
EVOLVING SHELLEY: MONT BLANC AND ODE TO THE WEST WIND*

Patrícia Ferreira da Silva Martins**

ABSTRACT

This essay presents a close reading of Percy Shelley's poems "Mont Blanc" and "Ode to the West Wind" in order to illustrate Shelley's rejection of Wordsworth's poetic posture, paying particular attention to their views on the poet's role in society.

Percy Bysshe Shelley (1792 – 1822) writes in his essay *A Defence of Poetry* that the poet's thoughts are the "germs of the flower and the fruit of latest time" and his poetry clearly exposes his anxiety to evolve out of past influences and be fruitful. Shelley's early poetry is naturally influenced by the elder poet William Wordsworth (1770 – 1850), the dominant poet of his time, especially on the aesthetic level. However, it becomes gradually rather rebellious against Wordsworth's traditional attitude, which reflects his political conservatism. Shelley rejects Wordsworth's view of the poet as a "detached" and "contemplative" being, whose proper role in society is to provide a sort of spiritual guidance, ineffective as a way to promote social and political changes. Shelley turns to a more active and idealistic line, the evolution of his poetry becomes not only a merely literary question, but an attempt to establish his true identity, free from sterile traditional, institutional and religious influences. Shelley turns against the figure of the alienated "Wordsworthian hero" who finds fulfilment in solitude alone. The poet's major fulfilment, in Shelley's view, lays one step ahead of solitude, it is achieved by awakening others to new ideas and possibilities essential to the process of social and political renewal. For Shelley, through poetry,

* Final assignment of the Access Course in Arts and Social Sciences, "Norwich City College of Further and Higher Education – England" – July 1995.

** Master student of Literary Studies at the "Faculdade de Letras" of Universidade Federal de Goiás (UFG).

the mind can be freed from a limited world and have its perception enlarged:

[Poetry] purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know.¹

While on one hand Shelley rejects Wordsworth's poetic posture and thus his political conservatism, on the other hand he looks for support further in the past. The above passage from *A Defence of Poetry* is clearly influenced by Plato (428 – 347 BC), who argues that through contemplation all human ignorance is removed and, in this way, man can know the "real world." Shelley also shows his admiration for Dante (1265 – 1321), whom he sees as more concerned about the renewal of his country than the salvation of his soul. After 1816, Shelley's poetry deepens into more imaginative worlds and exaltation to ancient Greece and Italian Renaissance. However, this is brought about not only by the intention to praise both his Greek and Italian "spiritual fathers," but also by a repressive legislation of that time (1817 – 1819), which implied that open literary radicalism had to turn to subtler forms.² It is from this time onwards that Shelley is found most committed to the public cause and expressing, through a highly skillful and rigid poetic form, his mixed feelings of optimism and anxiety for the future.

In this essay, by a close analysis of Shelley's poems "Mont Blanc" (1816) and "Ode to the West Wind" (1819), we focus in two major points important to the understanding of Shelley's poetic posture, which is directly linked to his political intention of promoting reform through the power of imagination. Firstly, concentrating on "Mont Blanc", we explore the nature of Shelley's opposition to William Wordsworth, paying particular attention to their views on the poet's function in society and also the ways in which Shelley renew the aesthetic influences from Wordsworth. Secondly, using "Ode to the West Wind", which was written three years after "Mont Blanc", we show a more mature Shelley concerned with the necessity of historical change. At this point, his anxiety over self-differentiating himself from Wordsworth has changed into commitment to the public cause and poetic mastery. In both section some poetic devices are analysed, so that Shelley's creative effort can be fully appreciated.

"Mont Blanc" exposes Shelley in contact with his own time, but also his first efforts to evolve to a different direction. The poem stresses the

powerful impressions which the absoluteness of Mont Blanc provokes on man, but it also speculates about this powerful impressions only being possible because imagination gives meaningful life to everything including the mountain. This idea follows John Locke's notion that the (using Shelley's words) "universe of things" only exists because it "flows through the mind." This give us an image of undisciplined spontaneity as an opposition to order though, it may convey a contrast to an institutionalised Christian tradition (that was part of the apparatus of the State, which imposed a "false" notion of order), which restrain man's projects for social and political change. It is important though, to point out that Shelley opposes to Christianity not to Christ, as Archibald Strong points out:

Two things Shelley hated with the greatest intensity – historical Christianity, or Paulinism, if one likes to call it so, the accretion of dogma and, as he considered it, of blind and wicked misinterpretation, the tradition of cruelty, oppression, and intolerance which, in his opinion, had darkened the light of Christ's teaching, and turned a religion of love into one of hatred and mistrust.³

Mont Blanc is composed of five irregular stanzas or sections, each section can be read independently as a separate poem, as the imagery used makes us respond to various ideas hidden within almost every line. However, together they give "mightiness" to these ideas, while the actual Mont Blanc becomes only an allegory in the middle of other many subjects of the poem. The first section, with eleven lines, pictures the mind as a river through which the perceived reality (thoughts and objects) flows. Modern critics, like Michael Ferber⁴, see the first lines of this section as a "philosophical statement" of what we call a "stream of consciousness:"

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark – now glittering – now reflecting gloom
Now lending splendour, where from secret springs
The source of human thought its tribute brings
Of waters, – with a sound but half its own.

(lines 1 – 6)

All the "wild" sensations given by the diction, with words like rapid, wild waterfalls, bursts and raves, are controlled by the harmonic metre. The blanc verse form is as controlled as a rigid rhyme scheme.. The two last

lines of this section concentrate the reader's attention on the introduction of the "vast river" of the next section, which opens in an almost religious manner addressing to the "Ravine of Arve:" "Thus thou, Ravine of Arve – dark, deep Ravine-" (line 12). Here, the mind creates its "own fantasy" while being affected by "fast influencings," which contradictorily makes the human mind to appear less "passive" than the poem may suggest. The "witch poesy" personifies the creative imagination, emphasizing the connection between the external and the internal worlds. By directly addressing to the Ravine, it is brought to life together with all around it:

Thy giant brood of pines around thee clinging,
Children of elder time, in whose devotion
The chainless winds still come and ever came
To drink their odours, and their mighty swinging
To hear – an old and solemn harmony.

(lines 20 – 24)

With a questioning about the possibility of the unconscious mind in death or sleep being able to contribute to the creative process, the third section is opened. This attempt to reach the unconscious mind is very far from the rational way in which Wordsworth's process of poetry making works (which is going to be discussed later on). The contact with nature is said to open man's eyes to his true instincts, which do not give him conventional answers as the dull familiar beliefs of the institutionalised Christianity does. Thus, Christianity here, opposes to awful doubt, which has a highly positive meaning:

The wilderness has a mysterious tongue
Which teaches awful doubt, or faith so mild,
So solemn, so serene, that man may be,
But for such faith, with nature reconciled

(lines 76 – 79)

In the last section, an "adverting mind" reveals the shaping and creative works of nature. At first glance, this passage shows Shelley's scientific awareness of the natural world in action. The section is "driven" by natural forces like Earthquake, hurricane and seasons and is animated by electricity in the form of lightning. However, this is translated to us in the form of a miniature "myth," in which super-natural beings (e.g.: Earthquake, Frost and Sun etc.) are given life and power to create the

poem's scenario. Inside this miniature "myth," power is natural and has no resemblance with the Christian God. "Mont Blanc" finishes with an speculation about the mountain alike other products of nature not being able to have a meaningful existence without the human mind imagining:

And what were thou, and earth, and stars, and seas,
If to the human mind's imaginings
Silence and solitude were vacancy?
(lines 142 – 144)

The first thing one can observe in "Mont Blanc" is the poem's spontaneous appearance, as though it was written as a result of a "legion of wild thoughts" affecting the poet's mind. This, at first, agrees with what Wordsworth declares poetry to be – "the spontaneous overflow of powerful feelings" which allows "man to speak to man." From these observations onwards, we can establish a number of other connections between "Mont Blanc" and some of Wordsworth's aesthetic ideas. It seems that Shelley himself declares Wordsworth's influence in his poem by giving it the subtitle of "Lines Written in the Vale of Chamouni," which reminds us of Wordsworth's "Lines Composed a Few Miles above Tintern Abbey," whose subject is the meditation caused by the contemplation of the scene. These similarities can be seen as placing Shelley together with other poets of his time under the influence of Wordsworth's (and Coleridge's) *Lyrical Ballads* (1798).

In the preface of *Prometheus Unbound*, Shelley shows his understanding that the human mind is subjected to influences from "nature and art," but he also sees that the human mind is also modified by these influences. This promotes renewal and evolution:

Every man's mind is...modified by all the objects of nature and art; by every word and every suggestion which he ever admitted to act upon his consciousness; it is the mirror upon which all forms are reflected, and in which they compose one form.

And indeed Shelley offers, in "Mont Blanc", strong evidences about his renewal of many of Wordsworth's ideas about poetry. Despite all signs in another direction, Mont Blanc is really an attack on Wordsworth's poetic, political and religious posture. Shelley's personal metaphorical language is a proof of his deep immersion in his own world, "musing on his own separate fantasy" (but always willing to stimulate other people's imaginati-

on with it). This metaphorical language creates “unsculptured images” which only “special beings⁵” can shape. It makes the Wordsworthian ideal of a poetry of “man speaking to men,” in Shelley’s case, nothing more than a suggestion. The frequent appearance of prefaces in Shelley’s poems seems to reinforce this idea that his actual poems are not “talking” directly to man. However, he is aware of the poet’s duty to translate his “separate fantasy” to men. If his poetry was so “direct” it probably would not be able to remove people from this “film of familiarity,” which is similar to the Marxist concept of “false consciousness.”

It is important to make it clear that for Shelley “the source of poetry is involuntary” and comes from the unconscious mind. However, it “requires severe labour in its development.” The “spontaneous flow” of “Mont Blanc” gives an impression that the poem comes out of a mind in trance instead of a meditative mind in a spiritual contemplation of nature in a Wordsworthian rational manner:

Dizzy Ravine! and when I gaze on thee
I seem as in a trance sublime and strange
To muse on my own separate fantasy,
My own, my human mind, which passively
Now renders and receives fast influencings,
Holding unremitting interchange
With the clear universe of things around.
(lines 34 – 40)

In “Alastor” or *the spirit of solitude*, written one year before “Mont Blanc”, we find an example of this trance-like state of mind which allows the poet a strange and sensual midnight communing of his soul with nature:⁶

Such magic as compels the charmed night
To render up thy charge:...and, though ne’er yet
Thou hast unveiled thy inmost sanctuary,
Enough from incommunicable dream,
And twilight phantasms, and deep noon-day thought,
Has shone within me, that long-forgotten lyre
Suspended in the solitary dome
Of some mysterious and deserted fane,
I wait thy breath, Great Parent.
(lines 36 – 45)

Nature here in form of this "Great Parent" is free from any divine influence from the Christian religion and all the sterility it convey. Without this religious constraint, the poet can have high hopes of social and political changes and spread this hopes to society. However, going back to Wordsworth, when he talks about "the spontaneous overflow of powerful feelings, inside the phrase's context, he is stressing the "controlling activity of the poet's intellect and moral sense" during the process of poetry making. Thus, the "subjective, emotional side of the mind and self-expression" are placed in a second plan.⁷ Wordsworth finds God, man and all things in nature, but what he actually writes comes from his rational thought and is written with a moral purpose. Shelley however, in "To a Skylark" (1820), suggests that the poet should express himself and show his emotions: "ourest thy full heart In profuse strains of unpremeditated art." (lines 4 – 5)

"Mont Blanc" is "charged" with new ideas such as, the activity of the unconscious mind helping in the process of poetry making and science, a subject that Wordsworth sees as not suitable for poetry. "Mont Blanc" also has a revolutionary touch, inspiring people to see a new and better world. Even though Shelley condemns Wordsworth's conservative tendencies, we have to point out that, with his more advanced age, Wordsworth may have suffered more with the failure of the French Revolution. Thus radical political changes may have appeared too dangerous or ineffectual to the elder poet. Wordsworth's conservative attitude develops with age; he does not always ignore political matters and social problems. In *Yarrow Revisited and Other Poems* (1835) Wordsworth "argues against the workhouse inhumanities of the New Poor Law, quoting a couplet from his most radical poem, "Salisbury Plain" (1793) with its attack upon, among other things, enclosing landlords; kidnapping by press gang and even capital punishment."⁸

As mentioned in the previous section, Shelley's source of poetry is native and involuntary but requires severe labour in its development. In my view, while "Mont Blanc" beautifully illustrates the first part of this remark, almost hiding all the mastery of the poet, "Ode to the West Wind" exposes the severe labour involved in Shelley's process of poetry making. It is hard, after reading "Ode to the West Wind", to share old-fashioned views of Shelley as an "ineffectual angel," instead we find a "tireless scholar and worker, a thinker on a universal plane and the creator of an admirably consistent system of poetical symbolism."⁹ In "Ode to the West Wind", Shelley presents a clearer picture of his political, spiritual and

poetical ideals. Shelley, in this ode, wishes that the powerful spirit of the wind strengthens his spirit and poetry, so that it can be improved and spread as a message of hope. Even though the poem inspires different intense moods and the meteorological dynamism gives it fluidity, the poem's form and presentation of subjects suggest equilibrium.

"Ode to the West Wind" is composed of five fourteenth lines stanzas in *terza rima*: *aba bcb cdc ded ee*. Note that each tercet of *terza rima* has two rhymes connecting it to the preceding tercet and one that connects it to the following. The five rhymes *a, b, c, d* and *e* seem to announce the five stanzas of the poem. The *terza rima* is the form in which the Italian Dante (1265 – 1321) wrote the *Divine Comedy*, and who Shelley seems to be making an elegy to by choosing this form. But Shelley's group of four tercets followed by a final couplet also makes a link with the Shakespearean sonnet. Shelley uses, throughout this ode, a number of literary devices (e.g.: diction, alliteration, simile etc.) to convey the changing character of the wind. From the first line of the poem onwards, we are caught by an energetic flow, created by the initial stress of the line and the alliteration: "O Wild West Wind, thou breath of Autumn's being." (Line – 1). This beginning drives the reader forward before he/she feels the action of the poem's metre (iambic pentameter). The enjambment also keeps the reader going forward:

... the leaves dead / Are driven...
(lines 2 and 3)

... O thou, / Who chariotest...
(lines 5 and 6)

As in "Mont Blanc", the direct address to the West Wind gives an almost religious feeling to the poem. Shelley treats the wind as an unseen and ghost-like deity. The West Wind is a mighty spirit who shares his power with his creatures. The power of the West Wind is manifested, in this first stanza, in the seasons. Shelley mixes the powers of personification and simile in a way that the seeds assume an image of "corpses within graves" waiting for Spring to blow a new life and soul into them. The seasons, as a manifestation of the power of the wind, carry with them not only the power to create, but also to destroy and preserve his creatures:

Wild Spirit, which art moving everywhere;

Destroyer and preserver; hear, oh, hear!
(lines 13 – 14)

While the first stanza shows the power of the wind in form of the seasons, fixing the reader's attention to the surface of the earth, in the next stanza, the wind transports the reader to the "steep sky." Words such as "aery surge," "dim verge," and "zenith's high" help "lifting" this stanza. The first tercet links this stanza with the previous one through the words "earth's decaying leaves" and with the following one through the word "Ocean."

Thou on whose stream, mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean
(lines 15 – 17)

The "Angels of rain and lightning" "announce" the violent storm to come. Violence is also implicit in the image of the "evolving" clouds, personified into the Maenad's hair. The Maenad seems to enjoy having her hair blown by the West Wind, but her demoniac character suggests tragedy. This scenario together with "the dying year" and "sepulchre" gives us a bleak gothic picture, which is only livened up by our knowledge of the renewing power of the West Wind and the assurance of a new year to come. The whole action of this section is summarised in the final couplet with a scientific description of the cumulative evaporation which forms the "Black rain":

Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear!
(lines 27 – 28)

The third stanza (the last finishing with the invocation "oh, hear!") transports the power of the wind to the water in form of "the blue Mediterranean" and the "Atlantic." Here the wind affects not only the surface of the water, but also the submerged vegetation beneath it. In Shelley's note, he mentions this phenomenon well known to naturalists, in which the vegetation of the bottom of the sea, of rivers, and lakes, sympathises with that of the land in the change of seasons, and is consequently influenced by the winds which announce it. In the final couplet, the alliteration "grow grey" reinforces the cumulative sensation

given by the poem. If we visualise the narrator within the poem's "landscape," we are able to see his/her hair growing grey and decaying like the leaves from the first stanza. This also suggests his feeling of distance from his childhood and need for renewal. In the fourth stanza, Shelley pictures the mighty wind sharing its power – the "dead leaf," "cloud" and the "wave" are affected by the wind, but they also have their own freedom. In the same way, the narrator wishes he could count on the wind's strength to become a boy again:

If I were a dead leaf thou mightiest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood...

(lines 43 – 48)

It is hard to read "I fall upon the thorns of life, I bleed" without remembering that Shelley's three-year-old son William had died a few months earlier. This line expresses the poet's genuine suffering, with no fear of appearing self-pitying, and in need for strengthening. The final couplet shows the narrator, even though self-pitying, proud. It seems a bit contradicting to have these two feelings together, as it is also contradicting the idea of someone "chained" and "tameless." However, it could be read as the knowledge of a narrator that, in normal condition he is "tameless" and proud though suffering has temporarily "chained" him:

A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

(lines 55 -56)

This seems to announce the feeling of hope for "a new birth" in the next and final stanza. It is as if Shelley is sure that in the following year (1820) he, like Prometheus, is going to be "unbound" from a chain of suffering. The West Wind seems to have heard the narrator's/Shelley's appeal and his poetry (as a fourth element absent in the poem – fire) became "unextinguished" throughout the years. The final couplet embodies a message from the last lines of *A Defence of Poetry* (1821):

... by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words upon mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O, Wind,
If Winter comes, can Spring be far behind?
(lines 65 – 70)

Shelley may appear only concerned about his spiritual and poetic renewal, although, he is also concerned about the renewal of his country. For Shelley, the “life of his spirit and the life of his country are not separated”¹⁰. Ode to the West Wind is poetically so beautiful and so powerfully “revolutionary” by transmitting the message of the necessity of renewal. Although, Shelley is above all a pacifist and does not see his “revolution” as a violent and sudden “solution” to a problem (like the disappointing French Revolution). What Shelley wants is a gradual process of change promoted with pacific guns like “Science, Poesy and Thought.” In his essay *A Philosophical View of Reform* Shelley argues that the “first principle of reform is natural equality of men not with regard to their property but their rights.” He also writes that people must have time to become habituated to exercising the functions of government.” This (at least nowadays) does not seem such a frightening sort of revolution, which the poets “unacknowledged legislators of the world” have to promote. In the poem “Mask of Anarchy” (1819), Shelley expresses his “pacific view of revolution” by encouraging the masses to use their most effective form of political action – passive resistance:

Stand ye calm and resolute,
Like a forest close and mute,
With folded arms and looks which
are
Weapons of unvanquished war.
(LXXIX)

Wordsworth is at first a supporter of reform and revolution, as we have mentioned before in section one, he writes his most revolutionary poem in 1793 – “Salisbury Plain”. However, he becomes a reactionary after his disappointment with the failures of the French Revolution. Shelley

rejects Wordsworth's "lack of political faith," which he sees as coward and immoral. Shelley, then, turns to the example of revolutionary poets from the past such as Dante and Milton. He believes that good poetry appeals to the imagination and does not carry a "set of moral beliefs, preaching and petty emotions" which can make it inappreciable outside a specific context. In the same way Shelley finds "new vitality" and "delight" in the work of poets long dead, he also wants his poetry to be good enough to survive the curse of time and keep spreading his message of hope in social and political change. Shelley works hard to improve his poetic mastery in order to fulfil his own ambitious view of the poet:

Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world. (A Defence of Poetry).¹¹

It is only by a close reading of Shelley's poetry that we can understand the nature of his work and also find the "new vitality" and "delight" which keep his poetry always evolving.

RESUMO

Este trabalho apresenta uma análise dos poemas "Mont Blanc" e "Ode to the West Wind" de Percy Shelley com o objetivo de ilustrar sua oposição à postura poética de Wordsworth ressaltando, em particular, suas visões sobre o papel do poeta na sociedade.

ACKNOWLEDGEMENTS

I am grateful for the interest and guidance during the course of this work given by Valery Purton.

NOTES

- 1 Percy Shelley. A Defence of Poetry. In: *Romanticism an anthology*. Oxford, Blackwell, 1994, p. 967.
- 2 Marilyn Butler. *Romantics, Rebels & Reactionaries*. Oxford, Oxford University Press, 1981, p. 139.

- 3 Archibald T. Strong. *The Faith of Shelley, Three Studies in Shelley and an Essay on Nature in Wordsworth and Meredith*. Oxford, Oxford University Press, 1921, p. 13.
- 4 Michael Ferber. *The Poetry of Shelley*. London, Penguin, 1993, p. 38.
- 5 Keats had a high opinion of the poet as a special being.
- 6 Archibald T. Strong. Op. cit. p. 24.
- 7 Marilyn Butler. Op. cit. p. 60.
- 8 H. Alexander. "Wordsworth," *The Romantic Period* vol. 5. London, Penguin, 1959, p. 175.
- 9 Neville Rogers. "Shelley and the West Wind," *Shelley (Modern Judgements)*. London, Aurora, 1969, p. 59.
- 10 Michael Ferber. Op. cit. p. 107.
- 11 Percy Shelley. Op. cit. p. 969.

BIBLIOGRAPHY

- ALEXANDER, H. "Wordsworth," *The Romantic Period* vol. 5. London, Penguin, 1959.
- BROWN, M. *Preromanticism*. California, Stanford, 1991.
- BUSH, D. *Science and English Poetry*. Oxford, Oxford University Press, 1950.
- BUTLER, M. *Romantics, Rebels and Reactionaries*. Oxford, Oxford University Press, 1981.
- CADDEN, J. *Poetry Appreciation for A-Level*. London, Hodder & Stoughton, 1986.
- COOTE, S. *Short History of English Literature*. London, Penguin, 1993.
- COXON, R. Study Guide, *A-Level English*. London, B. B. P. Letts Educational Ltd., 1983.
- CUDDON, J. *The Penguin Dictionary of Literary Terms and Literary Theory*. London, Penguin, 1977.
- FABB, N. & DURANT, A. *How to Write Essays Dissertations & Theses in Literary Studies*. Essex, Longman, 1993.
- FERBER, M. *The Poetry of Shelley*. London, Penguin, 1993.
- FOOT, P. *Red Shelley*. Sidgwick & Jackson, 1980.
- FORD, B. *The Pelican Guide to English Literature, from Black to Byron*. London, Penguin, 1957.
- GUERBER, H. *Greece and Rome. Myths and Legends*. London, Senate, 1907.
- HALES, S. *Poetry Now and Then*. Oxford, Heinemann, 1994.

- HASLITT, W. *Lectures on English Poets and The Spirit of the Age*. London, J. M. Dent & Son Ltd., 1910.
- LEWIS, C. *Selected Essays*. Cambridge, Cambridge University Press, 1964.
- MCCULLY, C. *The Poet's Voice and Craft*. Manchester, Carcanete, 1994.
- O'FLINN, P. *How to Study Romantic Poetry*. Macmillan, 1988.
- MACRAE, A. *York Notes on Selected Poems*. London, Longman, 1983.
- PECK, J. and Coyle, M. *Literary Terms and Criticism*. London, Macmillan, 1984.
- PIRIE, D. *The Romantic Period*. London, Penguin, 1959.
- RAINE, K. *Shelley*. London, Penguin, 1973.
- NEVILLE, R. "Shelley and the West Wind." *Shelley (Modern Judgements)*. London, Aurora, 1969.
- STRONG, A. *Three Studies in Shelley and An Essay on Nature in Wordsworth and Meredith*. London, Archon Books, 1921.
- SUNSTEIN, E. *Mary Shelley, Romance and Reality*. John Hopkins University Press, 1989.
- THOMPSON, F. *Shelley*. London, Burns Oates & Washbourne Ltd., 1925.
- WARD, G. *Romantic Literature from 1790 to 1830*. London, Bloomsbury, 1993.
- WILSHIRE, B. *Romanticism and Evolution*. Boston, University Press of America, 1985.
- WOODINGS, R. *Shelley, Modern Judgements*. London, Aurora, 1969.
- WU, D. *Romanticism. An Anthology*. Oxford, Blackwell, 1994.
- _____. *Romanticism, A Critical Reader*. Oxford, Blackwell, 1995.