

Table of Contents

Acknowledgements	v
Introduction	1
Chapter 1	
A Personalized Attempt to Overcome the Split between Subject and Object	21
Chapter 2	
Wordsworth and the Word “Culture”	51
Chapter 3	
Forms of Poetic Imagination in Wordsworth —The Transference of Two ‘Spots of Time’ in <i>The Prelude</i>	85
Chapter 4	
The Transmutation of <i>The Discharged Soldier</i> under Social and Political Ideology	115
Chapter 5	
Translation in the 1790’s: A Means of Creating a Like Existence and/or Restoring the Original	137

Chapter 6	
Unacknowledged Acceptance of Authority of Schlegel by S. T. Coleridge: or the Blurred Line of Demarcation between Copying and Imitation	167
Chapter 7	
The Idea of ‘the real language of men’ in the 1800 “Preface” to to <i>Lyrical Ballads</i> : or Enfield’s Idea of Language Derived from Condillac	189
Chapter 8	
Refusal of the Metamorphosis Theme in “ <i>Nutting</i> ”	215
Chapter 9	
Is the Sentimental Sublime Compatible with a Didactic Voice? —Hugh Blair, James Macpherson and William Wordsworth.....	237
Chapter 10	
A Mode of Cultural Transmission —Joanna Baillie and William Wordsworth	265
Chapter 11	
The Lucy Prototype in <i>Poems 1790</i> —Wordsworth’s Way of Parodying <i>The Poems of Ossian</i>	305
Chapter 12	
Symbiosis of Two Romantic Narratives on the Chivalric Past — <i>The Lay of the Last Minstrel</i> and <i>The White Doe of Rylstone</i>	329
Conclusion	359
References.....	371
Index.....	385