

Contents

PREFACE, vii

I. INTRODUCTION: ORIENTATION OF CRITICAL THEORIES, 3

- i. Some Co-ordinates of Art Criticism, 6
- ii. Mimetic Theories, 8
- iii. Pragmatic Theories, 14
- iv. Expressive Theories, 21
- v. Objective Theories, 26

II. IMITATION AND THE MIRROR, 30

- i. Art Is Like a Mirror, 31
- ii. The Objects of Imitation: the Empirical Ideal, 35
- iii. The Transcendental Ideal, 42

III. ROMANTIC ANALOGUES OF ART AND MIND, 47

- i. Metaphors of Expression, 48
- ii. Emotion and the Objects of Poetry, 53
- iii. Changing Metaphors of Mind, 57

IV. THE DEVELOPMENT OF THE EXPRESSIVE THEORY OF POETRY AND ART, 70

- i. *Si vis me flere . . .*, 71
- ii. Longinus and the Longinians, 72
- iii. Primitive Language and Primitive Poetry, 78
- iv. The Lyric as Poetic Norm, 84
- v. Expressive Theory in Germany: *Ut Musica Poesis*, 88
- vi. Wordsworth, Blair, and The Enquirer, 95
- vii. Expressive Theory and Expressive Practice, 97

CONTENTS

- V. VARIETIES OF ROMANTIC THEORY: WORDSWORTH AND COLERIDGE, 100
- i. Wordsworth and the Eighteenth Century, 103
 - ii. Coleridge on Poems, Poetry, and Poets, 114
- VI. VARIETIES OF ROMANTIC THEORY: SHELLEY, HAZLITT, KEBLE, AND OTHERS, 125
- i. Shelley and Romantic Platonism, 126
 - ii. Longinus, Hazlitt, Keats, and the Criterion of Intensity, 132
 - iii. Poetry as Catharsis: John Keble and Others, 138
 - iv. The Semantics of Expressive Language: Alexander Smith, 148
- VII. THE PSYCHOLOGY OF LITERARY INVENTION: MECHANICAL AND ORGANIC THEORIES, 156
- i. The Mechanical Theory of Literary Invention, 159
 - ii. Coleridge's Mechanical Fancy and Organic Imagination, 167
 - iii. The Associative Imagination in the Romantic Period, 177
- VIII. THE PSYCHOLOGY OF LITERARY INVENTION: UNCONSCIOUS GENIUS AND ORGANIC GROWTH, 184
- i. Natural Genius, Inspiration, and Grace, 187
 - ii. Natural Genius and Natural Growth in Eighteenth-Century England, 198
 - iii. German Theories of Vegetable Genius, 201
 - iv. Unconscious Invention in English Criticism, 213
 - v. Coleridge and the Aesthetics of Organism, 218
- IX. LITERATURE AS A REVELATION OF PERSONALITY, 226
- i. Style and the Man, 229
 - ii. Subjective and Objective, and Romantic Polysemism, 235
 - iii. Subjective and Objective in English Theory, 241
 - iv. The Paradox of Shakespeare, 244
 - v. Milton, Satan, and Eve, 250
 - vi. The Key to Homer's Heart, 256
- X. THE CRITERION OF TRUTH TO NATURE: ROMANCE, MYTH, AND METAPHOR, 263
- i. Truth and the Poetic Marvelous, 265
 - ii. The Logic of Deviation from Empirical Truth, 268
 - iii. The Poem as Heterocosm, 272

CONTENTS

- iv. Poetic Truth and Metaphor, 285
- v. Wordsworth and Coleridge on Personification and Myth, 290

XI. SCIENCE AND POETRY IN ROMANTIC CRITICISM, 298

- i. Positivism *vs.* Poetry, 300
- ii. Newton's Rainbow and the Poet's, 303
- iii. Poetic Truth and Sincerity, 312
- iv. Poetry as neither True nor False, 320
- v. The Use of Romantic Poetry, 326

NOTES, 337

INDEX, 393