

Ibsen

- Love is associated with wealth and possession; Nora is with Torvald because he will earn **'heaps of money'**
- Nora is an acquisition for Torvald, he loves her like he would any other possession, he has a perceived right to her – **'why shouldn't I look at my most precious treasure'**
- Torvald's love is reliant on a sense of dominance over the helpless Nora, who he saved from a perceived **'great danger'**; similarly, Mrs Linde's union with Krogstad is formed upon the recognition of his **'shipwrecked soul'**
- Love is an elaborate power system for Nora and Torvald, each vying for the upper hand; Torvald through objectification and wealth, and Nora through deception and sexuality.
- Kristine and Krogstad are pragmatic about love and marriage, Kristine originally married into wealth to financially support her family; conversely, Nora has an idealistic perception of love, she believed that it supersedes the law and commits acts of criminality **'for loves sake'**
- Nora's lifesaving deed is a crime that forms the foundation of Ibsen's moral conflict between law and love
- Ibsen presents women as exotic temptress; Dr Rank exclaims that **'you command my body and soul'**, yet little regard is given to Nora's own preference
- Love is portrayed as a means of patriarchal control, Nora is Torvald's **'little squirrel'**, a mimicking of her parental relationship **'just as I was father's'**; the perpetual love she received leaves her infantilised
- Nora's insistence that Torvald **'would never for a moment hesitate to give his life for me'**, is pitifully mistaken in his wavering loyalty at the end of the play, his love is conditional
- Johnson condemns Nora's sacrificial act of love as **'unintelligent'**, and her crime as a trivial act which **'refused to take the universal ethical realm into consideration at all.'**
- Torvald's admiration of Nora is embedded in his thinking that **'she's worth looking at'**, he forms a fantasy image of her which is connected to her physical beauty.
- The premier of ADH was on the 21st of December 1879, at the Royal Theatre, Copenhagen

Coleridge

- AH – Coleridge regards women's worth through a misogynistic lens, his description of a **'coy maid, half-yielding to her lover'** alludes to his perceived importance of innocence and virginity.
- AH – Coleridge expresses a profound appreciation for nature in his declaration that it is **'impossible not to love all things'** He gives flowers the human attributes of **'innocence and love'**, establishing the Unitarian idea that humanity and nature have a symbolically intertwined relationship.
- C – Christabel is defined by the love of her father, who she **'loves so much'**. Yet, Sir Leoline's love is a manipulative form of controlling Christabel's whereabouts.
- C – Coleridge suggests that women desire dominance in his description of **'The lady [who] fell, and clasped his knees.'** Women serve only as a **'meek daughter of Christ'**, naturally submissive.
- C – Coleridge uses the imagery of a snake through his description of **'reptile souls'**, a phallic symbol to express sexual repression and desire.
- KK – The **'Deep romantic chasm'** in Kubla Khan is representative of the female genitalia, 'deep' in its provocation of men's thoughts and attention, and 'romantic' in its suggestion that, for men, love is inextricably linked with sexual desire.
- D – **'Dejection: An Ode'** was a poem originally intended for Sara Hutchinson; the speaker's **'dejection seems to have its roots in Coleridge's tragic love and profound sadness from an unrequited love.'**
- D – The poem's opening address to **'O Lady!'**, the object of desire, establishes a romantic undercurrent between the speaker and his unknown love, whomever she might be.
- D – Coleridge suggests that love's purpose is more than just its sense of comfort, he believes that only an **'inanimate cold world [is] allowed/ To the poor loveless ever-anxious crowd.'** He perceived love as fundamental to viewing the world as a worthy.
- Coleridge's poetry is **'sweet beyond sound of things heard'** – Andrew Lang