

# Coleridge Biographia Literaria Chapter 13

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Nietzsche's Teaching - Laurence Lampert  
1986-01-01

The first comprehensive interpretation of Nietzsche's Thus Spoke Zarathustra--an important and difficult text and the only book Nietzsche ever wrote with characters, events, setting, and a plot. Laurence Lampert's chapter-by-chapter commentary on Nietzsche's magnum opus clarifies not only Zarathustra's narrative structure but also the development of Nietzsche's thinking as a whole. "An impressive piece of scholarship. Insofar as it solves the riddle of Zarathustra in an unprecedented fashion, this study serves as an invaluable resource for all serious students of Nietzsche's philosophy. Lampert's persuasive and thorough interpretation is bound to spark a revival of interest in Zarathustra and raise the standards of Nietzsche scholarship in general."--Daniel W. Conway, Review of Metaphysics "A book of scholarship, filled with passion and concern for its text."--Tracy B. Strong, Review of Politics "This is the first genuine textual commentary on Zarathustra in English, and therewith a genuine reader's guide. It makes a significant and original contribution to its field."--Werner J. Dannhauser, Cornell University "This is a very valuable and carefully wrought study of a very complex and subtle poetic-philosophical work that provides access to Nietzsche's style of presenting his thought, as well as to his passionately affirmed values. Lampert's commentary and analysis of Zarathustra is so thorough and detailed. . . that it is the most useful English-language companion to Nietzsche's 'edifying' and intriguing work."--

Choice Selected as one of Choice's outstanding academic books for 1988

**Biographia Literaria** - Samuel Taylor Coleridge  
1847

A Study of the Poems of D. H. Lawrence - M.  
Lockwood 1987-12-08

*The Rime of the Ancient Mariner* - Samuel Taylor  
Coleridge 1906

Coleridge, Biographia Literaria, Chapters, I-IV,  
XIV--XXII. - Samuel Taylor Coleridge 1920

**Awful Parenthesis** - Anne C. McCarthy  
2018-04-13

Whether the rapt trances of Romanticism or the corpse-like figures that confounded Victorian science and religion, nineteenth-century depictions of bodies in suspended animation are read as manifestations of broader concerns about the unknowable in Anne C. McCarthy's Awful Parenthesis. Examining various aesthetics of suspension in the works of poets such as Coleridge, Shelley, Tennyson, and Christina Rossetti, McCarthy shares important insights into the nineteenth-century fascination with the sublime. Attentive to differences between "Romantic" and "Victorian" articulations of suspension, Awful Parenthesis offers a critical alternative to assumptions about periodization. While investigating various conceptualizations of suspension, including the suspension of disbelief, suspended animation, trance, paralysis, pause, and dilatation, McCarthy provides historically-aware close readings of

nineteenth-century poems in conversation with prose genres that include devotional works, philosophy, travel writing, and periodical fiction. *Awful Parenthesis* reveals the cultural obsession with the aesthetics of suspension as a response to an expanding, incoherent world in crisis, one where the audience is both active participant and passive onlooker.

*The Madwoman in the Attic* - Sandra M. Gilbert  
2020-03-17

"A feminist classic."—Judith Shulevitz, *New York Times Book Review* "A pivotal book, one of those after which we will never think the same again."—Carolyn G. Heilbrun, *Washington Post Book World* A pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how *The Madwoman in the Attic* set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later.

*Routledge Library Editions: Aesthetics* - Various Authors  
2021-02-25

This set reissues 6 books on aesthetics originally published between 1933 and 1991. The volumes provide a clear introduction to classic philosophical accounts of art and beauty, as well as exploring the significance of aesthetics in more recent developments in philosophy.

*Biographia Literaria* - Samuel Taylor Coleridge  
1907

These two volumes are a reprint of the edition of 1817 with additional material to clarify the text. It includes Coleridge's aesthetical writings; notes on the text; and an introductory essay about his theory of imagination.

*Wordsworth and the Poetry of What We Are* - Paul H. Fry  
2008-10-01

Where others have oriented Wordsworth towards ideas of transcendence, nature worship, or - more recently - political repression, Paul H. Fry argues that underlying all this is a more fundamental insight - Wordsworth is most astonished not that the world he experiences has any particular qualities, but rather that it simply exists.

**Wordsworth's Poetic Collections, Supplementary Writing and Parodic Reception** - Brian R Bates  
2015-10-06  
Wordsworth's process of revision, his organization of poetic volumes and his

supplementary writings are often seen as distinct from his poetic composition. Bates asserts that an analysis of these supplementary writings and paratexts are necessary to a full understanding of Wordsworth's poetry.

**Faith, Hope and Poetry** - Malcolm Guite  
2020-04-15

*Faith, Hope and Poetry* explores the poetic imagination as a way of knowing; a way of seeing reality more clearly. Presenting a series of critical appreciations of English poetry from Anglo-Saxon times to the present day, Malcolm Guite applies the insights of poetry to contemporary issues and the contribution poetry can make to our religious knowing and the way we 'do theology'. This book is not solely concerned with overtly religious poetry, but attends to the paradoxical ways in which the poetry of doubt and despair also enriches theology. Developing an original analysis and application of the poetic vision of Coleridge, Larkin and Seamus Heaney in the final chapters, Guite builds towards a substantial theology of imagination and provides unique insights into truth that complement and enrich more strictly rational ways of knowing. Readers of this book will return to their reading of poetry equipped with new insights and enthusiasm and will be challenged to integrate imaginative ways of knowing into their other academic and intellectual pursuits.

**Aesthetics** - W. Charlton  
2016-05-05

First published in 1970. What is a work of art? What is the status of things in pictures and books? How are we to distinguish and ascertain the meaning of a literary work at various levels? This book is intended both to introduce the reader to classic philosophical accounts of art and beauty, and to bring out the significance for aesthetics of recent developments in philosophy.

*Coleridge and Contemplation* - Peter Cheyne  
2017

A collection of essays on Coleridge's mature philosophy written by philosophers, intellectual historians, and leading literary authorities on Coleridge.

*Coleridge and Scepticism* - Ben Brice  
2007-10-18  
Ben Brice examines Coleridge's poetry and prose between 1795 and 1825 in the context of important philosophical and theological debates with which the poet was familiar. He explores

Coleridge's scepticism about his own theory of symbolism, which was so fundamental to his poetic vision, and presents a new and original account of why this anxiety and doubt was present in Coleridge's writings.

Biographia Literaria by Samuel Taylor Coleridge

- Adam Roberts 2014-09-22

This new edition of the *Biographia* supersedes all previous editions. Crucially, it takes into consideration 3 decades of research and scholarship on Coleridge and includes all Coleridge's references and allusions. In tracing all unattributed references, Adam Roberts has in some cases opened up whole new avenues of interpretation for the text, materially altering or changing the way we read this classic work. This new scholarly edition for a 21st-century readership includes a detailed Critical Introduction, a Textual Introduction, the text of the *Biographia Literaria*, including Coleridge's notes and editorial footnotes; Endnotes; and a Bibliography. It is likely to stand as the definitive textual edition for many years to come. Key Features: . The first edition of the *Biographia* in 3 decades and the first ever to identify all of Coleridge's many allusions and quotations Draws on the most up-to-date scholarship on the text Fully explains the genesis, the poetic and philosophical contexts and debates surrounding the text Provides the chance to revitalise Romanticism studies more generally

**Romantic Realities** - Evan Gottlieb 2016-08-16

Reads Romantic literature through the lens of 21st century speculative realist philosophy Read and download the series editor's preface (by Graham Harman) and the Introduction to *Romantic Realities* for free now Speculative realism is one of the most exciting, influential and controversial new branches of philosophy to emerge in recent years. Now, Evan Gottlieb shows that the speculative realism movement bears striking a resemblance to the ideas and beliefs of the best-known British poets of the Romantic era. *Romantic Realities* analyses the parallels and echoes between the ideas of the most influential contemporary practitioners of speculative realism and the poetry and poetics of the most innovative Romantic poets. In doing so, it introduces you to the intellectual precedents and contemporary stakes of speculative realism, together with new understandings of the

philosophical underpinnings and far-reaching insights of British Romanticism. Readings include: The poetry and poetics of Wordsworth in relation to Graham Harman's object-oriented ontology and Timothy Morton's dark ecology Coleridge's poems and ideas in relation to Ray Brassier's philosophical nihilism and Iain Hamilton Grant's revisionist readings of Schelling Shelley's oeuvre in relation to Quentin Meillassoux's radical immanentism and Manuel DeLanda's process ontology Byron's best-known poems in relation to Alain Badiou's truth procedures and Bruno Latour's actor-network-theory Keats' oeuvre in relation to Levi Bryant's ontology and Ian Bogost's alien phenomenology

The Nature of Aesthetic Value - Hugo A. Meynell 1986-01-01

*Feminist Literary Theory* - Mary Eagleton 2010-12-20

Now in its third edition, *Feminist Literary Theory* remains the most comprehensive, single volume introduction to a vital and diverse field Fully revised and updated to reflect changes in the field over the last decade Includes extracts from all the major critics, critical approaches and theoretical positions in contemporary feminist literary studies Features a new section, Writing 'Glocal', which covers feminism's dialogue with postcolonial, global and spatial studies Revised chapter introductions provide readers with helpful contextual information while extensive notes offer recommendations for further reading

*The Whore's Story* - Bradford Keyes Mudge 2000

This fresh and persuasively argued book examines the origins of pornography in Britain and presents a comprehensive overview of women's role in the evolution of obscene fiction. Carefully monitoring the complex interconnections between three related debates--that over the masquerade, that over the novel, and that over prostitution--Mudge contextualizes the growing literary need to separate good fiction from bad and argues that that process was of crucial importance to the emergence of a new, middle-class state. Looking closely at sermons, medical manuals, periodical essays, and political tracts as well as poetry, novels, and literary criticism, *The Whore's Story* tracks the

shifting politics of pleasure in eighteenth-century Britain and charts the rise of modern, pornographic sensibilities.

**Literary Theory and Criticism** - Patricia Waugh 2006

This comprehensive guide to literary theory and criticism includes 39 specially commissioned chapters by an international team of academics. It includes key philosophical and aesthetic origins of literary theory, the foundational movements and thinkers in the first half of the 20th century and more.

**Coleridge and the Conservative Imagination** - Alan P. R. Gregory 2003

Why should anyone bother with Coleridge either as a theologian or a political theorist? At first in desperation, but now quite deliberately, Alan Gregory convincingly suggests that one should bother because Coleridge mounted an important critique of reductionist explanations of human society and moral agency, and because Coleridge has much regarding that important enterprise to teach us still. While Gregory also offers a perceptive outline of early British conservatism, his main concern is with Coleridge's attack on reductionism, including his defense of the will against associationism, his criticisms of Enlightenment historiography, his discussions of the inadequacies of political economy, and the Trinitarian arguments against monism. There is, Gregory remarks, no grasping the range or inner dynamic of Coleridge's thought without appreciating his religious vision, his theology. Indeed, Coleridge himself affirmed that should we try to conceive a man without the ideas of God, eternity, freedom, will, absolute truth, of the good, the true, the beautiful, the infinite...the man will have vanished.

**Double Vision** - Darby Lewes 2008

Tremendous philosophical, social, technological, and aesthetic revolutions overwhelmed those living in the eighteenth and nineteenth centuries. This volume examines the manner in which writers employed the metaphor of the literary palimpsest to respond to the resulting disorientation and alienation of this period of great change.

[Wordsworth's Poetic Collections, Supplementary Writing and Parodic Reception](#) - Brian R Bates 2015-10-06

Wordsworth's process of revision, his

organization of poetic volumes and his supplementary writings are often seen as distinct from his poetic composition. Bates asserts that an analysis of these supplementary writings and paratexts are necessary to a full understanding of Wordsworth's poetry.

**Romanticism and Esoteric Tradition** - Paul Davies 1998-02-15

Spiritual quest is at the very heart of poetry, but in the materialistic climate of the late twentieth century this has been almost forgotten, even by those claiming to be experts in interpreting literature. How does the worldview common to the main esoteric traditions of East and West correspond to the aims of such Romantic poets as Shelley, Keats, Blake, Coleridge, and Wordsworth? In *Romanticism and Esoteric Tradition*, Paul Davies maintains that only in the light of the spiritual teachings of these traditions can the poetry and thinking of the Romantics be understood as they intended. This is one of the first books to connect the creative nature of poetry to the core teachings of the esoteric tradition, and thereby to bring out the true meaning of several Romantic writers whose works have been trivialized by a culture that has marginalized the spiritual and tied itself to material, historical, and social issues. The author also shows that the Romantics were the first Western poets to imagine the relationship of the self to the environment as personal encounter. In this sense the Romantics were recalling a long-held secret of the esoteric "human sciences," not inventing a new one. This book brings the deepest interests of the Romantics directly into contact with issues closest to present-day students of the spiritual traditions and holistic perspectives.

*The Works of Samuel Taylor Coleridge* - Samuel Taylor Coleridge 1853

**Phenomenology and Deconstruction, Volume Two** - Robert Denoon Cumming 1991

In this final volume of Robert Denoon Cumming's four-volume history of the phenomenological movement, Cumming examines the bearing of Heidegger's philosophy on his original commitment to Nazism and on his later inability to face up to the implication of that allegiance. Cumming continues his focus, as in previous volumes, on Heidegger's connection



with other philosophers. Here, Cumming looks first at Heidegger's relation to Karl Jaspers, an old friend on whom Heidegger turned his back when Hitler consolidated power, and who discredited Heidegger in the denazification that followed World War II. The issues at stake are not merely personal, Cumming argues, but regard the philosophical relevance of the personal.

**Between Biblical Criticism and Poetic Rewriting** - Samuel Tongue 2014-04-17

In *Between Biblical Criticism and Poetic Rewriting*, Samuel Tongue offers an account of how poetic rewritings of the Bible question the disciplinary constitution of Biblical Studies, ultimately demonstrating the performativity of all interpretation.

**Understanding 'The Prelude'** - W J B Owen 2007-01-01

The essays in this book meditate deeply on Wordsworth's own theory of literature, and probe into questions that few critics have bothered to ask, yet which, when asked, seem very central indeed. Topics treated include *The Sublime and the Beautiful*; *Literary Echoes in The Prelude*; *Wordsworth's Aesthetics of Landscape*; *Wordsworth's Imaginations*; *The Fancy*; *'The Poetry of Nature'*; *sight as 'The Most Despotical of our Senses'*; *the Snowdon vision and 'The descent from Snowdon'*; *'A Sense of the Infinite'*

**The Cambridge Companion to Coleridge** - Lucy Newlyn 2002-10-24

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**Thinking Through Poetry** - Marjorie Levinson 2018-07-04

*Thinking through Poetry: Field Reports on Romantic Lyric* pursues two goals. The title signals the contribution to debates about reading. Do we think 'through' - 'by means of', 'with' - poems, sympathetically elaborating their surfaces? Is this compatible with a second meaning: 'thinking through' poems to their end-solving a problem, getting to its root, its deep truth? Third, can we square these surface and depth readings with a speculative, philosophical criticism to which the poem carries us, where 'through' denotes a 'going beyond?' All three meanings of 'through' are in play throughout. The subtitle applies 'field' first to Romantic studies since the 1980s, a field that this project

reflects upon from beginning to end. Examples are drawn especially from Wordsworth, but also from Coleridge and, in assessing Romanticism's afterlife, from Stevens. 'Field' also characterizes the shift from a unitary to a field-concept of form during that time-span, a shift pursued through prolonged engagement with Spinoza. 'Field' thus underscores the synthesis of form and history, the importance of analytic scale to that synthesis, and the displacement of entity (text) by 'relation' as the object of investigation. While the book historically connects early nineteenth-century intellectual trends to twentieth- and twenty-first-century scientific revolutions, its focus is on introducing new models to literary criticism. Unlike accounts of the influence of science on literature, or various 'literature + X' approaches (literature and ecology, literature and cognitive science), it constructs its object of inquiry in a way cognate with work in non-humanities disciplines, thus highlighting a certain unity to human knowledge. The claim is that specialists in literature should think the way distinguished scientists think, and vice versa.

**Comedy** - L. J. Potts 2022-04-27

Originally published in 1949 this book is a study of comedy based on representative works of drama and narrative, mainly in English, from Chaucer to Bernard Shaw. The theme is that comedy implies a philosophy of life that is fairly constant, despite the changes in social conditions and fashions of thought. There is a bibliographical index and the book is illustrated fully and widely by quotations from English comic writers.

[The Oxford Handbook of Samuel Taylor Coleridge](#) - Frederick Burwick 2012-02-23

A practical and comprehensive reference work, the *Oxford Handbook* provides the best single-volume source of original scholarship on all aspects of Coleridge's diverse writings. Thirty-seven chapters, bringing together the wisdom of experts from across the world, present an authoritative, in-depth, and up-to-date assessment of a major author of British Romanticism. The book is divided into sections on Biography, Prose Works, Poetic Works, Sources and Influences, and Reception. The Coleridge scholar today has ready access to a range of materials previously available only in library archives on both sides of the Atlantic.

The Bollingen edition, of the Collected Works of Samuel Taylor Coleridge, forty years in production was completed in 2002. The Coleridge Notebooks (1957-2002) were also produced during this same period, five volumes of text with an additional five companion volumes of notes. The Clarendon Press of Oxford published the letters in six volumes (1956-1971). To take full advantage of the convenient access and new insight provided by these volumes, the Oxford Handbook examines the entire range and complexity of Coleridge's career. It analyzes the many aspects of Coleridge's literary, critical, philosophical, and theological pursuits, and it furnishes both students and advanced scholars with the proper tools for assimilating and illuminating Coleridge's rich and varied accomplishments, as well as offering an authoritative guide to the most up-to-date thinking about his achievements.

*The Scholar's Art* - Jerome J. McGann  
2006-05-15

For Jerome McGann, the purpose of scholarship is to preserve and pass on cultural heritage, a feat accomplished through discussion among scholars and interested nonspecialists. In *The Scholar's Art*, a collection of thirteen essays, McGann both addresses and exemplifies that discussion and the vocation it supports. Of particular interest to McGann is the demise of public discourse about poetry. That poetry has become recondite is, to his mind, at once a problem for how scholars do their work and a general cultural emergency. *The Scholar's Art* asks what could be gained by reimagining the way scholars have codified the literary and cultural history of the past two hundred years and goes on to provide a series of case studies that illustrate how scholarly method can help bring about such reimaginings. McGann closes with a discussion of technology's ability to harness the reimagination of cultural memory and concludes with exemplary acts of critical reflection. Astute observation from one of America's most bracing and original commentators on the place of literature in twenty-first century culture, *The Scholar's Art* proposes new ways—cultural, philological, and technological—to reimagine our literary past and future.

*Preface to the Lyrical Ballads.* by - William

Wordsworth 2016-10-03

*Preface to the Lyrical Ballads* The *Preface to the Lyrical Ballads* is an essay, composed by William Wordsworth, for the second edition (published in January 1801, and often referred to as the "1800 Edition") of the poetry collection *Lyrical Ballads*, and then greatly expanded in the third edition of 1802.

*The Nature of Aesthetic Value* - Hugo Anthony Meynell 1986-01-01

*The Nature of Aesthetic Value* proposes that aesthetic goodness, the property in virtue of which works of art are valuable, is a matter of their capacity in appropriate circumstances to give satisfaction. It inquires into the nature of this satisfaction, arguing that it consists of the extension and clarification of consciousness. This provides a basis for treatment of the ancient problem of the relation between cultivation of the arts and the pursuit and maintenance of the true and the good. The book summarizes critics' judgments and arguments on literature, the visual arts, and music, testing the author's theory about the nature of aesthetic opinion.

*Coleridge and Kantian Ideas in England, 1796-1817* - Monika Class 2013-03-14

Author of *Biographia Literaria* (1817) and *The Friend* (1809-10, 1812 and 1818), Samuel Taylor Coleridge was the central figure in the British transmission of German idealism in the 19th century. The advent of Immanuel Kant in Coleridge's thought is traditionally seen as the start of the poet's turn towards an internalized Romanticism. Demonstrating that Coleridge's discovery of Kant came at an earlier point than has been previously recognized, this book examines the historical roots of Coleridge's life-long preoccupation with Kant over a period of 20 years from the first extant Kant entry until the publication of his autobiography. Drawing on previously unpublished contemporary reviews of Kant and seeking socio-political meaning outside the literary canon in the English radical circles of the 1790s, Monika Class here establishes conceptual affinities between Coleridge's writings and that of Kant's earliest English mediators and in doing so revises Coleridge's allegedly non-political and solitary response to Kant.

**The Collected Works of Samuel Taylor**

## **Coleridge, Volume 13** - Samuel Taylor

Coleridge 2019-08-06

The manuscript of Coleridge's *Logic* is published here in its entirety for the first time, along with the texts of manuscripts that are directly related to it. Coleridge's plans to write about logic go back at least as far as 1803, but it was not until the 1820s that he undertook to write a book that would be of practical use to young men about to enter "the bar, the pulpit, and the senate." By that time the philosophy course he taught to classes of such young men had given them access to his thoughts, and he in turn benefited from their interest and enthusiasm. Coleridge wished to encourage his readers to think for themselves in a manner that was consistent and self-aware. He hoped to provide them with a system of logic "applied to the purposes of real life." His *Logic* differs from earlier English models in its emphasis on the psychology of thought and in its sceptical treatment of the figures of the syllogism. Here the influence of Kant's *Critique of Pure Reason* predominates. The *Logic* is also concerned with the psychology of language--indeed Coleridge thought of calling the book "The Elements of Discourse"--and with the philosophical and theological implications of different semantic theories. Here he was sustained by a vigorous English tradition and aided by his own subtle experience of the relationship between thoughts and words. The *Logic* is an introduction to thinking about thought. It touches on a variety of topics--education, the origin of language, the importance of defining terms, subjective and objective truth, the meaning of abstraction, understanding and reason, conception and perception, self-consciousness, intuition, space and time, cause and effect, mathematical evidence, and the mind's emancipation from the senses--and behind these characteristic concerns Coleridge's more comprehensive views may be freshly glimpsed. J.R. de J. Jackson is Professor

of English at the University of Toronto. He is the author of *Method and Imagination in Coleridge's Criticism* and the editor of *Coleridge: The Critical Heritage* (both published by Routledge & Kegan Paul). *Bollingen Series LXXV* Originally published in 1981. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Coleridge and Newman** - Philip C. Rule 2004  
By examining Samuel Taylor Coleridge's and John Henry Newman's parallel approaches to the central question of Christian apologetics - the existence of God - *Coleridge and Newman: The Centrality of Conscience* documents more fully than ever before the extent of Coleridge's influence on Newman. Both men sought to develop an argument for God's existence by understanding conscience as the moral self-awareness that makes us human. The study provides fresh readings of three texts by Coleridge and three by Newman. The result of these comparative readings is a rhetoric that both informs and invites the reader to personal reflection.

**Kangaroo Courts and the Rule of Law** - Desmond Manderson 2012

Annotation This volume addresses the legacy of contemporary critiques of language for the concept of the rule of law. Can the rule of law be re-configured in light of the critical turn of the past several years in legal theory, rather than being steadfastly opposed to it?