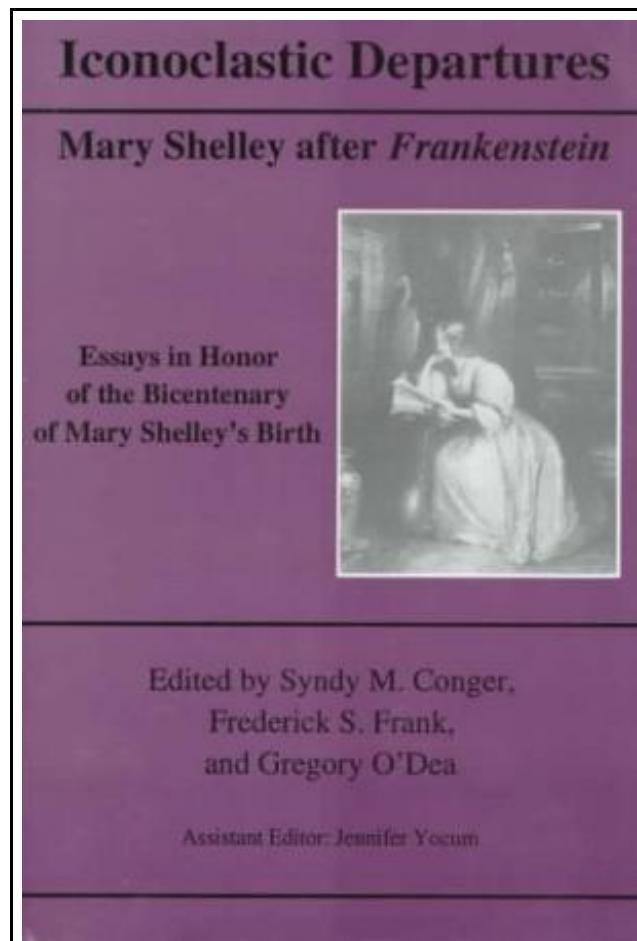


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Fairleigh Dickinson University Press, Madison, 1997. Hardback/Cloth. Book Condition: New. 1st Edition. 368pp 46 illustrations. [In stock in Australia, for immediate delivery] Iconoclastic Departures contributes to the ongoing re-evaluation of Mary Shelley as a professional author in her own right with a lifelong commitment to the development of her craft. Many of its essays acknowledge the importance of her family to her work - the steady theme of much earlier scholarship - but for them the family has become an imperative socio-psychological context within which to better understand her innovations in the many literary forms she worked with during her career: journals, letters, travelogues, biographies, poems, dramas, tales, and novels. The book's essays also convey the conviction that even if Mary Shelley, after Percy Shelley's death, gradually retired from public life as his relatives wished, she retained a resiliently resistant attitude toward many of the established orders of her day, easily recovered by a careful look beyond her feelings' to the productions of her literary imagination'. The Mary Shelley who inhabits this three-part collection of portraits is a radical, even if a quiet radical. It seems significant to the contributors to this volume that this new, radical Mary Shelley was not invented by a pointed call for papers but emerged spontaneously from an open invitation to scholars working in various corners of the English-speaking world.



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