

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

Politics Of Imagination In Coleridges Critical Thought

C. Stokes



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The Politics of Imagination in Coleridge's Critical Thought Nigel Leask, 1988 The Politics of Imagination in Coleridge's Critical Thought Nigel J. Leask, 1986 **The Oxford Handbook of Samuel Taylor Coleridge** Frederick Burwick, 2012-02-24 A practical and comprehensive reference work the Oxford Handbook provides the best single volume source of original scholarship on all aspects of Coleridge's diverse writings Thirty seven chapters bringing together the wisdom of experts from across the world present an authoritative in depth and up to date assessment of a major author of British Romanticism The book is divided into sections on Biography Prose Works Poetic Works Sources and Influences and Reception The Coleridge scholar today has ready access to a range of materials previously available only in library archives on both sides of the Atlantic The Bollingen edition of the Collected Works of Samuel Taylor Coleridge forty years in production was completed in 2002 The Coleridge Notebooks 1957 2002 were also produced during this same period five volumes of text with an additional five companion volumes of notes The Clarendon Press of Oxford published the letters in six volumes 1956 1971 To take full advantage of the convenient access and new insight provided by these volumes the Oxford Handbook examines the entire range and complexity of Coleridge's career It analyzes the many aspects of Coleridge's literary critical philosophical and theological pursuits and it furnishes both students and advanced scholars with the proper tools for assimilating and illuminating Coleridge's rich and varied accomplishments as well as offering an authoritative guide to the most up to date thinking about his achievements **Critical Perspectives on T.S. Eliot's Poetry** Nidhi Tiwari, Jaydipsinh Dodiya, 2008-03 Contributed articles **Coleridge and Shelley** Sally West, 2016-05-23 Sally West's timely study is the first book length exploration of Coleridge's influence on Shelley's poetic development Beginning with a discussion of Shelley's views on Coleridge as a man and as a poet West argues that there is a direct correlation between Shelley's desire for political and social transformation and the way in which he appropriates the language imagery and forms of Coleridge often transforming their original meaning through subtle readjustments of context and emphasis While she situates her work in relation to recent concepts of literary influence West is focused less on the psychology of the poets than on the poetry itself She explores how elements such as the development of imagery and the choice of poetic form often learnt from earlier poets are intimately related to poetic purpose Thus on one level her book explores how the second generation Romantic poets reacted to the beliefs and ideals of the first while on another it addresses the larger question of how poets become poets by returning the work of one writer to the literary context from which it developed Her book is essential reading for specialists in the Romantic period and for scholars interested in theories of poetic influence Romanticism, Economics and the Question of 'culture' Philip Connell, 2005 Drawing upon a wide range of source material this study reassesses the idea that the Romantic defence of spiritual and humanistic culture developed as a reaction to the perceived individualistic philistine values of the science of political economy *British Logic in the Nineteenth Century* Dov M.

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England's First Family of Writers Julie A. Carlson, 2007-07 Publisher description

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George Eliot and Schiller Deborah Guth,2017-11-22 This title was first published in 2003 Though Friedrich Schiller enjoyed prominent literary standing and great popularity in nineteenth century literary England his influence has been largely neglected in recent scholarship on the period With *George Eliot and Schiller Intertextuality and Cross Cultural Discourse* Deborah Guth explores the substantial evidence of the importance of the playwright and philosopher s thought to Eliot s novelistic art Guth demonstrates the relationship of Schiller s work to Eliot s plotting of moral vision the tensions in her work between realism and idealism which an understanding of Schiller redefines substantially and her aesthetics The specific focus of the study is the Schillerian subtext of George Eliot s work and a resultant reassessment of her realism However the intertextual methodology applications of Iser s thinking on the translatability of cultures and a placement of Eliot in a German context serve as a gateway for reconsidering Eliot s contributions in these areas as well While recent scholarship on Eliot has focused on gender analysis New Historicism and cultural materialism the frame remains largely English Guth contends that the immense continental underpinnings of Eliot s writing should lead us to re situate her beyond national boundaries and view her as a major European as well as English writer

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