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Romantic Imagination



Romantic Imagination Literature Art In

Frederick Burwick, Jürgen Klein



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The Romantic Imagination Frederick Burwick, Jürgen Klein, 1996 **The Romantic Imagination** , 2025-02-03

Die Wende Von Der Aufklärung Zur Romantik 1760-1820 Horst Albert Glaser, György Mihály Vajda, 2000 This volume is the twelfth to date in a series of works in French or English presenting the epochs and movements of a Comparative History of Literatures in European Languages Histoire Compar e des Litt ratures de Langues Europ ennes The original intention of the editors was to publish a four volume history of European literature from 1760 1820 and the first of these volumes Des Lumi res au Romantisme Genres en Vers appeared as long ago as 1982 The volumes Genres en Prose and Th tre are still awaited In their absence the present volume Epoche im _berblick attempts a more comprehensive and rigorous treatment of the period and its historiographical problems than was initially planned providing the reader with an overview of sixty eventful years of European literary history years in which German Classicism coincided with the birth initially in Germany and England of Romanticism And at the centre of this turbulent period of European intellectual and literary history stands the French Revolution Imagination and the Arts in C. S. Lewis Peter J. Schakel, 2011 Imagination has long been regarded as central to C S Lewis s life and to his creative and critical works but this is the first study to provide a thorough analysis of his theory of imagination including the different ways he used the word and how those uses relate to each other Peter Schakel begins by concentrating on the way reading or engaging with the other arts is an imaginative activity He focuses on three books in which imagination is the central theme Surprised by Joy An Experiment in Criticism and The Discarded Image and shows the important role of imagination in Lewis s theory of education He then examines imagination and reading in Lewis s fiction concentrating specifically on the Chronicles of Narnia the most imaginative of his works He looks at how the imaginative experience of reading the Chronicles is affected by the physical texture of the books the illustrations revisions of the texts the order in which the books are read and their narrative voice the storyteller who becomes almost a character in the stories Imagination and the Arts in C S Lewis also explores Lewis s ideas about imagination in the nonliterary arts Although Lewis regarded engagement with the arts as essential to a well rounded and satisfying life critics of his work and even biographers have given little attention to this aspect of his life Schakel reviews the place of music dance art and architecture in Lewis s life the ways in which he uses them as content in his poems and stories and how he develops some of the deepest most significant themes of his stories through them Schakel concludes by analyzing the uses and abuses of imagination He looks first at moral imagination Although Lewis did not use this term Schakel shows how Lewis developed the concept in That Hideous Strength and The Abolition of Man long before it became popularized in the 1980s and 1990s While readers often concentrate on the Christian dimension of Lewis s works equally or more important to him was their moral dimension Imagination and the Arts in C S Lewis will appeal to students and teachers of both children s literature and twentieth century British writers It will also be of value to readers who wish to compare

Lewis's creations with more recent imaginative works such as the Harry Potter series

The Evidence of the imagination Donald H. Reiman, Michael C. Jaye, Betty T. Bennett, 1978

Neoclassical Satire and the Romantic School 1780-1830 Rolf P. Lessenich, 2012

Romanticism was not only heterogeneous and disunited. It also had to face the hostile counter-movement of the Enlightenment and Augustan Neoclassicism still going strong at the time of and in the decades following the French Revolution due to support from the ruling Establishment, the ancien régime of the Crown and Church of England. Neoclassicists regarded Romanticism as a heteretical amalgam of dissenting new schools which threatened the monopoly of the Classical Tradition. The acrimonious debates in aesthetics and politics were conducted with the traditional strategies of the classical *ars disputandi* on both sides. Under the duress of the heaviest satirical attacks, Romanticism began gradually to see itself as one movement giving rise to the problematic opposition of Classical and Romantic. The construction of this rough divide, however, was indispensable for the clarification of different positions in the hubbub of conflicting voices and has also proved critical in literary and cultural studies which cannot do without such subsumptions. The Classical Tradition encompassing Christianity emerges as an ongoing event from Greek and Latin antiquity running through to our time.

Romanticism and Visuality Sophie Thomas, 2007-12-12

This book investigates the productive crosscurrents between visual culture and literary texts in the Romantic period, focusing on the construction and manipulation of the visual, the impact of new visual media on the literary and historical imagination, and on fragments and ruins as occupying the shifting border between the visible and the invisible. It examines a broad selection of instances that reflect debates over how seeing should itself be viewed, instances from Daguerre's Diorama to the staging of Coleridge's play *Remorse* to the figure of the Medusa in Shelley's poetry, and at the Phantasmagoria in which the very act of seeing is represented or dramatized. In reconsidering literary engagements with the expanding visual field, this study argues that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment but also a lively interest in the aesthetic and conceptual dimensions of looking. What is commonly thought to be the Romantic resistance to the visible gives way to a generative fascination with the visual and its imaginative even spectacular possibilities.

Afterlives of Romantic Intermediality Leena Eilittä, Catherine Riccio-Berry, 2015-12-24

Afterlives of Romantic Intermediality addresses the manifold even global artistic developments that were initiated by European Romantics. In the first section, the contributors show how the rising perspective of intermediality was discussed in philosophical terms and adapted itself to Romantic literature and music. In the second section, the contributors show how post-Romantic writers, visual artists, and composers have engaged with Romantic heritage. By exploring primary works that range from European arts to Latin American literature, these essays focus on the interdisciplinary developments that have emerged in literature, music, painting, film, architecture, and video art. Overall, the contributions in this volume demonstrate that intermedial connections, or sometimes the conscious lack of such connections, embody intriguing aspects of modernity and postmodernity.

Romantic Legacies Shun-Liang Chao, John

Michael Corrigan, 2019-03-06 *Romantic Legacies Transnational and Transdisciplinary Contexts* presents the most wide ranging treatment of Romantic regenerations covering the cross pollination between the arts or between art and thought within or across the borders of Germany Britain France the US Russia India China and Japan Each chapter in the volume examines a legacy or afterlife in a comparative context to demonstrate ongoing Romantic legacies as fully as possible in their complexity and richness The volume provides readers a lens through which to understand Romanticism not merely as an artistic heritage but as a dynamic site of intellectual engagement that crosses nations and time periods and entails no less than the shaping of our global cultural currents

Dark Romanticism Silvia Riccardi, 2025-07-10 This book explores the dark regions of Romantic imagination in late eighteenth and early nineteenth century literature and art It uncovers the palpable and pleasing anxiety about the human body in the works of Henry Fuseli William Blake and Mary Shelley focusing on the negotiations of pleasure and pain life and death beauty and monstrosity Each of the works examined revolves in some manner around the breakdown of an idealized body in order to illuminate the transition from organic to fragmented form This approach involves reorienting conventional accounts of Romanticism around the emergence of a visual paradigm Engaging with cultures of print aesthetic discourse anatomical art as well as natural historical knowledge circulating in England at the turn of the century *Dark Romanticism* cultivates visual literacy and argues that literary and pictorial elements are inseparable when imagination is at work

Fools and Jesters in Literature, Art, and History Vicki K. Janik, 1998-05-21 Jesters and fools have existed as important and consistent figures in nearly all cultures Sometimes referred to as clowns they are typological characters who have conventional roles in the arts often using nonsense to subvert existing order But fools are also a part of social and religious history and they frequently play key roles in the rituals that support and shape a society's system of beliefs This reference book includes alphabetically arranged entries for approximately 60 fools and jesters from a wide range of cultures Included are entries for performers from American popular culture such as Woody Allen Mae West Charlie Chaplin and the Marx Brothers literary characters such as Shakespeare's Falstaff Rabelais Gargantua and Pantagruel and Singer's Gimpel and cultural and mythological figures such as India's Birbal the American circus clown the Native American Coyote Taishu Engeki of Japan Hephaestus Loki the Norse fool schlimiels and schlimazels and the drag queen The entries written by expert contributors are critical as well as informative Each begins with a biographical artistic religious or historical background section which places the subject within a larger cultural and historical context A description and analysis follow This section may include a discussion of the fool's appearance gender role ethical and moral roles social function and relationship to such themes as nature time and mortality The entry then discusses the critical reception of the subject and concludes with an extensive bibliography of general works

Shelleyan Reimaginings and Influence Michael O'Neill, 2019-02-14 Through attuned close readings this volume brings out the imaginative and formal brilliance of Percy Bysshe Shelley's writing as it explores his involvement in processes of dialogue and influence Shelley recognizes that poetic

individuality is the reward of connectedness with other writers and cultural influences A great Poem is a fountain forever overflowing with the waters of wisdom and delight he writes and after one person and one age has exhausted all its divine effluence which their peculiar relations enable them to share another and yet another succeeds and new relations are ever developed the source of an unforeseen and an unconceived delight A Defence of Poetry He is among the major Romantic poetic exponents and theorists of influence because of his passionately intelligent commitment to the onward dissemination of ideas and feelings and to the unpredictable ways in which poets position themselves and are culturally positioned between past and future The book has a tripartite structure The first three chapters seek to illuminate his response to representative texts figures and themes that constitute the triple pillars of his cultural inheritance the classical world Plato Renaissance poetry Spenser and Milton Christianity and in particular the concept of deity and the Bible The second and major section of the book explores Shelley's relations and affinities with as well as differences from his immediate predecessors and contemporaries Hazlitt and Lamb Wordsworth Coleridge Southey Byron Keats including the influence of Dante on Shelley's elegy for his fellow Romantic and the great painter J M W Turner with whom he is often linked The third section considers Shelley's reception by later nineteenth century writers figures influenced by and responding to Shelley including Beddoes Hemans Landon Tennyson and Swinburne A coda discusses the body of critical work on Shelley produced by A C Bradley a figure who stands at the threshold of twentieth century thinking about Shelley

The Seven Beauties of Science Fiction

Istvan Csicsery-Ronay, 2012-10-01 This major critical work from one of the preeminent voices in science fiction scholarship reframes the genre as a way of understanding today's world As the application of technoscience increasingly transforms every aspect of life science fiction has become an essential mode of imagining the horizons of possibility Though the broad scope of science fiction may vary in artistic quality and sophistication it shares a desire to imagine a collective future for the human species and the world A strikingly high proportion of today's films commercial art popular music video games and non genre fiction are what Csicsery-Ronay calls science fictional stimulating science fictional habits of mind We no longer treat science fiction as merely a genre engine producing formulaic effects but as a mode of awareness which frames experiences as if they were aspects of science fiction The Seven Beauties of Science Fiction describes science fiction as a constellation of seven diverse cognitive attractions that are particularly formative of science fictionality These are the seven beauties of the title fictive neology fictive novums future history imaginary science the science fictional sublime the science fictional grotesque and the Technologiade or the epic of technoscience's development into a global regime

The Final Curtain

Harry Garlick, 2023-11-20 Death is the one subject about which our culture is still reticent Consequently many ceremonies about death are not examined in an open enquiring and direct way The state funeral that large public ritualized statement about death is accepted in our society while its deeper significances remain unexamined because it is seen as something of an historical curiosity a survival from an earlier age associated with the traditions of that society This well illustrated study of

a number of state funerals of the Medicis and the Habsburgs in the Renaissance of the Duke of Albemarle in the seventeenth century of the Duke of Wellington and Abraham Lincoln in the nineteenth century and of President Kennedy and Diana Princess of Wales in the twentieth century and the mythical structures and traditions they represent examines two aspects in particular the strongly political undertones of the public statements and the theatrical elements of the public ritual

Forms of Poetic Attention Lucy Alford, 2020-01-28 A poem is often read as a set of formal technical and conventional devices that generate meaning or affect However Lucy Alford suggests that poetic language might be better understood as an instrument for tuning and refining the attention Identifying a crucial link between poetic form and the forming of attention Alford offers a new terminology for how poetic attention works and how attention becomes a subject and object of poetry Forms of Poetic Attention combines close readings of a wide variety of poems with research in the philosophy aesthetics and psychology of attention Drawing on the work of a wide variety of poets such as T S Eliot Wallace Stevens Frank O'Hara Anne Carson Theresa Hak Kyung Cha Harryette Mullen Al Khans Rainer Maria Rilke Arthur Rimbaud and Claudia Rankine Alford defines and locates the particular forms of attention poems both require and produce She theorizes the process of attention making its objects its coordinates its variables while introducing a broad set of interpretive tools into the field of literary studies Forms of Poetic Attention makes the original claim that attention is poetry's primary medium and that the forms of attention demanded by a poem can train hone and refine our capacities for perception and judgment on and off the page

Wordsworth and Word-Preserving Arts P. Simonsen, 2015-12-30 By looking at the later Wordsworth's ekphrastic writings about visual art and his increased awareness of the printed dimension of his work Simonsen calls attention to what is uniquely exciting about this neglected body of work and argues that it complicates traditional understandings of Wordsworth based on his so called Great Decade

Ingenuity in the Making Richard J. Oosterhoff, José Ramón Marcaida, Alexander Marr, 2021-11-09 Ingenuity in the Making explores the myriad ways in which ingenuity shaped the experience and conceptualization of materials and their manipulation in early modern Europe Contributions range widely across the arts and sciences examining objects and texts professions and performances concepts and practices The book considers subjects such as spirited matter the conceits of nature and crafty devices investigating the ways in which ingenuity acted in and upon the material world through skill and technique Contributors ask how ingenuity informed the maker's knowledge tradition where the perilous borderline between the genius of invention and disingenuous fraud was drawn charting the ambitions of material ingenuity in a rapidly globalizing world

E.T.A. Hoffmann Christopher R. Clason, 2018 This collection of essays addresses a very broad range of E T A Hoffmann's most significant works examining them through the lens of transgression Transgression bears relevance to Hoffmann's life and professions in three ways First his official career path was that of jurisprudence he was active as a lawyer a judge and eventually as one of the most important magistrates in Berlin Second his personal life was marked by numerous conflicts with political and social authorities

Seemingly no matter where he went he experienced much chaos grief and impoverishment in leading his always precarious existence Third his works explore characters and concepts beyond the boundaries of what was considered aesthetically acceptable Normal bourgeois existence was often juxtaposed to the lives of criminals sinners and other deviants both within the spaces of the known world as well as in supernatural realms He perhaps more than any other author of the German Romantic movement regularly portrayed the dark side of existence in his works including unconscious psychological phenomena nightmares somnambulism vampirism mesmerism Doppelgänger and other forms of transgressive behavior It is the intention of this volume to provide a new look at Hoffmann's very diverse body of work from numerous perspectives stimulating interest in Hoffmann in English language audiences [The Cambridge Companion to Keats](#) Susan J.

Wolfson,2001-05-10 In [The Cambridge Companion to Keats](#) leading scholars discuss Keats's work in several fascinating contexts literary history and key predecessors Keats's life in London's intellectual aesthetic and literary culture and the relation of his poetry to the visual arts These specially commissioned essays are sophisticated but accessible challenging but lucid and are complemented by an introduction to Keats's life a chronology a list of contemporary people and periodicals a source reference for famous phrases and ideas articulated in Keats's letters a glossary of literary terms and a guide to further reading [Orientalist Poetics](#) Emily A. Haddad,2017-03-02 [Orientalist Poetics](#) is the only book on literary orientalism that spans the nineteenth century in both England and France with particular attention to poetry and poetics It convincingly demonstrates orientalism's centrality to the evolution of poetry and poetics in both nations and provides a singularly comprehensive and definitive analysis of the aesthetic impact of orientalism on nineteenth century poetry Because it examines the poetry of the entire century across both national literatures the book is in a unique position to articulate the essential part orientalism plays in major developments of nineteenth century poetics Through probing discussions of an array of prominent nineteenth century poets including Shelley Southey Byron Hugo Musset Leconte de Lisle Wordsworth Hemans Gautier Tennyson Arnold and Wilde Emily A Haddad reveals how orientalism functions as a diffuse avant garde a crucial medium for the cultivation and refinement of a broad range of experimental positions on poetry and poetics Haddad argues that while orientalist poems are often viewed mainly as artefacts of European attitudes towards the East and imperialism poetic representations of the Islamic Orient also provide an indispensable matrix for the reexamination of such aesthetically fundamental issues as the purpose of poetry the value of mimesis and the relationship between nature and art [Orientalist Poetics](#) effectively bridges the gap between the analysis of poetics and the analysis of orientalism In showing that major poetic developments have roots in orientalism Haddad's book offers a valuable and innovative revisionist view of nineteenth century literary history

Whispering the Techniques of Language: An Psychological Journey through **Romantic Imagination Literature Art In**

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Table of Contents Romantic Imagination Literature Art In

1. Understanding the eBook Romantic Imagination Literature Art In
 - The Rise of Digital Reading Romantic Imagination Literature Art In
 - Advantages of eBooks Over Traditional Books
2. Identifying Romantic Imagination Literature Art In
 - 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 Romantic Imagination Literature Art In
 - User-Friendly Interface
4. Exploring eBook Recommendations from Romantic Imagination Literature Art In
 - Personalized Recommendations

- Romantic Imagination Literature Art In User Reviews and Ratings
- Romantic Imagination Literature Art In and Bestseller Lists
- 5. Accessing Romantic Imagination Literature Art In Free and Paid eBooks
 - Romantic Imagination Literature Art In Public Domain eBooks
 - Romantic Imagination Literature Art In eBook Subscription Services
 - Romantic Imagination Literature Art In Budget-Friendly Options
- 6. Navigating Romantic Imagination Literature Art In eBook Formats
 - ePub, PDF, MOBI, and More
 - Romantic Imagination Literature Art In Compatibility with Devices
 - Romantic Imagination Literature Art In Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Romantic Imagination Literature Art In
 - Highlighting and Note-Taking Romantic Imagination Literature Art In
 - Interactive Elements Romantic Imagination Literature Art In
- 8. Staying Engaged with Romantic Imagination Literature Art In
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Romantic Imagination Literature Art In
- 9. Balancing eBooks and Physical Books Romantic Imagination Literature Art In
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Romantic Imagination Literature Art In
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Romantic Imagination Literature Art In
 - Setting Reading Goals Romantic Imagination Literature Art In
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Romantic Imagination Literature Art In
 - Fact-Checking eBook Content of Romantic Imagination Literature Art In

- 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

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