

# Contents

*Acknowledgements*

page vii

INTRODUCTION: THE RAINBOW AND THE IMAGINATION	1
Importance of Coleridge and Wordsworth in history of ideas of creativity; some reasons why this was obscured for much of nineteenth century; the rainbow as a type of the 'Imagination' in eighteenth-century poetry, and in Wordsworth; corresponding change in meaning of the word 'symbol'; an example in <i>The Daffodils</i> ; summary of main themes of book	
1 'AN IMAGE WITH A GLORY ROUND ITS HEAD'	22
Some problems connected with Coleridge's Brocken-spectre; common nineteenth-century concern with 'Value'; J. S. Mill's breakdown and recovery—what he learnt from similar experiences in Wordsworth and Coleridge; Wordsworth's vision on Snowdon; some dangers	
2 MECHANISM VERSUS ORGANISM	46
Complexity of Coleridge's relations with Hartley; a brief account of Hartley's psychology—its implications both mechanistic and organic; Coleridge's problems with organic models of growth; the 'Imagination' a way of focusing simultaneously on two levels of experience at once; its final expression the symbol—the means by which we create and experience 'reality'	
3 IMAGINATION: THE ACTIVE MIND	71
An examination of three modern views of Coleridge's 'Imagination'; his debt to German philosophy discussed; some eighteenth-century British models—Edward Search, Alexander Gerard; psychological and methodological impasse opens the way to aesthetic theory of mental growth	

## CONTENTS

4	UNITY AND CREATIVITY	95
	Two kinds of 'unity' in Coleridge and Wordsworth; influence of 'Joy'—a concomitant of creation first in God and, by analogy, in Man; influence of the Wesleys' poetry; a fundamental ambiguity in <i>Dejection</i> indicating central problem of romantic theories of growth; twin concepts of 'method' and 'tradition'	
5	MEMORY AND PERCEPTION	120
	Memory in <i>The Prelude</i> subject to same dialectic as sense-perception—similarly ambiguous; some visual analogies of ambiguity in Gombrich; verbal analogies in Empson; three kinds of ambiguity in the <i>Immortality Ode</i> —comparisons with <i>Dejection</i> and <i>The Prelude</i> ; importance of fear and dereliction in growth of a poet's mind paralleled by need for wrong schemata to reach correct perceptions; J. S. Mill and Wordsworth's 'Letter to Mathetes'	
6	WORDSWORTH AND COLERIDGE: A ROMANTICISM	147
	Wordsworth and Coleridge not congruent because they agreed or were consistent, but because they developed between them a fruitful tension of ideas—which both needed; Coleridge's poem <i>To William Wordsworth</i> ; dialogue of <i>Immortality Ode</i> , <i>Dejection</i> , and <i>Resolution and Independence</i> ; the quarrel—a basic divergence of character in response to a common problem; importance of Coleridge's later philosophic and critical development—a response to Wordsworth	
7	SYMBOL AND GROWTH	175
	Coleridge's religious thinking in <i>Aids to Reflection</i> and late poems a coherent development of his original pre-occupations, and only to be understood as part of his whole growth; final model of the mind as a symbolic and symbolizing instrument; <i>Limbo</i> a 'Kantian' poem to be seen as contrast to <i>Constancy to an Ideal Object</i> : the Brocken-spectre an answer to Kant, and a final disclosure-model of creativity	
	<i>Concise bibliography</i>	205
	<i>Index</i>	211