

The Symbolic Imagination Coleridge And The Romanti

The Romantic Imagination Cecil Maurice Bowra.1961 A critical guide to the poets of the romantic period, this collection of lectures reassesses the literary value of Blake, Coleridge, Wordsworth, Shelley, Keats, Byron, Poe, Christina and Dante Gabriel Rossetti, and Swinburne.

Coleridge and the Conservative Imagination Alan P. R. Gregory.2003 Why should anyone bother with Coleridge either as a theologian or a political theorist? At first in desperation, but now quite deliberately, Alan Gregory convincingly suggests that one should bother because Coleridge mounted an important critique of reductionist explanations of human society and moral agency, and because Coleridge has much regarding that important enterprise to teach us still. While Gregory also offers a perceptive outline of early British conservatism, his main concern is with Coleridge's attack on reductionism, including his defense of the will against associationism, his criticisms of Enlightenment historiography, his discussions of the inadequacies of political economy, and the Trinitarian arguments against monism. There is, Gregory remarks, no grasping the range or inner dynamic of Coleridge's thought without appreciating his religious vision, his theology. Indeed, Coleridge himself affirmed that should we try to conceive a man without the ideas of God, eternity, freedom, will, absolute truth, of the good, the true, the beautiful, the infinite...the man will have vanished.

Coleridge's Ancient Mariner and Select Poems Samuel Taylor Coleridge.2022-09-16 DigiCat Publishing presents to you this special edition of Coleridge's Ancient Mariner and Select Poems by Samuel Taylor Coleridge. DigiCat Publishing considers every written word to be a legacy of humankind. Every DigiCat book has been carefully reproduced for republishing in a new modern format. The books are available in print, as well as ebooks. DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature.

Imagination and Art: Explorations in Contemporary Theory Keith Moser, Ananta Ch. Sukla.2020-07-27 This transdisciplinary project represents the most comprehensive study of imagination to date. The eclectic group of international scholars who comprise Imagination and Art propose bold and innovative theoretical frameworks for (re-) conceptualizing imagination in all of its divergent forms.

Coleridge and the Concept of Nature Raimonda Modiano.1985-08-12

The Genealogy of the Romantic Symbol Nicholas Halmi.2007-11-29 Despite its widely acknowledged importance in and beyond the thought of the Romantic period, the distinctive concept of the symbol articulated by such writers as Goethe and F. W. J. Schelling in Germany and S. T. Coleridge in England has defied adequate historical explanation. In contrast to previous scholarship, Nicholas Halmi's study provides such an explanation by relating the content of Romantic symbolist theory - often criticized as irrationalist - to the cultural needs of its time. Because its genealogical method eschews a single disciplinary perspective, this study is able to examine the Romantic concept of the symbol in a broader intellectual context than previous scholarship, a context ranging chronologically from classical antiquity to the present and encompassing literary criticism and theory, aesthetics, semiotics, theology, metaphysics, natural philosophy, astronomy, poetry, and the origins of landscape painting. The concept is thus revealed to be a specifically modern response to modern discontents, neither reverting to pre-modern modes of thought nor secularizing Christian theology, but countering Enlightenment dualisms with means bequeathed by the Enlightenment itself. This book seeks, in short, to do for the Romantic symbol what Percy Bysshe Shelley called on poets to do for the world: to lift from it its veil of familiarity.

The Symbolic Imagination J. Robert Barth.2015-03-08 Studying the nature of symbol in Coleridge's work, Father Barth shows that it is central to Coleridge's intellectual endeavor in poetry and

criticism as well as in philosophy and theology. He finds symbol to be an essentially religious reality for Coleridge, one that partakes of the nature of a sacrament, especially sacrament as an encounter between material and spiritual reality. Father Barth notes that eighteenth-century poetry was by and large a poetry of metaphor rather than of symbol, a poetry of reference rather than of encounter. In close readings of the poetry of Wordsworth and Coleridge, he shows how they practiced and developed the poetry of symbol. Finally, analyzing the symbolic imagination, the author concludes that it is a phenomenon profoundly linked with the experience of Romanticism itself and with a fundamental change in religious sensibility. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Symbolic Method of Coleridge, Baudelaire, and Yeats Anca Vlasopolos.1983

Samuel Taylor Coleridge Harold Bloom.2010 A complex critical portrait of one of the most influential writers in the world, Samuel Taylor Coleridge--Provided by publisher.

Samuel Taylor Coleridge and the Fine Arts Morton D. Paley.2008-07-10 In a fascinating account of picture collections in the early 19th century through the eyes of a great English poet, Morton Paley tells the story of Coleridge's initiation into art in England, and his further exploration in Rome. He describes the collections Coleridge saw and his thoughts about the arts and about specific works.

Samuel Taylor Coleridge W. Christie.2006-10-13 The most sustained criticism and ambitious theory that had ever been attempted in English, the *Biographia* was Coleridge's major statement to a literary culture in which he sought to define and defend all imaginative life. This book offers a reading of Coleridge in the context of that culture and the institutions that comprised it.

The Oxford Handbook of Samuel Taylor Coleridge Frederick Burwick.2012-02-24 A practical and comprehensive reference work, the Oxford Handbook provides the best single-volume source of original scholarship on all aspects of Coleridge's diverse writings. Thirty-seven chapters, bringing together the wisdom of experts from across the world, present an authoritative, in-depth, and up-to-date assessment of a major author of British Romanticism. The book is divided into sections on Biography, Prose Works, Poetic Works, Sources and Influences, and Reception. The Coleridge scholar today has ready access to a range of materials previously available only in library archives on both sides of the Atlantic. The Bollingen edition, of the *Collected Works of Samuel Taylor Coleridge*, forty years in production was completed in 2002. The *Coleridge Notebooks* (1957-2002) were also produced during this same period, five volumes of text with an additional five companion volumes of notes. The Clarendon Press of Oxford published the letters in six volumes (1956-1971). To take full advantage of the convenient access and new insight provided by these volumes, the Oxford Handbook examines the entire range and complexity of Coleridge's career. It analyzes the many aspects of Coleridge's literary, critical, philosophical, and theological pursuits, and it furnishes both students and advanced scholars with the proper tools for assimilating and illuminating Coleridge's rich and varied accomplishments, as well as offering an authoritative guide to the most up-to-date thinking about his achievements.

Romanticism and Transcendence J. Robert Barth.2003 Grounded in the thought of Samuel Taylor Coleridge, *Romanticism and Transcendence* explores the religious dimensions of imagination in the Romantic tradition, both theoretically and in the poetry of Wordsworth and Coleridge. J. Robert Barth suggests that we may look to Coleridge for the theoretical grounding of the view of religious imagination proposed in this book, but that it is in Wordsworth above all that we see this imagination at work. Barth first argues that the Romantic imagination--with its profound symbolic import--of its very nature has religious implications, and notes parallels between Coleridge's view of the imagination and that of Ignatius Loyola in his *Spiritual Exercises*. He then turns to the role of religious experience in Wordsworth, using *The Prelude* as a privileged source. Next, after comparing

the conception of humanity and God in Wordsworth and Coleridge, Barth considers the role of religious experience and imagery in two of Coleridge's central poetic texts, *The Rime of the Ancient Mariner* and *Christabel*. Finally, Barth examines the continuing role of the Romantic idea of the religious imagination today, in literature and all the arts, linking it with the thought of theologian Karl Rahner and literary critic George Steiner. *Romanticism and Transcendence* brings together literary theory, poetry, and religious experience, areas that are interrelated but are often not seen in relationship. By exploring levels of Wordsworth's and Coleridge's poetry that are often ignored, Barth provides insight into how and why the imagination was so important to their work. He also demonstrates how rich with religious value and meaning poetry and the arts can be. The interdisciplinary nature of this important new study will make it useful not only to Wordsworth and Coleridge scholars and other Romantic specialists, but also to anyone concerned with the intellectual history of the nineteenth century and to theologians in general.

The Image of the Middle Ages in Romantic and Victorian Literature Kevin L. Morris.2019-06-26 Originally published in 1984, *The Image of the Middle Ages in Romantic and Victorian Literature* looks at the impact of medievalism in the 18th and 19th centuries and the importance of post-Enlightenment literary religious medievalism. The book suggests that religious medievalism was not a superficial cultural phenomenon and that the romantic spirit with which it was chronologically connected, was intimately associated with the metaphysical. The book suggests that this belief gave birth to the metaphysical yearning and cultural expression of the eighteenth and nineteenth century. The book seeks to clarify the post-Enlightenment relationship between aesthetic culture and 'aesthetic' religion, romanticism, medievalism and religious trends.

Coleridge, Keats, and the Imagination J. Robert Barth, John L. Mahoney.1990 In November 1817, John Keats wrote to Benjamin Bailey, The imagination may be compared to Adam's dream - he awoke and found it truth. The Romantic poet's concept of the imagination was central to their poetry, becoming a persistent and powerful theme central to many works. In nine new essays by scholars commissioned in honour of Walter Jackson Bate, this collection examines the uses of the imagination in the poetry of Keats and Coleridge, and by extension in all Romantic literature.

The Committed Word James Engell.2010-11 During the past century, literary education, often divorced from rhetoric, has grown increasingly distant from the practice of language in statecraft, law, religion, and ethics. Yet literature and rhetoric retain open, independent powers to enhance what Emerson calls &the conduct of life.& In these provocative essays, James Engell argues that a more complete literary training can foster a heightened sense of shared social experience, an awareness of diverse views, a love of language, and a more powerful ability to express the values we enshrine or debate. Revealing a set of deep intersections among literature, politics, rhetoric, and the public deliberation of values, he explores how dedicated individuals of different callings resort to heightened language in order to secure knowledge, test beliefs, consider policy, and promote action. Through profiles of Lincoln, Burke, Swift, Hume, Lowth, Vico, and others, Engell explores the political and ethical involvement of writers with their culture in order to reestablish links between literary qualities of language and the means by which we challenge power and secure liberty. He presents a cogent argument for a different, expanded kind of literary education, suggesting that training in rhetoric, now often misunderstood or neglected, can serve the common good without becoming mired in partisan squabbles or academic pedantry. Despite the dominance of visual media in our society, observes Engell, the difficult problems we face must be resolved through language. By presenting writers who use resourceful language to engage political contests and cultural issues, he contributes to ongoing debates in education, politics, and culture without subscribing to easy labels of &left& and &right& or &traditional& versus &innovative.& He demonstrates imaginative ways to apply time-tested literary techniques to a changing world, making use of the past yet in a way that the past could not predict. This passionately argued book calls for a shift in the ways we teach and regard literature.

The Symbolic Imagination J. Robert Barth.1977

Coleridge as Poet and Religious Thinker David Jasper.1985-06-18

Imagination and Science in Romanticism Richard C. Sha.2021-03-02 Sha concludes that both fields benefited from thinking about how imagination could cooperate with reason—but that this partnership was impossible unless imagination's penchant for fantasy could be contained.

Romanticism Burwick.2014-12-08 Compiles 70 of the key terms most frequently used or discussed by authors of the Romantic period – and most often deliberated by critics and literary historians of the era. Offers an indispensable resource for understanding the ideas and differing interpretations that shaped the Romantic period Includes keywords spanning Abolition and Allegory, through Madness and Monsters, to Vision and Vampires Features in-depth descriptions of each entry's direct meaning and connotations in relation to its usage and thought in literary culture Provides deep insights into the political, social, and cultural climate of one of the most expressive periods of Western literary history Draws on the author's extensive experience of teaching, lecturing, and writing on Romantic literature

Faith in Shakespeare Richard C. McCoy.2013-04-16 Speculation about Shakespeare's own religious beliefs and responses to the Reformation have dominated discussions of faith in the playwright's work for decades. As a result, we often lose sight of what's truly important—the plays themselves. By focusing on those plays in several succinct, fluently written chapters, Richard McCoy reminds us of the spell-binding power inherent in works like *Othello*, *As You Like It*, and *The Winter's Tale* and shows why they continue to cause audiences to gladly exercise what Samuel Taylor Coleridge called the willing suspension of disbelief. *Faith in Shakespeare* ruminates on what it means to believe in the Bard's plays, exploring how their plots can be both preposterous and gripping, and how their characters seem more substantial and enduring than the people surrounding us in the theater. Informed by Coleridge's poetic faith, the book discusses what this concept shares with religious faith and how it departs from recent historicist approaches to the dramatist's work. *Faith in Shakespeare* concentrates more on text than context, finding the afterlife of Shakespeare's language more vivid and engaging than theological controversies. The book confirms its convictions in literature's intrinsic powers by exploring the causes for our paradoxical belief in theater's potent but manifest illusions. Plays that ask their audience to awake your faith or believe then, if you please ultimately enable us to mind true things by what their mockeries be. Rather than faith in God or the supernatural, McCoy argues that faith in Shakespeare is sustained and explained only by the complex, subtle, and entirely human power of poetic eloquence and dramatic performance.

English Poetry of the Romantic Period 1789-1830 J.R. Watson.2014-03-18 On its first appearance *English Poetry of the Romantic Period* was widely praised as one of the best introductions to the subject. This edition includes updated material in the light of recent work in Romanticism and Romantic poetry. The book discusses the concerns that linked the Romantic poets, from their responses to the political and social upheavals around them to their interest in the poet's visionary and prophetic role. It includes helpful and authoritative discussions of figures such as Blake, Clare, Coleridge, Crabbe, Keats, Scott, Shelley and Wordsworth.

Fancy & Imagination R. L. Brett.2017-07-06 Cover -- Half Title Page -- Title Page -- Copyright Page -- Original Title Page -- Original Copyright Page -- Contents -- General Editor's Preface -- 1 Imagination and the Association of Ideas -- 2 Coleridge's Distinction between Fancy and Imagination -- 3 Symbol and Concept -- Bibliography -- Index

Coleridge's Philosophy of Faith Joel Harter.2011 Revision of author's thesis (doctoral)--University of Chicago, 2008 under title: *The word made flesh and the mazy page: symbol and allegory in Coleridge's philosophy of faith.*

Coleridge Connection Richard Gravil, Molly Lefebure.1990-04-20

Wordsworth, Coleridge, and 'the Language of the Heavens' Thomas Owens.2019 Thomas Owens explores exultant visions inspired by Wordsworth's and Coleridge's scrutiny of the night sky, the natural world, and the domains of science. He examines a set of scientific patterns which the poets used to express ideas about poetry, religion, criticism, and philosophy, and sets out the importance of analogy in their creative thinking.

Imagined Sovereignties Kir Kuiken.2014-05-01 *Imagined Sovereignties* argues that the Romantics

reconceived not just the nature of aesthetic imagination but also the conditions in which a specific form of political sovereignty could be realized through it. Articulating the link between the poetic imagination and secularized sovereignty requires more than simply replacing God with the subjective imagination and thereby ratifying the bourgeois liberal subject. Through close readings of Blake, Coleridge, Wordsworth, and Shelley, the author elucidates how Romanticism's reassertion of poetic power in place of the divine sovereign articulates an alternative understanding of secularization in forms of sovereignty that are no longer modeled on transcendence, divine or human. These readings ask us to reexamine not only the political significance of Romanticism but also its place within the development of modern politics. Certain aspects of Romanticism still provide an important resource for rethinking the limits of the political in our own time. This book will be a crucial source for those interested in the political legacy of Romanticism, as well as for anyone concerned with critical theoretical approaches to politics in the present.

The Romantic Imagination Frederick Burwick, Jürgen Klein. 1996

English Romantic Poetry Albert S. Gerard. 2022-09-23 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1968.

The Symbolic Imagination Robert J. Barth. 2001 The original edition of this book studied the nature of symbol in Coleridge's work, showing that it is central to Coleridge's intellectual endeavor in poetry and criticism as well as in philosophy and theology. Symbol was for Coleridge essentially a religious reality, that participates in the nature of a sacrament as an encounter between material and spiritual reality. The author shows how Wordsworth and Coleridge developed a poetry, unlike that of the eighteenth century, based on symbolic imagination. He then related this symbolic poetry to the tradition of romanticism itself. Richard Harter Fogle wrote of the original edition: This is a just, graceful, and penetrating book. Considering the complexity of the material, it is lucid and often eloquent. Father Barth's interpretation of Coleridge's doctrine of symbol is essentially original, as are his illustrative readings from the poems. His substantial essay moves harmoniously from Coleridge's particular insights to their wider implications for romanticism. In this new edition, the author has enlarged the scope of his study, first reviewing in an introductory chapter the important scholarship of the past twenty years on symbol and imagination. He then goes on to give his work a deeper theological foundation, and to extend his argument to embrace what he calls Coleridge's scriptural imagination. As in the original edition, he concludes that symbol is a phenomenon profoundly linked with the experience of romanticism itself and with a fundamental change in religious sensibility that has echoes even in our own time.

Coleridge and the Psychology of Romanticism D. Vallins. 2016-06-07 In addition to being the leading philosopher of English Romanticism and one of its greatest poets, Coleridge explores the dynamics of consciousness and mental functioning more extensively than any of his contemporaries. This book compares his psychological theories with his diverse exemplifications of Romanticism's self-reflexive quest for transcendence, showing how he continually highlights the circular and mutual influence of ideas and emotions underlying Romantic idealism and the cult of the sublime.

Poetic Madness and the Romantic Imagination Frederick Burwick. 2010-11-01

Coleridge and the Inspired Word Anthony John Harding. 2003-09-10 This movement radically revised the interpretation of the Bible as an inspired book and also helped to redefine the inspiration attributed to poets, since many poets of the period, including Coleridge himself, wished to emulate the prophetic voice of biblical tradition. Coleridge's mastery of this new study and his search for a new understanding of the Bible on which to ground his faith are the focus of this book. Beginning with an exposition of Coleridge's double role as theologian and poet, Anthony Harding analyses the development and transmission of Coleridge's views of inspiration - both biblical and poetic - and provides a history of his theological and poetic ideas in their second generation, in England especially in the work of F.D. Maurice and John Sterling, and in America in that of Ralph Waldo

Emerson. Harding argues that Coleridge's emphasis on the human integrity of the scriptural authors provided his contemporaries with a poetics of inspiration that seemed likely to restore to literature a biblical sense of the divine as a presence in the world. Coleridge's treatment of biblical inspiration is thus an important contribution to Romantic poetics as well as to biblical scholarship. His concept of inspiration is also linked directly to his literary theory and thus to the current debate over the reader's relation to text and author.

Coleridge's Contemplative Philosophy Peter Cheyne.2020-01-09 'PHILOSOPHY, or the doctrine and discipline of ideas' as S. T. Coleridge understood it, is the theme of this book. It considers the most vital and mature vein of Coleridge's thought to be the contemplation of ideas objectively, as existing powers. A theory of ideas emerges in critical engagement with thinkers including Plato, Plotinus, Böhme, Kant, and Schelling. A commitment to the transcendence of reason, central to what he calls the spiritual platonism of old England, distinguishes him from his German contemporaries. The book also engages with Coleridge's poetry, especially in a culminating chapter dedicated to the Limbo sequence. This book pursues a theory of contemplation that draws from Coleridge's theories of imagination and the Ideas of Reason in his published texts and extensively from his thoughts as they developed throughout unpublished works, fragments, letters, and notebooks. He posited a hierarchy of cognition from basic sense intuition to the apprehension of scientific, ethical, and theological ideas. The structure of the book follows this thesis, beginning with sense data, moving upwards into aesthetic experience, imagination, and reason, with final chapters on formal logic and poetry that constellate the contemplation of ideas. Coleridge's Contemplative Philosophy is not just a work of history of philosophy, it addresses a figure whose thinking is of continuing interest, arguing that contemplation of ideas and values has consequences for everyday morality and aesthetics, as well as metaphysics. The volume will be of interest to philosophers, intellectual historians, scholars of religion, and of literature.

The Romantic Foundations of the American Renaissance Leon Chai.2019-05-15 The Romantic Foundations of the American Renaissance illuminates the process by which the cultural legacy of European Romanticism was assimilated by and transformed in the literature of mid-nineteenth-century America. Leon Chai traces the development various governing concepts or tendencies from their genesis in British, French, and German Romantic traditions through their subsequent appropriation by such American writers as Poe, Emerson, Hawthorne, and Melville. Among the topics he addresses are the shift from allegory to symbolism; selected trends in Romantic science; the secularization of religion; the emergence of a historical consciousness and a philosophy of history; pantheism; the relation of subjectivity to objectivity in Romantic philosophy; and Romantic poets.

The Cambridge Companion to Coleridge Lucy Newlyn.2002-10-24 Table of contents

Gerard Manley Hopkins and His Poetics of Fancy Kumiko Tanabe.2015-09-10 This book explores the poetics of "fancy" in the works of Gerard Manley Hopkins, a term often paired with imagination in well-known Romantic poetics. It sheds new light on this concept, which is described positively in Hopkins's poetics and later becomes the essence of his idiosyncratic concept of "inscape", as shown here. Chapter One discusses the influence of Coleridge and Ruskin on Hopkins's poetics of fancy, Hopkins's experiments in the language of inspiration produced by fancy before his conversion to Catholicism, his idea of inscape as revealed by fancy, and the relation between his fancy and the aesthetics of Romantic poets such as Keats and Wordsworth. Chapter Two focuses on the concept of fancy in Hopkins's predecessors, William Shakespeare and Alfred Lord Tennyson, who, along with Coleridge and Ruskin, had a major influence on the writer, leading him to pen the play "Florin in Italy" and the sonnet series "The Beginning of the End" in order to experiment with the language of inspiration which he argued only fancy could produce. This chapter also discusses Hopkins's interest in J. E. Millais and the impact of the Pre-Raphaelites in the development of his poetics of fancy, Hopkins's fancy as metalanguage, the contrast between his fancy and the impressionism of Walter Pater, and the role of fancy in Hopkins's sonnets. Chapter Three treats Hopkins's conversion to Catholicism and his views on Catholic art, including his interest in William

Butterfield and the Gothic Revival, as well as the abrupt parallelism between Christ and fancy in "The Wreck of the Deutschland". Hopkins's poetic diction is a condensed evocation of art and nature with fancy as the source of his inspiration. His metaphors are not ordinary figures expressing the attributes of things, but are autonomous and have their nature within themselves. Hopkins's poetic idiosyncrasy is generated by the parallelism between distinctive and autonomous images which repeat the surprise and ecstasy of the poet contemplating art and nature. He endeavoured to achieve the poetry of inspiration with his emphasis on fancy as the basis of his poetic diction so as to reinstate it as the source of a "new Realism". Hopkins's fancy foregrounds the discontinuous nature of a new poetic diction, which demonstrates unfettered combinations between autonomous images and signs in metalanguage in advance of semiotic literary theories.

John Clare's Romanticism Adam White.2017-07-19 This book offers a major reassessment of John Clare's poetry and his position in the Romantic canon. Alert to Clare's knowledge of the work of his Romantic contemporaries and near contemporaries, it puts forward the first extended series of comparisons of Clare's poetry with texts we now think of as defining the period – in particular poems by Robert Burns, William Wordsworth, Lord Byron, and John Keats. It makes fully evident Clare's original contribution to the aesthetic culture of the age by analysing how he explores a wide range of concerns and preoccupations which are central to, and especially privileged in, Romantic-period poetics, including 'fancy', the sublime, childhood, ruins, joy, 'poesy', and a love lyric marked by a peculiar self-consciousness about sincere expression. At the heart of this book is the claim that the hitherto under-scrutinised subjective stances, transcendent modes, and abstract qualities of Clare's lyric poetry situate him firmly within, and as fundamentally part of, Romanticism, at the same time as his writing constitutes a distinctive contribution to one of the most fascinating eras of English literature.

Romantic Prayer Christopher Stokes.2021-01-21 Whilst religion and the secular have been continually debated contexts for literature of the Romantic era, the dominant scholarly focus has been on doctrines and denominations. In analysing the motif of devotion, *Romantic Prayer* shifts attention to the quintessential articulation of religion as lived experience, as practice, and as a performative rather than descriptive phenomenon. In an era when the tenability and rationality of prayer was much contested, poetry—a form with its own interlinked history with prayer—was a unique place to register what prayer meant in modernity. This study illustrates how the discourse of prayer continually intervened in the way that poetic practices evolved and responded to the religious and secular questions of the eighteenth and nineteenth-century moment. After laying out the details of prayer's historical position in the Romantic era across a spread of religious traditions, *Romantic Prayer* turns to a range of writers, from the identifiably religious to the staunchly sceptical. William Cowper and Anna Letitia Barbauld are shown to use poetry to reflect and reinvent the ideals of prayer inherited from their own denominational histories. Samuel Taylor Coleridge's work is analysed as part of a long engagement with the rationality of prayer, culminating in an explicit 'philosophy' of prayer; William Wordsworth—by contrast—keeps prayer at an aesthetic distance, continually alluding to prayerful language but rarely committing to devotional voice itself. John Keats, Percy Bysshe Shelley, and Lord Byron are treated in the context of departing from Christianity, under the influence of Enlightenment, materialist, and atheist critiques—what happens to prayer in poetry when prayer as a language traditionally conceived is becoming impossible to maintain?

The Romantic Poets Uttara Natarajan.2008-04-15 This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets. Guides readers through the wealth of critical material available on the Romantic poets and directs them to the most influential readings Presents key critical texts on each of the major Romantic poets – Blake, Wordsworth, Coleridge, Byron, Shelley and Keats – as well as on poets of more marginal canonical standing Cross-referencing between the different sections highlights continuities and counterpoints

Immerse yourself in heartwarming tales of love and emotion with Hussin A.Rothana is touching creation, Tender Moments: **The Symbolic Imagination Coleridge And The Romanti** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

Table of Contents The Symbolic Imagination Coleridge And The Romanti

1. Understanding the eBook The Symbolic Imagination Coleridge And The Romanti
 - The Rise of Digital Reading The Symbolic Imagination Coleridge And The Romanti
 - Advantages of eBooks Over Traditional Books
2. Identifying The Symbolic Imagination Coleridge And The Romanti
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Symbolic Imagination Coleridge And The Romanti
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Symbolic Imagination Coleridge And The Romanti
 - Personalized Recommendations
 - The Symbolic Imagination Coleridge And The Romanti User Reviews and Ratings
 - The Symbolic Imagination Coleridge And The Romanti and Bestseller Lists
5. Accessing The Symbolic Imagination Coleridge And The Romanti Free and Paid eBooks
 - The Symbolic Imagination Coleridge And The Romanti Public Domain eBooks
 - The Symbolic Imagination Coleridge And The Romanti eBook Subscription Services
 - The Symbolic Imagination Coleridge And The Romanti Budget-Friendly Options
6. Navigating The Symbolic Imagination Coleridge And The Romanti eBook Formats
 - ePub, PDF, MOBI, and More
 - The Symbolic Imagination Coleridge And The Romanti Compatibility with Devices
 - The Symbolic Imagination Coleridge And The Romanti Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Symbolic Imagination Coleridge And The Romanti
 - Highlighting and Note-Taking The Symbolic Imagination Coleridge And The Romanti
 - Interactive Elements The Symbolic Imagination Coleridge And The Romanti
8. Staying Engaged with The Symbolic Imagination Coleridge And The Romanti
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Symbolic Imagination Coleridge And The Romanti
9. Balancing eBooks and Physical Books The Symbolic Imagination Coleridge And The Romanti
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Symbolic Imagination Coleridge And The Romanti
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine The Symbolic Imagination Coleridge And The Romanti
 - Setting Reading Goals The Symbolic Imagination Coleridge And The

- Romanti
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Symbolic Imagination Coleridge And The Romanti
 - Fact-Checking eBook Content of The Symbolic Imagination Coleridge And The Romanti
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

The Symbolic Imagination Coleridge And The Romanti Introduction

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