

Aspects of Coleridge's theory of imagination

In Coleridge's works there are surprisingly few references to his theory of the imagination. His famous remarks that climax Book XIII of Biographia Literaria are inadequate as an exposition of a theory of the imagination: he does not define imagination *per se* at all, but instead subdivides it into two categories, primary and secondary imagination. For a more concise account of imagination itself one must turn to a statement in "The Statesman's Manual", in which Coleridge describes imagination as "that reconciling and mediatory power, which incorporating the reason in images of the sense, and organizing (as it were) the flux of the senses by the permanent and self-circling energies of the reason, gives birth to a system of symbols, harmonious in themselves, and consubstantial with the truths of which they are the conductors."

This statement reveals first that imagination is not a "faculty" of the mind, but is instead a process of activity within the mind, in which diverse elements in the external world are harmonized into a "gestalt". In this process the universal truths are connected with the concrete images and percepts then formed, with the aid of reason, into ideas. Thus these ideas are formed when the concrete form and the associated universal truth are processed together. Coleridge defines an idea as an "educt of the imagination actuated by pure reason."²

This remark involves four major elements: the universal truths; the concrete forms of the natural world; the mind and senses of the individual; and the end product of the interaction of the first three elements, namely the symbols, or ideas, or art. Coleridge defined the symbol as the "conductor" of truth, which should be "characterized by a translucence of the special in the individual, or of the general in the special, or of the universal in the general; above all by the translucence of the eternal through and in the temporal."³ This seems to say, rather clumsily, that the symbol reveals the universal truth and the particular expression of that truth at the one time. All of this points to the central creed of the great romantic poets in England, Germany and France, namely "the great endeavour to overcome the split between subject and object, the self and the world, the conscious and the unconscious."⁴

Side-stepping the issue of "reason" temporarily, it is necessary to examine further the nature of the process of imagination. Coleridge called the imagination an *esemplastic* power, an adjective which he coined from the Greek words meaning "to shape into one."⁵ Thus imagination operates *esemplastically*, unifying normally separated elements in the universe of perception. This is clarified by other statements by Coleridge: "The imagination modifies images, and gives unity to variety; it sees all things in one."⁶ This basic principle is expressed forcefully in The Friend: "Every power in nature and in spirit must evolve an opposite, as the sole means and condition of its manifestation: and all opposition is a tendency to re-union . . . The identity of thesis and antithesis is the substance of all being."⁷

Sacred River Coleridges Theory Of The Im

Christine Gallant



Sacred River Coleridges Theory Of The Im:

The Wounded Angel Paul Lakeland,2017-02-10 In this unique book readers are taken on a journey to explore the role of the imagination in the face of mystery whether it be the mystery of God whose full reality lies beyond our earthly horizons or the deepest mysteries of life hinted at in the work of fiction By attending to a series of novels Paul Lakeland proposes serious fiction as an antidote to the failure of the religious imagination today and shows how literature might lead the secular mind at least to the threshold of mystery

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Humanities ,1987

Coleridge Muḥammad Muṣṭafá Badawī,1973-04-19 Coleridge s theories insights and practical criticism underlie nearly all subsequent criticism in English It was not only that he turned decisively away from eighteenth century views clearly and usefully surveyed in the first chapter His powerfully general theories of the imagination and of poetic language and structure provided permanent insights He saw the plays as organic structures of poetic effects the product of conscious artistry These served Shakespeare s deep human insight both psychological and moral Dr Badawi provides a lucid analysis of the elements of Coleridge s criticism of Shakespeare demonstrating the relationship with his criticism generally and bringing out its originality its validity and its influence on our concepts of poetic language dramatic form and our response to the whole medium

Enlightenment Crossings George Sebastian Rousseau,1991

Method and Imagination in Coleridge's Criticism J.R. de J. Jackson,2016-06-17 First published in 1969 this book places Coleridge s literary criticism against the background of his philosophical thinking examining his theories about criticism and the nature of poetry Particular attention is paid to the structure of Biographia Literaria Coleridge s distinction between Imagination and Fancy his definitions of the poetic characters of Shakespeare and Wordsworth his analysis of the mental state of audiences in theatres and his interpretations of Paradise Lost Hamlet and Aeschylus Prometheus The emphasis throughout is on how Coleridge thought rather than what he thought and the process rather than the conclusions of his criticism

The Idea of Coleridge's Criticism Richard Harter Fogle,2023-04-28 This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1962

Coleridge's Theory of Imagination Today Christine Gallant,1989

Routledge Library Editions: Wordsworth and Coleridge Various,2021-07-14 Beginning with the

publication of their joint collection of poems *Lyrical Ballads* in 1798 William Wordsworth and Samuel Taylor Coleridge were instrumental in helping to establish the Romantic Movement as a major force in nineteenth century British literature Two of the movement's greatest figures they were responsible for composing some of the most well known poems in the British literary canon and influenced generations of acolytes They were also the foremost literary critics of the period contributing influential writings on literary theory and philosophy exemplified by Coleridge's *Biographia Literaria* Routledge Library Editions Wordsworth and Coleridge assembles a wide range of scholarship and criticism that covers all aspects of their diverse output and charts the vicissitudes of their lives examining their poetry criticism philosophy and sources of inspiration It will also help introduce them to newer readers and explain notoriously difficult to understand works like Wordsworth's *The Prelude* This set reissues 14 books originally published between 1960 and 1991 and will be of interest to students of literature and literary history

Humanities National Endowment for the Humanities, 1987 [European Romanticism](#) István Sőtér, Irina Grigor'evna Neupokoeva, 1977

A Flash of Golden Fire Thomas Elsner, 2025-05-01 In the early twentieth century C G Jung survived an intense encounter with the unconscious He did this by giving expression to his inner world in the paintings and dialogues found in the *Red Book* Yet Jung felt alone in this work unable to find a precedent or cultural parallel until he discovered alchemy This ancient protoscience became the bridge Jung had been seeking between the remote past and the present Yet between the downfall of alchemy in the eighteenth century and Jung's *Red Book* in the twentieth it seems that there was a gap in the tradition According to Jungian analyst and author Thomas Elsner Samuel Taylor Coleridge's great visionary poem *The Rime of the Ancient Mariner* is another link in that golden chain In Elsner's analysis Coleridge's nineteenth century night sea journey can today be understood as a symbolic self portrait of the collective unconscious a self portrait that like the *Red Book* finds its historical context and continuity in the alchemical tradition Continuing the highly esteemed works arising from the Fay Lecture Series sponsored by the Jung Center Houston Elsner's *A Flash of Golden Fire: The Birth, Death, and Rebirth of the Modern Soul* in Coleridge's *The Rime of the Ancient Mariner* promises to further extend the understanding and appreciation of Jungian principles for practitioners analysts others interested in Jungian theory and practice the psychological dimensions of Romantic poetry and the evolution of Western consciousness

Humanities, 1987 *The Personalist*, 1959 **Nature Loves to Hide: An Alternative History of Philosophy** Paul S. MacDonald, 2018-11 An alternative history of philosophy has endured as a shadowy parallel to standard histories although it shares many of the same themes It has its own founding texts in the late ancient *Hermetica* from whence flowed three broad streams of thought alchemy astrology and magic These thinkers attitude toward philosophy is not one of detached speculation but of active engagement even intervention It appeared again in the European Middle Ages in the Renaissance with Rabelais Paracelsus Agrippa Ficino and Bruno and in the early modern period with John Dee Robert Fludd Jacob Böhme Thomas Browne Kenelm Digby van Helmont and Isaac Newton In the 18th 19th centuries this book considers

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From Chinese Cosmology to English Romanticism Yu Liu, 2023-04-27 A culturally sensitive and rewarding new understanding of the cross cultural interaction between China and Europe In this important new work author Yu Liu argues that confined by a narrow English and European conceptual framework scholars have so far obscured the radical innovation and revolutionary implication of Samuel Taylor Coleridge and William Wordsworth's monistic philosophy Liu's innovative intellectual history traces the organic westward movement of the Chinese concept of tianren heyi or humanity's unity with heaven This monistic idea enters the European imaginary through Jesuit missionary Matteo Ricci's understanding of Chinese culture travels through Spinoza's identification of God with nature becomes ingrained in eighteenth century English thought via the landscaping theory and practice of William Kent and Horace Walpole and emerges in the poetry and thought of Coleridge and Wordsworth In addition to presenting a significantly different reading of the two English poets Liu contributes to scholarship about English literary history history of European philosophy and religion English garden history and cross cultural interactions between China and Europe in the sixteenth seventeenth and eighteenth centuries **Nervous**

Reactions Joel Faflak, Julia M. Wright, 2012-02-01 Nervous Reactions considers Victorian responses to Romanticism particularly the way in which the Romantic period was frequently constructed in Victorian era texts as a time of nervous or excitable authors and readers at odds with Victorian values of self restraint moderation and stolidity Represented in various ways as a threat to social order as a desirable freedom of feeling as a pathological weakness that must be cured this nervousness both about and of the Romantics is an important though as yet unaddressed concern in Victorian responses to Romantic texts By attending to this nervousness the essays in this volume offer a new consideration not only of the relationship between the Victorian and Romantic periods but also of the ways in which our own responses to Romanticism have been mediated by this Victorian attention to Romantic excitability Considering editions and biographies as well as literary and critical responses to Romantic writers the volume addresses a variety of discursive modes and genres and brings to light a number of authors not normally included in the longstanding category of Victorian Romanticism on the Romantic side not just Wordsworth Keats and P B Shelley but also Byron S T Coleridge Thomas De Quincey Mary Shelley and Mary Wollstonecraft and on the Victorian side not just Thomas Carlyle and the Brownings but also Sara Coleridge George Eliot Elizabeth Gaskell Archibald Lampman and J S Mill Contributors include D M R Bentley Kristen Guest Joel Faflak Grace Kehler Donelle Ruwe Alan Vardy Lisa Vargo Timothy J Wandling Joanne Wilkes and Julia M Wright **The GAM/DP Theory of Personality and Creativity** William A. Therivel, 2001 In Volume IV the author continues his discussion of his theory of the development of personality and creativity applying his theory to other interesting subjects In saying something new valid and

important about each he expands his theory Many of his connections are positive comparisons while others are contrasting Further research led the author to expand on themes initially presented in Volume I The author uses 16 pages of photos to illustrate his points *The Design of Biographia Literaria* Catherine M. Wallace, 2016-06-17 First published in 1983 this book examines a work whose intricacies have baffled and infuriated generations of readers and proposes a theory of Coleridge's writing habits that explains his explanation The author painstakingly analyses the *Biographia*'s organising structure distinguishing between the daring conception and often inept execution of Coleridge's idea of critical discourse It is argued that Coleridge's autobiographical format presents a richly metaphorical self whose literary life has led to the now famous doctrine of secondary imagination The author's command of Coleridge scholarship will shed new light on the *Biographia* for specialists and non specialists alike

Embracing the Tune of Phrase: An Mental Symphony within **Sacred River Coleridges Theory Of The Im**

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