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# The Allegorical and Symbolic Modes of Representation in W. Wordsworth's Poems of the Fancy and Poems of the Imagination

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THE ALLEGORICAL AND SYMBOLIC MODES OF REPRESENTATION

IN W. WORDSWORTH'S POEMS OF THE FANCY AND POEMS  
(TITLE)

OF THE IMAGINATION

BY

IRENA NIKOLOVA NIKOLOVA

**THESIS**

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## ABSTRACT

The present study focuses on the controversial issue concerning the differentiation of Fancy and Imagination in the context of S. T. Coleridge's and W. Wordsworth's Romantic aesthetics. Wordsworth's theoretical and poetic discourses lead to an indeterminacy in the attempts to distinguish between the "lower" poetic faculty of Fancy and the "higher" poetic faculty of the Imagination. The present investigation proceeds from the assumption that the two poetic modes can only be defined accurately as complementary rather than distinct. They engender an unstable perspective upon the external world which allows for transmutations of the visible into the visionary, of the act of seeing into the process of envisioning reality and of states of being into processes of becoming.

The analysis of Wordsworth's poetic discourse relates the theory of Imagination to his Poems of the Fancy and the theory of Fancy to his Poems of the Imagination. The poems "The Danish Boy," "To a Skylark" and "With How Sad Steps, O Moon" reveal a symbolic mode of vision and re-figurings of the Imagination which represent a transformation of reality. "A Night-Piece," "The Reverie of Poor Susan" and "View from the Top of Black Comb" show an allegorical dichotomy which substitutes for the symbolic synthesis that Wordsworth's poetic discourse engenders on the basis of the Imagination.

The inference of a symbolic mode of representation in Wordsworth's Poems of the Fancy and of an allegorical mode in his Poems of the Imagination is a method applicable to the larger context of his poetry in an attempt at reaffirming the complementarity of Fancy and Imagination in its relation to a Romantic process of becoming.

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## INTRODUCTION

I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathed horn.  
("The World is Too Much With Us")

The anthropomorphic re-mythologizing of the natural world represents an act of the poetic Imagination which establishes a continuity of the self with external reality. As a recreation of a mythical unity, the symbolic Imagination reveals the origins, nature and proceedings of the creative process based on a symbolic mode of thought. It arises as a reaction against the allegorical mode of representation of the world which held sway in the 18th century as the result of a Cartesian dualism and a Newtonian conception of the universe. The symbolic mode of thought can be defined as primary, intuitive and emotional, whereas the allegorical is secondary, logical and rational. The symbolic Imagination is a mode of poetic vision which is the reverse of a conceptual logic underlying the allegorical mode of apprehending the natural world. The forms of representation of the symbolic and allegorical view of reality can be subsumed under Vico's imaginative and abstract universals, exemplifying the distinction between a poetic and a conceptual logic. "Poetic logic resides in the experience of the world's childhood when people were by necessity sublime poets and the first science to be mastered was that of mythology" (Adams 8). "Poetic" wisdom is a "metaphysics not rational nor abstract like that of learned men now, but felt and imagined as that of



the first men must have been, who without power of ratiocination were all robust sense and vigorous imagination" (Adams 8).

The symbolic Imagination of the Romantic poets can be defined as a mode of vision, a re-creation or re-figuring of reality which establishes a continuity of the self with the external world in a poetry of "encounter" (Garber 5). It counteracts the disjunction and discontinuity created by an allegorical mode of constructing reality. The symbolic Imagination is a process of distortion, transformation and subjectivization of natural objects, a manner of self-expression by a projection of the self onto the external world, or a dissolution of the self into objects of visible reality. It is a way of perceiving nature as a symbolic language, of making the external internal and the internal external, comprised within the notion of poetry as expression. The symbolization of nature by a process of self-projection lies at the core of expressive theories of art. "In all genuine art," writes Novalis, "an idea, a spirit is realized, produced from within outward... Poesy is the representation of the spirit of the inner world in its totality. Even its medium, words, indicate this, for they are the outer revelation of that inner realm" (qtd. in Abrams 90). The symbolic Imagination represents a poetic vision of reality which is transfigured or transformed, modified and unified as a result of personifying natural objects into living subjects or symbols of the poet's own self. These self-referential personifications are stylistically rendered by living metaphors or symbols representing the ultimate union of subject and object.

In the context of Romantic aesthetics, the distinction between an allegorical and a symbolic apprehension of reality remains a controversial

poetic faculties of Fancy and Imagination. The controversy emerges from the difficulty of establishing a clear-cut distinction between the two in the context of Coleridge's and Wordsworth's aesthetics. Their theoretical discourses focusing on the two poetic faculties and their manifestation in a poetical discourse establish a tension which cannot be easily resolved. It arises from the complementarity of Fancy and Imagination and the blurred distinction between the dichotomy created by an allegorical mode of apprehending the external world and the visionary experiences of the symbolic Imagination. In The Prelude and Wordsworth's Poems of the Fancy and Poems of the Imagination the two poetic faculties appear as both distinct and complementary.

My investigation of the theory of Fancy and Imagination and their manifestation in the poetic text is based on the thesis that Fancy and Imagination are not distinct but complementary poetic modes. No hard and fast boundaries can be established between the two faculties either in the context of 18th-century aesthetics, or Wordsworth's The Prelude and some of Coleridge's and Wordsworth's theoretical statements. I regard the complementarity of the two modes as a prerequisite for the discovery of the operations of the Imagination in Wordsworth's Poems of the Fancy and for revealing elements of Fancy in his Poems of the Imagination. I approach the text in the poems from a New Critical perspective by focusing on the Romantic image whose structure reveals the "tension" between rhetorical figures and natural objects, imagination and nature. Paul de Man regards the interaction between the natural world and its transformations reflected in the romantic Image as inherently ambiguous:

An abundant imagery coinciding with an equally abundant quality of natural objects, the theme of imagination linked closely with the theme of nature, such is the fundamental ambiguity which characterizes the poetics of romanticism. The tension between the two never ceases to be problematic (66).

I analyze the living metaphors and symbols of the poetic Imagination as subjectivizing, transforming and reconstituting nature into a symbolic language. I regard the dead metaphors and allegories of Fancy in terms of Fancy's associative power and Coleridge's conception of allegory as the translation of abstract notions into visual language. Further I consider the rhetorical figures of Fancy in terms of the disjunction and temporal and spatial distancing effect created by allegory to be based on an I-It relationship between the perceiving subject and the perceived object. Consequently, I understand the refigurings of the Imagination as the transformations of the symbolic Imagination and as founded on an I-Thou experience, fusing the subject and object into the indissoluble unity of the Romantic symbol.

THE LACK OF DISTINCTION BETWEEN FANCY AND IMAGINATION  
IN THE AESTHETICS OF THE 18TH CENTURY

An analysis of the conception of the Romantic Imagination and the establishment of a distinction between the allegories of Fancy and the symbols of the Imagination involves an understanding of the terms imaginary and imaginative. The Romantic Imagination creates a paradox hinging on the distinction between the real and the "imaginary" and the Romantics' attempt at reconciling them in the "imaginative." The Imagination can therefore be defined as a conflicting ideology. The contradictions inherent in a symbolic vision of the world proceed from the difficulty of establishing a distinction between the two terms delusion and illusion which can be used in distinguishing the allegorical mode of Fancy from the symbolic mode of the Imagination. The two terms which parallel, respectively, the distinction between "imaginary" and "imaginative" are relevant to the differentiation of the Neoclassical conception of Fancy and the Romantic notion of the Imagination. Delusion creates a dichotomy between the real, the perceptible, and the fanciful or the imaginary. It implies that the creations of the Imagination are untrue, unreal, fleeting and vanishing; they exist temporarily and their visions are quickly dissipated and followed by a return to reality. Illusion reconciles the real and the imaginary by effecting a synthesis within the realm of the essential reality of the imaginative. The latter is conceived of as the only true

reality and is attainable by a surrender to its visions.

The origins of the complementarity of the poetic modes of Fancy and Imagination can be traced back to the context of Neoclassical aesthetics. The 18th century did not provide a clear-cut distinction between the two poetic faculties, and they were recurrently used interchangeably. Fancy was regarded as creative of a dichotomy between the real and the fanciful, and its figures were associated with the temporarily existent, the fleeting and vanishing. Mark Akenside refers to the "delusions" of Fancy by stating that

Fancy cheats the intellectual eye  
With glaring colours and distorted line

(qtd. in Prickett 9)

The forms of Fancy create a second level of non-reality existing in opposition to nature, the visible, experiential or empirical reality. Fancy can therefore be subsumed under the allegorical mode of vision, residing in a dichotomy between abstract notions and their concrete representations. The prominence of the tenor (the abstraction) serves as the common denominator of Fancy and Imagination which were employed almost synonymously in the early part of the 18th century. In The Pleasures of the Imagination Addison regards this poetic faculty as a subjective imposition of images upon the world of experiential reality. The images themselves are unstable and tend to disappear. The escapist world created by the Imagination, as used in this 18th century sense, is therefore temporary and transient, and regarded as a "delusion." Addison defines this escapism in the following terms:

We are entertained with pleasant shows and apparitions, we discover imaginary glories in the heavens and in the earth and see some of this visionary beauty poured out over the whole creation. But what a rough and unsightly sketch of nature should we be entertained with, did all her colouring disappear, and the several distinctions of light and shade vanish? Our souls are at present delightfully lost and bewildered in a pleasing delusion, and we walk about like an enchanted hero of romance, who sees beautiful castles, woods and meadows... but upon the finishing of some secret spell, the fantastic scene breaks up and the disconsolate knight finds himself on a barren heath or in a solitary desert (emphasis added, qtd. in Prickett 7-8).

The delusions or fantasies of Fancy (the 18th-century Imagination) stem from the dichotomous structure of the model of apprehending reality. Fancy (Imagination) creates "imaginary" figures bearing the marks of instability, temporariness and distortion. The forms of Fancy are transient, and they are ultimately dissipated, followed by a withdrawal of the self. Unlike the creativity of the Romantic Imagination aimed at a synthesis of the natural, the visible, the perceptible and the ideal world of art (cf. "The World is too Much With Us" where the self surrenders to the vision of Proteus and Triton), the

operations of the 18th-century Imagination do not transform reality so as to integrate the poet's self with the external world. The "delusions" that it creates are ultimately dispelled, and the "disconsolate knight finds himself on a barren heath or in a solitary desert."

The allegorical disjunction of the levels of the real and the unreal created by the 18th-century conception of the Imagination is sustained in the aesthetics of Alexander Baumgarten (1714-1762) where the poetic world constitutes a delusion:

A distinctive capacity of the perfect aesthetician ( in the meaning of artist) is the aesthetic urge, impetus. That is why various fanciful creations, cosmogony, theology, mythology... constitute the "poetical world." Further on fancy subscribes to the real-unreal dichotomy by representing a "world of chimeras, ideas, devoid of any metaphysical truth whatsoever." These are called the "utopia of the world of poetry"(qtd. in Passi 38)

The Neoclassical conception of the Imagination does not provide a distinction between the "lower" poetic faculty of Fancy and the "higher" faculty of the Imagination, because it is restricted to the allegorical figures of Fancy. The dichotomy created by the Imagination, however, was adopted by the first generation of the English Romantics in their attempt at differentiating the "lower" poetic mode of Fancy from the "higher" poetic mode of the Imagination.

**S.T.COLERIDGE'S AND W.WORDSWORTH'S FANCY-  
IMAGINATION DISTINCTION VS. THEIR COMPLEMENTARITY**

The movement towards a Fancy-Imagination distinction in the context of English Romantic aesthetics is related to the emergence of a Romantic sensibility expressed in the creative synthesis of the perceiving subject and the perceived object within the realm of the "symbolic imagination." The Fancy-Imagination differentiation involves a number of replacements: symbolic synthesis substitutes for allegorical dichotomy; imaginative integration overcomes a subject-object alienation; transcendence into a world of ideas and essences alleviates the confinement of the self within the world of appearances; a subject actively constructing an imaginative reality replaces a subject which is a passive recipient of external stimuli; the "re-figurings" of the Imagination representing a subjectivization, transformation or modification of reality replace the "figures" of Fancy constituting "fixed" and "definite" forms (Simpson 60); a poetry of encounter (enacted by the Imagination) becomes a substitute for a poetry of relationship (enacted by Fancy); continuity and conjunction replace disjunction and discontinuity; the mutual transformation and modification of images overcome their mere association; Imagination as a mediator between the intellectual understanding and reason replaces Fancy as a mediator between Kant's notions of sense and the sensual understanding (Pradhan 245); "symbolic" representation becomes a



substitute for "schematic" representation (Pradhan 243).

In the context of S.T. Coleridge's and W. Wordsworth's theoretical discourses and Wordsworth's poetic discourse in The Prelude and his subsequent categorization of Poems of the Fancy and of Poems of the Imagination, the two poetic modes reveal a tension in the apprehension of the external world. This tension arises from the distinction between the two faculties of Fancy and Imagination which Coleridge and Wordsworth attempted to provide as a reaction against the Neoclassical synonymy of the two terms, and from the shaping of a Romantic creative synthesis which remains counteracted by the complementarity of the two poetic modes. In passages from The Prelude the static forms of Fancy co-exist with the dynamic re-figurings of the Imagination. In Book I the poet's transcendental activities of the Imagination, which construe reality from concepts existing a priori ("general truths"), are complemented by the definite and fixed forms and images of the external world:

for I neither seem  
 To lack that first great gift: the vital soul,  
 Nor general truths which are themselves a sort  
 Of elements and agents, Under-Powers,  
 Subordinate helpers of the living mind.  
 Nor am I naked in external things,  
 Forms, images (I.160-66)

Whereas the poet's vital soul is predestined to create forms and is not confined to the world of appearances, but operates from the vantage point of general truths, the poet remains subservient to

external forms, or to the world of sense-experience.

The "Presences of nature" and "Visions of the hills" (The Prelude, 1805, b.I, l.490-491) remain controversial images sustaining a precarious balance between the figures of Fancy and the re-figurings of the Imagination. They lend themselves both to an interpretation in terms of the allegorical abstractions of Fancy and of the transformations of the Imagination wrought upon the natural world.

The Fancy-Imagination distinction is most clearly sustained in Coleridge's theoretical discourse. His statement in Biographia Literaria on the Fancy-Imagination differentiation can serve as a starting point in the analysis of the two faculties:

[Fancy, considered as the lower faculty] "has no other counters to play with, but fixities and definites; it is blended with and modified by that empirical phenomenon of the will, which we express by the word choice, but equally with the ordinary memory the Fancy must receive all its materials ready made from the law of association (I:202).

This definition describes a creative process in which the mind is largely receptive. The use of the will establishes only the intent to associate, rather than to transform through creative synthesis. The creation of images following the law of association of "fixities and definites," based on a free choice, proceeds from the receptive and not truly creative faculty of the mind. Fancy is a faculty bringing together images dissimilar in the main by some one point of likeness. The images are "fixed" and "definite": they remain when put together the same as when apart.

Coleridge's definition of the lower poetic faculty can be compared to Wordsworth's attempt at distinguishing between Fancy and Imagination on a similar basis: the manner of bringing images together and the status of the images thus combined. Coleridge's distinction between the two poetic faculties, made in ch. XIII of Biographia Literaria, boils down to the difference between the association of images which remain themselves performed by Fancy and the recreation of images actualized by the various processes of the Imagination: "it dissolves, diffuses and dissipates in order to recreate" (I:202). Whereas Coleridge's analysis of the two faculties lays the emphasis on the Fancy-Imagination distinction by considering Fancy the mechanical and Imagination the shaping and creative faculty, Wordsworth's commentary in his "Preface to Poems" (1815) accentuates the complementarity of the two poetic modes. He considers the processes of "aggregation and association" to be the common basis of both Fancy and Imagination:

... to the mode in which fancy has already been characterised as the power of evoking and combining, or as my friend Mr. Coleridge has styled it "the aggregative and associative power," my objection is only that the definition is too general. To aggregate and to associate, to evoke and to combine, belong as well to the Imagination as to the Fancy. ( Prose 36)

Wordsworth's attribution of the aggregative and associative power to both Fancy and Imagination establishes a complementarity between the two faculties based on figures and schematic representations. The

Imagination in the sense of a shaping, creative and re-creative power, however, can hardly be described as "associative and aggregative," because the theory of association runs counter to the transformations and modifications of the higher poetic faculty. Wordsworth's further speculations on the modes of operation of Fancy and Imagination induce a comparison with Coleridge's definitions in ch. XIII of Biographia Literaria; according to Wordsworth, Fancy "does not require that the materials she makes use of should be susceptible of change in their constitution," (Prose 36) or the objects Fancy operates with remain fixed and definite, or themselves. Both Wordsworth and Coleridge agree that Fancy is the faculty of combining and associating images without changing, transforming or modifying them. Fancy, as Shawcross puts it, "is below Imagination in that, instead of making all things new, it merely constructs patterns out of ready-made materials, 'fixities and definites.' It juxtaposes images, but does not fuse them into unity". (qtd. in Willey 124). Fancy is the faculty of images and impressions, or it determines a poetic process relying on the 18th-century mechanistic philosophy. Coleridge's quotation from Shakespeare's Venus and Adonis is a good illustration of the workings of Fancy on the principle of color association:

Full gently now she takes him by the hand  
 A lily prisoned in a gaol of snow;  
 Or ivory in an alabaster band;  
 So white a friend engirts so white a foe

(qtd. in Willey 125)

The separateness of the elements, different in themselves, but

brought together by free, unmotivated choice, becomes especially prominent in the last line--friend and foe are antithetically opposed and artificially combined on the basis of the color white. Basil Willey describes the operations of Fancy in the following manner:

This is a selection of objects already supplied by association, a selection for purposes not then and therein being shaped, but already fixed. Lily, ivory, snow, and alabaster come from the store-house of memory, and are juxtaposed, but they remain themselves, not passing, not becoming one with the hands of Venus and Adonis, with which they are compared (emphasis added, Willey 125).

Wordsworth's illustration of the operations of Fancy in his "Preface to Poems" (1815) is based on a similar example showing a mere association of images, or the disjunctive structure of allegory:

In shape no bigger than an agate stone  
On the fore-finger of an Alderman (Prose 36)

The two images (of Queen Mab and the agate stone) are brought together by mere association on the basis of their physical properties--shape and size. But the two components, similar to the lily, snow, ivory and alabaster, are only juxtaposed and remain themselves, or they constitute "fixities and definites." Fancy is opposed to the higher faculty of Imagination which in Wordsworth's phrasing, "recoils from everything but the plastic, the pliant and the indefinite" (Prose 36).

The Fancy-Imagination distinction in terms of a differentiation between the mechanical laws of association and the principle of transformation and modification can be illustrated by comparing

Wordsworth's two examples, respectively, that he cites in his "Preface to Poems" (1815) from Lord Chesterfield and Milton's Paradise Lost:

[Lord Chesterfield's conceit]

The dews of the evening most carefully shun

They are the tears of the sky for the loss of the

Sun (qtd. in Prose 37)

reveals Fancy's mode of associating images which remain fixed, or are not subject to change. The dews are compared to the tears of the sky, or to raindrops, on the basis of their physical properties--content and shape. The metaphor "tears of the sky" does not serve as a transforming agent working upon the dews. Hence the "dews" and the "tears" remain separate, fixed or dead images.

In Wordsworth's example from Milton's Paradise Lost:

Sky lowered, and muttering thunder some sad drops

Wept at completion of the mortal sin

(qtd. in Prose 37)

the verbs mutter and weep and the adjective sad perform the function of personal metaphors and implicitly transform the sky into a human face. The comparison framed by the Imagination strikes the reader with the truth of the likeness. Wordsworth's commentary on the example from Milton marks an emphasis on the truth evoked by the Imagination's transforming power: "the mind acknowledges the justice and reasonableness of the sympathy in nature so manifested; and the sky weeps drops of water as if with human eyes, as earth had, before, trembled from her entrails, and nature given a second groan" (Prose 37).

From the standpoint of the act of the Romantic Imagination, the transformation of the sky is effected by means of self-projection: the sky is endowed with an anthropomorphism conveyed mainly by aural images and is thus implicit. The Imagination reveals itself as a shaping and creative power. It transcends the appearances of nature and becomes constitutive of a new mode of vision. The natural scene acquires a symbolic status by virtue of the operations of the Primary Imagination which, according to Barth, can be defined as "the act of perceiving symbols," and of the Secondary Imagination, which is the act of "making symbols" (qtd. in Jang 519).

In contradistinction to Fancy which is confined within the empiricism of the material world and "receives" forms, figures or images, the Imagination in the context of Kant's philosophy represents a "productive" or "reproductive" faculty of the mind which either "preforms" or "transforms" the objects of the visible world (emphasis added, Kearney 168). To the separateness, disjunction and discontinuity of the figures of Fancy, the Imagination opposes a creative synthesis of a subjective consciousness and an objective reality, of the visible and the visionary, the perceptible and the transcendental. Whereas Fancy is subservient to an act of perception and establishes the differences of objects constituting their identity, the Imagination is founded on a "unity of apperception" in the form of a transcendental ego. Kant accounts for the configurations of natural objects apprehended by the transcendental Imagination which effects a transformation of the natural world:

The affinity of appearances and with it their

association, and through this, in turn, their reproduction according to laws, and so experience itself, should only be possible by this transcendental function of imagination... For without this transcendental function no concepts of objects would themselves make up a unitary experience. (qtd. in Kearney 170)

The Imagination's "unity of apperception" is grounded in Vico's poetic universals, whereas the act of perception initiated by Fancy verges towards abstract universals sustaining a dichotomy between abstract notions and their concrete representations.

The Fancy-Imagination distinction entails a transition from alienation to unity. Coleridge's and Wordsworth's conception of the two faculties reveal an indebtedness to Schelling. The Philosophy of Art shows a shift of emphasis in the creations of art from external towards internal forms in the process of a gradual subjectivization of the "natura naturata." Schelling's emphasis on the external fashion predominant in the creations of Fancy sustains a major distinction between the lower and higher poetic faculties. Fancy's "associationism" is based on "fixities" and a dichotomy between the real and the fanciful, whereas the transcendentalism of the Imagination wipes out the dichotomy by a smooth transition from the world of sense-experience to an absolute or essential reality. Schelling observes that Fancy creates a dichotomy between the self and the external world:

In relation to Fancy I define Imagination as that faculty which conceives and forms the productions of art. Fancy



perceives art in an external fashion. It has to do with that which art, so to speak, casts out from itself, and externally displays. (Schelling 251)

The difference is between the Imagination as a creative, and Fancy as a receptive faculty, or between the transformed re-figurings of the Imagination and the static or fixed forms of Fancy; between the act of conceiving images in the absence of the object performed by the Imagination, and the act of recording the existence of objects by the Fancy. When in The Prelude the poet "sees": "...the very house and fields / Present before my eyes:.." (I.83-84), he construes presence out of absence, or the Imagination creates a visionary reality and meaning independent of the realm of sense-perception by virtue of Wordsworth's early idealism, or his transcendental ego.

In the context of The Prelude, the two poetic faculties of Fancy and Imagination reveal a tension between a distinction recurrently counteracted by their complementarity. In Book I the vital function of the Imagination reconceives the dead forms of Fancy by endowing them with life. The transformation implies a synthesis or unity that the Imagination posits against the dichotomy created by the abstractions of Fancy:

that with a frame of outward life,  
I might endue, might fix in a visible home  
Some portion of those phantoms of conceit  
That had been floating loose about so long

(128-31)

Later in Book I (221-228), however, the creations of the Imagination, presenting objects "not as they are, but as they appear, to the senses and to the passions" (Heffernan 79), dovetail with the abstract figures of Fancy devoid of substantiality. This excerpt shows that the faculty of the Imagination has not yet established itself as separate and distinct from Fancy; the two faculties can be defined as complementary:

Sometimes it suits me better to shape out  
 Some tale from my own heart  
 And the whole beauteous Fabric seems to lack  
 Foundation, and withal, appears throughout  
 Shadowy and unsubstantial

(The Prelude, 220-228)

There is no clear-cut distinction between the conjunctions of the Imagination, or the communion of the poet's self with the external world, and the disjunction or discontinuity of the faculty of Fancy. The creations of the Imagination are transmuted into the "shadowy" and "unsubstantial" abstractions of Fancy that exist on a second level of non-reality.

Wordsworth creates figures of Fancy or re-figurings of the natural world based on the Imagination. The Fancy-Imagination distinction can thus be defined as two different modes of apprehending reality, as two ways of "seeing," as two different relationships between the self and the "other." The forms of Fancy and Imagination function as mediators between the mind and the external world and constitute two different modes of representation: Fancy, by creating fixed forms, denoting states

of being; the Imagination, by transforming reality in an endless process of becoming. The representations of Fancy can be termed "stable," whereas those of the Imagination are "identities whose definition supposes process, monuments of creative instability" (Simpson 60). In The Prelude the complementarity of Fancy and Imagination is revealed in instances when the figures of Fancy complement the re-figurings of the Imagination. In Book VI "the charm of those abstractions to a mind beset / with images" refers to the creations of Fancy. "Abstractions" denote a second level of non-reality already defined as pertaining to the lower poetic faculty, and "images" stand for the concrete forms or figures of Fancy circumscribed by the "puny boundaries of things." The Imagination, in its capacity of a complementary faculty, acts upon the figures of Fancy by destabilizing their fixed forms. The synthesis that the Imagination attains and the "independent world / Created out of pure intelligence" debunk the dichotomy that Fancy establishes between the real and the fanciful. The shaping faculty of the poet's transcendental Imagination, which is in Coleridge's terms, "a repetition in the finite mind of the eternal act of Creation in the infinite I AM," effects a smooth transition from the world of sense-experience to an absolute and essential reality. The symbolic mode of vision which reconciles finiteness and infinitude I regard as complementing the allegorical mode of vision which sustains a clear-cut dichotomy between the real and the fanciful. The complementarity of the two modes of representation of reality emerges from an unstable perspective upon the external world which allows for a shift from one mode into another.

In Book VIII of The Prelude the two faculties of Fancy and

Imagination are defined as operating in conjunction, and they constitute complementary rather than distinct poetic modes. The creations of Fancy are recurrently referred to as "forms, figures, images, presences, shapes"; they have their clearly delineated boundaries. The Imagination operates with "encounters, continuities and communities," engaging the poet's self with the natural world (Hindcliffe 92). In Book VIII the figures of Fancy co-exist with the transformations of the Imagination:

Thus sometimes were the shapes  
Of wilful fancy grafted upon  
the feelings  
Of the imagination (583-85)

The complementarity of the two poetic modes reveals the re-appearance of the forms of Fancy at a stage in the development of the Imagination. They constitute "a real solid world" which counteracts Wordsworth's own immaterial nature:

I had forms distinct  
To steady me  
(The Prelude, b.VIII, l.598-599)

I still  
At all times had a real solid world  
Of images about me;...

(The Prelude, b.VIII, l.603-605)

The interaction of Fancy and Imagination precludes the establishment of a clear-cut distinction between the two poetic faculties in the context of The Prelude. Fancy and Imagination reveal a

synchronic co-existence which defines them as complementary rather than distinctly contrary poetic modes. The Imagination enlivens the fixed and dead forms of Fancy, and it converts the states of being into processes of becoming. The complementarity of the two faculties can be sought in the categorization of Wordsworth's Poems of the Fancy and Poems of the Imagination. While the classification of Fancy suggests a rhetoric of allegory, it reveals a symbolic mode of vision; the classification of the Imagination, while proposing a symbolic mode of vision, builds on the rhetorical figures of Fancy which signify an allegorical dichotomy and disjunction. In the context of the poems the two modes of vision, which entail two different modes of representing reality, are complementary, since they reveal a shifting and unstable perspective upon the external world.

**THE STYLISTIC FORMS OF REPRESENTATION OF FANCY AND  
IMAGINATION**

It is difficult to perceive the complementarity of the two poetic modes of Fancy and Imagination on the basis of the conventional distinction made in critical theory between allegory and symbol. The rigidity of the differentiation between the two poetic faculties is usually reflected on the level of style in allegorical and symbolic modes of representation. My reading of Wordsworth's Poems of the Fancy and Poems of the Imagination reveals the complementarity of the two poetic modes. My analysis is based on the demonstration that allegorical and symbolic modes of vision in the poetic texts are unstable and allow for a transition of one into the other. My overview of the traditional approach of critical theorists to allegory and symbol as two distinct and imprisoning categories brings into focus the notions of complementarity and shifting perspective which reflect the interaction of Fancy and Imagination on the level of style.

Traditionally, the Fancy-Imagination distinction has been defined as that between the dichotomous structure of allegory and the synthetic structure of the Romantic symbol. The allegory-symbol differentiation can be subsumed under the opposition between discontinuity and continuity, temporality and atemporality, finiteness and infinity, the sequential and the synthetic; distanced, displaced meaning, disjunction and a convergence of meaning and conjunction.

Paul de Man's reading of allegorical and symbolic representation,

according to critic Alice Kuzniar, becomes relevant to the distinction between the figures of Fancy and the re-figurings of the Imagination:

Whereas the symbol postulates the possibility of identity or identification, allegory designates a distance in relation to its own origin.(71)

Allegory creates a dichotomy between the sign and its referent (or a concrete representation and its abstract conception); the symbol denies the temporal and referential distancing effect of allegory by establishing a synchronic and synthetic unity of sign and referent. Allegory sustains a disjunction between the natural world and the supernatural, the sensuous and the supersensuous. The "veil" and the "idea" remain temporally and spatially distinct. Schelling, Kuzniar further asserts, limits the capacity of allegory in that

... the most that it is capable of is the use of this (empirical truth) itself as a veil through which it lets a higher kind of truth shine. But then only the veil is portrayed; the true object, the idea, remains formless, dependent upon the beholder to distill it from its airy, formless being.(74)

The dichotomous structure of allegorical images is applicable to the differentiation between the real and the fanciful in the forms of Fancy.

The Romantic symbol unifies the abstract notion with its objective representation. The Imagination constructs Romantic symbols by converting or transforming the objects of the natural world into objects of a higher significance, existing independently beyond their empirical entities. In the construction of a new meaning, the Imagination does

not divest the objects of their concrete particularity. The natural world acquires a duality of meaning whereby the sign and the referent co-exist synchronically and syncretically. Coleridge regards the syncretic state of the self and nature as creative of a symbolic language:

In looking at the objects of Nature while I am thinking, as at yonder moon dim-glimmering through the dewy window-pane, I seem rather to be seeking, as it were asking, a symbolic language for something within me that already and forever exists, than observing anything new... It is still interesting as a word, a symbol.(qtd. in Warnock 83)

The symbol-creating power of the Imagination operates by an act of penetration beyond the appearances of natural objects into their "essences," by providing "insights, stemming from the contemplation of images," or by creating presence out of absence in acts of recollection (Warnock 87). Coleridge remarks on the symbol-constructing power of the Imagination:

It is hard to express that sense of the analogy or likeness of a thing which enables a symbol to represent it, so that we think of the thing itself - and yet knowing that the thing is not present to us.(qtd. in Warnock 86)

The Imagination has the capacity of both perceiving a symbolic order of reality and of constructing it through symbolic language. In the synthetic structure of the symbol, the Imagination attains the



"reconciliation of opposite or discordant qualities"; it is the stylistic means of expressing the synthetic unity of the subjectivity of consciousness and the objectivity of the external world. The symbol represents, on the stylistic level, the subject's self-expression and mode of vision engendered by the poetic Imagination. Coleridge describes the creation of a new vision in the following terms:

[Those poets and readers] and they only can acquire the philosophic imagination, the sacred power of self-intuition, who within themselves can interpret and understand the symbol, that the wings of the air-sylph are forming within the skin of the caterpillar. (qtd. in Powell 104)

The tendency to preserve a distinction between the allegorical and symbolic mode of vision in critical theory parallels the attempts at keeping Fancy and Imagination as two separate categories in the field of Romantic aesthetics. My project examines these traditional assumptions and the ambiguities that they create to the poetical text in certain of Wordsworth's Poems of the Fancy and Poems of the Imagination. A close reading of the poems shows that no hard and fast boundaries can be established either between the two poetic faculties, and between the two modes of representation. Fancy and Imagination can co-exist within one and the same poetic text. It can be inferred therein that their distinction is mechanical and can exist only in purely theoretical terms. Wordsworth's poetic discourse serves to reinform and modify the theoretical statements in the domain of Romantic aesthetics.

**WORDSWORTH'S POEMS OF THE FANCY - DO THEY DEFY THE  
POET'S OWN CLASSIFICATION?**

A number of Wordsworth's Poems of the Fancy show aberrations from the allegorical mode of vision established by the "lower" poetic faculty. The images in the poetic text do not remain "fixed and dead," but become subject to the transformation and symbolization process of the Imagination. The analysis of these poems, as necessarily engaging the mode of symbolic vision, can resolve the tension between Wordsworth's theoretical and poetic discourses by substituting the distinction between Fancy and Imagination for their complementarity.

Wordsworth's poetic development shows a marked prevalence of Poems of the Fancy composed during the years 1799-1804: "The Danish Boy" (1798-9), "To a Sexton" (1799), "The Oak and the Broom" (1800), "The Waterfall and the Eglantine" (1800), "Song for the Wandering Jew" (1800), "The Seven Sisters" (1800), "To a Skylark" (1802), "The Green Linnet" (1802), "To the Daisy" (1802), "The Redbreast Chasing the Butterfly" (1802), "To the Small Celandine" (1802), "With how Sad Steps, O Moon" (1802-04), "Who Fancied what a Pretty Sight" (1804-07) and "Address to my Daughter Dora." The analysis of selected poems representative of the period show how far the poetic discourse sustains and how far it deviates from the theory of the lower poetic faculty of Fancy.

"The Danish Boy" was composed in 1798-99 and classed as a poem of

Fancy. The poetical text, however, also reveals the operations of the higher faculty of the Imagination. In the first stanza the image of the Danish boy appears as an immaterial apparition or a figure of Fancy, existing on a second level of non-reality similarly to the ghost-images in "The Vale of Esthwaite." The shadow of a Danish Boy in l.11 appears in contrast to the images of the landscape: the tempest-stricken tree, the corner-stone by lightning cut and the last stone of a lonely hut. All these images denote the transience of earthly existence. The image of the Danish Boy stands against them and is characterized by permanence, "A thing no storm can e'er destroy." Its imperviousness to destruction stands in opposition to the destructive powers of the tempest and the lightning. Hence the shadow of a Danish Boy can be defined as a figure of Fancy in the 18th century sense of the term, cut off from the reality of the landscape.

The contrast between the fanciful and the real is also maintained in the second stanza: the Danish boy stands apart from the landscape by being a lonely figure, and, although he seems to be integrated into the lonely dell in that "the lovely dell is all his own," his loneliness relates him to the shadow image in the first stanza and cuts him off from the landscape. His image can thus be interpreted again as an image of Fancy existing on a second level of fictionality (similarly to the Demons of the Storm, the tall Ghost and the tall thin Spectre in "The Vale of Esthwaite." His loneliness is contrasted to the image of the bees, the fragrant bells and the flowers which exist in a multitude or a community.

In stanza III, however, the image of Fancy seems to be losing

its fancifulness or the status of an immaterial apparition. The figure of the Danish Boy is posited on the verge between insubstantiality and substantiality and the faculty of Fancy is no longer operative:

A Spirit of noon-day is he,  
Yet seems a form of flesh and blood; (1.23-24)

The spirit is translated into concrete, palpable form, or the figure of Fancy loses the characteristics of the fanciful (its immateriality and its separation from the earthly) and acquires the features of a human figure.

Stanza III is built on an interplay between the operations of Fancy and their subsequent loss. Fancy takes on its role in building up the image of the Danish Boy by divesting him of the human characteristics with which he was endowed earlier (1.2):

No piping shepherd shall he be,  
Nor herd-boy of the wood. (1.25-6)

The image loses its humanity, or its earthliness and substantiality, and is translated again into an image of Fancy. His regal vest makes him stand apart from the natural landscape and the opposition between the fanciful and the real is sustained on the basis of a contrast between an imperviousness to the destructive powers of natural forces ("It fears not rain, nor wind, nor dew") similarly to the shadow of the Danish Boy in stanza I, and the implied temporality of earthly existence. The image of the Danish Boy acquires the features of the natural conceived of in its temporal context: "But in the storm 'tis fresh and blue / As budding pines in spring"; (1.30-31)

The freshness and the blue color that the vest acquires are qualities it takes on from the storm (since its permanent color is that of a raven's wing) and the image of the "budding pines" is also suggestive of transience and temporality. The movement towards an imaginative integration with nature is comparable to the landscape in "Ruth," a poem of the Imagination composed during the same year (1798), where, in the second stanza, the music drawn from Ruth's pipe absorbs the sounds of winds and floods. The freshness and blue color of the Danish Boy's regal vest which are transferred from the landscape onto the human figure by an act of the poetic imagination are comparable to Ruth's imaginative identification with the green bower in the second stanza:

Had built a bower upon the green  
As if she from her birth had been  
An infant of the woods

("Ruth", 1.10-12)

In 1.32 the helmet of the Danish Boy acquires a vernal grace; the image of Fancy is translated into an earthly image and is adorned with the features of the natural. The image of the Danish Boy loses its defining characteristics as an image of Fancy.

In stanza IV the operations of the lower poetic faculty of Fancy yield to the workings of the higher faculty of the Imagination. The figure of the Danish Boy seems to be pitted, as in stanzas I and II, against the natural landscape by its isolation:

he sings alone  
Beside the tree and corner stone (1.43-4)

Yet the image does not seem to be an image of Fancy, since the song that he sings incorporates him into the landscape, and his image no longer exists on a second level. The fourth stanza exhibits an imaginative fusion based on an emotional apprehension of the song (similarly to the song in "The Solitary Reaper," a selection in Poems of the Imagination wherein the reaper's song is fused imaginatively with the landscape:

O listen! for the Vale profound  
Is overflowing with the sound. (1.7-8)

The song of the boy diffused over and into the landscape serves as the agent of an emotionally conditioned integration or an imaginative unity. Or the stanza becomes imaginative by virtue of a tone or feeling of unity spread over the landscape (cf. "St. Paul's," in Poems of the Imagination, wherein the landscape is caught in a flash of imaginative insight:

...I raised up  
My heavy eyes and instantly beheld,  
Saw at a glance in that familiar spot  
A visionary scene. (1. 12-15)

The imaginative integration of the Danish boy into the landscape is attained by an emotional response to his song:

Of flocks upon the neighbouring hill  
He is the darling and the joy; (1.38-39)

The poetic Imagination works by a process of integration founded on the absorption of the human figure by the natural landscape. The

imaginative act can be contrasted to stanza VI in "Ruth," in Poems of the Imagination, composed during the same year (1798), where the imaginative fusion is attained by a transfer of the features of the natural landscape onto the human figure:

While he was yet a boy  
 The moon, the glory of the sun  
 And streams that murmur as they run  
 Had been his dearest joy

("Ruth", 1.33-36)

In stanza V the image of the Danish boy seems to stand on the verge between an apparition of Fancy and an image of the Imagination. The vehicle of the comparison in the last line, "Like a dead boy he is serene" (1.55), converts the Danish boy into a phantom or ghost-image of Fancy, and yet in 1.49-50 the image of the Danish boy is fused with the landscape, and the unity can be argued to be imaginative since it is attained on the basis of an emotional fusion with the flowery cove expressed by the boy's blessedness and happiness:

The lovely Danish boy is blest  
 And happy in his flowery cove (1.49-50)

The imaginative fusion is similar to that in stanza IV, although the roles of the subject and object are reversed. In the fourth stanza the image of the Danish boy becomes a figure of the Imagination by virtue of self-expression rendered by the spirituality of his song. As in "The Solitary Reaper," in Poems of the Imagination, where the act of singing is a personal and spiritual act (contrasted to the act of reaping) and transfigures the image of the Highland lass into an image

of the Imagination, the song of the Danish boy turns him into an image of "imaginative perception." This term is introduced by Merleau Ponty who regards the Romantic Primary Imagination by analyzing Coleridge's notion of it as perception in the following terms: "By these words the 'primacy of perception,' we mean that the experience of perception is our presence at the moment when things, truths, values are constituted for us; that it teaches us, outside all dogmatism, the true condition of objectivity itself...It is not a question of reducing human knowledge to sensation, but of assisting at the birth of this knowledge, to make it as sensible as the sensible, to recover the consciousness of rationality" (Cooke 19).

The image of the Danish Boy in stanza IV can be interpreted as being constituted for the flocks of the neighboring hills since his existence for them is that of an imaginative perception: "He is the darling and the joy" (l.38-39). The act of imaginatively perceiving the figure of the Danish boy is rendered by the words darling and joy, both of which convey a purely emotional response. The image of the Danish boy is built up by means of a poetic logic; it is infused with spirituality conveyed by the melody of the song that he sings. He does not appear visibly in the fourth stanza. The only visual image--of the harp (l.1)--is so closely related to the melody brought forth that it seems to melt away and yield to the music in an act of imaginative fusion. The words "of a forgotten tongue" (l.36), as an explication substituting for the song of the boy, create a sense of mystery and awe conveyed by the adjective forgotten and the double temporal perspective of a shift from the present to the indefinite past, or to mythical



origins. The sense of a distance in time intensifies the spirituality of the song since its words are incomprehensible and it can be apprehended only by means of its musical tones. The act of apprehension is imaginative and compares to that of the reaper's song in "The Solitary Reaper" wherein the song itself is similarly creative of a sense of distance and mystery. The emotional apprehension of the image of the Danish boy is rendered on the basis of its spiritualization since it does not appear in the fourth stanza but is perceived through the pervasiveness of the melody of the harp and the song. The poetic Imagination works both by a spiritual transfiguration of the image and an emotional appreciation of his spirituality. The loneliness of the Danish boy in l.43 asserts its being as a figure of the Imagination by establishing the supremacy of the spiritual meaning of the song over the landscape. It is a loneliness with an emotional charge which evokes a tone and feeling of unity from the natural background. The tree and corner stone are immersed in the boy's song; the loneliness does not function as a means of isolation. The image is comparable to that of the Solitary Reaper where the solitariness of the reaper converts her into a focus of attention and a figure of the poetic Imagination.

In stanza V the image of the Danish boy is imaginatively integrated into the landscape by means of a comparison; it acquires the features of the vehicle (the cloudless sky)--steadiness and fairness; or, in other words, the human figure absorbs the natural within itself. The transfer of characteristics from the natural landscape onto the image of the Danish boy can be interpreted as an act of the poetic Imagination: the reception of the natural echoes

Coleridge's statement on the operations of the Imagination in  
 "Dejection: an Ode":

we receive but what we give,  
 And in our life alone does nature live:  
 Ours is her wedding garment, ours her  
 shroud (1.47-49)

The poetic Imagination is revealed as the faculty of a creative synthesis aimed at attaining a subject-object unity which is based on an act of reception or the absorption of the natural by the human. The "wedding garment" and the "shroud" as metaphorical representations of nature's life in terms of a love-death opposition implying a cyclical development are incorporated within the poet's self: the steadiness and fairness of the cloudless sky are similarly transferred onto the figure of the Danish boy.

The Danish Boy exhibits similar operations of the poetic Imagination in 1.49-50 wherein his life is integrated with the life of nature and the imaginative fusion is rendered by the adjectives blest and happy:

The lovely Danish boy is blest  
 And happy in his flowery cove (1.49-50)

In the last stanza the poetic Imagination operates by means of transfiguration, for the songs of war are transformed into songs of love: there is an imaginative reversal of the semantic components of war (implying opposition, separation, conflict) into love (denoting unity) in the simile:

And yet he warbles songs of war

That seem like songs of love (1.52-53)

This reversal is caused by a personal, intuitive or imaginative apprehension of the song of the Danish Boy. The comparison in the last line of the poem, "Like a dead boy he is serene," converts the image of the boy into a spiritual presence (the notional emphasis is on the adjective serene) and reverts back to the first line of stanza III where the boy is presented as the "Spirit of noon-day"; it also reveals the imaginative transformations in "She was a Phantom of Delight" where the focal image of the woman is alternatively represented as a phantom, an apparition, a shape, an image and also a form of flesh and blood; the serenity of the dead boy's image compares to the brightness and angelic light of the woman presented as a Spirit in the last two lines of "She was a Phantom of Delight," included in Poems of the Imagination.

The analysis of the imagery in "The Danish Boy" shows that, although it was classed among Poems of the Fancy, it reveals the operations of the higher poetic faculty of the Imagination. It is also significant to single out the poems belonging to the chronological context of "The Danish Boy," since they reveal primarily the activity of the higher poetic faculty of the Imagination. The poem "Strange fits of passion have I known," belonging to the Lucy poems composed in 1798 and included from 1815 among Poems Founded on the Affections, could as well be transferred to those classed in Poems of the Imagination, because the moon in the poem becomes symbolic of the poet's love for Lucy, and its imaginative conversion into a symbol is realized by a

process of empathy and introduced by the verb fix, implying a continuous process of contemplation. The poem "Nutting," composed during the same year (1798) and included among Poems of the Imagination, describes a visionary experience: the devastation of the hazel trees, or the ravaging of the virgin scene, becomes denotative of a crime against the wholeness, harmony and beauty of nature. The poetic Imagination works by means of a visionary insight which resembles the Imagination's transformations in "The Danish Boy." The poem "Ruth," composed in 1798 and also included among Poems of the Imagination, exhibits an imaginative fusion of the human and natural (cf. the analysis of "The Danish Boy").

Both the analysis and context of "The Danish Boy" reveal deviations from the operations of the lower poetic mode of Fancy in favor of the higher poetic faculty of the Imagination. The poem can thus be said to belong to the irregularities among those Poems of the Fancy which defy the validity of Wordsworth's own classification.

A number of other poems classed as Poems of the Fancy and belonging to the period 1798-1802 ("To a Skylark," "To the Daisy" and "With how Sad Steps, O Moon") can be analyzed following the same method of analysis which disproves the operations of the lower poetic mode of Fancy and shows features of the higher poetic faculty of the Imagination.

"To a Skylark" was composed probably between March and July, 1802 and was included in 1815 among Poems of the Fancy. The analysis of the poem, however, shows that the text defies Wordsworth's own classification. The more personal and intuitive relationship of the

poet with the skylark is rendered by means of an I-Thou experience which defies the operations of the lower poetic faculty of Fancy based on the association of objects which remain "fixed" and "dead." The skylark is an image created on the basis of a purely emotional apprehension. It does not appear visibly in the course of the poem (similarly to Shelley's skylark, "bird thou never wert") and it thus belongs to the essential reality of the poetic Imagination. As an object of the Imagination, the skylark is imperceptible, transcendental and attainable solely by means of an intuitive insight. In the first stanza the presence of the bird is intuited by means of the mediating role of its song. The repetition "singing, singing" and the s alliteration initiate the reader into the imaginative presence of the skylark. The song spreads a feeling and tone of unity over the landscape (the poetic Imagination is thereby fulfilling its unifying function), and the natural objects are transfigured: the clouds and sky are, in Wordsworth's own phrasing, no longer objects "as they are, but as they appear to the senses and to the passions" (Heffernan 79). They are transformed by a conversion from visual into auditory images: "With clouds and sky about thee ringing" (1.5). The transformation of the landscape is effected even on the level of the rhyme--the ringing sound of the clouds and sky echoes the singing of the bird as if the song is absorbed into the landscape.

In the first stanza the poetic Imagination initiates a movement towards an emotional and intellectual identity of the poet's self with the skylark. It is introduced in the first line by means of an urgent and insistent repetition:

Up with me! up with me into the clouds!

The two exclamatory phrases with the notional emphasis on the personal pronoun me which constitute an address to the skylark introduce the reader into a poem of encounter and into the I-Thou experience between the poet's self and the skylark. The skylark is not a figure of Fancy (which is supposed to be a chimera, a delusion, an image of the mind existing in a state of separation from the poet's own self) but an image of the Imagination with which the poet seeks communion. The skylark can be interpreted as a living image as defined by Coleridge: "living images are those to which a human and intellectual life is transferred... from the poet's own spirit which shoots its being through earth, sea and air" (BL, 2:16). In the second line the skylark is intuitively apprehended via its song in an I-Thou experience: "For thy song, Lark, is strong." The lark does not appear as a visible presence; the image is only suggested by an emotional response to its song expressed by the adjective strong and the renewed address to the skylark: "Up with me, up with me into the clouds!". The movement towards a unity of the poet's self with the skylark by means of the poetic Imagination as an instrument of a creative synthesis is pursued in l. 6-7:

Lift me, guide me, till I find

That spot which seems so to thy mind!

The verbs lift and guide introduce the poet's flight into the realm of the Imagination: the latter is designated by the indefinite "that spot." Lines 6-7 also foreshadow the escape on the wings of the Imagination in the second stanza.

The second stanza reveals a clearly marked disparity between the world of reality, which is bleak, dismal and gloomy in "the wilderness dreary" and the world of the Imagination. The two are poignantly contrasted on the basis of the opposition created in the second stanza between despair and joy, weariness and madness. The flight or escape itself is reminiscent of Keats's quest for the ideal or his flight into the essential reality of the Imagination on the viewless wings of poetry in "Ode to a Nightingale":

Had I now the wings of a faery  
Up to thee would I fly (1.10-11)

The latter line already marks a shift of emphasis in the I-Thou experience from the poet's self to the skylark, and the poet seems to be entering empathically into the imagined world of the bird rendered by a single auditory image, the song of the skylark which is emotionally charged:

There is madness about thee and joy divine  
In that song of thine (1.12-13)

The realm of the Imagination is also contrasted spatially to the "dreary wilderness": the skylark exists on a second level of non-reality which unlike the non-real world of Fancy, distinct from the actual landscape, shows a smooth transition from the real to the imagined, effected by the poet's escape on "the wings of a Faery." The broken rhythm of "Lift me, guide me high and high" (1.14) and the repetition of high and high quickens the pace of the stanza. The aspirated h is suggestive of an ethereal reality which is also turbulent by virtue of the emotionality with which it is charged. The "banqueting place" and the drunkenness of

the lark reminiscent of a Dionysiac feast are integrated into an ideal world inhabited by the skylark. Its imaginative unity is sustained by a feeling of happiness diffused over the whole and expressed by "joyous", "laughing,", and the urgent repetition: "Happy, happy Liver"; as in the first stanza, the image of the skylark as an object of the Imagination is only suggested; it is not embodied in concrete form but, like Shelley's "bird thou never wert," appears as an "unbodied joy" (Shelley 912), or as the illuminating presence of a pure feeling. In 1.23 the skylark becomes symbolic of the transcendental ideal; its image arouses associations with Shelley's skylark which exists as an ideal object whose presence can only be intuited by the higher poetic faculty of the Imagination. The creation of Shelley's symbolic images usually starts with an abstraction which remains beyond the reach of the senses or is not translated into concrete perceptible form. In the structure of the similes in Shelley's "To a Skylark," the tenor and vehicle are kept apart and represent only attempts at objectifying the skylark as a purely spiritual presence standing for ideal love and beauty:

Like a high-born maiden  
In a palace tower (1.41-42)

.....

Like a rose embowered  
In its own green leaves (1. 51-52)

Throughout the poem the skylark remains an elusive presence existing above or beyond the common human experience; it is symbolic of love as an ideal experience, related to a divine happiness that is "ignorant of pain":



Thou lovest - but never knew love's  
sad satiety

Whereas Shelley's skylark inhabits only the realm of the poet's creative Imagination and is divorced from the world of sense experience (the fields, waves and mountains, the shapes of sky and plain are purely imaginary), Wordsworth's skylark is a spiritual presence diffused through the natural landscape:

With a soul as strong as a mountain river  
("To a Sky-lark", 1.23)

The bird turns into a symbol of the divine presence or the spirit of Nature acting as the invigorating force of the "natura naturata" (cf. "Tintern Abbey"):

and I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused  
Whose dwelling is the light of setting suns  
(1.94-98)

The poet's attempt at an imaginative unity with the bird remains as a wish-fulfillment sustained on a purely emotional level: "Joy and jollity be with us both!" (1.25).

In the last stanza the operations of the Imagination are revealed by a contrastive vision of the poet's own self who falls back upon reality in:

Alas! my journey rugged and uneven,

Through prickly moors or dusty ways must wind

(1.26-27)

and the ethereal or spiritual presence of the skylark, "As full of gladness and as free of heaven."

"And hope for higher raptures, when life's day is gone," (1.31) is only suggestive of the poet's self-transformation effected by the Imagination in the "hope for higher raptures," implying a conversion of the poet into a spiritual presence. The notional emphasis in the last stanza is on the poet's presence rooted in the earthly or the dreary wilderness of the preceding stanza; the imaginative presence of the lark remains elusive and unattainable. The poem follows the pattern of poems representative of the Romantic quest for the ideal, describing a full circle from reality to the world of the Imagination and back to the initial stage.

The differentiation between Wordsworth's classification of his poems into Poems of the Fancy and the operations of the higher poetic faculty of the Imagination that shows in the imagery of the text can also be observed in "With How Sad Steps, O Moon, thou Climb'st the Sky," composed between May 21, 1802 and March 6, 1804, and included in 1815 among Poems of the Fancy. An analysis of the poem, however, reveals features of the poetic Imagination. The first two opening lines, borrowed from a sonnet by Philip Sidney, represent an address directing the flow of attention to the object and away from the speaker and establish a personal and unmediated I-Thou experience. The personification of the moon realized by the metaphor face, the verb climb and the adjective sad in "sad steps" is imaginative since the moon

is transformed into a human figure and the adjectives sad and wan together with the adverb silently diffuse a tone and spirit of unity over the whole scene:

With how sad steps, O Moon, thou climb'st the sky,

How silently, and with how wan a face! (1.1-2)

The operations of the Imagination are comparable to those in Wordsworth's quotation from Milton's Paradise Lost:

Sky lowered, and muttering thunder some sad drops

wept

At completion of the mortal sin (Prose 37)

The spiritual truth that the sky weeps results from the imaginative transformation realized by an implicit personification actualized by the verbs mutter and weep. The address and question "Where art thou?" (1.3) implies a search for an imaginative unity of the poet's self with the object, which remains unfulfilled, since the moon is kept as an elusive presence throughout the poem. The vision of the moon (1.3-4) results from a transformation of its image into a wood-nymph; the smooth movement across the sky is also transfigured into the act of running a race. The image of the northern wind is implicitly personified by means of the "bugle horn," insinuating the presence of a human figure. The poetic Imagination recreates objects and presents them not "as they are, but as they appear, to the senses and to the passions" (Heffernan 79).

The Imagination appears as the self-transforming power of genius,

or the power of objectifying oneself: there is an attempt at transforming the poet's self into the magician Merlin: the stars (1.10) appear as a purely visionary experience, since the starscape exists solely within the mind of the self-transformed poet and the setting holds an ineffable revelation. The verbs sally and hurry suggest a personification of the stars which is imaginative, because the movement of the stars is humanized (sally and hurry imply a human presence). In the two closing lines the moon reappears transformed by the mythopoetic function of the Imagination in the guise of the goddess Cynthia as a symbol of beauty and majesty. In the two closing lines constituting an address and a rhetorical question in the form of an I-Thou experience, the poem has come full circle and back to the image of the moon in the opening lines, ending on the same personal note as the beginning of the sonnet. The I-Thou experience is personal and unmediated, presupposing an imaginative unity of subject and object.

The analysis of the three poems, "The Danish Boy," "To a Skylark" and "With How Sad Steps, O Moon" shows that a clear-cut distinction between Fancy and Imagination cannot be related to Wordsworth's selections in Poems of the Fancy. These poems reveal the instability of the poet's allegorical and symbolic modes of vision. The poem "The Danish Boy" reveals the instability of the two modes of representation. The image of the Danish boy wavers between an image of Fancy sustaining a dichotomy between the real and the fanciful, and a creation of the Imagination denoting a symbolic mode of apprehending reality. The poem "To a Skylark" reveals the operations of the transcendental Imagination by effecting a smooth transition from the world of sense-experience to

an essential reality. The poem "With How Sad Steps, O Moon" reveals the transformations of the Imagination which personify natural objects into living subjects. These modes cannot be defined as dichotomous because they reveal a shift of perspective upon the external world in a transmutation from allegorical disjunction to symbolic unity. The complementarity of Fancy and Imagination resolves the tension of the Romantic image between Imagination and reality. The instability of the poet's "view" or "vision" of the outer world, resulting from his poetic discourse, leads to a reappraisal of Wordsworth's theoretical statements on Fancy and Imagination. The two poetic modes complement each other in the process of shaping the poet's conception of reality.

**WORDSWORTH'S POEMS OF THE IMAGINATION, THE RHETORICAL  
FIGURES OF FANCY AND THE ALLEGORICAL MODE OF VISION**

Wordsworth's Poems of the Imagination sustains a tension between the poet's theoretical conception of the Imagination and the ambiguity of "perceiving," or "seeing," and "beholding," or "envisioning." The analysis of the poems reveals the emergence of an allegorical mode of vision based on disjunction and discontinuity. The relationship between the observer and the landscape shows a subordination to external forms. This precludes a transmutation of the visible into the visionary, effected by a symbolization process.

"A Night-Piece" was composed in 1798 and included in 1815 among Wordsworth's Poems of the Imagination. The traveller's experience in the poem, however, raises a number of questions in the context of an allegorical versus a symbolic mode of representation. The unveiling of the "multitude of stars" along the dark abyss is interpreted recurrently as a visionary experience. In "Wordsworth and the Tears of Adam," Neil Hertz records two acts of transformation in the poem: of the pensive traveller into the narrator whereby two different states of consciousness merge into one, and of the visible world into a "vision," a "solemn scene" which becomes emblematic (qtd. in Abrams 109). In "The Idiom of Vision," Kenneth Johnston interprets the poem as revelatory of "a principle of coherence based on an implicit tension between a

mysterious natural scene and an apocalyptic dimension opening up inside it." Johnston interprets "veil" as related to "revelation," and she regards the poem as showing a transition from "veiled" to "unveiled" vision (9). At the same time, however, the article poses a number of ambiguous and problematic questions concerning the salient features of Wordsworth's visionary experiences. The author admits that it is hard to tell when ordinary sight transmutes into vision in Wordsworth's poetry, and the poem is regarded as presenting an "inferior or incomplete form of visionary poetry"; it "strikes one's sensibility more immediately as an exciting description of night than as evidence of the poet's self-conscious exertion of his imaginative powers" (Johnston 12).

The poem creates disjunction and discontinuity, a temporal and spatial distancing effect characteristic of Romantic allegory in Kuzniar's sense of the term (71). "A Night-Piece" sustains a clearly delineated foreground, constituted by the earth and the pensive traveller, and a background, represented by the clouds, the moon and the wheeling stars. In the opening lines of the poem the "continuous cloud of texture close" creates a disjunction between the immediate reality of the traveller and the more distant prospect of the sky. The "texture close" functions as a veil and a barrier, creating a limited perspective that circumscribes the scene within the visible and precludes a penetration into the visionary. The objects constituting the background, the clouds and the moon, are confined to the finitude of form, a feature characteristic of the figures of Fancy; "the cloud of texture close," the metaphor of the veil, and the adjective heavy

convert it into an almost palpable, tactile image. The moon exists as a strictly delineated figure, "a contracted circle," and as an image that is alienated and disjoined from the earth:

yielding light  
 So feebly spread that not a shadow falls  
 Chequering the ground (1.4-6)

This figure reinforces the absence of a shadow. The scene exemplifies the discontinuity of allegory rather than the unity of symbolic representation. The moon hidden behind the veil may be interpreted as an allegorical, "referential indirection." Kuzniar asserts that "allegorical obliqueness lends poetry the vehicle to express immateriality and ineffability" (Kuzniar 73). The moon is neither present nor absent from the scene and underscores the "indecipherability or opaque referentiality of landscape in allegory" (Kuzniar 74). The scene foregrounds the barrier between the earth and the sky (the veil) and the moon represents an unstable or unfixed referent, signifying an infinite remoteness and disjunction. The "pleasant instantaneous gleam" (1.8) breaks through the veil, and yet it does not establish a continuity between the traveller, who "treads / His lonesome path with unobserving eye / Bent earthwards" (1.9-11), and the moon. The gleam is not transmuted from the visible into the visionary. The allegorical disjunction of the scene becomes especially prominent when contrasted to the Mount Snowdon vision in b.XIII of The Prelude:





There, in a black-blue vault she sails

along

(emphasis added, 1.12-14)

The contrast between light and darkness creates a background which remains spatially distant and distinct from the foreground that is represented by the traveller's view. The allegorical dichotomy is sustained by a temporal sequentiality and a distanced, displaced meaning. The distancing effect is reinforced (1.16-17) wherein the observer becomes increasingly alienated from the waning stars. As they recede, they effect a transmutation from presence into absence, conveyed by the sense of infinity and the absence of sound; they become both invisible and inaudible:

how fast they wheel away

Yet vanish not: - the wind is in the tree,

But they are silent; - still they roll along

Immeasurably distant;

(1.17-20)

In this sense they represent a Romantic allegory when "in depiction of landscape the empirical referent, the manifest world disappears and is transformed into enigma" (Kuzniar 74).

Subsequently, the line "Still deepens its unfathomable depth" (22), focuses on the notion of infinity in that the non-metaphorical language sustains a distance between the traveller who is at this point identified with the narrator and the vault, the object perceived. The scene contrasts with the symbolic transformation of the natural

landscape in the crossing of the Alps episode in b. VI of The Prelude where "the immeasurable height of woods," "the stationary blasts of waterfalls" and "the unfettered clouds" represent a configuration of symbolic unity signifying eternity. The closing of the vision in "A Night-Piece" (l.23) is a final movement towards an alienation of the mind from the natural scene. It denotes a rupture and disjunction characteristic of an allegorical dichotomy that precludes a visionary experience. Vision remains a word ambiguously defined in the context of the poem, for the analysis reveals an ordinary landscape which is not easily transmuted into a visionary experience. It does not establish a continuity between the perceiver and the objects perceived, except for the act of recollection in the closing line, in which the narrator "Is left to muse upon the solem scene." The overall effect that the poem creates, then, is of an allegorical dichotomy, disjunction and separation. The scene remains consequently confined largely to visible reality and does not constitute an act of visionary insight by transcending nature.

The poem "The Reverie of Poor Susan" is a representation of one of Wordsworth's recollected experiences following the paradigm of creating a landscape of memory. The poem constitutes a duality of vision stemming from the restoration of a scene contemplated in the past. As the "reverie" in the title suggests, the poetical discourse resides in a tension between the real and the dream-like, or the imaginary. Reverie entails an opposition between presence and absence, substantiality and insubstantiality. In the context of the Fancy-Imagination distinction, the poem remains problematic in terms of an I-It relationship rather

than an I-Thou experience, of an allegorical dichotomy that counteracts a symbolic unity. It represents two different modes of "seeing" by substituting the visible with the imaginary.

Stanza I remains confined to the immediate presence of a perceptible landscape that is rendered by visual and auditory images: the light of day and the song of the thrush. The poem's focus is gradually narrowed to the bird's song until reality is switched off by the foregrounding of sound. The scene in the first stanza follows the mimetic principle of Horace, "ut pictura poesis" ("poetry is like a picture"); the external world is presented "as it is, and not as it appears to the senses and to the passions" (Heffernan 79). Similarly to "A Night-Piece," the images reveal a process of re-cognition in de Man's terms: "they are used as established signs to confirm that something is recognized as being the same as before" (66). The natural scene is sustained at a distance from the mind of the perceiver, Susan; the relationship between consciousness and nature can be defined as dichotomous. The differentiation between the narrator and Susan which entails a mediated point of view intensifies the alienation effect.

A sudden turn of the mind, evoked by the bird's note of disenchantment initiates the mental landscape in the second stanza; enchantment itself presupposes an estrangement from reality and a surrender to an imaginary experience, or a transcendence of nature. The typically Wordsworthian surmise "what ails her?" expresses the sudden feeling of pain that seizes the would-be beholder. The import of the rhetorical question, however, remains distinct from the visionary scene that follows. It constitutes a recollected experience, but unlike

Wordsworth's other acts of remembering (cf. "Tintern Abbey," "I wandered lonely as a cloud," "the spots of time" in The Prelude), there is no restoration of the past; presence is construed out of absence. The Imagination does not display a heightened subjectivity in the presence of objects from the external world, nor can it be defined as an "intensified self-awareness" (Hartman 13). The verb see introduces an act of perception of reality which is not re-created nor transformed by a poetic Imagination engendered by the feeling of pain and the loss pervading the third stanza. The natural objects in the second stanza represent objects with clearly delineated boundaries and not re-figurings of the Imagination. Although the scene reveals an ongoing movement in a moment of arrest:

A mountain ascending...

Bright volumes of vapour through Lothbury glide

And a river flows on through the vale of

Cheapside (emphasis added, 1.6-8)

Wordsworth establishes no configuration or continuity between the images existing in a state of disjunction due to a transformation of the Imagination. Similarly to the landscape in the first stanza, the mountain, the river and the vapours remain alienated from the perceiving subject.

The act of perception initiated by the verb see (1.5) unfolds further in stanza three and creates a recollected landscape which is not interiorized in the mind of the perceiver. The scene created as presence out of absence remains confined to the act of ordinary perception and does not reveal insights beyond the natural scene. The

act of recollection does not function as Wordsworth's "spots of time" does, whereby the mind is "nourish'd" and "invisibly repair'd" (Prelude, 213). The difference between the reverie of Susan and Wordsworth's visionary experiences in other acts of recollection lies in the emphasis in the intercourse between the mind and nature. In the reverie the mind submits to the dominance of external forms which remain themselves or unchanged.

The features of the act of ordinary perception can be foregrounded when contrasted to the poet's recollection of the daffodils in stanza four of "I wandered lonely as a cloud":

For oft, when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with pleasure fills,  
 And dances with the daffodils. (19-24)

The recollection unfolds in the absence of the external natural object, "the daffodils," and is focused exclusively on the mind of the beholder. The "flash" upon the "inward eye" constitutes a re-figuring of the host of daffodils described in stanzas 1-3. Their presence in stanza four is evoked only by the connotations of the verb flash and their dance is caught in stasis; but the emphasis is transferred onto the mind of the beholder. The last stanza represents a recollection of emotion rather than a re-creation of the initial landscape. The "bliss of solitude" and the feeling of pleasure are engendered by a process of recollection; the image of the daffodils in the last line, "And dances

with the daffodils," is interiorized within the poet's mind. The scene exhibits a unity of the perceiving subject and the perceived object which resolves the tension between Imagination and nature, the visionary and the real.

In "The Reverie of Poor Susan," the act of recollection can be defined, as de Man observes, as "recognition which precludes pure origination (66). The landscape is not converted into an inner vision because it sustains a distance from the perceiving subject. The feeling engendered upon contemplating the scene, "her heart is in heaven," is not integrated into the imaginary external world. At length the vision closes and like Addison's knight who "finds himself on a barren heath or in a solitary desert," the perceiver of the scene finds herself alone. The vision is temporary and fleeting, for it exhibits the features of the allegorical figures of Fancy: it shows disjunction from the real world which creates a "distanced, displaced meaning" (Kuzniar 76). Stanzas 1-3 sustain a subject-object dichotomy grounded in an act of perception which counteracts a symbolic unity that is attainable by an interiorization of a recollected scene or by the conversion of the landscape into an inner vision. The instability of the vision and the allegorical dichotomy that the act of perception creates engender rhetorical figures of Fancy in a poetic discourse that Wordsworth defines as imaginative.

The operations of the lower poetic faculty in the text point to the instability of Wordsworth's classification of his poems into Poems of the Fancy and Poems of the Imagination.

The poem "View from the Top of Black Comb" (composed 1813,

published 1815 among Poems of the Imagination) represents a natural scene reminiscent of both "A Night-Piece" and "The Reverie of Poor Susan." As in "A Night-Piece," the poem reveals an allegorical disjunction between the natural and the transcendental. Similar to "The Reverie of Poor Susan" the delineation of the natural landscape is confined to finite forms showing discontinuity without blurred distinctions that are creative of synthetic configurations. The height selected in the opening line of the poem, "This Height a ministering angel might select," creates a spatial perspective underscored by a distancing effect. As in "A Night-Piece," there is a clearly distinguished foreground of the perceiver's vantage point and background represented by the landscape. The first eleven lines create a static representation of the Cambrian hills and the Scottish peaks. The mind of the perceiver remains subservient to the external forms of nature, and the latter are constructed as "fixed" figures which remain unchanged throughout the process of observation. The topographical details in the first part of the poem (l. 1-11) constitute a mimetic reproduction of the natural landscape whose objects have their clearly delineated boundaries:

low dusky tracts

Where Trent is nursed, far southward; Cambrian

hills

To the south-west, a multitudinous show;

And in a line of eye-sight linked with these



The hoary peaks of Scotland...

(emphasis added, 1.5-9)

As in "The Reverie of Poor Susan," the speaker sees the objects of nature as separate and finite figures in a state of disjunction. The disparity of the elements gains prominence in the second part of the poem (l. 12-30) where the earth, the sea and the air remain strictly confined to their own limits. The distinctions that are created by the "false secondary power" (Prelude, 26) are conveyed by the recurrent notions of boundary and circumscribe:

And visibly engirding Mona's Isle

.....

Above the convex of the watery globe

.....

Her habitable shores; yon azure ridge

(emphasis added, 1.16, 19, 23)

The discontinuity incurred by the lower poetic faculty of Fancy comes more clearly into focus against the background of a landscape of continuity created by the poetic Imagination. In the Mount Snowdon vision in b. XIII of The Prelude, the boundaries between the earth and the sea are blurred due to an imaginative transformation of the mist into a huge Sea (Prelude, 230). The still Ocean establishes a configuration of continuity with the real sea; the shoreline disappears; earth and water become indistinguishable as a result of the beholder's visionary experience.

In "View from the Top of Black Comb," the surmise in the rhetorical questions:

Is it a perishable cloud? Or there

Do we behold the line of Erin's coast (1.24-25)

and the implications of the existence of a world that transcends the natural scene, "the bright confines of another world," create a tension between the consciousness of the perceiver and the natural scene. It is not resolved, however, by the exertion of the mind upon nature. The landscape sustains the predominance of external forms. "A revelation infinite it seems" (1.32), records an attempt at transcending the natural scene, of going beyond nature by seeing it as signifying an "infinite revelation." The act of transcendence, however, remains unfulfilled. The ordinary sight of the visible world seems to hold the observer back and precludes the conversion of nature into a symbolic language. The infinite and the finite remain discontinuous in "a revelation infinite it seems"(1.32). The perceiver remains confined to the external forms that he contemplates and does not step beyond them. The infinite remains as the "referential indirection of romantic allegory" (Kuzniar 71). The disjunction contrasts sharply with Wordsworth's imaginative insight into eternity that he expresses in b. VI of The Prelude wherein the "immeasurable heights of woods," the "torrents shooting from the clear blue sky," the "black drizzling crags" and the "unfettered clouds" are converted into symbols of eternity and effect an imaginative continuity between the natural world and a transcendental realm, between finite forms and infinite formlessness (100).

In the depiction of the landscape in "View from the Top of Black Comb," the clear spatial delineation of natural objects in conformity

with the conventions of 18th-century landscape poetry reveals an I-It relationship between the poet's consciousness and the external world and a submission of the mind to the dominance of external forms. The latter remain "fixed," static and unchanged and can be defined as figures of Fancy rather than re-figurings of the Imagination. My re-reading of the poems "A Night-Piece," "The Reverie of Poor Susan" and "View from the Top of Black Comb" reveals the predominance of an allegorical mode of vision in a poetic discourse defined as a creation of the Imagination. My analysis establishes an allegorical mode of representation which is engendered by an unstable perspective upon the external world. The latter arises from the complementarity of the faculties of Fancy and Imagination which is reflected in the ambiguous conception of reality, showing an interplay of the allegorical and symbolic mode of vision. The poem "A Night-Piece" creates a tension between a visionary experience and the perception of an ordinary sight. In the poem "The Reverie of Poor Susan" the recollected scene seems interiorized, but it is in effect alienated from the perceiver. In "View from the Top of Black Comb," the spatial perspective initiates the distancing effect of allegory. I have inferred the co-existence of the two modes of apprehending the external world from the poetic text; these modes in their own turn re-inform the theory of Fancy and Imagination. My findings on the basis of a close reading of the text reaffirm the idea that the two poetic faculties cannot be defined as separate categories but manifest themselves by virtue of their complementarity.

**THE CHRONOLOGICAL CONTEXT OF THE POEMS OF THE FANCY AND POEMS OF THE  
IMAGINATION AND THE RELATIONSHIP BETWEEN WORDSWORTH'S POETIC AND  
THEORETICAL DISCOURSES**

The chronological context of Wordsworth's Poems of the Fancy and Poems of the Imagination reveals the major tendencies of the poems representative of the period 1798-1814. The majority of poems composed during the same period reflect the elements of complementarity of the two poetic modes of Fancy and Imagination.

The analysis of Wordsworth's poetic discourse reveals the instability of the distinction between Fancy and Imagination. Literary criticism on Wordsworth frequently assumes the differentiation between the two poetic faculties as a theoretical framework in relating the theory of Fancy to the Poems of the Fancy and the theoretical assumptions of the Imagination to the Poems of the Imagination. The emergence of a symbolic mode of vision in Wordsworth's Poems of the Fancy and of an allegorical dichotomy in his Poems of the Imagination re-informs the critical insight into the poet's theoretical statements. The two poetic faculties constitute a mode of vision which sustains a precarious balance between the visible and the visionary, the act of seeing and the process of envisioning reality, the state of being and the process of becoming. The poetic discourse allows for a transmutation of an allegorical into a symbolic mode of vision which reveals the instability of the two faculties as a way of apprehending

the external world. The poetry reveals a complementarity of Fancy and Imagination when the figures of Fancy co-exist with the re-figurings of the Imagination. The chronological context of the Poems of the Fancy and Poems of the Imagination has two functions: 1) it reinforces the absence of hard and fast boundaries between the "lower" and "higher" poetic faculties; 2) it serves as a foil to focus the differentiation between Wordsworth's poetic discourse and Coleridge's and Wordsworth's theoretical discourses.

The chronological context of the Poems of the Fancy ("The Danish Boy," "To a Skylark," "With how Sad Steps, O Moon") analyzed as revealing a symbolic mode of vision can be subjected to a similar critical re-interpretation.

A number of poems classed as Poems of the Fancy reveal the prevalence of the poetic mode of the Imagination. They show a distinction between Wordsworth's and Coleridge's theoretical discourses (the Fancy-Imagination differentiation) and the status of the images inferred from the literary text. Most of the poems represent Romantic poems of encounter; their focal images transcend the world of sense-experience and are initiated into the "essential reality" of the poetic Imagination. They reveal a movement towards an imaginative unity of the self with the external world. The natural landscape undergoes a process of increasing subjectivization, transformation and transcendence effected by the poetic faculty of the Imagination.

The two poems entitled "To the Daisy," composed in 1802, and "Stray Pleasures" (1806), classed as Poems of the Fancy, follow the pattern of development in "The Danish Boy," "To a Skylark" and "With how Sad

Steps, O Moon." The Imagination acts as a mode of self-expression, or inner perception, and the natural world is absorbed within the poet's self. The images of the external world are converted into symbols by an interplay of human and natural characteristics. The transformations of the Imagination are more clearly brought into focus by a contrast with Poems of the Fancy whose imagery reveals an allegorical dichotomy that is characteristic of the 18th-century conception of Fancy, synonymous then with Imagination. For example, in the poems "The Redbreast Chasing the Butterfly" and "To a Butterfly," the natural landscape remains external to the poet's self, the Imagination does not bridge the gap between the subject and object in an act of attaining an imaginative unity, and the subject remains essentially a passive recipient of influences from the external world on the basis of sense perception.

The prominence of features of the Imagination in Wordsworth's Poems of the Fancy reveals the complementarity of the two faculties (cf. the passages in the Prelude) and the instability of Wordsworth's classification of his poems. Many of them were transferred from one class to another; for example, "To the Daisy" was initially grouped among Poems of the Fancy and subsequently transferred to Poems of Sentiment and Reflection. A number of Poems of the Fancy that were composed during the same period (1799-1804) contrast with the preceding analyses of elements of the Imagination in the Poems of the Fancy because they reveal the predominance of the lower poetic faculty: "Who Fancied what a Pretty Sight" (1804-07), "Address to my Infant Dora" (1804), "The Kitten and Falling Leaves" (1804-05), "The Waggoner" (1806) and "The Spinning Wheel" (1806). The poems reveal primarily the

operations of the 18th-century conception of the Imagination when the poet's mind was still enthralled by sensible impressions and the poetic Imagination was the activity of imitating and reconstructing an external reality, but not actively creating and shaping it.

The ambiguity in defining the two poetic faculties in the context of Romantic aesthetics stems partly from the 18th-century legacy to which Wordsworth was indebted. In the course of his poetic development he shows a resistance to Fancy and an attempt to break free from the dominance of external forms. The movement away from the lower poetic mode, however, is continuously counteracted by the appearance of sense impressions which reveals a subservience to the external world. The images in the poems are "fixed and dead," such as that of the spindle in "The Spinning Wheel"; they subscribe to the notion of the supernatural and represent ghost-images belonging to the unreal world of Fancy contrasted with the real world of nature, such as the "faery power" in "Song for the Spinning Wheel," the human figures in "Who Fancied What a Pretty Sight," of the child, the gentle maid, the mature man and the sage matron who are the allegorical inventions of Fancy that are comprehended as a chimera, a lie, or a delusion. The poems focus recurrently on common and insignificant objects treated in a light and ludicrous manner and display the arbitrary associations of Fancy; in "Who Fancied what a Pretty Sight" the "pretty sight" is fanciful rather than imaginative as seen in the process whereby the snow-drops are arbitrarily associated with the rock. These Poems of the Fancy reveal the allegorical dichotomy entailed by the conception of Fancy and are in this sense more closely related to Poems of the Imagination which

reveal features of the lower poetic faculty of Fancy ("A Night Piece," "The Reverie of Poor Susan," and "View from the Top of Black Comb.")

The rhetorical figures of Fancy and the allegorical mode of vision appear in a number of other Poems of the Imagination belonging to the same chronological period (1798-1814). In "She was a Phantom of Delight" (1804), the image of the woman reveals the disjunction of the impalpable and unreal world of Fancy and the solid reality of the external world. The ghostly world of Fancy is referred to in the representation of the image of the woman as "a Phantom of delight," "a lovely Apparition," "a dancing shape," "an image gay" and "a Spirit." The stable reality is represented by "a Being breathing thoughtful breath" and "traveller between life and death." The development of the poem reveals a constant interplay of the fanciful and the real and a transmutation of the unreal images of Fancy into the palpable images of the real world.

The chronological co-existence of Poems of the Fancy and Poems of the Imagination reveals no clear transition from Fancy to Imagination in Wordsworth's overall poetic development. In the context of his poetic discourse, the Fancy-Imagination distinction is counteracted by the complementarity of the two poetic faculties. The analysis of Wordsworth's Poems of the Fancy from the theoretical stance of the Imagination and of his Poems of the Imagination from the theoretical perspective of Fancy reveals the instability of Wordsworth's classification of his poems. The allegorical and symbolic modes of apprehending reality cannot be asserted as respective critical keys to reading the Poems of the Fancy and Poems of the Imagination. These



modes can be only defined accurately as complementary--existing in one and the same poetic text.

The relationship of the symbolic mode of vision to Wordsworth's Poems of the Fancy and of the allegorical mode to his Poems of the Imagination is a method applicable to his poetic discourse in an attempt at re-defining the validity of the Fancy-Imagination distinction. The term distinction in the context of the present investigation remains problematic. The analysis of the poems shows that no absolute boundaries can be established between the "lower" and "higher" poetic faculties. They conform to two modes of vision, allegorical and symbolic, which are complementary rather than distinct and allow for a transition and transmutation from one into the other.

This analysis of Wordsworth's poetic discourse offers a new critical insight into both his theoretical assumptions and his poetic texts. The reappraisal of the two terms Fancy and Imagination is based on the acceptance of their complementarity, sustained throughout in Wordsworth's theoretical and poetic discourses. This new way approach to Wordsworth's poetry proceeds from the assumption that his poetic discourse generates the theory of Fancy and Imagination. The distinction between the two faculties, which is a strictly theoretical assumption, cannot be mechanically demonstrated in the poetic texts. It can only be regarded as modified and re-informed by the aberrations revealed on the basis of close textual analysis. The notion of complementarity provides a new strategy for approaching Wordsworth's poems. It reveals the instability of the poet's perspective upon the external world and his constant shifting from figures to re-figurings,

from allegorical dichotomy to symbolic unity.

The reappraisal of the two poetic faculties of Fancy and Imagination on the basis of their complementarity creates new insights into the Romantics' conception of reality. The tension existing between the allegorical and symbolic mode of representing the external world is resolved by a transmutation of states of being into processes of becoming. The states of being are the underpinnings of the rigid and fixed forms of Fancy, whereas the processes of becoming correspond to the vital functions of the Imagination. The complementarity of the two poetic faculties engenders an instability of perspective upon the external world, thus accounting for the shifts from static to dynamic forms of representation during the Romantic period and for the Romantic legacy of representation in modernity.

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