

Table of Contents

• 1. Introduction.....	9
• 2. Kantian, Romantic and Neo-Kantian Ideas of Metaphor and Myth and the Formation of English Romantic Poetics	25
2.1 The Romantic Idea and its Philosophical Background.....	25
2.1.1 The Philosophical Background.....	26
2.1.2 The Romantic Conception.....	35
2.2 Modern Neo-Romantic Ideas: Ernst Cassirer and Paul Ricoeur.....	44
2.2.1 Ernst Cassirer and the Role of ‘Human Spirit’ in Linguistic and Artistic Creation.....	46
2.2.2 Paul Ricoeur, the Discursive and Imaginative Character of Metaphor and Its Implications for the Study of Myth	53
• 3. Mythopoeia and Romantic Animism in Wordsworth, Shelley and Keats.....	65
3.1 Mind and Nature: Interaction or Construction?.....	66
3.1.1 Grown Up with the Breathing Soul of Nature: The Mind Learning to Authorize Its Mother.....	66
3.1.2 Separation from ‘the babe nursed in its mother’s arms’: Man’s Alienation from Nature.....	74
3.1.3 Poetic Imagination as the Origin of All Mythology: Keats’s “I Stood Tip-Toe upon a Hill”.....	84
3.1.4 “Some Unseen Pow’r Floats Around” Beings of Nature: The Tremendous Power of the Mind.....	88
3.2 Evening and Autumn as Mythemes of Mortality and Transience	96
3.3 Nature Beautified or Beauty Naturalized.....	105
3.3.1 Mythologization of Nature for Self-Transcendence.....	105
3.4 Immobility and the Immortalizing Function of Art.....	111
• 4. Romantic Mythography in Shelley and Keats.....	117
4.1 Reconstruction of the Daemonic.....	118
4.1.1 Reconstruction of the She-Monster.....	119
4.1.1.1 The Witch Unwitched: Shelley’s Sacred Witch.....	119

4.1.1.2 The Sympathetic and Beautiful Serpent of Keats' <i>Lamia</i>	127
4.1.2 The Sublime Daemon of Shelley's <i>The Daemon of the World</i>	134
4.2 Prometheus Unbound: Shelley's Utopian Discourse and His Rewriting of Biblical Mythology.....	141
4.3 Beauty, Truth and History in Keats' <i>Hyperion: A Fragment</i>	151
4.4 Endymion: "Where Do Beauty and Joy Reside?".....	159
• 5. Conclusion.....	173
• 6. Bibliography.....	181