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1. The Romantic impulse emphasizes the individual, and especially individual consciousness. The crucial contact is that between the self and "Nature" (or between the Me and the Not-Me): a complex and ambiguous intersection.

2. A primary interest is psychological states and emotional responses -- the inner self or the mind is the real "landscape" of the work. Memory and imagination are central psychic operations. "Intellect" (of a rational, logical, analytic sort) is not absolutely bad, but it is usually questionable.

3. The truth is to be found in the ideal and the abstract (especially as this shows through the visible and actual). The writer will try to transcend the recognizable and everyday, even at the risk of seeming (to her readers) to be indulging in exaggeration or "romancing."

4. The goal (of writing and of life) is synthesis. Images of unification, identity, correspondence, analogy, and the like represent the fundamental (but often hard-to-perceive) unity of Nature and of human existence. To represent this, the Romantic writer places a high positive value on images of organic natural process (flowering, etc.).

5. The personal and the "subjective" is at the heart of things. "Scientific objectivity" is an illusion -- and probably a harmful one.

6. Symbols are essential -- and they exist. That is, they are to be found and explored, rather than made up. The problems of symbol-finding and symbol-reading (which is always a highly personal, even eccentric, process) are often the central subject of the work. It is through symbols that we may perceive the true "unity" of life.

7. To "represent" truly is to isolate, to abstract, to exaggerate, and to interpret. A "representative" figure is likely to be more eccentric than normative -- someone who summarizes, unifies, symbolizes. A hero is "representative" precisely because he/she is not "common" -- or even particularly recognizable.