

RESEARCH ARTICLE



ISSN

INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA

2395-2636 (Print):2321-3108 (online)

## UNVEILING THE INFINITE: SHELLEY'S *A DEFENCE OF POETRY* AND THE POET'S QUEST FOR ABSOLUTE REALITY THROUGH IMAGINATION

TRISHA SENGUPTA

M.A., English, Department of English, Shri Shikshayatan College

University of Calcutta, Kolkata, West Bengal, India

Email: [trishasengupta05@gmail.com](mailto:trishasengupta05@gmail.com)



Article info

Article Received:06/8/2023

Article Accepted:24/09/2023

Published online:28/09/2023

DOI: [10.33329/rjelal.11.3.222](https://doi.org/10.33329/rjelal.11.3.222)

### Abstract

The Romantic poets pursued the infinite and the invisible; they went beyond the limit of this phenomenal and nominal world in quest of absolute reality, or eternity. Also, it was the faculty of imagination, which was for them the gateway to the invisible and infinite worlds. They insisted that imagination, far from dealing with the fictitious and the non-existent, unravelled the mystery surrounding spiritual truths. They believed that when imagination was at work, it endowed one with a special insight to look beyond the surface and also enabled one to see things that intelligence could not reach. Shelley declared in his *A Defence of Poetry* that imagination was the highest faculty of man, and that the poet endowed with this faculty, possessed a special insight. This research paper does an analysis of one of P. B. Shelley's most influential works, *A Defense of Poetry*, reflecting that the main focus of poetry is to unveil the perfection of a world that is shrouded by darkness and uncertainty. To understand the significance of Shelley's essay, the paper outlines the critical line of thought on poetry back to its predecessors like Plato, who viewed poetry as blasphemous, and Aristotle, who considered poetry as a symbol of the eternal truth. The paper also explores the functions and responsibilities of poetry while elucidating the power of imaginative faculty.

**Keywords:** Imagination, Legislators, Poetry, Language, Divine Inspiration, Poet

### 1. Introduction

"Poetry is finer and more philosophical than history; for poetry expresses the universal, and history only the particular." (Aristotle)

Percy Bysshe Shelley was one of the greatest Romantic poets of England. *A Defence of Poetry*, written in 1821, is a small treatise that is subtle and suggestive to a rare degree. He does not provide us with much criticism of the ordinary kind, which is judgment on individual authors. His interest lies

chiefly in the philosophy of poetry, and his exposition of it is extraordinarily stimulating and thought-provoking. Shelley's *A Defence of Poetry* has a long literary tradition behind it, beginning with Plato and Aristotle. Plato was probably the earliest philosopher-critic who denounced and condemned poetry as blasphemy and the mother of falsehood. It was his pupil Aristotle who defended poetry against Plato's allegations and strongly held that, far from being blasphemous, poetry is the voice of God and the only truth after God's creation. He put forth this

defense in his famous *Poetics*. A similar situation arose in the Elizabethan Age in England when Gosson condemned poetry in his notorious *A School of Abuse*. He puts players, pipers, and poets in the same category, calling them “unprofitable members”, “utter enemies of virtue” and so forth. There came Phillip Sidney, who, in his *An Apology for Poetry* defended poetry against all these allegations. In the same tradition, Shelley defended poetry against Peacock and his *The Four Ages of Poetry*.

## **2. Thomas Love Peacock's Ages of Poetry: From Iron to Brass and the Evolution of Poetic Expression**

Thomas Love Peacock divided all poetic productions into four ages: the Iron Age, the Gold Age, the Silver Age, and the Brass Age. To begin with, poetry originated in the “iron age” which consisted of classical poetry and can be termed as “bardic”. “This is the first stage of poetry before the invention of written letters.” (Peacock, 46). It is important to note that, according to Peacock, poetry, at its core, has its origins in worship and celebration. Furthermore, poetry in this era was dedicated to historical accounts, encapsulating the noteworthy and adventurous deeds of individuals. Consequently, without the indissoluble verses of the bards, the names and deeds of the champions would pass into oblivion. Next, the golden age, where poetry achieved perfection, was also described as the “Homeric”. In this age, poetry has reached its zenith, a summit it can no longer surpass. Moreover, the domain of poetry was nourished by the most magnificent minds of that eon. Then came “the silver age” or the “Virgilian” age, where poetry was of two kinds: imitative and original. This period's poetry was distinguished by its fastidious word choice and a meticulously designed yet rather homogeneous flow of phrases. Additionally, the approach towards poetry in this era involved re-exploration and “giving an exquisite polish” (Peacock, 151) to it, of which Virgil is a perfect example. Lastly, there was the brass age, or the “Nonnic”, where poetry has exponentially regressed. It seemed to be draw glory from the past but gave nothing substantial in return. The brass age became an age of decay and decline, and to quote Peacock's words, “A poet in our times is a semi-barbarian in a civilised community.” (319). He could not comprehend the value of the present,

and he is haunted by his past. Peacock concluded that poetry was irrelevant to modern civilised society. He was of the opinion that as man advanced intellectually and scientifically, his reason also developed. The development of reason marked the end of the growth of poetry because poetry was the result of those mental activities that were opposed to reason. Peacock's theory of poetry tried to show that poetry employs figurative expressions and other ornaments only at the cost of truth because “pure reason and dispassionate truth would be perfectly ridiculous in verse.” Answering Wordsworth, who remarked that poetry is the spontaneous overflow of powerful feelings, Peacock denounced that poetry was the rant of unregulated passion, the whine of exaggerated feelings, and the outcome of factitious sentiments. Moreover, he added: “Poetry cannot travel out of the regions of its birth, the uncultivated lands of semi-civilized men. Mr Wordsworth, the great leader of the returners to nature, cannot describe a scene under his own eyes without putting into it the shadow of a Danish boy or the living ghost of Lucy Gray, or some similar phantastical parturition of the moods of his own mind.” (Peacock, 278-283).

## **3. Paralleling Shelley and Sidney: Analysing the Evolution and Influence of Poetry on the Human Mind**

Shelley's *A Defence of Poetry* puts us in mind of Sidney's *An Apology of Poetry*. Both treatises were effortlessly divided into three parts. First and foremost, poetry was defined, and its true nature was studied and elaborated in the most abstract and comprehensive manner. Followed by, the virtuous nature of poetry and its moral and ethical consequence to society were studied and elaborated. Finally, in the third section, both Sidney and Shelley defended poetry against the allegations levelled by its detractors. Nonetheless, Shelley added a fourth part by way of a brief resume of the whole discussion and concluded his treatise with a rhapsodic eulogy on poets and poetry. Sidney, in his treatise, began by declaring that poetry is the loftiest of all human powers because it was more directly creative than any other art; all the other arts and sciences were influenced by nature; and the bard alone was not limited to study or imitation but can

improve upon nature and create something better. Moreover, Shelley interpreted the function of the poet altogether more outstandingly than Sidney. He defined poetry as the “expression of imagination” and considered all as poets who expressed imagination in life: sculptors, musicians, artists, even the founders of religions. “All the arts are poetry because they render imagination” but rhythmical language catered the highest kind of poetry. Since language itself was created by the imagination and was a medium in its substance, like Sidney, Shelley considered poetry as something better than nature, though for a different motive.

In the first section, Shelley defended poetry with the use of two classes of mental action, one being reason and the other imagination. He stated that “Reason is to imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.”(Shelley, 13-14). Imagination was a mental state in which thoughts were bound to transform. He added, “Reason respects the differences, and imagination the similitudes of things.” (Shelley, 12). From reason and imagination, man may recognise beauty, and it is through beauty that civilisation comes. Shelley reasoned that poetry was as old and ancient as human life. He found man to be a passive instrument like an Aeolian lyre, and his reactions to the environment took the form of poetic expressions. Here Shelley pursued a naturalistic explanation of the origin and development of poetry. Kurt Fosso suggested that there was a separation between the unfamiliarity of the physical world and the unsettling feeling of detachment in the human mind. Humans could only encounter brief instances of this unfamiliarity, and the Aeolian harp was a means to achieve this.

#### **4. A Journey through Shelley's Treatment of Imagination and its Potential**

Like Coleridge, Shelley found that poetry is the function of imagination. But his interpretation was like that of Plato. Shelley was of the belief that imagination brings the poet into the world of ideas. While Coleridge argued that poetry is the result of the imagination controlled by will or understanding, Shelley opposed Coleridge on this ground and remarked that poetry was not like reasoning, which

is exerted according to the determination of the will. It was absolutely the result of unconscious activity. He argued that sentiments and passions were the inner facts of life that should be covered by imagination. Moreover, Shelley exemplified that because of a lack of imagination, literature in the tenth century became capricious. Without poetic imagination, reasoning is meaningless. Imagination realises truth and beauty. It removes ugliness from poetry. Poetry becomes a “mirror which makes beautiful that which is distorted.” To the poet, familiar objects appeared unfamiliar. Hence, for Shelley, imagination was superior. Also, Philip Sidney pointed out that the poet took up the brazen world and delivered it as golden. The poet, under the influence of the imaginative faculty, unveils the hidden beauty of the world.

Fine arts, actions, inventions, legal, and religious systems were also affected by imagination. Because they exhibited the striving for perfection, imagination visualised the feeling of perfection. It was keenly associated with the experience of delight resulting from a realization of identity with the ideal. Such a realisation was an instance of the individual's harmony with his intuition. All the diverse forms in which harmony expressed itself revealed order and unity.

#### **5. Plato: Philosopher or Poet?**

The influence of Platonism can be seen in many areas of Western philosophy and literature, including the works of Shelley. Shelley tried to reply to Peacock platonistically. Plato regarded poetry as a kind of divine madness that was produced by those who were possessed by the Muses. Poetry takes birth in a state of frenzy, and when this state was abolished, poetry ceased to come out. Shelley also showed his belief in this notion when he claimed that the poet cannot compose poetry according to his wishes or desires but was bound to wait for the divine visitation. Shelley believed that man's mind imagines, which can produce harmony in the soul. The harmony of will and feeling results in virtue. This harmony is also termed as truth. Thus, the harmony, in itself a Platonic idea, is the real subject of poetry. Shelley could not ignore the fact that Plato, one of the most admirable philosophers, banished poetry

and poets from his *Republic*. Plato reasoned that the poet was thrice removed from the truth. Divine ideas are the original ideas that produce the actual world. The poet or any artist copies the actual world. Thus, the poet is thrice removed from reality. In consonance with Shelley, poetry transferred man to the kingdom of the Absolute and permitted the poet to look upon the most striking features of devotion, wisdom, and virtue in their divine reality. Hence, it has a universal appeal. From Shelley's perspective, poetry was mimetic—that is to say, it reflected the real world. In the early days of civilization, men imitated natural objects, observing the order and rhythm of these things, and from this impulse, poetry was born. Reason and imagination were both vital faculties for the poet.

Shelley argued that time obliterates the beauty and the use of any story of some particular fact, but poetry was glorified by it. Additionally, Shelley claimed that poetry was better than nature. Shelley opined that a philosopher was not different from a poet. While writing his poetry, Plato ignored the traditional rules of Greek. Shelley appreciated the truth and splendour of his imagery and the melody of his language because of their intensity. Plato was a recognised poet, which is why writers like Cicero tried to imitate the music of Plato's periods, but they failed: "Cicero sought to imitate the cadence of his periods, but with little success." (Shelley). While Keats, in his poem "Lamia" tried to cope with the conflict between a philosopher who represented cold reality and a poet who stood for imagination, Shelley believed that all the great philosophers were great poets because what they produced possessed the intensity of great poetry. Shelley confirmed that Shakespeare, Milton, and Dante were the greatest philosophers among their contemporaries.

#### **6. Poets an Unauthorized Legislators and Shelley as a Catalyst for Change**

Like William Godwin, Shelley also described poets as the legislators and the prophets. Shelley presented the concept of authors as "unauthorized legislators" emphasising the influential role that poets can have on society. Shelley crystalized his view by emphasizing that poets were not just mere

entertainers or creators of imaginative works; they were, in fact, important cultural figures who shape and challenge the beliefs, values, and norms of their time. Shelley found that literature was the mirror of society. He exemplified his argument that the Athenian society of the age of Pericles was full of energy, beauty, and virtue. Furthermore, he noticed that there was a connection between the improvement or corruption of men's manners and the drama. When poetry declined in drama, corruption started to exist in society. The core essence of this treatise is to reflect Shelley's argument that poets possessed a unique ability to perceive and articulate universal verities and moral principles. He was of the opinion that poets were able to access the higher realm of consciousness, where they could examine eternal philosophies and values. Moreover, they can produce these insights in their art and guide the society towards the flame of enlightenment. From another dimension, Shelley also acknowledged that poets were often marginalized and misunderstood by the established institutions of power. Going deeper into the text allows us to determine how Shelley projected that the bards did not influence society by imposing their ideas on it. But the influence that they wanted to cease was based on the truth that their creations were the representatives of the hopes and desires of the common man. Thus, he opined that poets were not superhuman but they were more sensitive than the ordinary people. Shelley perceived poets as "unauthorized legislators" owing to the fact that they have the ability to encourage changes in society through the prowess of their writings and ideas, even ignoring the explicit authority of traditional lawmakers.

More than any other Romantic poet of his generation, Shelley was the inheritor and exponent of the ideals of the French Revolution. The Revolution aroused and then disappointed Wordsworth, causing him to turn away from political ideas and seek comfort and consolation in nature. It made Byron a rebel and Southey a laureate, but it gave birth to Shelley. Moreover, Shelley held social, political, and religious institutions responsible for the evils he found around him. To him, superstition embodied in the priest, was one root of evil; the

other was the exercise of power, embodied in the king. He considered the authority of one being over another to be evil. Shelley derived his concept of evil from Godwin, according to whom evil lay in the "positive institutions"—all the organizations and all the organs of authority that man has created. Shelley, nevertheless, believed that evil was not inherent in the system of creation but an accident that might be removed. He opined that mankind had only to will that there should be no evil, and there would be none. Thus, he made it his poetic mission to open the eyes of man to the oppressions and injustices he suffered from and thereby enkindle in his mind the desire to overwhelm the positive institutions that were responsible for his sad life. In "Queen Mab" he preached the necessity of reform. Thus, he wanted to be the legislators of the world, and poetry fuelled by imagination was the weapon that could assist him in this change.

According to Shelley 'legislator' does not mean a person who has imposed his views on others tyrannically. In the triumph of life, he strictly criticized those people who were used to imposing their thoughts on others. He penned down:

"Who rose like shadows between man and god till that eclipse, still hanging under heaven, was worshipped by the world over which they strode for true sun it quenched." (Shelley, "The Triumph of Life").

Shelley also criticized both the philosophers and rulers whose thoughts they expected to influence, mentioning by name Voltaire and Kant, Frederick the Great of Prussia, Catherine of Russia, and Leopold of Austria. He realized the anti-democratic tendency of philosophers who wanted to legislate the society. It has been clarified that, to Shelley, philosophers and poets are alike. Regarding the function of poetry or of philosophy, Shelley identified that there were two types of functions of poetry: one was to create new materials of knowledge, power, and pleasure, the other was to beget a desire to reproduce and arrange these materials, according to certain rhythm and order. He argued that poets possessed an ethical and imaginative firmness that could challenge despotic systems and inspire individuals to question the

established order. Overall, Shelley's view of authors as "unauthorized legislators" in his *A Defence of Poetry* underscored his belief in the transformative power of literature and the responsibility of poets to engage with and shape society. It reflected his conviction that poets play a vital role in challenging the existing norms and values and envisioning a better, more just world.

### **7. Poetry and its Ethical Function towards Mankind**

Shelley attempted to demonstrate the moral efficacy of poetry. He advocated the need for a moral purpose behind all great poetry, but he disapproved of didacticism. The moral tone of poetry should have universal connotations. Shelley abhorred direct moral teaching of a particular type, especially of a controversial nature. For Shelley, a great poetry was an expression of imagination and inspiration. While clarifying the role of imagination, Shelley placed great emphasis on the aspect of sympathy. Sympathy, according to Shelley, was the instrument of moral good. He strongly believed that "The imagination is enlarged by a sympathy with pains and passions so mighty," (Shelley, 308-309). Furthermore, the absence of imagination caused the evils of hate, censure, and deceit. Imagination can lessen the evils of individuals by awakening morality with the help of imagination. Poetry enlarged the circumference of the imagination by replenishing it with thoughts of new pleasure. It strengthened the moral nature of man, just as physical exercise strengthens a limb. Shelley stated that society required a proper moral foundation for poetry to develop, and good poetry increased the moral side of society. Hence, there was a reciprocal relationship between poetry and morality. Shelley contended that language exhibited humanity's impulse toward order and harmony, which leads to an appreciation of unity and beauty. Therefore, the task of poets was to impart the pleasures of their experiences and observations into poems.

Throwing light on the nature of a true poet, Shelley exclaimed that the poets not only created language, music, and dance but were also institutors of law and the founders of civil society. They aimed at the presentation of a certain nearness between truth and beauty. This was the reason why the



religions also dealt with a great deal of poetry. Because of their ability to legislate society and invent the arts of life, the bards have been called prophets and legislators. He not only foresees the present with his deep understanding but also gives advice about the future. Moreover, poets enjoy the spirit of independence and observe the world with all its merits and demerits. The charge that poetry is immoral was based upon a misconception about the manner in which poetry exercised its moral influence. Poetry does not aim at propounding schemes or proposing instances of civil and domestic life. Poetry awakens and enlarges the mind by expressing its thoughts. The essence of morality is love, or going out of one's own nature, and an identification of oneself with the beautiful, which exist in thought, action, or person, not one's own. A man who is greatly good possesses intense imagination. Thus, a great instrument of moral good is the imagination.

#### **7.i. Exploring the Impact of Drama on Society**

"In a drama of the highest order there is little food for censure or hatred; it teaches rather self-knowledge and self-respect."(Shelley, 429-430). Shelley shed light on the importance of drama in society. The poetic faculty, a significant and seamless part of drama required imagination; therefore, drama is also highly associated with imagination. He revealed how the Athenians practiced the art of drama in society. The great dramatists made drama to represent the highest ideals of passion and power. Moreover, the dramatic and lyrical poets of Athens followed Homer and the cyclic poets. When the literary works of these writers were presented on the modern stage, they were produced without the elements of music and dancing. Owing to the lack of musical atmosphere, these dramas could not survive in later centuries. Nonetheless, those writings did not prove useless; they became the guidelines for the other tragedies that were composed by other writers like Shakespeare and Marlowe. However, some tragedies, like *King Lear*, could get more popularity than *Oedipus Tyrannus*, a pure Greek tragedy, because of the harmonious blending of tragedy and comedy. Regarding the powerful effect of drama, Machiavelli pointed out that life may be preserved

and renewed if drama is brought back to its principles. Shelley is of the belief that poetry was always intended to produce that pleasure, which was easily received by common men.

#### **7.ii. The Theme of Poetry: From Divine Inspiration to Love**

Shelley aimed at indicating that the poet is the object of divine inspiration, which flows through him and transforms him absolutely. Shelley observed that in the eleventh century, the life and teachings of Jesus Christ became the best source of poetry. Christianity and chivalric traditions safeguarded the poetry, and some of the beneficial results were the abolition of personal and domestic slavery and the emancipation of women from many of the degrading restraints from which they suffered. Subsequently, the freedom of women gave rise to the poetry of sex and love. Love began to dominate the poetry, and it took the place of religion. It was as if the statues of Apollo and Moses had been endowed with life and motion and had walked forth among their worshippers, so that the earth became populated by the inhabitants of a divine world. While great poets like Petrarch and Dante gave a perpetual hymn of everlasting love, Dante's poetry was of great importance because it not only delivered the strong feelings of love but also became a bridge between the ancient and modern worlds. They believed that through the passion of love, a moral lesson could be taught.

#### **8. Shelley's Poetic Philosophy: Language, Meter, and the Lyrical Imagination**

Language was the most remarkable bridge between a poet's thoughts and a reader's understanding. Therefore, language was not external and lifeless, but it was continuous with poetic creation. In the very beginning, when mankind started to exist, language was not sophisticated. But it does not mean that it was uncivilised. In fact, it was poetic. Poetic language was the original language of mankind. Later on, language was modified mechanically. Moreover, the language of poetry was not the language of a particular poet, but it was spoken by every man. In the early stages of society, it was said that every author was bound to be a poet because language

itself was poetry. Shelley argued that the language of the poets was vitally metaphorical. Metaphor implied the blending of two different or distinct entities or qualities. A relation between them was established by the poet. The rhythm of a poem depended on the relation between sound and thoughts. This was the reason why the translation of a work cannot express the original meaning of the work. Meter was the most popular form and was preferred by the poet when he needed much action.

Since poetry's medium differed from that of prose or drama, it employed different kinds of expression. The language of poetry was more direct and personal than that of prose. Besides, Shelley asserted that "For language is arbitrarily produced by the imagination, and has relation to thoughts alone." (Shelley, 104-105). Language could be observed as a representative of the actions and passions of a man's inward life. Consequently, language was not only a garb for poetry but also the outcome of imagination. In this regard, poets stood superior to other artists. To note, from Shelley's viewpoint, painters or sculptors were inept at thinking like poets since language was a product of the mind. However, it did not mean that the poet should give first preference to language; the prominence should be on the value of thought. Like Wordsworth, Shelley did not place emphasis on the necessity of meter. To Shelley, the distinction was not between prosaic language and material language but between measured and unmeasured language. Shelley mentioned that it happens "in a certain uniform and harmonious recurrence of sound." Such recurrence was known as the metrical pattern. This pattern implied a repetition of the arrangement of stresses. As a result, the metrical form acquired a certain harmony. Poets like Sidney and Wordsworth were the best paradigms of poets who employed this form in their poems. Even Shelley was not free from this charge. Wordsworth criticised the necessity of meter; nevertheless, he did his best to employ it in his poetry. Meter appeared necessary for dramatic and epic poetry, where actions did the talking.

In none of Shelley's contemporaries was the lyrical faculty so paramount, and whether one considered his small or longer poems, his odes, or his

dramas, one experienced that he was the loftiest and most inspired singer in the English language. Additionally, despite being called a "perfect singing god" there was nothing unfelt and insincere in his writings. He composed his verses with all his faculty—mental, emotional, and physical— at a white heat of intense emotion and passion and gave the realest and most forceful expression to his thoughts, shaped and coloured by his extraordinary imagination. There was an ecstasy bordering on madness in his poetry. Shelley's poetry was marked by utmost spontaneity which is one of the greatest lyrical qualities. The perfect example of this being "Ode to the West Wind" where the lines begin by saying:

"O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,  
Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed"  
(Shelley, 1-6).

## 9. Conclusion

Without Locke, Homer, Gibbon, Rousseau, and their disciples Dante, Shakespeare, and Milton, the world would have been very backward. In the advancement of the people, Hebrew poetry and Greek literature played a very remarkable role. These great people developed the human mind with imagination, without which even progress in the field of science could not have been possible. Shelley agreed that we have too much knowledge in the fields of history, politics, and science. This development would not have been possible without the poetic faculty. The cultivation of science has done well for man. But in dissociation from the poetical faculty, scientific activity has cramped man's inner world. The result is that poetry is like God, and reason alone has given us Mammon. Poetry has always played an important role in bringing about a sea change in the thoughts and manners of the common man. The conceptions regarding man and nature will be the greatest

achievement of Shelley's age. People who denied and abjured its commands may have this power, yet they were forced to serve the spirit of good of which they are ministers. To Shelley, the most celebrated writers produced the most effective words and verses, which became the inspiration of his electric life. The poet considered and weighed the depth of human nature. In addition, poetry was the spirit of some individuals. While the poets were able to produce and guide the future, many times they were unable to understand the meanings of the words that they composed.

"A poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of an unseen musician, who feel that they are moved and softened, yet know not whence or why."(Shelley, 192-194).

The poets were like trumpeters who played for others. At the time of composing their poetry, they cease to feel that they are the sources of inspiration for others. They became powerful influences and stayed firm while they were able to move others. In fact, they were the unsung legislators of the world.

### References

- [1]. Shelley, Percy Bysshe. *A Defence of Poetry and Other Essays*, Edition 10, April, 2004
- [2]. Peacock, Thomas Love. *The Four Ages of Poetry*. October 13th, 2009  
<https://www.poetryfoundation.org/articles/69387/from-the-four-ages-of-poetry>
- [3]. Raiger, Michael. "The Poet as Maker: Moral Didacticism and Prophetic Inspiration in Sidney and Shelley's Platonic Conceptions of the Poet." *Eotvos Lorand Tudományegyetem, Department of English Studies* (Vol. 18, Issue 1), Jan. 2018  
<https://link.gale.com/apps/doc/A603761433/AONE?u=googlescholar&sid=googleScholar&xid=359ccda6>
- [4]. Shelley, Percy Bysshe. "Ode to the West Wind". <https://poets.org/poem/ode-west-wind>