Contents

List of illustrations		page vii	
Pı	Preface		ix
Introduction			1
1	Changing conceptions of the symbol in the		
	nineteenth century		9
	From romantic symbol to Victorian		_
	typology (Keble, Ruskin, Carlyle)		9
	The crisis of the romantic approach to nature and its impact on the symbol		
	(Arnold, J. Thomson B.V.)		13
	The beginnings of the new symbolism		13
	(Pater, Wilde, Yeats)		17
	The problem of correspondences		24
2	Typology and allegory in late romantic literature		28
	Typologies		28
	The realism of the Pre-Raphaelites		33
	The conflict between realist and		
	symbolist elements		39
	Rediscovering allegory		48
	Picture-poetry and the problem of the emblem		53
	The symbolic portrait		52 62
	Dominant personifications		71
	Symmetries and cycles in late		, 1
	romantic poetry and painting		74
	Personification and its contexts		78
3	The impact of symbolist tendencies on late		
	romantic poetry		83
	Poet and poetry		83
	The problem of genre		89
	Late romantic diction		96

vi Contents

	Aspects of late romantic imagery	104
	Symbolist tendencies and the	
	interrelationship of the arts	114
4	The imaginary landscape	135
	The late romantic experience of time	136
	The garden - a favourite Pre-	
	Raphaelite refuge	139
	The shadowy land	145
	The exotic landscape	148
	The landscape of terror	154
	The allegorical landscape	166
	The landscape of the soul	169
5	The ideal beloved	172
-	The femme fatale as symbolic	
	figure	173
	The ideal beloved: the biographical	
	background	177
	The child	181
	The dead beloved	185
	The madonna	189
	Idealism and aestheticism	201
	rucansin and acstricticism	201
6	Late romantic spirituality	207
	Mysticism	207
	Occult tendencies	212
	The spiritualization of the flesh	213
	Satan and sin	217
	Religious escapism	223
	Religious imagery	229
	The snake, the sphinx, the dance,	
	and the rose as symbolist images	232
	9	
Postscript: a survey of critical works since 1971		247
Notes		260
_		
Bibliography		319
Index		337