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COLERIDGE,  
LANGUAGE,  
AND  
CRITICISM

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*Timothy Corrigan*

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# Coleridge Language And Criticism Coleridge Language And Criticism

**Hilary Fraser, Daniel Brown**



## **Coleridge Language And Criticism Coleridge Language And Criticism:**

*Coleridge, Language and Criticism* Timothy Corrigan, 2008-04-01 Long celebrated as a great aesthetic idealist and champion of the imagination Coleridge is now beginning to be understood as a literary critic with many other dimensions with exciting and far reaching insights into language and with detailed notions about the psychological historical and linguistic demands of the literary experience In this study Timothy Corrigan sees Coleridge s criticism as the product of an actively self conscious reader of a precise user of language and most of all of a historical man involved with the demands of his day Specifically he studies the relationship between the language of Coleridge s criticism and his interests in politics psychology science and theology Corrigan concludes that Coleridge s work is not a closed and strictly defined system but an extraordinarily diverse one that responds sympathetically to new angles of research His study is first and foremost an investigation of Coleridge s criticism based on Coleridge s own ideas about language and reading While taking its particular direction from a variety of contemporary literary theories the book is most concerned with how Coleridge s critical prose and theoretical positions anticipate these in an exceptionally complex way Coleridge on the Language of Verse Emerson R. Marks, 2017-03-14 Drawing on the entire corpus of Coleridge s prose Emerson Marks shows how the poet s rationale was grounded in the mimetic theory that informed his distinction between a copy and an imitation which Coleridge himself labeled the universal principle of the fine arts 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 **Verbal Imagination** Alfred Clement Goodson, 1988 This study traces Coleridge s developing meditation on language in relation to his idea of poetry and in connection with the formation of Cambridge English under the auspices of I A Richards Coleridge on language has haunted the modern critical imagination since the time of Richards Coleridge s institutional inheritors have defined their orientation not only by their attitude to Richards himself but also by their sense of Coleridge s achievement particularly his thought on language and imagination The New Criticism in America made Coleridge the touchstone of critical value stressing the idealist implications of his imagination but missing the subversive force of his meditation on language Goodson here provides an integrated account of the development of Coleridge s critical position while following its implications for modern criticism **Coleridge and Modern Criticism** A. H. Tak, 1985 *The Languages of Criticism and the Structure of Poetry* Ronald S. Crane, 1953-12-15 These vigorous lectures deal with some of the many ways in which the question of structure in poetry here synonymous with the whole range of artistic creation in words can be discussed Criticism has never been Professor Clare argues a single discipline but a collection of more and less distinct conceptual languages

within any one of which a literary problem takes on a special solution The Alexander Lectures for 1952 *Coleridge's Blessed Machine of Language* Jerome Christensen, 2019-06-30 Samuel Taylor Coleridge's prose has long confounded its critics In Coleridge's Blessed Machine of Language Jerome Christensen offers a reading of the prose which captures its pious perverse vitality and characterizes its rhetorical form Coleridge sought to expose the folly and legerdemain of those who have abused the blessed machine of language Christensen develops a framework for reading Coleridge's language by first exploring Coleridge's critique of David Hartley's philosophy of associationism Although Coleridge discredited Hartley's system he failed to devise a coherent alternative Lacking a firm grounding for his philosophical method Coleridge wrought a mobile fragmentary discourse which Christensen asserts is important to the Romantic tradition not because it is central but because it is brilliantly eccentric Christensen navigates the complexities of Coleridge's language in prefaces guides marginalia notebooks letters essays and manuals but chiefly in the *Biographia Literaria* and *The Friend* his major works in prose The *Biographia* he argues is best conceived of as marginal discourse a category that subsumes not only Coleridge's criticism of association but also the mix of deference and dominance in his engagement with Wordsworth's genius In *The Friend* Coleridge appears as the figure of the Friend mediator between the extremes of principle and prudence These extremes do meet in Coleridge's prose but the moral force of the encounter is vitiated by Coleridge's purely rhetorical resolution in the figure of chiasmus The chiasmus Christensen concludes is the trope that both shapes *The Friend* and propels the blessed machine of Coleridge's language *Method and Imagination in Coleridge's Criticism* J.R. de J. Jackson, 2016-06-17 First published in 1969 this book places Coleridge's literary criticism against the background of his philosophical thinking examining his theories about criticism and the nature of poetry Particular attention is paid to the structure of *Biographia Literaria* Coleridge's distinction between Imagination and Fancy his definitions of the poetic characters of Shakespeare and Wordsworth his analysis of the mental state of audiences in theatres and his interpretations of *Paradise Lost* *Hamlet* and *Aeschylus Prometheus* The emphasis throughout is on how Coleridge thought rather than what he thought and the process rather than the conclusions of his criticism **Coleridge's Spiritual Language** Tim Fulford, 1991-10-13 *The Idea of Coleridge's Criticism* Richard Harter Fogle, 2023-04-28 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1962

**Wordsworth, Dialogics and the Practice of Criticism** Don H. Bialostosky, 1992-02-28 Wordsworth's poetry has been a focus for many of the theoretical schools of criticism that comprise modern literary studies Don Bialostosky here proposes to adjudicate the diverse claims of these numerous schools and to trace their implications for teaching Bialostosky draws on the work of Bakhtin and his followers to create a dialogic critical synthesis of what Wordsworth's readers from Coleridge to de

Man have made of his poetry He reveals Wordsworth s poetry as itself dialogically responding to its various contexts and opens up fruitful possibilities for criticism and teaching of Wordsworth This challenging book uses the case of Wordsworth studies to make a far reaching survey of modern literary theory and its implications for the practice of criticism and teaching today *Coleridge's Sublime Later Prose and Recent Theory* Murray J. Evans,2023-06-17 This book explores the sublime in Samuel Taylor Coleridge s later major prose in relation to more recent theories of the sublime Building on the author s previous monograph *Sublime Coleridge The Opus Maximum* this study focuses on sublime theory and discourse in Coleridge s other major prose texts of the 1820s *Confessions of an Inquiring Spirit* wr 1824 *Aids to Reflection* 1825 and *On the Constitution of the Church and State* 1829 This book thus ponders the constellations of aesthetics literature religion and politics in the sublime theory and practice of this central Romantic author and three of his important successors Julia Kristeva Theodor Adorno and Jacques Ranci re

**English Prose of the Nineteenth Century** Hilary Fraser,Daniel Brown,2017-07-12 Hilary Fraser provides a comprehensive and thorough survey of English prose in the nineteenth century which draws from a wide variety of fields including art literary theory and criticism biography letters journals sermons and travel reportage Through these works the cultural social literary and political life of the twentieth century a period of great intellectual activity can be charted discussed and assessed For the first time an inclusive critical survey of nineteenth century non fiction is presented that traces the century s ideological and cultural upheavals as they are registered in the literary textures of some of its most widely read and influential writings The book explores the relations between writers who are generally perceived as occupying different discursive spheres for example between John Stuart Mill Florence Nightingale and Mrs Beeton between Cardinal Newman Elizabeth Gaskell and Hannah Cullwick and between Charles Darwin David Livingstone and Henry Mayhew The establishment and development of different genres and their interactions over the century are clearly mapped The genre of the periodical essay a distinctively modern and flexible form catering to the mass readership is the subject of the introduction and then more specialist fields are discussed covering scientific writing travel and exploration literature social reportage biography autobiography journals letters religious and philosophical prose political writing and history

*A History of Literary Criticism* M. A. R. Habib,2008-04-15 This comprehensive guide to the history of literary criticism from antiquity to the present day provides an authoritative overview of the major movements figures and texts of literary criticism as well as surveying their cultural historical and philosophical contexts Supplies the cultural historical and philosophical background to the literary criticism of each era Enables students to see the development of literary criticism in context Organised chronologically from classical literary criticism through to deconstruction Considers a wide range of thinkers and events from the French Revolution to Freud s views on civilization Can be used alongside any anthology of literary criticism or as a coherent stand alone introduction

**The Languages of Performance in British Romanticism** Lilla Maria Crisafulli,Cecilia Pietropoli,2008 This volume presents a selection of essays by established Italian

and international scholars in the field of Romantic drama It is divided into four main sections 1 Dramatic Theory and Practice 2 On the Romantic Stage History Arts and Acting 3 Interaction of Genres from Fiction to Drama 4 The Romantics Debate on Theatre and Drama a Selected Anthology The crucial area of debate these essays address is the way in which the problem of the dramatic representation of the self becomes in Romantic drama the very centre of reflection on the constitution of the modern subject Each essay explores one or more aspects of the formation of modern subjectivity through dramatic representation of the self and through critical enquiry into the modes of that representation The first and the fourth sections discuss the complex interaction between the theoretical questions that animated the debate around the Romantic theatre and the multifarious and often unruly performance practices of the time The other two sections deal with the many and diverse ways in which Romantic drama engaged with and incorporated other artistic genres such as painting performing arts music and the novel

*Coleridge's Contemplative Philosophy* Peter Cheyne, 2020-01-09 PHILOSOPHY or the doctrine and discipline of ideas as S T Coleridge understood it is the theme of this book It considers the most vital and mature vein of Coleridge's thought to be the contemplation of ideas objectively as existing powers A theory of ideas emerges in critical engagement with thinkers including Plato Plotinus Hegel Kant and Schelling A commitment to the transcendence of reason central to what he calls the spiritual platonism of old England distinguishes him from his German contemporaries The book also engages with Coleridge's poetry especially in a culminating chapter dedicated to the *Limbo* sequence This book pursues a theory of contemplation that draws from Coleridge's theories of imagination and the Ideas of Reason in his published texts and extensively from his thoughts as they developed throughout unpublished works fragments letters and notebooks He posited a hierarchy of cognition from basic sense intuition to the apprehension of scientific ethical and theological ideas The structure of the book follows this thesis beginning with sense data moving upwards into aesthetic experience imagination and reason with final chapters on formal logic and poetry that constellate the contemplation of ideas Coleridge's *Contemplative Philosophy* is not just a work of history of philosophy it addresses a figure whose thinking is of continuing interest arguing that contemplation of ideas and values has consequences for everyday morality and aesthetics as well as metaphysics The volume will be of interest to philosophers intellectual historians scholars of religion and of literature

Romanticism and Millenarianism T. Fulford, 2002-01-11 Expectation of the millennium was widespread in English society at the end of the eighteenth century The essays in this volume explore how exactly this expectation shaped and was shaped by the literature art and politics of the period we now call romantic An expanded and rehistoricized canon of writers and artists is assembled a group united by a common tendency to use figurations of the millennium to interrogate and transform the worlds in which they lived and moved Coleridge Cowper Blake and Byron are placed in new contexts created by original research into the artistic and political subcultures of radical London into the religious sects surrounding the Richard Brothers and Joanna Southcott and into the cultural and political contexts of orientalism and empire *The Oxford*

*Handbook of Samuel Taylor Coleridge* Frederick Burwick, 2012-02-24 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.

Literary Translation, Reception, and Transfer Norbert Bachleitner, 2020-09-21 The three concepts mentioned in the title of this volume imply the contact between two or more literary phenomena; they are based on similarities that are related to a form of travelling and imitation or adaptation of entire texts, genres, forms, or contents. Transfer comprises all sorts of travelling with translation as a major instrument of transferring literature across linguistic and cultural barriers. Transfer aims at the process of communication, starting with the source product and its cultural context and then highlighting the mediation by certain agents and institutions to end up with inclusion in the target culture. Reception lays its focus on the receiving culture, especially on criticism, reading, and interpretation. Translation therefore forms a major factor in reception, with the general aim of reception studies being to reveal the wide spectrum of interpretations each text offers. Moreover, translations are the prime instrument in the distribution of literature across linguistic and cultural borders; thus they pave the way for gaining prestige in the world of literature. The thirty-eight papers included in this volume and dedicated to research in this area were previously read at the ICLA conference 2016 in Vienna. They are ample proof that the field remains at the center of interest in Comparative Literature.

*Visionary Philology* Matthew Sperling, 2014-03-27 Interviewed in 1966, Geoffrey Hill said: "Language contains everything you want: history, sociology, economics; it is a kind of drama of human destiny." This book shows how the work of one of the major post-war writers in English has been charged by a mythological sense of language's historical drama. By reading the whole body of Hill's poetry from sixty years ago against a tradition of visionary poet-philologists that he himself has delineated, that line runs from the present-day editors of the Oxford English Dictionary through Gerard Manley Hopkins and Richard Chenevix Trench in the Victorian era to Samuel Taylor Coleridge in the early nineteenth century.

century and ultimately back to Saint Augustine's theory of language. Through detailed close readings of Hill's work and its scholarly inspirations and extensive fresh archival research, new light is shed upon poetry's relation to lexicography, etymology, and theological understandings of language. Key themes include language's fallenness from prelapsarian origins, its infection and enrichment by original sin and error, the possible recovery of its pristine origins through surrogates such as music, Hebrew, or the language of angels, and its status as an arena of political and historical contestation. The book considers a wider range of Hill's writings in greater detail than criticism of his work has so far done, and it is the first to make substantial use of recently available archive materials. It thereby presents one of the fullest and most authoritative accounts of the work of a living writer in recent years.

Wordsworth's Unremembered Pleasure Alexander Freer, 2020

Wordsworth's *Unremembered Pleasure* explores the poet's sustained interest in the ethical and aesthetic value of overlooked, underacknowledged, and unremembered pleasures. Such pleasures are marginal and fleeting; they pass by silently and are recognized only retrospectively. Yet they shape the aims, technique, and ultimately the whole affective economy of Wordsworth's writing. Rather than understanding the domain of pleasure to be strictly subjective personal experience, Wordsworth posits affects and attachments beyond conscious experience or possession. Teasing apart unremembered pleasure from the psychoanalytic concepts of sublimation, repression, and trauma, the book offers new interpretations of both well-known and marginal poems, rethinking familiar oppositions between childhood and maturity and between sensation and recollection. By tracing affects, which are not determinate sensations so much as unacknowledged gifts, it demonstrates how retrospective pleasure undercuts fantasies of purely autonomous experience. It argues for the centrality of surprise: unremembered pleasure promises to disturb, catch out, and remake the person who encounters it. More broadly, it locates in Wordsworth's account of composition the resources to rethink poetic pleasure not as wish fulfillment nor as aesthetic escape but as an engaged and reparative relation to the world.

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