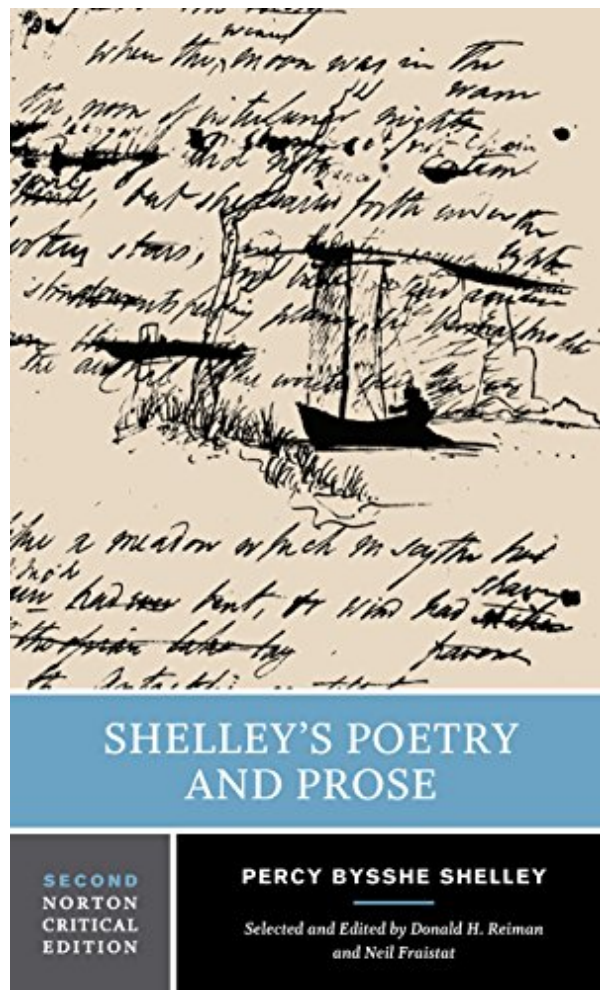
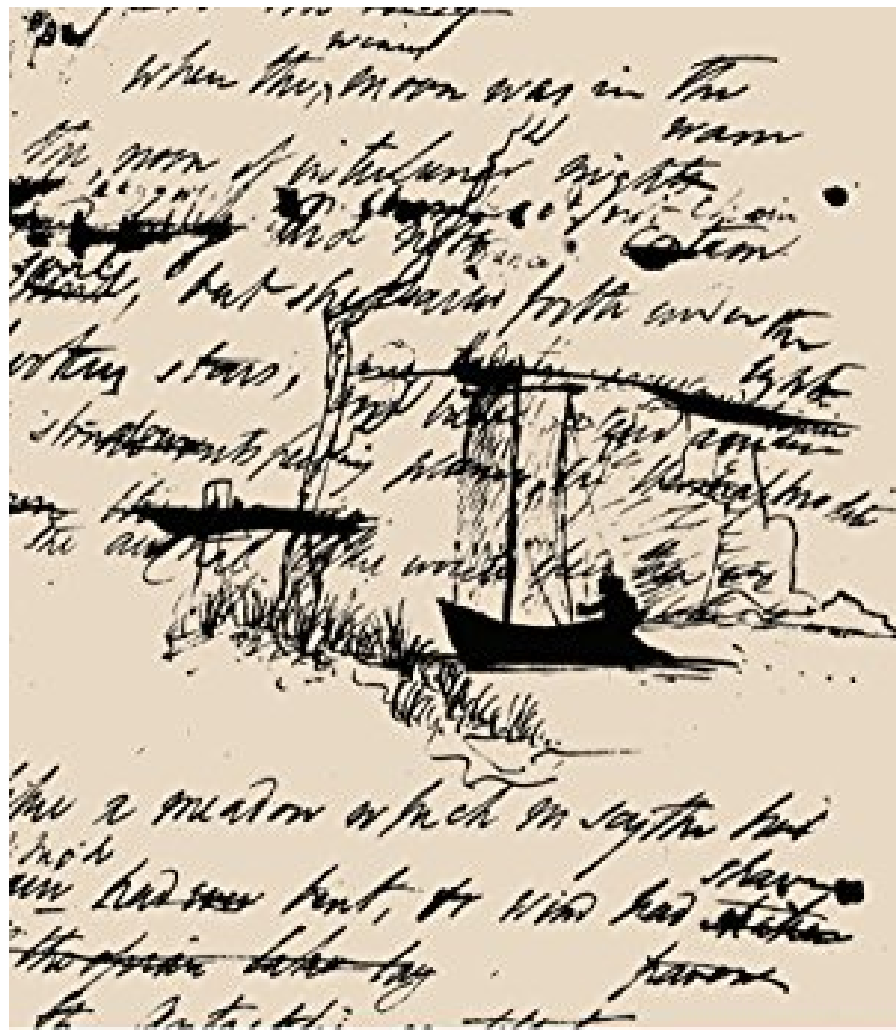


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Selected and Edited by Donald H. Reiman
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About the Author

Neil Fraistat is Professor of English at the University of Maryland and a founder and General Editor of the Romantic Circles website. He is co-editor of The Complete Poetry of Percy Bysshe Shelley, of Textual Studies in the Late Age of Print, and of Helen Maria Williams' Letters Written in France. He is recipient of the Society for Textual Scholarship's Fredson Bowers Memorial Prize and the Keats-Shelley Association's Distinguished Scholar Award.

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This Second Edition is based on the authoritative texts chosen by the editors from their scholarly edition of *The Complete Poetry of Percy Bysshe Shelley*.

Each selection has been thoroughly reedited, and the order of the poems has been rearranged in light of redating or other reconsiderations. All headnotes are new or updated, and many footnotes have been added, replaced, or revised.

"Criticism" reflects the recent renaissance in Shelley studies, the greatest renaissance since 1870-92. All twenty-three essays are new to the Second Edition; among them are the work of Harold Bloom, Stuart Curran, Annette Wheeler Cafarelli, Michael Ferber, James Chandler, and Susan J. Wolfson.

A Chronology, an updated Selected Bibliography, and an Index of Titles and First Lines are included.

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About the Author

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Most helpful customer reviews

51 of 52 people found the following review helpful.

Indispensable

By A Customer

If you only buy one book of Shelley's works -- make it this one.

This edition contains all Shelley's major poetry, as well as three essays (see table of contents on this page).

The bonus is that, as this is a critical edition, it also contains 15 brief critical essays, which are among the best explications you'll find of Shelley's work. (Since it's a critical edition, the poems are also heavily footnoted, something you'll either love or hate.)

The only downside is that a number of Shelley's shorter and lighter poems are absent (e.g., "Love's Philosophy"), and only a small portion of "Laon and Cyntha" appears here -- but overall the selection is solid. And, like all the Norton critical editions, this is printed on decent paper, eye-straining, tissue-thin stock found in some other volumes.

Perfect for those new to Shelley as well as long-time devotees.

64 of 70 people found the following review helpful.

Pure Intellectual Beauty

By A Customer

Shelley is the wild child of English poetry and his determined opposition to tyranny produced a huge variety of poetry, ranging from the rending lament of Keats in Adonais, to the defiant and taut sonnet Ozymandias. His single greatest work, however, is Prometheus Unbound, which a vast gothic ruin of neat poetry. One shot of it and you'll wonder why a) all the nice, obvious prosy bits seem to have been left out and b) why exactly you love it, and him, so much. Like a cross between a vision of God and a lobotomy.

It's strange, but he means it and the grand sweep of the poem and its rebirth of humanity (I did say this isn't kitchen sink drama) is as distinctive an experience as reading Milton for the first time or the first time you read a love letter in the bath. Holding an electric fire.

There are many other poems which should be headline news, such as Hymn to Intellectual Beauty, Mont Blanc, Mutability and Ode to the West Wind, but this edition also has the advantage of including the Defence of Poetry which is the most rhapsodic and emotive arguments you'll ever have the pleasure to be swept away by. For a second you want to believe the beautiful nonsense that 'poets are the unacknowledged legislators of the world'. Shelley pulls no punches in prose because he hasn't pulled any in poetry. He believes in the prophetic importance of his role and is electric enough to almost make us believe him.

This is the best student edition of Shelley's works in print. Not according to me, but to a Professor in Romantic Poetry at Oxford University. Not a bad recommendation!

The essays in this volume are generally helpful and explain the structures of the poems where useful. They are also refreshingly short. Shelley is a poet who has run close to obscurity due to reams of bad criticism (by figures as famous as Matthew Arnold and FR Leavis) who have mistaken his extraordinary originality for weakness. An easy mistake, I'm sure. Shelley's poetry is all in the mind, and the lack of concreteness can be frustrating. A bit like flying can be so much more tiresome than walking.

30 of 32 people found the following review helpful.

A Simple List

By J. Schindler

This text is a great one, as are all of the Norton anthologies that I have bought over the years. The works it contains are as follows:

Poetry:

"Queen Mab"

"Alastor"

"Stanzas -- April, 1814"

"Mutability"

"To Wordsworth"

"Hymn to Intellectual Beauty"

"Mont Blanc"

Excerpts from "Laon and Cynthia"

"To Constantia"

"Ozymandias"

"Lines written among the Euganean Hills"

"Julian and Maddalo"

"Stanza written in Dejection"

"The Two Spirits -- an Allegory"

"The Cenci"

"Prometheus Unbound"

"The Sensitive-Plant"

"Ode to Heaven"

"Ode to the West Wind"

"The Cloud"

"To a Sky-Lark"

"Ode to Liberty"

"The Mask of Anarchy"

"England in 1819"

"Sonnet: To the Republic of Benevento"

"Sonnet ('Lift not the painted veil')"

"Sonnet ('Ye hasten to the grave!')"

"Letter to Maria Gisborne"

"Peter Bell the Third"

"The Witch of Atlas"

"Song of Apollo"

"Song of Pan"

"Epipsychidion"

"Adonais"

"Hellas"

"Written on Hearing the News of the Death of Napoleon"

"The Indian Girl's Song"

"Song ('Rarely, rarely comest thou')"

"The Flower that Smiles Today"

"Memory"

"To ----- ('Music, when soft voices die')"

"When Passion's Trance Is Overpast"

"To Jane. The Invitation"

"To Jane. The Recollection"

"One Word Is Too Often Profaned"

"The Serpent Is Shut Out from Paradise Lost"

"With a Guitar. To Jane."

"To Jane ('The keen stars were twinkling')"

"Lines written in the Bay of Lerici"

"The Triumph of Life"

Prose:

"On Love"

"On Life"

"A Defence of Poetry"

As per Norton tradition, most of the major works and some of the lesser ones have an introduction before them in which historical context is given, major themes explained, and important images or ideas are revealed. This collection also contains twenty-two critical essays by scholars such as Harold Bloom, Michael O'Neill, and Susan J. Wolfson, on Shelley and his life and art, including eleven work-specific critical essays.

What a great collection!

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