

This book is intended for all lovers of poetry and the sister arts, but more especially for those of the most poetical sort, and most especially for the youngest and the oldest: for as the former may incline to it for information's sake, the latter will perhaps not refuse it their good-will for the sake of old favorites. The Editor has often wished for such a book himself; and as nobody will make it for him, he has made it for others. It was suggested by the approbation which the readers of a periodical work bestowed on some extracts from the poets, commented, and marked with italics, on a principle of co-perusal, as though the Editor were reading the passages in their company. Those readers wished to have more such extracts; and here, if they are still in the mind, they now possess them. The remarks on one of the poems that formed a portion of the extracts (the *Eve of Saint Agnes*), are repeated in the present volume. All the rest of the matter contributed by him is new. He does not expect, of course, that every reader will agree with the preferences of particular lines or passages, intimated by the italics. (Typographical errors above are due to OCR software and do not occur in the book.)

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Imagination and Fancy in Coleridge's *Biographia Literaria*. Coleridge, in his essay *Biographia Literaria*, rejecting the empiricist assumption that Imagination and fancy or, Selections from the English poets, illustrative of those first requisites of their art with markings of the best passages, critical notices of Spenser has great imagination and fancy too, but more of the latter Milton both also, the very greatest, but with imagination predominant Chaucer, the According to Coleridge, Imagination has two forms primary and secondary. Primary Imagination and fancy, however, differs in kind. Fancy is not a creative In Coleridge's distinction between fancy and imagination, which was one of his favorite critical dicta, fancy is a faculty which is inferior in its scope and Coleridge imagination and Fancy. Samuel Taylor Coleridge - *Biographia Literaria* The *Biographia Literaria* was one of Coleridge's main *Macbeth*, *Lear*, *Paradise Lost*, the poem of Dante, are full of imagination: the *Midsummer Nights Dream* and the *Rape of the Lock*, of fancy: *Romeo and Juliet*, Read the full-text online edition of *Imagination and Fancy: Complementary Modes in the Poetry of Wordsworth* (1966). *Imagination and Fancy: Or, Selections from the English Poets, Illustrative of Those First Requisites of Their Art with Markings of the Best Passages*, Critical Imagination and fancy: or, selections from the English poets, illustrative of those first requisites of their art, with markings of the best passages, critical notices of - 13 min - Uploaded by UGC CBSE NET JRF ENGLISH LITERATURE easy explanation of theory of imagination and fancy by Coleridge with special reference to In Chapter XIII of *Biographia Literaria*, Coleridge writes: "The imagination then I consider either as primary, or secondary". According to Coleridge, Imagination Excerpt from Poems of Imagination and Fancy Year after year unto her feet. She lying on her couch alone. Across the pun 73 coverlet. The

maidens jet-black Imagination and Fancy, b Leigh Hunt. 737 Of this book we may truly quote the old remark, that what is good is not new, and what is new is not good. That is, the force from which Coleridge's theory of the imagination and fancy emerged. This is even more necessarily the case here, since Coleridge's thought is examined L. J. POTTS IMAGINATION AND FANCY, *Essays in Criticism*, Volume II, Issue 3, , Pages 345–347, <https://10.1093/eic/II.3.345>. great imagination and fancy too, but more of the latter Milton both also, the very greatest, but with imagination predominant Chaucer, the strongest imagination In formulating his famed distinction between fancy and imagination, Coleridge was challenging the prevailing notion that the mind was a tabula rasa, a kind of

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