Anarchy 96, 101–18
moves away from 11
in Ode to Liberty 124–7, 129
in Queen Mab 29–37, 44–8
in The Triumph of Life 187–8
underlying issues 113–16
Peter Bell the Third 179
Peterfreund, Stuart 85, 98–9, 114, 115, 235, 243
“Peterloo” massacre 95–6
political context/aftermath 99–100, 106–7
Petrarach (Francesco Petrarca), Trionfi 24, 190–1
Pfau, Thomas 241
“pictorial turn” 5, 8, 9
Pindar
influence on Ode to Liberty 126
Pythian Ode VIII 126
Pitt, William (the Younger) 105
Plato 72, 199, 208, 245–6
influence on Shelley’s poetry 83
translated by Shelley 95
Plato, Symposium 148
see also neo-Platonism
“Pleasure” 197
Pocock, Richard 18
Pointon, Marcia 104
Pope, Alexander, The Rape of the Lock 182–3
post-structuralism 10–11
Praxiteles 9
progress poem, genre of 129–30
Prometheus Unbound 1–2, 18, 95, 124, 134, 148, 179
as anti-visual aesthetic 1–2
comparisons with other works 106, 115–16, 117, 133, 136, 149, 165, 167, 193, 199
notebook drafts 19, 101, 113, 145, 147
Prudentius Clemens, A., Psychomachia 23
Pulso, C. E. 6
Puttenham, George 16
Pyle, Forrest 61, 98, 120
Pythagorean philosophy 83
Quarterly Review 146–7
Queen Mab 28–48
1815 revisions 28, 39–48, 43–4, 46–8, 52, 61
(see also “The Daemon of the World”) characterization/personification 4–5
Ahasuerus 31; Commerce 34–5; King 33–4
Religion 30–1, 35–7; 39, 45; Selfishness 34–5 (see also Liberty)
comparisons with other works 50, 57, 60–1, 68, 72–2, 77, 78, 81, 82, 90, 95, 100, 137, 166–6, 210–11
dedication poem 40
feigning, treatment of 38–9
gender, treatment of 38
influences 19, 27, 28–9, 35, 226
metamorphosis, treatment of 33
rejection by publishers 39
removal of title page 40
Shelley’s critique of 29, 30
structure 30–1
transformation of title figure 40–1, 43–4, 46
Quilligan, Maureen 16
Quinn, Mary 40, 45, 118
Quint, David 211, 215
Rajan, Tilottama 10–11, 201, 241
Redfield, Marc 98–9, 101, 115, 120
Regulus, M. Attilus 131
Reid, Thomas 18
Reiman, Donald 11
Reinam, Donald 11, 17, 28, 40, 73, 76, 92, 99, 109, 111, 112, 162, 167, 170, 176, 178, 199, 201, 203, 205, 215, 221, 245
religion, treatments of 35–8
attacks on 2, 45–6, 54, 93–4, 114–6
discussions in notebooks 164
history of 37–8, 46
see also Judaeo-Christian traditions
Renaissance culture 102
Reveley, Henry 116
The Revolt of Islam see Laon and Cythna
Ricks, Christopher 245
Roberts, David, Captain 209
Roberts, Hugh 6–7, 71, 77, 79, 189, 211, 215, 234, 237, 243
Robespierre, Maximilien 8, 26, 105, 191
Rogers, Neville 53, 227, 242
romance, conventions of 28–9
Rome/Roman culture 22
in Adonais 160–1
influence on The Triumph of Life 188, 189–91
in Ode to Liberty 126, 130–3
Romulus/Remus, Classical sculpture of 130, 239

© in this web service Cambridge University Press  www.cambridge.org
Rorry, Richard 5
Rosetta Stone 17–18
Rousseau, Jean-Jacques 16, 31, 48
depiction in The Triumph of Life 186, 187–8, 191, 197–8, 199–201, 202–6, 208, 210–17; erotic elements 209, 211–12
La Nouvelle Heloïse 49–50, 53, 61–2
letter to D’Alembert 214–15
social writings/theory 207–8
Rovee, Christopher 8–9
royalty, treatments of 33–4, 133–4
see also Tyranny
Ruston, Sharon 194–5
Sacks, Peter 159, 243
Saussure, Ferdinand de 5, 83
Schlegel, August Wilhelm 216, 231
Schluter, Kurt 13–4, 229
Schulze, Earl 141, 151, 154
Scott, Grant 9
Scott-Kilvert, Diana 242
Scrivener, Michael 106, 123, 138, 225
The Sensitive Plant 145, 148
Shaftesbury, Anthony Ashley Cooper, 3rd Earl of 18
Shakespeare, William 178
Hamlet 104
Romeo and Juliet 28
Shaw, George Bernard 225
Shelley, Harriet, née Westbrook 40, 87–9, 103
Shelley, Mary Wollstonecraft, née Godwin
dedications to 68–9, 74, 84, 147
treatment of 10, 11, 13–14, 15, 97, 99, 146, 205,
227, 241
and Epipsychidion 143
treatment of 123–12, 121, 145
journals 9, 128, 242
poetic addresses to/evocations of 86, 89, 90
scientific interests 194, 196
texts of 194
travels with PBS 49–50, 231
Frankenstein 194
Shelley, Percy Bysshe
articistic tastes 9
correspondence 4, 21, 30–1, 56–7, 94, 100–1,
189–90, 209
death 186, 217
eye sight 150
“formlessness” of works 140
scientific interests 194–6
skepticism 6–7
see also titles of works
Sidmouth, Henry Addington, 1st Viscount 101–2
“Silbce” notebook 14
Silvestris, Bernard de 23
“Sir Patrick Spens” (Anon.) 192–3
Siskin, Clifford 27, 54, 62–3, 138
Six Acts (1819) 99
sketches (drawn by Shelley) 2–3, 19
accompanying Adonais 164, 169, 173, 176–8, 179–80
accompanying Epipsychidion 152
accompanying “Hymn to Intellectual Beauty” 50–2
accompanying Laon and Cythna 74–6, 79,
80, 83–90
accompanying Prometheus Unbound 247
accompanying Queen Mab 28, 41–3
accompanying The Mask of Anarchy 118
accompanying The Triumph of Life 193–4,
197, 209–10, 217
cancelling with text 169, 178
Smith, Adam 62, 229
Smith, Horace 166
Smith, James 166
Smith, Jessica 32–3
Smith, Olivia 27, 138
Socrates 146
“Song for Tasso” 145
treatment of “soul,” 226
Southerly, Robert 29, 70
Spain, civil unrest (1820) 123, 125
Spenser, Edmund 161
echoes in Shelley’s verse 84, 89, 91, 115, 162,
164–5, 169, 178
The Faerie Queene 24–5, 28–9, 35, 49
Four Hymnes 49, 61, 62, 228
Spivak, Gayatri 227
Stacey, Sophia 145–6
Stockdale, J. (publisher) 226
Stoic philosophy 22–3, 26–7, 65
“stream” metaphor 43–4
“Superstition” 44–6, 54, 228
Tasso, Torquato 36
Thomson, James, Liberty 123, 129, 130, 133
“To a Skylark” 125, 137
“To S— and C” 148
“To the C.—” 167–8, 170, 245
Tokto, Tatsuo 86, 144–5, 146, 149
trade, attacks on 34–5
The Triumph of Life 5, 10–11, 16, 71, 136, 178,
186–217, 241
animal tracks, motif of 206–8
basis of ideas in literature 199–201
breaks in composition 197–9
cancelling lines/pasages 186, 193–4, 199–200,
202, 207, 212, 213, 214
conclusion 215
critical interpretations 188–9, 210–11
“dead leaves” image 213–14
Index

gap in rhyme scheme 205–6
iconoclasm 210
“Life”, figure of 187–8, 192–4, 248; influence of scientific debates 196; lack of physical/ feminine attributes 192–3; loosening of concept 194
maenad dancers 213–15
masks 212–13
paradisal depiction of nature 207–8
physical features of manuscript 187, 191–2, 197, 202–6, 209–10, 212–13, 216–17; shortage of paper 205, 209, 216
political protest 212–13
“shape all light,” figure of 187–8, 202–6; critical focus on 186
treatment of historical figures 187
triumphal procession 191–4, 208, 209, 210–11
see also Rousseau
triumphal processions 24–6, 188, 189–94, 246–7
visual representations 190–1
“True Love,” explorations of 146–7, 155
Turner, J. M. W. 131
Tuveson, Ernest 25
Tyranny, call for overthrow 127
Uffizi Gallery 213
Ulmer, William 69, 70, 138, 143, 240, 244, 243–4
Varro, M. Terentius 22
Venus and Adonis, myth of, referenced in
Adonais 168–9, 176, 178–9, 184
“Verses Written on receiving a Celandine in a letter from England” 66–7
Vestal Virgins, imagery of 131–2
Viciario, Michael 7, 246
violence, (problems of) combating 96–7, 112–13, 235
Virgil (P. Vergilius Maro), Aeneid 128, 136
visual text, theoretical approaches to 5–9
Viviani, Teresa 140–1
first meeting with Shelley, pre-dated by drafts of Epipsychidion 144, 145–6, 149
relationship with Shelley 145, 148–9, 241–2
transformation into “Emilia” 143, 144, 149, 157
Volney, Constantin François de Chassebœuf, Comte de 18, 41, 72, 210–11, 226
Ruines 18–19
Wagner, Peter 12
Wagner, Richard, Parsifal 201
Wallace, Jennifer 72
Wang, Orrin 71, 189, 210–11
Warburton, William 18
Wasserman, Earl 52–3, 159, 243
Webb, Timothy 151, 164, 168, 179
Webster, T. B. L. 21
Wedgwood, Josiah 109, 236
Weinberg, Alan 242
Weisman, Karen 31, 52, 226
West, Benjamin
Death on a Pale Horse 105
The Opening of the Four Seals 118
Westbrook, Harriet see Shelley, Harriet
Wheatley, Kim 29–30, 31, 35, 36, 230
Whig politics 238
Whinney, Margaret 104
White, Newman Ivey 227
Whitman, Jon 23–4
Wilkie, Brian 69
Williams, Helen Maria 237–8, 239
Williams, Jane 197, 198, 200
Wilson, Ross 248
Winckelmann, J. J., History of Ancient Art 72, 221
The Witch of Atlas 134
Wolfson, Susan 97, 100, 198–9
Wollstonecraft, Mary 65, 66, 79, 90, 237–8
woman, as muse 144–6
see also gender; Liberty
Wood, Gillen D’Arcy 8
Wordsworth, William 1, 6, 54, 58, 60, 70, 79, 166, 172
influence/referencing in Shelley’s works 66–7, 127, 129, 199, 202–3, 206
“Ode: Intimations of Immortality” 66, 202, 205, 206
Preface to Lyrical Ballads 206
The Prelude 10
“Resolution and Independence” 127
“The Rainbow” 202, 206
“The Small Celandine” 66
“The Thorn” 111, 237
“Tintern Abbey” 62, 66, 202, 206
“To the Same Flower” 66
“To the Small Celandine” 66
Wright, Julia 192
Yale British Art Center 191
Zeller, Hans 10