

CONTENTS

Part One. Probing the Source

1/The Essential Idea 3

Nature of the idea, a product of the eighteenth century; how it unifies related concerns; the idea of the imagination creates the Romantic movement and becomes its key concept.

2/Empiricism in Earnest: Hobbes and Locke 11

The British empirical tradition.

Hobbes: inclusiveness at the beginning; "decaying sense," the "compounded imagination," and "mental discourse"; imagination and will; imagination as the distinguishing mark of civilization.

Locke: "The mind has a power"; a new view of reason; the *tabula rasa* an oversimplification; imagination active as well as passive; Lee, Norris, Law, Harte.

3/Claims of the Spirit: Shaftesbury and Leibniz 22

The ideal or spiritual philosophers; Cambridge Platonists; Shaftesbury's curious personal relationship to Locke; "harmony" in Shaftesbury; the intuitive and productive power.

Leibniz and the wonder of force; admiration of Shaftesbury and answers to Locke in the *Nouveaux essais*; "*la puissance active*" or "*vis activa*."

Leibniz and romantic anticipations; an organic view of mind and cosmos.

4/The Creative Impulse: Addison Through Akenside and the 1740s 33

Relation of psychology to criticism and poetry; "the pleasures of imagination"; Addison revitalizes and expands the term "imagination"; Dryden and Dennis.

Addison's influential treatment; primary and secondary pleasures of the imagination form the relationship between nature, mind, and art; imitation; novelty and the sublime; synaesthesia; material and spiritual worlds connected by imagination.

A groundswell of interest: Pope, Hutcheson, Welsted, Mallet, Cooper, Brooke, and Harris.

Akenside: a cosmic vision; the "creating" and "plastic powers"; frenzy and desire; the artist as a Promethean figure; the problem of evil.

The highest ideal of poetry; Warton and Collins.

5/The Inner Structure of Life: Hume and Johnson 51

Imagination as the central force and shaper of experience; its pervasive energy reacts to and creates hopes, fears, and desires; human reliance on its capricious power.

Hume and the active undercurrent of the mind; imagination controls the strength and vivacity of ideas; a completing power; imagination in art.

Johnson's moral stance; concept of the imagination implicit in his literary criticism; direct discussion in his other writings; extrapolative character of the imagination; it governs daily life; prevalent dangers of the imagination.

Part Two. A Broader Stage

6/New Aesthetics and Criticism: The Associationists and the Scots 65

The associationists, primarily 1750 through the 1770s; Aristotle, Hobbes, Berkeley, Hartley, Gay, Priestly, Duff, Gerard, Tucker, and Brown.

A new criticism: Beattie, Dodsley, and Turnbull; Burke's *Sublime and Beautiful*; Barnes and Lord Kames; the interplay

of emotion and thought. Extensions and refinements; Hartley's system abridged and modified by Priestley; imagination as an organizing power; relation to beliefs and feelings.

Associationism and the creative process; Gerard and Whiter.

7/Investigators of Genius: Gerard and Duff 78

"It is imagination that produces genius"; Gerard's exhaustive and incisive analysis; individuals differ in imagination and hence in genius; originality and invention.

Duff's plastic power; scope of imagination in poetry is "absolute and unconfined"; it assimilates judgment; imagination in early societies and primitive art; German reaction to British associationists; Hissmann and Maass.

Part Three. The German Foundation

8/Shadows a Century Long 91

Intellectual climate of Germany; differences from Britain. First principles; the philosophical establishment; Leibniz and Shaftesbury.

The next generation; Wolff and the *facultas fingendi*; Baumgarten; the "Swiss Critics" Bodmer and Breitinger, their success and debt to Addison; Klopstock vindicates their position.

Stirrings of a grand synthesis, the empirical tradition transformed.

The quick response to associationism; Hissmann's thorough knowledge of the British; Maass's history of associationism.

The psychology of the imagination enters artistic theory: Platner.

9/The New Focus of Literature and Myth 102

Meister's suggestive work from 1770 through the 1790s.

Sulzer's essential analysis; its clarity and importance for art theory and literature.

In the critical whirlwind; Blankenberg's research and compilations reveal extensive and learned interest; his work a source book.

- The regrouping of philosophy; the history of thought in a new light; Lowth and Michaelis on Hebrew poetry and the Bible; Meiners and Brucker.
- Escaping reason and allusion: Vico, Heyne, and Moritz; renewed interest in Hellenism; Winckelmann and Lessing; German and Northern myth; Herder.
- The renovation of Spinoza encouraged by the idea of imagination; romantic Spinozism.

10/The Great Metamorphosis: Tetens and Kant 118

- Tetens; central importance and indebtedness to Gerard; a direct link to Kant and Coleridge; Tetens divides the imaginative power into different levels and cites Gerard as a source; Gerard in Germany.
- Imagination and will; originality and art.
- Kant: a new synthesis and a great repository; general character of the imagination in his work; problems; actually several concepts of the imagination; the empirical and transcendental imaginations; another level synthesizes these two.
- Unanswered questions: genius, *Geist*, art, and aesthetics; Kant's interest in Gerard; his crediting Gerard with explaining link between productive imagination and genius; spontaneous versus willed imagination; "free play"; suggestive remarks in Kant's last decade.

Part Four. Faith in the Imagination

11/The Psyche Reaches Out: Sympathy 143

- Sympathy and imagination intimately connected; their tandem importance throughout the eighteenth century.
- Sympathy in its fundamental form; first discussions through the 1730s, moral and literary: Hutcheson, Arbuckle, Cooper, and Campbell; debate concerning the moral nature of mankind; Arbuckle and the moral imagination related unequivocally to sympathy; "castle building"; sympathy and artistic imitation.
- Hume and Burke, rising interest in the 1750s; Hume's penetrating comments; Burke on sympathy and the "affecting arts"; Balfour, Fordyce, Burgh, and Nettleton.

Smith's formula: sympathy is the whole of the moral sense and depends entirely on imagination; his large influence. Sympathy in *mimesis*; the character of the poet; effect on imitation and poetic language.

The example of Shakespeare: Gerard, Kames, Hugh Blair, Beattie, Elizabeth Montagu, Morgann, and William Richardson; the 1760s through the 1780s.

Sensibility explained by sympathy and imagination; classical terms in a new light.

Empathy; *Einfühlung* in Germany, Herder; sympathy with animals and inanimate objects; differences between empathy and sympathy—a similar act of imagination governs them; possible unity of subjective and objective; Beattie, Kames, Alison, and Webb; “ideal presence” created by imagination.

12/The Psyche Reaches Out: Coalescence and the Chemistry of the Mind 161

Tucker's “trains” and “compounds” of ideas; the association of ideas and feelings becomes fluid and intuitive; his excellent examples; imagination creates a store of habituated experience capable of surprising connections.

Alison and aesthetic values; these a product more of associations and imagination than of intrinsic qualities in nature; personal differences in taste compared to a general standard.

Knight, Brown, and the “chemistry of mind”; suggestion and “coalescing”; religious and cosmic implications.

Belsham, Darwin, and Scott; the tenor of associationist thought immediately preceding Hazlitt.

13/Distinctions Between Fancy and Imagination 172

English distinctions in the late eighteenth century: Piozzi, Beattie, Reynolds, and Moir.

The early reversal of terms; Leibniz, Hobbes, and Locke; Addison, Harte, and Baxter.

Mid-century distinctions: Burke, Warton, and Johnson; Duff's important comments; Tucker; Reid surveys the history of the terms.

A norm: Stewart's 1792 distinction; fancy an associative power; distinctions of minor figures; Scott, Cogan, and Brown.

German distinctions more complex yet exact; distinctions between various levels of imagination itself; problems of vocabulary; Wolff; Sulzer's two-level distinction; the *Dicht-*terms; Tetens' "fancy" versus two kinds of imagination. Platner's 1772 distinction crucial; Coleridge aware of it. Maass, Kant, and Schelling distinguish the terms carefully but not congruently; overview of the matter.

14/A Plateau in Britain and Developments in America 184

England: Reynolds and his *Discourses*; "art not merely imitation, but under the direction of the imagination"; reason redefined; "imagination is the residence of truth."

Scotland: Stewart maintains a "complex power"; his overview reflects decades of thought.

Developments in America; interest in the idea and effect of the intellectual climate before the 1820s.

The American mainstream; influence of associationism and the Scots; Witherspoon and Bryant; Dennie.

Freneau and the power of fancy.

15/Organic Sensibility: Hazlitt 197

Hazlitt culminates a century of thought, especially in the associationist tradition.

Imagination as a general power; moral speculation and psychology lead to aesthetics, art, and poetry; early moral thought: getting "out of ourselves."

A "pervading and elastic energy"; Hazlitt brings associationist theories to a new view of experience.

Intensity of feeling; process and organicism.

Gusto depends on imagination; role of the senses; they mix through a common center.

Poetry as the highest imaginative life; the drama of mind and nature; poetry superior to other arts due to a greater presence of imagination.

Modern problems; taste; the subject matter of poetry; the poet's character; classical tendencies.

Fancy and imagination.

Drama, tragedy, and myth; individuality and the concrete nature of art; drama as the highest poetry; Shakespeare; the prophetic.

Part Five. Literary Explorations

16/The New Philosophers' Stone and the New Pierian Spring 217

Herder's intuitive approach; *Bildungstrieb*; the "middle point" of imagination; connections with later thinkers; religious overtones and the ideal of unity.

Fichte and subjective idealism built on the imagination.

"*Ich und Nicht-Ich zu vereinigen.*"

Imagination as man's highest spirit.

Artist's fancy and philosopher's imagination; Fichte's aesthetics overshadowed by philosophical discourse.

Schiller: *Spieltrieb* as aesthetic imagination; the final element in a grand synthesis; "play" of imagination in earlier figures.

Other terms; *schöner Schein* and the will.

Transcendental poetics; its religious basis; the Schlegels and others.

Imaginative sympathy as a transcendental act; Novalis.

17/The Prophetic and Visionary: Blake and Shelley 244

Blake's militant belief in imagination; traditions behind him.

The imagination as reality; unexpected affinities with other writers.

Subjective and objective.

The meaning of nature; Blake's view coincident with Schelling's.

A vision of unity: love and Christ as the imagination; parallels to Blake.

"An Endeavour to Restore."

An "anacalyptic Poet."

Shelley; the *Defence* a peroration on the imagination; power and "universal mind"; idealism and Platonic elements.

A calling to the unapprehended.

Paradoxes of the imagination.

18/Wordsworth 265

Growth of the imagination in the poet's mind.

Perceiving nature.

Nature and self entwined; parallels with and differences from Coleridge; eighteenth-century predecessors.
 Visionary power.
 Fancy and "meditative" and "dramatic" imagination.
 The spiritually symbolic: love.

19/Goethe and Keats 277

Affinities between their views of imagination; role of experience; poetry and philosophy.
 Goethe: his balanced approach is many-sided, literary and psychological; imaginative power to be controlled.
 Keats and "the authenticity of the Imagination."
 Sympathy and intensity.
 Negative capability and the question of identity.
 The treason of the imagination.
 Tentative answers.

Part Six. Harmony of Being

20/Schelling 301

An overview.
 The keystone of the imagination, divine and human manifestations.
 Levels of the imagination.
 A higher unity and panentheism.
 The first step: the nature philosophy.
 The second step: the philosophy of mind.
 Imagination and art.
 The third and final step: art rescues philosophy; supreme importance of aesthetics.
 Dialectic of art and philosophy.
 Beauty, salvation, and the future.

21/Coleridge 328

His central importance.
 Philosophical terrain.
 The dynamic of imagination.
 A unified psyche; the meaning of reason revived.
 The all-connecting nerve of imagination.
 Nature and connatural mind.

- Levels of the imagination; Coleridge draws on many thinkers and poets.
- Imagination's image of imagination.
- Art and symbol.
- Criticism; principles and practice.
- The critical ideal of unity.
- Beauty and the ideal.
- The moral imperative and friendly heart.
- Religion, the alpha and omega of imagination; Coleridge culminates the study; the idea remains open.

Select Bibliography 369

Notes 381

Index 407