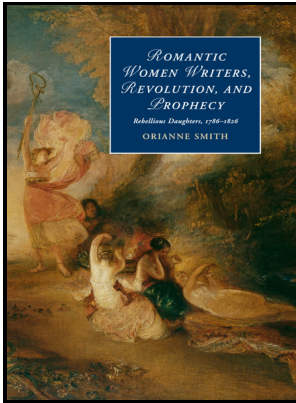


# Supernatural sublime - the metaphysics of terror in Anglo-American romanticism

Northern Illinois University Press - 19th Century Romantic Aesthetics (Stanford Encyclopedia of Philosophy)



Description: -

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Terror in literature.

Supernatural in literature.

Sublime, The, in literature.

Romanticism -- English-speaking countries.

Horror tales, English -- History and criticism.

Horror tales, American -- History and criticism.

English literature -- 19th century -- History and criticism.

supernatural sublime - the metaphysics of terror in Anglo-American romanticism

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Notes: Includes bibliographical references (p. [241]-262) and index.

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Tags: #Free #Essays #on #Supernatural #Elements #In #Kubla #Khan

**Vol. 15, No. 3, Autumn, 1995 of Journal of the Early Republic on JSTOR**

It is equally an exploration of the limits of authorial withholding. The ones you can enter anywhere and inhabit comfortably.

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For, if we adopt this structure of normativity and expression in our pursuit of the Absolute, we may approach it in a normatively governed and committed way, without determining and thus conditioning it according to any given law, principle, or concept. Nicholas Halmi, Paul Magnuson, and Raimonda Modiano. Yet, these are not the only two prayers in the poem, and the opening supplication that brings Christabel outside the castle serves as a conventionally-readable sign of piety in a way that the last prayer, which takes place indoors, cannot.

## The Supernatural Sublime: The Metaphysics of Terror in Anglo

In an organism, the parts are the reciprocal cause and effect of one another and of the organism as a whole. This book examines how writers have addressed ecological crises and environmental challenges that transcend national, cultural, political, social, and linguistic borders.

## How Gothic Horror Related to Romanticism in England

It was not splintered by the shock, but entirely reduced to thin ribbons of wood. Even though in their own lives they may pursue the most diverse ends, may feel contempt for what the other holds most sacred, may fail to appreciate or communicate with one another, and remain in all other realms strangers forever; in poetry through a higher magic power, they are united and at peace.

## Sublime Nature in Frankenstein

While the German, British and French romantics are all considered, the central protagonists in the following are the German romantics. Has not one

whose heart has ceased to beat, whose flesh is cold, actually set foot in the Valley of the Shadow, even though life may return to the cataleptic after hours in the tomb? Schlegel, WM: 273—74 This means that the romantics took the work of art to be analogous to organisms in yet a stronger sense—not only in terms of its holistic unity, but also in terms of its life—its self-organization and self-judgment. Strange Power of Speech: Wordsworth, Coleridge, and Literary Possession.

**Review: [Untitled] on JSTOR**

Though many of the romantics kept allegiance to the revolution until fairly late 1798 , the acknowledgement of its failures and the dangers involved in any revolutionary act led them to modify, though not to renounce, their republican ideal. . Selected Bibliography 2000-Present Abbott, Stacey.

## Related Books

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