The poems that Samuel Taylor Coleridge wrote after his golden period are seldom studied or anthologised. Yet among the poems written after his most famous works are of quality and interest, addressing such universal themes as the nature of the self and the experience of unfulfilled love. This book examines the later verse in the context of Coleridge's oeuvre, discusses what characterises it, and looks at why the poet felt he had to develop distinctively different modes of writing for these works. ‘To William Wordsworth’ is presented as a transitional poem, exhibiting the vatic quality of earlier poems even while declaring that this quality must be abandoned. The book then explores the poetry of the abyss (which the book terms The Limbo Constellation), and this is followed by poems on the theme of the self and of love. The last chapter examines the role of epitaphs in the later works, culminating in a study of the epitaph Coleridge wrote for himself.

Gorbachev's two major failures were in economic reform and in resolution of the ‘national question’, although that statement has to be qualified by the observation that the problems involved were so intractable that the idea that a new leader could have come along and ‘solved’ them would be the height of naivety. The tension between two contradictory aims – improving the system and constructing the system on different principles – was especially acute in the economic
sphere. It was in the attempted radical reconstruction of the economic system that Gorbachev encountered the most effective resistance on the part of agencies whose co-operation was necessary both for the everyday running of the economy and the implementation of reform. As in other spheres of policy, Gorbachev's own views became more radical over time, and by 1990, partly under the influence of economist Nikolay Petrakov, he accepted that an essentially market economy (albeit one closer to a West European social democratic variant than to capitalism American-style) was desirable. When a team of economists jointly appointed by Gorbachev and by Boris Yeltsin produced in 1990 a ‘500 Hundred Days Programme’ that would allegedly have created a market economy in the Soviet Union within that short time period, Gorbachev hesitated, at first supporting the proposals and then, partly under pressure from within the system, retreating from them. During 1991, Gorbachev attempted to keep in play several economic options; indecision and inconsistency in this area left the economy in limbo and weakened Gorbachev's authority.

Discussion and Debate in Early Commentaries of the Qur’ān
Fred Leemhuis

in With Reverence for the Word: Medieval Scriptural Exegesis in Judaism, Christianity, and Islam

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Item type: chapter

In verse 119 of sūrat al-Nisā, the fourth sūrat of the Qur’ān, Satan is quoted as having said about the pagans, “I will lead them astray, and fill them with fancies, and I will command them and they will cut off the cattle's ears: I will command them and they will alter God's creation”. What precisely was meant by the phrase “alter God's creation” apparently gave rise to vehement debate in the early period of Qur’ānic commentary. The argument centers on the phrases “nature” and “natural order”, as well as the word “a'rāf” which is taken to denote the limbo between paradise and hell. Many later Qur’ān commentators, like al-Tabarī and al-Samarqandī, considered these debates about the meaning of many passages in the word of God as revealed to the Apostle of Islam as having really occurred among the founders of Qur’ānic commentary. They extrapolated them from the enormous mass of traditions that they collected and presented in their commentaries.
Negation
Morton D. Paley
in Coleridge's Later Poetry

Samuel Taylor Coleridge always had a darker side to his vision of Being, although this was tempered by his vision of a harmoniously interrelated order of things, as expressed in the famous lines of ‘The Eolian Harp’. The comparison of ‘Coeli Enarrant’ with the Guillaume de Salluste Du Bartas/Joshua Sylvester Divine Weeks shows the latter to be less of a source than a counter-text presenting generally accepted Renaissance ideas about the universe that are explicitly rejected in Coleridge's poem. Imagery of night and darkness appear in both texts, but once more to opposite ends. In presenting nature as an unreadable text, Coleridge is surely conscious of nullifying the possibility of literary symbolism and with it the notion of the poet as interpreter of the universe. This is also the world that Coleridge would create in a powerful work of 1811, in the form of editorially arranged fragments: ‘Limbo’ and ‘Ne Plus Ultra’.

Heaven and Hell
Richard Swinburne
in Responsibility and Atonement

This chapter is concerned with the fates in the afterlife (traditionally called Heaven, Hell, Purgatory, and Limbo) that a good God would allocate to different humans. The totally corrupt have freely chosen to become so, and it would be an unwarranted imposition for God to give them any other character; hence, if God keeps them alive, their happiness can consist only in low-level enjoyment. God will give to the sanctified (in company with each other) the (un-merited) Beatific Vision of himself; and good pagans are to be included in this group. God may award (temporarily or permanently) intermediate fates to those with characters not fully formed.
‘Matter new to gaze’: Satan's Blindness and the Manifestation of Milton's Sacramental Universe
Russell M. Hillier

in Milton's Messiah: The Son of God in the Works of John Milton

This chapter offers a fresh reading of Satan's voyage across Books Three and Four of Paradise Lost and interprets the poem's cosmos as operating according to a sacramental-allegorical poetic. Sacrament and allegory resemble one another. Both the sacramental and allegorical modes figure forth ‘something other’ than is initially apparent. Interpreters of sacramental and allegorical discourse need to adjust their perceptions in order to admit the ‘something other’ that is being conveyed. It is argued that the universe Satan blindly traverses is an explicatio filii Dei that provides a copious manifestation of the Son's reconciliatory and mediatorial work of salvation as God-man. Milton's readers are invited to negotiate Satan's partial and Christless perspective and to discern the higher redemptive reality latent in the symbols of divine love displayed in the celestial phenomena of the Cosmic Plant, the Limbo of Fools, the Ladder of Heaven, the Sun, and the Tree of Life.

The Salvation of ‘Jane’ and the Problem of Ignorance
Stephen Bullivant

in The Salvation of Atheists and Catholic Dogmatic Theology

This chapter and the next develop a new account of how an atheist may be saved. The starting point is Gavin D’Costa’s recent work concerning the salvation of a non-theistic Buddhist (‘Jane’). This appeals to Christ’s descent into Hell, and revives the limbus patrum (‘limbo of the just’) as the post-mortem location for a righteous, unevangelized non-Christian’s coming to the requisite relationship with Christ. While fundamentally accepting D’Costa’s schema, the chapter nevertheless identifies a number of difficulties – including its lack of a sustained discussion of ‘unevangelized’, especially in light of Vatican II’s repeated insistence on ‘inculpable ignorance’. This criterion, and its relationship with chapter two’s invincible ignorance, is addressed at length – drawing on Aquinas,
Las Casas, Vitoria, and the sociology of knowledge – offering strong reasons for hoping that a great many unbelievers are indeed inculpable.

Curtain of Light, Tilted Mirror
Keith Garebian

in The Making of Cabaret

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Item type: chapter

Because of an epiphany he experienced in Moscow's Taganka Theater, Harold Prince was able to find his central metaphor that was appropriate not only to German society in the Third Reich but to America in the sixties as well. This chapter explains how Prince was able to achieve the physical look of his musical through the lighting design of Jean Rosenthal and the set design of Boris Aronson. Rosenthal's clever lighting demarcated two worlds: the real world (the cabaret scenes and the book scenes), and the limbo area (the mind). The Emcee's material was divided between scenes in the cabaret and metaphorical numbers representing changes in the German mind. Aronson extended Prince's central metaphor by a mirror tilted over the stage to reflect both the performers and the audience. This was the greatest visual coup because it forced audiences to interrogate their own relationship to the play's political and moral significance.

“Here’s a Knocking Indeed!”
Kurt A. Schreyer

in Shakespeare's Medieval Craft: Remnants of the Mysteries on the London Stage

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Item type: chapter

This chapter examines the acoustic affinity between Macbeth and the Harrowing of Hell in terms of material stage properties by focusing on the knocking at the gate in the Porter scene of William Shakespeare's play. The Harrowing of Hell marks the climax of the battle between God and Satan for the fate of humanity. After the Crucifixion, Christ descends into Hell and “harrows,” or plunders, the souls in Limbo. This chapter considers how a sound effect borrowed from mystery drama catalyzes dialogue and action in Shakespearean theater. It argues that
the Porter scene is an elaborate joke that undermines the crown's claims to sacred authority and that it mocks religious opponents of the London playhouses. It also suggests that Macbeth exploits the past to gain present political leverage by highlighting the synchronic diachrony of the knocking at the gate.

Bridge-building in limbo
Michael Lumbers

in Piercing the Bamboo Curtain: Tentative Bridge-building to China During the Johnson Years

This chapter addresses how the administration interpreted the outbreak of virtual civil war on the mainland, and examines why bridge-building was relegated to a state of limbo at this time. The Cultural Revolution stemmed from Mao Zedong's 'restless quest for revolutionary purity in a postrevolutionary age'. Mao's fear of creeping revisionism at home was conditioned in large part by his reading of concurrent events in the Soviet Union. Recent studies have confirmed that the Cultural Revolution exercised significant influence on the conduct of Chinese foreign relations. Lyndon Baines Johnson and his advisers implicitly agreed with Zbigniew Brzezinski's diagnosis for peace in Vietnam, yet disagreed with his suggested remedy of a policy of ambiguity towards the People's Republic of China. The sole focus of Mao's Cultural Revolution was internal transformation. The Johnson team hoped that a combination of American military muscle and Soviet diplomatic pressure would prod Hanoi towards the conference table.

Introduction
Michael Goddard

in The Cinema of Raúl Ruiz: Impossible Cartographies

This introductory chapter examines one of Raúl Ruiz's many short films, Zig-Zag (1980), a film that encapsulates many of the aesthetic themes and procedures that cross Ruiz's work as a whole. Zig-Zag, entitled Le Jeu de L'Oie: La Cartographie in French, can be considered as an allegory.
that condenses and emblematises not only themes from Ruiz's work as a whole, but also key dimensions of his filmmaking practice. One of the apparent concepts in his film is the idea of film as a form of impossible cartography. Rather than simply presenting an exhibition of maps, the film incorporates cartography gradually into its highly distinctive narrative structure in which a game is played out on a variety of levels, that is suggestive of a limbo space between life and death, and in which cartography itself is both interrogated and pushed to the cosmic level of an impossible cartography. In addition, the film not only engages with actual maps, but also with cartographic theories.

Circle 1: Limbo
Guy P. Raffa
in Danteworlds: A Reader's Guide to the Inferno
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DOI: 10.7208/chicago/9780226702780.003.0003
Item type: chapter

This chapter presents a brief plot summary for the first circle of Hell, followed by explanations of “encounters” and “allusions”, significant verses (in Italian and English), and study questions to aid in comprehension and facilitate discussion of the poem. Awaking on the other shore of Acheron, Dante follows Virgil into Limbo, the first circle of Hell. Limbo is set apart from the rest of Hell by its tranquil, pleasant atmosphere. It is the eternal abode of spirits from the pre-Christian world who led honorable lives, as well as of souls of unbaptized children and worthy non-Christian adults. Virgil is welcomed back to his home in a “noble castle” by a select group of classical poets, headed by Homer. After Dante himself joins this prestigious company, he views other famous figures from the ancient world (both historical and literary) —among them Plato, Aristotle, Pythagoras, Aeneas, Cicero, and Julius Caesar—and prominent medieval non-Christians, including a sultan of Egypt (Saladin).

In the Wilderness
Amanda van Eck Duymaer van Twist
in Perfect Children: Growing Up on the Religious Fringe
Published in print: 2015 Published Online: November 2014
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Item type: chapter
One of the biggest issues for the young adults who leave sectarian religious movements is finding themselves alone and in an unfamiliar place. For those interviewed, the outside world was perceived as an alien place in which the former members felt like exiles, akin to the Israelites “in the wilderness.” This chapter describes aspects of this journey from the old to the new, some of the different forms this journey can take, and possible consequences for the young people undertaking this journey.

The Blind that Gaze, the Blind that Creep Back, Shades that Flit, and the Dragon

Peter Cheyne

in Coleridge's Contemplative Philosophy

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Item type: chapter

The baroque title of Chapter 11 alludes to Coleridge’s ‘Limbo’ sequence of poems (1811). Section 11.1 contrasts Coleridge’s notion of faith as fidelity to ideas with the refusal to contemplate them, either to diminish the expectations on one to merely empirical considerations, or, more extreme, from a self-love that Coleridge calls ‘demonic’, refusing any but itself as the highest principle. The theme of degrees of contemplation from the limited positive to the negativity of anti-contemplation is explored in the ‘Limbo’ sequence in Section 11.2. The Behmenist aspects of this poetic sequence refer back to Chapter 5, but also bring this book to its conclusion by contrasting the blind ‘Old Man’ who ‘seems to gaze’ on the moon as a partly positive, though deprived, contemplation, against three progressively more negative modes in the sequence, the light-avoiding moles, the departed souls in Limbo, and the absolute rejection of light by the Dragon, the Satan of ‘Ne Plus Ultra’.