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**An Annotated Bibliography of Percy Bysshe Shelley's
"The Triumph of Life"**

Introduction

The aim of this project is to collect the available critical essays on Percy Bysshe Shelley's "The Triumph of Life" (1822) from 1959 to the present.

Of all the Shelley's poems, "The Triumph of Life" ("TL") is regarded as one of the most difficult poems to interpret or evaluate. So critical responses to the poem have been changing dynamically. Since its publication, two views had been prevailing: mystical and Dantesque. After a century of critical neglect, Harold Bloom made the academia realize in 1959 that this poem was not an illegible, pseudo-*Divine Comedy* but an important piece of art which concludes Shelley's own mythmaking. In 1960s, textual study of the poem made a remarkable progress by G. M. Matthews and Donald H. Reiman. In 1979, the wave of deconstruction surged onto "TL" study. Paul de Man's view to regard "TL" as Shelley's denial to be historical monument has been exerting its

influence on “TL” study and producing many de Manians and anti-de Manians since then.

Before Bloom, “TL” study was not active. A few editors of Shelley anthology like C. D. Locock or Richard Garnett made comments, and W. B. Yeats and T. S. Eliot, poet-critics, referred to the poem in only a few words. So studies by Oscar Kuhns (1898), A. C. Bradley (1914), and F. M. Stawell (1914) from the view of Italian literature are very valuable at that time. The view to regard “TL” as mystical and Dantesque had seemed almost fixed until Bloom broke it. Bloom opened the door to an innovative and precise reading of the poem in his *Shelley’s Mythmaking* in 1959. Applying Martin Buber’s religious existentialism of “I-Thou” and “I-It,” Bloom theorized that Shelley’s mythmaking began from “Hymn to Intellectual Beauty” in 1816, when Shelley realized the imaginative relation with Nature, and completed in “The Triumph of Life,” in which Shelley drove Wordsworth’s influence away and evoked the world of experience and separation. Bloom’s argument of misreading by authorized reading drew many objections from scholars who supported usual readings like Kenneth Allott and P. H. Butter. So that this stimulated Shelley academia and many arguments were produced in 1960’s.

The discovery of Shelley’s holograph in 1950’s was one of the most shocking and inspiring incident for Shelley academia, and Matthews and Reiman inspected the manuscript of the poem respectively. Matthews presented the result in a journal prior to

Reiman in 1960, but Reiman issued a book investigating the poem more in detail and more thoroughly in 1965. This book includes the studies of critical and textual history, poetics, style, and a variorum edition of "TL," which has become the authoritative version of the poem and has been quoted by many scholars until now. After that, Matthews and Reiman competed to find new evidences (of Shelley's love affair with Jane Williams, for example) from Shelley's manuscripts to make new interpretations of some parts of the poem, and provoked controversies many times.

After the revisionists' war in 1960s and 1970s, there came deconstruction. Paul de Man applied Jacques Derrida's deconstruction theory to literature. His "Shelley Disfigured" (1979) threw a bomb to academia and crashed the traditional meaning-making reading into pieces. "Shelley Disfigured" offered a new point of view to doubt old and fixed interpretations and to observe carefully what the language in the poem strictly means. And it created many 'de Manians' like Graham Daldry and 'anti-de Mans' like James O'rourke. Combined with the poem's state of fragment, many controversies like whether the poem has significant message¹⁾ or it only shows the mystification with many allegories and cycle system²⁾ have been discussed until now.

In 1990s, as new approaches increased the number instead of a dominant literary theory, the approaches to "TL" began to apply the variations like comparative literature, new historicism, post colonialism, and so on. Ronald Tetreault analyzes Shelley's poetic

style, while Alan M. Weinberg applies historical and biological view. Bernard Beatty and Mary Barnard Nunn find musical elements from the poem respectively, and David Vallins compares with Mrs. Dalloway of Virginia Woolf. John Whatley's view is gothic, and Katherine Singer's is feminism. The two latest essays so far are both written by the doyen O'Neill: one is about religion and the other compares with Southey.

There are three books on Shelley's Bibliography published so far: Clement Dunbar (2) and Karsten Klejs Engelberg. Dunbar published the bibliographies 1823-1950, and 1950-1984, though they are not annotated. Engelsberg collected 1822-1860 and this is annotated. There was only one annotated bibliography (a journal article) on single work: *Prometheus Unbound* (French). "TL" has been said to be one of the best poems of Shelley so that not a few scholars and students have treated and investigated this poem. And more and more of them will do. So my project will surely contribute to P. B. Shelley academia by saving their labor to collect and check all the essays on "TL" one by one.

As I showed above, Bloom triggered the modern reading of the poem and many of the basic and important research articles on the work were issued in '60s, so the scope of this bibliography ranges from 1959 to the present. The resources for this project are *MLA-IB*, *Humanity Abstract*, *Academic Search Premier*, and *ProQuest Dissertation & Thesis*. Materials in languages other than English and items I could not obtain are given only bibliographical information.

Items are listed chronologically, and the index of critics is included in the appendix. All the 98 items are print version and added Website address available.

1) cf. John Archer, John Morillo.

2) cf. Deborah Esch, Orrin N. C. Wang

List of Abbreviation

- ASP* *Academic Search Premier* (A database by EBSCO Publishing)
- KSJ* *Keats-Shelley Journal: Keats, Shelley, Byron, Hunt, and Their Circles* (A journal by Keats-Shelley Association of America)
- PMLA* *Publications of the Modern Language Association of America*
(A journal of Modern Language Association of America)
- PQDT* *ProQuest Dissertation & Thesis* (A database by ProQuest)
- SEL* *Studies in English Literature, 1500-1900* (A journal by
The Johns Hopkins University Press)

— 1959 —

1. Bloom, Harold. "The Triumph of Life." *Shelley's Mythmaking*.

New Haven: Yale UP, 1959. 220-75.

Regarding Shelley's poetic as mythmaking, Bloom argues that this poem shows the myth's necessary defeat. The author's innovative interpretations, especially the view of 'The Shape all light' and the sun image as the being and source of all tyrannies, have provoked many a controversy until now.

— 1960 —

2. Allott, Kenneth. "Bloom on "The Triumph of Life"." *Essays in*

Criticism 10.(1960): 222-8.

The interpretation of Harold Bloom's *Shelley's Mythmaking*.

The author points out that Bloom 'badly' misreads a section of Rousseau's corruption by life.

3. Matthews, G. M. "'The Triumph of Life": A New Text." *Studia*

Neophilologica 32.(1960): 271-309.

The first thorough manuscript research on the work. No other critics had not been able to access Shelley's MS in Bodleian Library until Matthews. They were only offered the transcripts by Mrs. Shelley. This paper presents whole lines of the poem and detailed notes of comparison with other editions.

4. ---. "The Triumph of Life Apochrypha." *Times Literary Supplement* 1960: 503.

Other versions of manuscript on the work. The author says that there are no fewer than five versions of the opening of the poem. In this paper, he picks up two of them and considers why these were cancelled.

— 1961 —

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— 1962 —

5. Butter, P. H. "Sun and Shape in Shelley's The Triumph of Life."

Review of English Studies: A Quarterly Journal of English Literature and the English Language 13.49 (1962): 40-51.

The interpretation of 'The Shape all light'. Objecting Bloom's interpretation of 'The Shape all light' as evil, Butter concludes that Shelley expressed an agonized sense of the contradictions of life, a sense of how pursuit of things which are really good can lead to pain and regret.

6. King-Hele, Desmond. "The Triumph of Life." *Shelley: His Thought and Work*. London: Macmillan, 1962. 340-360.

A general explanation of the poem, mainly of the influence by

7. Matthews, G. M. "On Shelley's "The Triumph of Life"." *Studia Neophilologica* 34.(1962): 104-34.

The interpretation of the work with biological approach.

The author puts a question on Shelley's integrity of human and poetic. He inquires whether Shelley changed the faith on politics and poetics he had in his early stage or not, which determines the ending of the unfinished poem.

— 1963 —

8. Reiman, Donald H. "Shelley's "The Triumph of Life": The Biographical Problem." *PMLA* 78.5 (1963): 536-50.

The questions to Matthews' interpretation in the previous two papers. To Matthews' argument that Shelley and Jane Williams engaged in a love affair, Reiman objects there are not enough evidences to support such a relation, showing new biological evidences and detailed explanations.

— 1964 —

Not Found

— 1965 —

9. Hughes, A. M. D. "The Triumph of Life." *Keats-Shelley Memorial Bulletin* 16 (1965): 12-20.

A general introduction of the poem, comparing with other

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Shelley's works like *Hellas, Adonais, and Prometheus Unbound*.

10. Reiman, Donald H. *Shelley's "The Triumph of Life": A Critical Study Based on a Text Newly Edited from the Bodleian Manuscript*. Urbana : U of Illinois P, 1965.

A published version of his doctoral dissertation, added and revised. The first half of the book is a critical study, introducing thorough preceding research and detailed analysis of Shelley's style and knowledge. The latter is a textual study. As is shown above, he examines Shelley's holograph to make a newly edited text, and explains the history of the text, editorial procedures, and variorum editions.

— 1966 —

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— 1967 —

11. Swaminathan, S. R. "Shelley's 'Triumph of Life.'" *Notes and Queries* 14.(1967): 305-6.

Interprets lines 116-137 of the poem. Introducing preceding editors who corrected Shelley's 'mistakes' of grammar, The author proposes that Shelley arranged his words intentionally.

— 1968 —

12. Matthews, G. M. "The Triumph of Life." *Essays in Criticism* 18 (1968): 352-6.

The argument of Allott-Bloom conflict (See item 1 and 2).

Matthews support Allot with new evidence about 'A Shape all light.' And the author criticize Reiman's interpretation saying that he is influenced by Bloom.

13. Rogers, Neville. "Life, Thought and Effectuality: Shelley, Goethe, and the Unnoticed Theme of *The Triumph of Life*." *Versdichtung der Englischen Romantik: Interpretationen*. Ed. Reise, Teut Andreas and Riesner, Dieter. Berlin: Erich Schmidt Verlag, 1968. 317-333.

Examining the influence by Goethe on Shelley, the author insists the theme of this poem is 'Wirksamkeit' (Effectuality). Like Goethe who were only an idealistic young man became a man of action after coming to Weimar, Shelley was to become an effective poet after coming to Italy. So the main theme of the unfinished poem was to spread the actual thought and to let people act along with it.

— 1969 —

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— 1970—

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— 1971—

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— 1972—

14. Eggenschwiler, David. "Sexual Parody in "The Triumph of Life"."

Concerning Poetry 5.2 (1972): 28-36.

Compares with other poems like "Epipsychidion," "The Boat on the Serchio," and *Prometheus Unbound*, the author concludes that Shelley's view concerning erotic mingling changed from divine and regenerative act to earthly and therefore inferior incarnation of the Ideal. So the bacchic dance scene in "TL" is the parody of past works.

15. Story, Patrick. "Pope, Pageantry, and Shelley's Triumph of Life."

KSJ 21-22.(1972): 145-59.

The influence of Pope on the work. Analyzes the procession scene of the poem in detail, comparing Pope's two demonic parodies of the processional convention of Petrarch and Milton in *The Epilogue to the Satires* and *The Dunciad*. The author also refers to the homiletic emblems of traditional British

— 1973 —

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— 1974 —

16. Shealy, Ann. *Journey Through the Unapparent: A Reading of*

Shelley's The Triumph of Life. Hicksville, New York :

Exposition P, 1974.

Traces the progress of ironies in the poem, which culminate in the failure of the poet to transcend his imaginative vision and contribute to the death of his hopes for reunion with the One, the divine light which in *Adonais* and *A Defence of Poetry* informs and shapes the highest efforts of the poetic imagination.

[Preface]

— 1975 —

17. Hodgson, John A. "The World's Mysterious Doom: Shelley's The

Triumph of Life." *ELH* 42.4 (1975): 595-622.

Investigates two Rousseaus; one in the poem and the other in the actual. Then conducts to the answer why Shelley chose Rousseau as a guide: to blame the person who selfishly rejected the gift of life and imagination.

— 1976 —

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— 1977 —

18. D'Avanzo, Mario L. "'Childe Roland to the Dark Tower Came': The Shelleyan and Shakespearean Context." *SEL* 17.4 (1977): 695-708.

Criticizes the poetic narrative 'Childe Roland to the Dark Tower Came,' by Browning. Sources which demonstrated the ideas of Shelley in the narratives "The Triumph of Life" and the "King Lear"; Theme of the narrative; Literary organization of poem. [ASP 4721852]

— 1978 —

19. Abbey, Lloyd. "Apocalyptic Scepticism: The Imagery of Shelley's 'The Triumph of Life.'" *KSJ* 27 (1978): 70-86.

Shows that this poem is the poetic portrayal of total Humean skepticism. In this light, the author elucidates Shelley's symbolism in the poem picking up some images like 'native noon', 'the sun', and 'evening and autumn'.

20. Quint, David. "Representation and Ideology in The Triumph of Life." *SEL* 18.4 (1978): 639-57.

Insists that the deformation of the imaginative experience into

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ideology is the subject of the poem. The author regards the procession of 'Life' as ideology and the fall of Rousseau as a defeat of imaginative representation by ideology.

— 1979 —

21. Man, Paul De. "Shelley Disfigured: 'The Triumph of Life'"

Deconstruction and Criticism. Ed. Harold Bloom et al.

Continuum Publishing, 1979: 39-73

Through detailed analysis of disfigured Rousseau, de Man explores the delusion of figuration as the erasure of the nonphenomenal positing power of language. He claims the trajectory from erased self-knowledge to disfiguration is the trajectory of "The Triumph of Life."

22. Marshall, Linda E. "The 'Shape All Light' in Shelley's *The Triumph of Life*." *English Studies in Canada* 5.(1979): 49-55.

Analyzes the preceding interpretations of 'the Shape all light', mainly Yeats' one. The author points out that Yeats explains 'the light' or 'the Morning and Evening star' but avoids interpreting 'the Shape' itself. The author regards 'the Shape' as 'the visionary Sun' formerly and later 'true Sun', contrastively representing the world of life and death.

— 1980 —

23. Mawer, Noel Dorman. "From Relationship to Metaphor: Mind and Language in Shelley." Diss. Bryn Mawr College, 1980.

Investigates Shelley's concern about perception and imagination as they evolve and alter with age. In the chapter treating "The Triumph of Life", the author explains that Shelley points up the paradox that, though the imaginative powers of all individuals are doomed to wither and die, the poetic metaphors that capture the imaginative vision are not: though living metaphor may sink to dead, it is always capable of being revitalized. [PQDT 8103603]

24. Rajan, Tilottama. "Idealism and Skepticism in Shelley's Poetry [*The Triumph of Life* and *Alastor*]." *Dark Interpreter: The Discourse of Romanticism*. Ithaca: Cornell UP, 1980. 58-83.

In this book, the author reviews Shelley's poetic career in the light of his last fragment, *The Triumph of Life*, which she sees as laying bare tensions concealed within the earlier poetry.

The author considers the contradictions within his poetic theory and concludes with a discussion of *Alastor*.

[Introduction by Michael O'Neill in *Shelley* (Longman, 1993)]

25. Rubin, Merle R. "Shelley's Skepticism: A Detachment beyond
Despair." *Philological Quarterly* 59.3 (1980): 353-73.

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Explains that Shelley's ambivalence is caused by his
skepticism and by the ability of the skeptical poet he
can balance as it were the plausible alternatives of hope and
despair.

— 1981 —

26. Milne, Fred L. "The Eclipsed Imagination in Shelley's "The Triumph
of Life"." *SEL* 21.4 (1981): 681-702.

Insists that this poem reiterates one of the central ideas in
A Defence of Poetry: the imperative need for imagination
as a guiding force against the excessive dominance of reason.

— 1982 —

27. Allott, Miriam. "The Reworking of a Literary Genre: Shelley's "The
Triumph of Life"." *Essays on Shelley*. Totowa, NJ: Barnes &
Noble, 1982. 239-78.

Referring to the history of research, influence by other
literature like *Faust*, and analysis of poetic qualities,
the author concludes that this poem suggests that, though
feeling of loss is dominant, hopeful idealism is beginning to be
held to with more arduousness than ardour, and this poem

foreshadows that clouding over of the emotional and intellectual climate in the years leading from the socially committed literature of the late 1840s, 1850s and mid-Victorians.

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28. Bennett, Betty T. "A Note on the Dating of Shelley's "The Triumph of Life."" *KSJ* 31 (1982): 13-5.

From letters, drafts, and circumstances, Bennett concludes the date when Shelley began to write this poem was on or after 27 May 1822.

29. Lindsey, Victor Ewart. "Satire in the Poetry of Percy Bysshe Shelley." Diss. U of Arkansas, 1982.

Investigates Shelley's satire as literary attack. The author regards this poem as an ironic satire. And Shelley's satire was not for the sake of lashing out at enemies but rather to promote the visionary regeneration of individuals and ultimately of the entire human race. [PQDT 8305142]

— 1983 —

30. Katilius-Boydstun, Marvin Reed. "Shelley's Belief System: A Study of the Structure of His Thought." Diss. U of Nebraska - Lincoln, 1983.

This dissertation describes a set of interrelated concepts found in Shelley's writing, which incorporates a wide range of possible ways to construe metaphysical, epistemological, and

political principles. The author researches Shelley's belief system and deduces some new ways of reading Shelley's major poems like "The Triumph of Life". [PQDT 8318661]

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31. O'Neill, Michael. "Shelley's *The Triumph of Life*: Questioning and Imagining." *An Infinite Complexity: Essays in Romanticism*.

Ed. F. R. Watson. Edinburgh: Edinburgh UP for the U of Durham, 1983. 161-80.

Studies how imagining entails questioning and questioning leads to further imagining, how power and elusiveness co-exist. O'Neill elucidates the structure of this labyrinthine poem and concludes the value of this poem is its 'inconclusiveness', to formulate the questions correctly.

32. Schapiro, Barbara A. *The Romantic Mother: Narcissistic Patterns in Romantic Poetry*. Baltimore: Johns Hopkins UP, 1983.

[Not Available as of Mar. 17, 2012]

33. Steinman, Lisa M. "From 'Alastor' to "The Triumph of Life": Shelley on the Nature and Source of Linguistic Pleasure." *Romanticism Past and Present* 7.1 (1983): 23-36.

Discusses the continuity of Shelley's poetic concerns and strategies from 'Alastor' to "The Triumph of Life" in light of de Man's insights.

34. West, Jeanne M. "Shelley and the Dance: A Study of 'Queen Mab,' 'Alastor,' 'Prometheus Unbound,' and 'The Triumph of Life.'" Diss. Kent State U, 1983.

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Investigates dance images in the four major poems. The author asserts that it is in these poems that an evolution in Shelley's philosophical view toward the power of the imagination becomes apparent. [PQDT 8406154]

— 1984 —

35. Byrne, Lawrence John. "'Self-Destroying Swiftness': The Fictions of Language in Shelley's Poetry." Diss. Boston U, 1984.

Treating Shelley's skepticism in language, the author concludes that "The Triumph of Life" is not a palinode but contains within itself evidence that the creative dialectic out of which Shelley's poems arise is as fiercely contended here as ever and that the untameable space between word and experience continues to offer the sense of mystery and hope which are for him the essence of inspiration. [PQDT 8416670]

36. Coyne, Frank Edward. "Nightmare and Escape: Changing Conceptions of the Imagination in Romantic and Victorian Dream Visions." Diss. Indiana U, 1984.

Focuses on dream vision in English Romantic like Coleridge and Wordsworth and Victorian poetry of Morris, Addington,

and Symonds. In the chapter of Romantic age, the author picks up “The Triumph of Life” as one of well-known examples.

[PQDT 8417155]

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37. Vargo, Lisa Marie. “The Solitary Reformer: A Reading of Shelley’s Poetry.” Diss. U of Toronto, 1984.

Treating many Shelley’s works, the author explains Shelley’s paradoxical journey as a solitary reformer , who is from the aristocracy but became an exile and spoke loud outside his own country. Vargo argues that “The Triumph of Life” shows the development of the idea of solitary reformer. [PQDT NK62142]

— 1985 —

38. Fischer, Michael. “Revisionist Criticism in Practice.” *Does Deconstruction Make Any Difference? Poststructuralism and the Defense of Poetry in Modern Criticism*. Bloomington: Indiana UP, 1985. 60-82.

Based on the revisionist criticism, the author studies how three poststructuralist critics—Bloom, de Man, and Rajan—read this poem. He concludes that their imposition of critical will over a text becomes a necessity.

39. Miller, J. Hillis. “Shelley’s ‘The Triumph of Life’” *The Linguistic Moment: From Wordsworth to Stevens*. Princeton: Princeton UP, 1985. 114-79.

Defining his own deconstruction theory as “not a dismantling of the structure of a text but a demonstration that it has already dismantled itself,” Miller analyze the poem in detail in

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order to clarify the roles of Rousseau and Shelley as two mirrors held against each other which reflect images forever.

—1986—

40. Crook, Nora. and Guiton, Derek. “Egyptian Bondage: *Charles the First* and *The Triumph of Life*.” *Shelley’s Venomed Melody*. Cambridge: Cambridge UP, 1986. 208-30.

Throuout this book, Crook and Guiton refer to Shelley’s pathological state of mind and body. The authors interpret Rousseau in the poem is an imaginative reworking of the historical Rousseau and a projection of Shelley’ fear of syphilis.

41. Faulk, Ronald Hugh. “Shelley’s Theory of Language.” Diss. Northwestern U, 1986.

Researches Shelley’s system and style of language. By close reading of his major poems like “The Triumph of Life”, Faulk matches Shelley’s theory of poetic language with his practice to show some of the specific consequences in the compositional elements of the poems—in syntax, lexical choice, prosody, and philosophy. [PQDT 8610522]

42. Flesch, William Benjamin. "The Disconsolate: The Poetry of Irreparable Loss." Diss. Cornell U, 1986.

This dissertation seeks to characterize a modality of literary affect; pain, loss, and mourning. In "The Triumph of Life" the author finds moments of inconsolability—a state characterized by its not representing a compromise formation that finally suffices. And Shelley gave up the icy security of the sublime — described as a refusal to mourn — to confront the endlessness of the human capacity to be destroyed. [PQDT 8607202]

43. Isomaki, Richard Allen. "Shelley's Casual Themes." Diss. U of Washington, 1986.

The dissertation studies the evolution of causal themes in Shelley's works. The author sees this poem examines social decay. The extension of poetic effect through history means that Rousseau's evil will be decided by history's response to him. And the imagination's product, though arbitrarily produced, is guided by the principle of sympathy. [PQDT 8626656]

44. Shelley, Bryan Keith. "The Interpreting Angel: Shelley and Scripture." Diss. U of Oxford, 1986.

This study of Shelley's poetic theory and practice deals with the poet's use of Biblical phrasing, imagery, symbols, and

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concepts. In the last few years of Shelley's life, the increasingly spiritualized self is refined into the ideal of the Poets as the incarnation of the divine Imagination. Such works as *Hellas*, *Adonais*, and *The Triumph of Life* reveal that the poet's kingdom is not of this world. Apocalypsis is ultimately the governing mode of this final period, as opposed to the prophetic eschatology of the early stage. [PQDT D-88667]

— 1987 —

45. Archer, John. "Authority in Shelley." *Studies in Romanticism* 26.2 (1987): 259-73.

Explains Shelley's authority in verse. The elements for a critique of authority [=a poet] began to be accumulated as early as *Queen Mab* and were almost assembled in *The Triumph of Life*. By tracing them in the mature works, the author finds *The Triumph's* qualification that poets should bear some of the responsibility for the present state of affairs.

46. Warren, David Harris. "‘Fiery Dews,’ ‘Consuming Extacies’: Shelley’s Visionary Dewdrops." Diss. U of Missouri - Columbia, 1987.

Considers Shelley’s dew images from his juvenilia to his mature poetry. It is a symbol of unity in some works, while it is the power of evil in other works. Also dewdrops from star mean

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the apparent gap between the heavens and the earth. In “The Triumph of Life”, vestiges of Shelley’s visionary dewdrops can be found. [PQDT 8728857]

— 1988 —

47. Daldry, Graham. "Poetry as Question: The Triumph of Life." *Textual Practice* 2.2 (1988): 261-75.

Supporting de Man’s statement “cycle needs entry, and entry becomes the act of posing or position,” the author clarifies the cycling structure of the poem and several ‘posing’ points in the poem.

48. Esch, Deborah. "A Defence of Rhetoric/the Triumph of Reading: De Man, Shelley and the Rhetoric of Romanticism." *University of Toronto Quarterly* 57 (1988): 484-500.

Close examination of de Man and Shelley. The author states that de Man’s terminology and his critical procedures are to a telling extent prefigured in Shelley’s reflections on the nature

and function of poetic language. Esch concludes de Man's essay enables us to read both the force and the failings of the de Manian corpus.

49. Mulvihill, James. "Hazlitt, Shelley, and The triumph of life." *Notes and Queries* 35.(1988): 305-7.

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Insists that William Hazlitt's articles in December 1816 and January 1817 in the *Examiner* may have inspired the central symbol of Shelley's the 'Car of Life' in the poem.

50. Pyle, Forest Barnett, III. "The ideology of imagination: Subject and society in the discourse of romanticism." Diss. U of Texas at Austin, 1988.

Examines the romantic concept of the imagination and its ideological significance for nineteenth century cultural discourse. The author argues that "The Triumph of Life" presents an articulation of poetic language with social history which discloses the connections between the formation thought and the exercise of power. [PQDT 0564768]

51. Schulze, Earl. "Allegory against allegory: The triumph of life." *Studies in Romanticism* 27.(1988): 31-62.

Explains how Shelley created his own allegory out of traditional ones of the Bible, Myths and preceding literature.

The author concludes that Shelley's use of allegory makes the poem layered and ambiguous so that it refuses the reduction to any system of meanings.

52. Shelley, Bryan. "The Interpreting Angel in "The Triumph of Life".
Review of English Studies 39.(1988): 386-99.

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Examines this poem in the light of the scripture. The author regards "The Triumph of Life" as apocalyptic, which is defined as unveiling, or signifies any vision which features the advent of a new era or better world.

— 1989 —

Not Found

— 1990 —

53. Dawson, P. M. S. "'The Mask of Darkness': Metaphor, Myth, and History in Shelley's 'The Triumph of Life.'" *History and Myth: Essays on English Romantic Literature*. Ed. Stephen C.

Behrendt. Detroit: Wayne State UP, 1990. 235-44.

Regarding this poem as 'a microanalysis of repetition, an investigation of the human being's most intimate relations to time,' Dawson analyzes this poem with historicism and comes to a conclusion that this poem offers that the history of which human beings seem to be the helpless victims is their own creation.

54. Hall, Jean. "Transformability in 'The Triumph of Life.'" *Approaches to Teaching Shelley's Poetry*. New York: MLA, 1990. 107-10.

Recommends how to teach this poem. Using Rousseau, Dante, and *The Defence of Poetry* in appropriate sections of the poem, Hall suggests letting students think what the transformability

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means in the poem, and finally making them decide for themselves whether the poem is likely to have ended in despair or in hope.

55. Miner, Marlene Renee. "The problem of evil in the works of Blake and Shelley." Diss. U of Cincinnati, 1990.

Defining that the most outstanding similarity between Blake and Shelley is their commitment to expiring the nature, origin, purpose, and eradication of evil in human existence, the author compares and contrasts the evolution of both poets as they confront the problem of evil. "The Triumph of Life" is treated in the concluding chapter, saying the poem demonstrates his development since *Prometheus Unbound*.

[PQDT 9108579]

56. Weisman, Karen Alicia. "Imageless truths: Shelley's poetic fictions." Diss. U of Toronto, 1990.

Traces Shelley's development in the context of his evolving conceptions of poetic fictions. The author argues that "The Triumph of Life" betrays Shelley's guilt over his trouping of concrete, quotidian reality. [PQDT NN73757]

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— 1991 —

57. Ghannoum, Muhammad. "English Romanticism in Contemporary Revisionist Theory." Diss. Columbia U, 1991.

Treats three major Romantic critics: Bloom, Hartman, and de Man in terms of revisionist theory. In chapter four, the author argues their theories at work. They all study Shelley's "The Triumph of Life" but fail to consider the age in which the poem has been produced, Ghannoum concludes. [PQDT 9127857]

58. Mooney, Jennifer. "The Fathers and the Power of Love: Allen Tate's Modern *Triumph of Life*." *Border States* 8 (1991): 31-6. Web. 15 Aug. 2011.

<http://spider.georgetowncollege.edu/htallant/border/bs8/mooney.htm>

Examines one scene in which "The Triumph of Life" is referred in the novel by anti-Shelley Tate. The author parallel these two works and finds that *The Fathers* bears striking thematic and symbolic resemblance to the poet's Dantean dream vision.

59. Tetreault, Ronald. "Shelley: Style and Substance." *The New Shelley: Later Twentieth-Century Views*. Ed. G. Kim Blank. London: Macmillan, 1991. 15-33.

Argues that deconstruction is not a crucial and pervading method of the study of "The Triumph of Life" but only to conduct the long-supported opinion that Shelley is excellent in

Shiraishi 29

style but less in substance. The author objects to this opinion and concludes that in Shelley the play of signifier generates a multiplicity of signified and the style modifies substance in Shelley.

60. Torchin-Kahan, Claudine. "Witnessing Figures." *Boundary 2* 18.2 (1991): 47-64.

Insists that by reading this poem as the manifestation of the privative nature of cognition: in order to know anything, one must forget that there is a difference between an event or state of affairs and the 'figure' it takes when it becomes an object of thought, de Man unconsciously repeats deleting his own memory of collaboration with the Third Reich.

61. Vassallo, Peter. "From Petrarch to Dante: The Discourse of Disenchantment in Shelley's *The Triumph of Life*." *Journal of Anglo-Italian Studies* 1.(1991): 102-10.

Studies the smooth transition from Petrarch's representational allegory to Dante's surrealistic world in this poem. The author focus on the way Shelley assimilates Dante's poetic effects in terms of the disenchantment efficacy of poetry.

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62. Volk-Birke, Sabine. "'A World of Agony': Natur und Geschichte in Shelleys *The Triumph of Life*." *Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft* 32 (1991): 111-28.

62. Wang, Orrin N. C. "Disfiguring Monuments: History in Paul de Man's 'Shelley Disfigured' and Percy Bysshe Shelley's 'The Triumph of Life.'" *ELH* 58.3 (1991): 633-55.

Claims that de Man gives "The Triumph of Life" a role of a critique of history and revolutionary transformation, a critique that comments upon the uncertainty of deconstruction's present role.

64. Weinberg, Alan M. "Lerici and the Italian Visionary Epic: The Triumph of Life." *Shelley's Italian Experience*. New York: St.Martin's, 1991. 202-42.

A biological approach to the poem. Introduces generally the influence by the Italian literature on the poem.

— 1992 —

65. Beatty, Bernard. "Repetition's Music: The Triumph of Life." *Essays and Studies 1992: Percy Bysshe Shelley*. Ed. Kelvin Everest. Cambridge: D. S. Brewer, 1992. 99-114.

Shiraishi 31

Insists that the repetition in the poem has the same effect as music: repeating the same phrases, slightly changing, and coming to climax. This is a kind of music therapy referred in *Julian and Maddalo*.

66. Lee, Monika H. "The Presence of Jean-Jacques Rousseau in the Work of Percy Bysshe Shelley." Diss. U of Western Ontario, 1992.

An inquiry into the important but previously unexamined literary relationship of Shelley and Rousseau, as it presents itself historically, intertextually and in relation to language theory. [PQDT NN75321]

67. Marks, Clifford Jay. "Dynamic representations: A theory of ethical transcendence in the works of Percy Bysshe Shelley and George Eliot." Diss. State U of New York at Buffalo, 1992.

Focuces on the poetry of P. B. Shelley, the fiction of George Eliot, and the ethical implications of their art. In "The Triumph of Life" the author claims, Shelley constructs an analysis of human relationships which suggests that language enables viable connections among people. [PQDT 9301883]

68. Nunn, Mary Barnard. "The Wounded Echo's Melody': Shelley's Myth of Poetic Voice." Diss. U of Virginia, 1992.

Shiraishi 32

Examines the links between Romantic theories of authorship and the specific details of the Narcissus myth. In a world Narcissus himself creates imaginatively through his perception, which is inevitably incomplete, Shelley puts Echo, the speaking voice. In *Alastor* it may be working, but 'The Triumph of Life' finds him trapped, like the Poet, in constrictions not of his own making. [PQDT 9237507]

69. O'Rourke, James. "Death and error in 'Shelley Disfigured.'" *Criticism* 34.(1992): 1-25.

Comparing other essays, the author detects how de Man was trapped in the 'Shelley Disfigured,' referring the influences by Derrida and Kant.

70. Weisman, Karen A. "Shelley's Triumph of Life over Fiction." *Philological Quarterly* 71.3 (1992): 337-60.

Submits that "The Triumph of Life" takes both metaphysical dualism, and its inevitable epistemological doubt. The author details Shelley's intention that the deep truth is in quotidian existence but cannot be described in words so that life is triumphant over poetic fiction.

Shiraishi 33

— 1993 —

71. Farnell, Gary. "Rereading Shelley." *ELH* 60.3 (1993): 625-50.

JSTOR. Web. 12 Aug. 2011.

Examines the autobiographical aspects of Percy Bysshe Shelley's writings. Distinction between 'proper' and 'specular' names of characters; Application of shell imagery in *Laon and Cythna*, *Prometheus Unbound* and "Hymn to Mercury"; Paul de Man's evaluation of "The Triumph of Life." [ASP 9312220854]

— 1994 —

72. Brewer, William D. "Byron, Goethe, and *The Triumph of Life*," *The Shelley-Byron Conversation*. Gainesville: UP of Florida, 1994.

109-30.

Suggests the influence of Byron on the work. Introducing the episode that Byron advised Shelley to translate *Faust*, the author compares *Julian and Maddalo* and "The Triumph of

Life” and points out the likeness of Rousseau figures expressed in *Child Harold's Pilgrimage* and in this fragment poem.

73. Morillo, John. "Vegetating Radicals and Imperial Politics: Shelley's Triumph of Life as Revision of Southey's Pilgrimage to Waterloo." *KSJ* 43.(1994): 117-40.

Regarding this poem as Shelley's ultimate reply to Southey's attack on him, the author explains how Shelley deploys many

Shiraishi 34

of the same forms used by Southey in order to critique him.

The distorted Rousseau is, Morillo suggests, the connotation of the lamentable state of the England and the laureateship under Southey.

— 1995 —

74. Harrison, Jeffrey D. "Shelley's Caves: Linguistic Landscape and the Aporetic Gap from Pyrrho to Rorty." Diss. U of Oregon, 1995.

A philosophical exploration of Shelley's language, relying on Derrida, de Man, and Richard Rorty. Posing 'the cave image' in the center, the author discusses Shelley's dilemma through reading his major poems like "The Triumph of Life"

[PQDT 9613376]

75. Jacobs, Kimberly Lynn. "Political aesthetic: Dramatic genre in the work of Shelley." Diss. Miami U, 1995.

Examines Shelley's use of dramatic genre in several different poems including "The Triumph of Life" Shelley made experiments on many kinds of drama searching for an effective voice for his social vision, the author explains.

[PQDT 9613331]

Shiraishi 35

76. Kim, Jae Inn. "Shelley's Reading of Life in 'The Triumph of Life': Deconstruction of Dichotomy." *The Journal of English Language and Literature* 41.3 (1995): 761-80. [Korean]
- Argues that "The Triumph of Life" presents Shelley as both an idealist and a skeptic because he deconstructs dichotomy in his reading of life. The author regards 'Shape all light' as Shelley's idealistic view and 'Car of life' as the skeptical view.
- [Abstract]

77. Swaminathan, S. R. "Vedanta and Shelley's 'The Triumph of Life.'" *Keats-Shelley Review* 9.(1995): 63-78.
- Considering from the point of view of Vedanta, the author analyses such key words as 'The Sun as Brahman', 'The trance of a Sage', 'The Veil of Life' and so on in this poem and concludes that Shelley is much closer to Hindu symbolism than to Platonic doctrine.

— 1996 —

78. Epema, Wybren Reynold. "New Figures on the False and Fragile Glass: Poetry and History in Shelley's 'The Triumph of Life.'" Diss. U of Regina, 1996.

Argues that this poem marks a crisis in which Shelley confronts latent fears and doubts about the 'One' and impugns his deepest beliefs about what poetry is. Considering the

Shiraishi 36

relationship of Nature and Culture, the author suggests that "The Triumph of Life" shows Shelley's instability of the belief that the experience of poetry is the experience of an Absolute 'One.' [PQDT MM14514]

79. Pagnini, Marcello. "Percy Bysshe Shelley, The Triumph of Life: Un Esercizio di Lettura." *Rivista di Letterature Moderne e Compare* 49.4 (1996): 437-57. [Italian, not available]

— 1997 —

Not Found

— 1998 —

80. Wu, Ya-feng. "The Spectre of Rousseau in Shelley's 'The Triumph of Life.'" *Studies in Language and Literature* 8 (1998): 119-45.
- Seeks to prove that the two typical opinions on this poem, to

regard it as a retraction or a continuation of his earlier idealism, are both inadequate by showing how Shelley defines his own position through a continuous negotiation between various literary modes and cultural discourses.

81. Ardit, Neil Lucien. "The Uses of Shelley: 'Alastor' to 'The Triumph of Life.'" Diss. of U of Virginia, 1998.

Shiraishi 37

Placing current argument with Wordsworth firmly within the context of our Romantic inheritance, the author aims to reestablish Shelley's credentials as our contemporary examining his major long poems like *Alastor*, *Prometheus Unbound*, and "The Triumph of Life". [PQDT 9916351]

— 1999 —

82. Marks, Clifford J. "Fragments and Fragility: Permeable Foundations in 'The Triumph of Life.'" *European Romantic Review* 10.4 (1999): 515-41.

Drawing on recent work in Romantic ethical criticism, the author sees this poem as not only raising the question of what life should be but making the act of asking questions and pursuing answers the highest kinds of ethical gestures in terms of fragility, which defines the human condition as a dangerous mystery.

—2000—

83. Stroup, William James. "Shelley and the nature of nonviolence."

Diss. U of New Hampshire, 2000.

From the view point of ecocriticism, the author studies Shelley's conception of the role and function of humans in the natural world, and of his influence on later reformers.

[PQDT 9983721]

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—2001—

84. Arditi, Neil. "T. S. Eliot and The Triumph of Life." *KSJ* 50 (2001):

124-43.

Examines continuities and discontinuities between Shelley's last poem and Eliot's modernism, and then between modernism and postmodernism. The threshold set between Shelley and Eliot is how to treat the corruption of the multitude: loss of potential divinity for Shelley and religious conversion for Eliot, the author defines.

85. Vallins, David. "'Whose Shape is That within the Car? & Why?': *Mrs.*

Dalloway and 'The Triumph of Life.'" *Virginia Woolf Out of Bounds: Selected Papers from the Tenth Annual Conference on Virginia Woolf*. New York, New York: Pace UP, 2001. 249-57.

Adding to the detailed parallel of *Mrs. Dalloway's* car and the chariot of "The Triumph of Life" the author examines Shelley's

influence on some of Woolf's works like *The Waves* and *The Voyage Out*.

86. Woodman, Ross. "Figuring Disfiguration: Reading Shelley after De Man." *Studies in Romanticism* 40.2 (2001): 253-88. ProQuest Research Library. Web. 27 Jul. 2011.

Focuses on the character Shelley in the novel "The Triumph of Life" by Paul de Man. Role of Shelley in the story; Dialogues

Shiraishi 39

between Shelley and Rousseau; Details of the story. [ASP 5381897]

— 2002 —

Not Found

— 2003 —

87. Whatley, John. "'The Ghost of a Forgotten Form of Sleep': The Gothic in Shelley's 'The Triumph of Life.'" *Gothic Studies* 5.1 (2003): 71-93.

Examines the role of the cult in Shelley's poem "The Triumph of Life," composed in mid 1822 and is one of the well known challenges in the Romantic canon. Background of Shelley's interest in the Gothic; Observation on the poem; Reflects on Shelleyan scholar Ross Woodman's 1967 "The Apocalyptic Vision in The Poetry of Shelley." [ASP 10780768]

— 2004 —

88. Plotnitsky, Arkady. "Beyond the Inconsumable: The Catastrophic Sublime and the Destruction of Literature in Keats's *The Fall of Hyperion* and Shelley's *The Triumph of Life*." *Cultures of Taste/Theories of Appetite: Eating Romanticism*. Ed. Timothy Morton. Basingstoke, England: Palgrave Macmillan, 2004. 161-80.

Shiraishi 40

In terms of aesthetic ideology and consumption, the author examines poetic and allegorical arguments which concern the possibility of the ultimate destruction of both the sublime and literature from the two poems above.

— 2005 —

Not Found

— 2006 —

89. Kuiken, Kir. "Crises of the Imagination: Romanticism at the Limits of Philosophy." Diss. U of California, 2006. Argues mainly about the crisis of the Subject in Kant. In chapter 3 the author explores the relation between transcendence and the imagination in Shelley's *The Defence of Poetry* and "The Triumph of Life." [PQDT 3198642]

90. Simon, Kristen L. "Words, Ideas, and Revolution: Political Engagement in Shelley's Poetry." Diss. Central Missouri State U, 2006.

Focusing on Shelley's political aspect, the author argues that Shelley challenges ordinary ideas, distinctions, and associations, and reveals this strategy as an effective form of political engagement through such works like *Hellas*,

Shiraishi 41

Prometheus Unbound, and "The Triumph of Life" [PQDT 1432418]

— 2007 —

Not Found

— 2008 —

91. Bode, Christoph. *Selbst-Begründungen: Diskursive Konstruktion von Identität in der britischen Romantik, I: Subjektive Identität*. Trier, Germany: Wissenschaftlicher, 2008.
[German. Not Available]

92. Lindstrom, Eric. "'To Wordsworth' and the 'White Obi': Slavery, Determination, and Contingency in Shelley's *Peter Bell the Third*." *Studies in Romanticism* 47.4 (2008): 549-580.

The article discusses the sonnet "To Wordsworth," written by English Romantic poet Percy Bysshe Shelley to his contemporary William Wordsworth, and the meaning of the images of slavery it contains. Other Shelley works discussed include "Peter Bell the Third" and "Alastor," as well as "The Triumph of Life." [ASP 39461189]

Shiraishi 42

— 2009 —

93. Faflak, Joel. "The Difficult Education of Shelley's Triumph of Life."

KSJ 58.(2009): 53-78.

Argues that, written in the traumatic aftermaths of 1790s' revolution and reaction, "The Triumph of Life" reads the excesses of Romantic self-definition via a technology of self-production that came to define the "business" of self-transformation in the Victorian era and beyond using psychoanalysis way.

94. Singer, Katherine. "Stoned Shelley: Revolutionary Tactics and

Women under the Influence." *Studies in Romanticism* 48.4

(2009): 687-707. ProQuest Research Library. Web. 14 Jul.

2011.

A poetry criticism of the poems "Prometheus Unbound," and "The Triumph of Life," by Percy Bysshe Shelley is presented. Particular focus is given to the depiction of drug use in the works. The depiction of women, gender inequities, and the nature of drug use are examined. The connection between thinking influenced by drug use and societal change are also explored. [ASP 48954894]

Shiraishi 43

— 2010 —

95. Coker, William. "Romantic Exteriority the Construction of Literature in Rousseau, Jean Paul and P. B. Shelley." Diss. Yale U, 2010.
- Traces in the poetic form of Jean Paul Richter's and P. B. Shelley's writings a response to a crisis in the eighteen century construction of subjectivity most sharply articulated by Jean-Jacques Rousseau. In the last chapter treating "The Triumph of Life," the author focuses on reverberations in the poem of the conflict between reason and imagination.
- [PQDT 3416808]
96. Gautam, G. L. "Triumph of the Flame: A Comparative Study of Shelley's 'Triumph of Life' and Stephen Gill's *The Flame*." *The*

Flame Unmasked: Stephen Gill's Epic Critically Examined.

Bareilly, India: Prakash, 2010. 50-62. [Not Available as of Mar. 17, 2012]

—2011—

97. O'Neill, Michael. "'A Double Face of False and True': Poetry and Religion in Shelley." *Literature & Theology*. 25.1(2011): 32-46. *Academic Search Premier*. EBSCO. Web. 14 Jul. 2011.

Shiraishi 44

Examines Shelley's poetic treatment of religion. The third section explores "The Triumph of Life" as a poem in which Shelley offers one of his most demanding and fascinating investigations of spiritual value. It argues that the poem, like much of Shelley's greatest poetry, never wholly disallows the possibility that what it calls 'the realm without a name' is a potentially numinous space. [Abstract by author ASP 57991256]

- 98.---. "Southey and Shelley Reconsidered." *Romanticism* 17.1 (2011): 10-24.

The article presents a poetry criticism of various works by English Romantic poets Robert Southey and Percy Bysshe Shelley in light of the relationship between the poets. It

examines the form and structure of poems including *Laon and Cythna*, "The Triumph of Life," and *Queen Mab* by Shelley and *The Curse of Kehama* and *Thalaba the Destroyer* by Southey. The author focuses on the epic poetry of Southey and letters written between Shelley and Southey. [ASP 59562705]

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