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# Coleridge Biographia Literaria Chapter 13

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Romantic Realities

Biographia Epistolaris - Being the Biographical Supplement of Coleridge's Biographia Literaria -

The Nature of Aesthetic Value

The Madwoman in the Attic

Routledge Library Editions: Aesthetics

Logic

Speculative Realism and British Romanticism

The Works of Samuel Taylor Coleridge

Romanticism, Philosophy, and Literature

Prose and Verse

Field Reports on Romantic Lyric

The Friend, Conducted by S.T. Coleridge, No

Biographia Literaria

The Centrality of Conscience

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The Design of Biographia Literaria

## WINTERS GRIMES

Routledge

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

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[Romantic Realities](#) OUP Oxford

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.

**Biographia Epistolaris - Being the Biographical Supplement of Coleridge's Biographia Literaria** - Oxford University Press on Demand

Wordsworth's Poetic Collections, Supplementary Writing and Parodic Reception Routledge

[The Nature of Aesthetic Value](#) Edinburgh University Press

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.

*The Madwoman in the Attic* Routledge

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

*Routledge Library Editions: Aesthetics* SUNY Press

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.

[Logic](#) SUNY Press

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.

[Speculative Realism and British Romanticism](#) Lexington Books

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.

**The Works of Samuel Taylor Coleridge** University of Chicago

Press

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.

*Romanticism, Philosophy, and Literature* University of Chicago Press

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

**Prose and Verse** Wordsworth's Poetic Collections, Supplementary Writing and Parodic Reception

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**Field Reports on Romantic Lyric** Princeton University Press  
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.

*The Friend, Conducted by S.T. Coleridge*, No Oxford University Press on Demand

"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.

*Biographia Literaria* John Wiley & Sons

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.

*The Centrality of Conscience* Springer

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.

*Biographia Literaria* by Samuel Taylor Coleridge Fordham Univ Press

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.

**Between Biblical Criticism and Poetic Rewriting** Routledge  
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 EPISTOLARIS CHAPTER XI MALTA AND ITALY COLERIDGE set sail  
 from Portsmouth in the Speed- s well on gth or loth April 1804. He  
 wrote to J.Tobin . on the loth Anima Poetae, p. 68 LETTER 130. To  
 J. TOBIN April 10, 1804. Men who habitually enjoy robust health  
 have, too generally, the trick, and a very cruel one it is, of  
 imagining that they discover the secret of all their ill  
 acquaintances health in some malpractice or other and,  
 sometimes, by gravely asserting this, here, there, and  
 everywhere as who likes his penetration hid under a bushel, they  
 not only do all they can, without intending it, to deprive the poor  
 sufferer of that sympathy which is always a comfort and, in some  
 degree, a support to human nature, but, likewise, too often  
 implant serious alarm and uneasiness in the minds of the persons  
 relatives and his nearest and dearest connections. Indeed but  
 that I have known its inutility, that I should be ridiculously sinning  
 against my own law which I was propounding, and that those who  
 are most fond of advising are the least able to hear advice from  
 others, as the passion II B 2 BIOGRAPHIA EPISTOLARIS to  
 command makes men disobedient I should often have been on

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the point of advising you against the two-fold rage of advising and  
 of discussing character, both the one and the other of which  
 infallibly generates presumption and blindness to our own faults.  
 Nay more particularly where, from whatever cause, there exists a  
 slowness to understand or an aptitude to mishear and  
 consequently misunderstand what has been said, it too often  
 renders an otherwise truly man a mischief-maker to an extent of  
 which he is but good little aware. Our friends reputation should be  
 a religion to us, and when it is lightly sacrificed to what self-  
 adulation calls a love of telling the truth in reality a lust of talking  
 something seasoned with the cayenne and capsicum of  
 personality, depend upon it, something in the heart is warped or  
 warping, more or less according to the greater or lesser power of  
 the counteracting causes. I confess to you, that being exceedingly  
 low and heart-fallen, I should have almost sunk under the  
 operation of reproof and admonition the whole too, in my  
 conviction, grounded on utter mis- take at the moment I was  
 quitting, perhaps for ever my dear country and all that makes it  
 so dear but the high esteem which I cherish towards you, and my  
 sense of your integrity and the reality of your attachment and  
 concern blows upon me refreshingly as the sea-breeze on the  
 tropic islander...

**The Cambridge Companion to Coleridge** Oxford University  
 Press

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.

The Woman Writer and the Nineteenth-Century Literary  
 Imagination BRILL

"Kangaroo Courts and the Rule of Law -The Legacy of Modernism  
 addresses the legacy of contemporary critiques of language for  
 the concept of the rule of law. Between those who care about the  
 rule of law and those who are interested in contemporary legal  
 theory, there has been a dialogue of the deaf, which cannot  
 continue. Starting from the position that contemporary critiques  
 of linguistic meaning and legal certainty are too important to be  
 dismissed, Desmond Manderson takes up the political and  
 intellectual challenge they pose. Can the rule of law be re-  
 onfigured in light of the critical turn of the past several years in  
 legal theory, rather than being steadfastly opposed to it? Pursuing  
 a reflection upon the relationship between law and the  
 humanities, the book stages an encounter between the influential  
 theoretical work of Jacques Derrida and Mikhail Bakhtin, and D.H.  
 Lawrence's strange and misunderstood novel Kangaroo (1923). At  
 a critical juncture in our intellectual history - the modernist  
 movement at the end of the first world war - and struggling with  
 the same problems we are puzzling over today, Lawrence  
 articulated complex ideas about the nature of justice and the  
 nature of literature. Using Lawrence to clarify Derrida's writings  
 on law, as well as using Derrida and Bakhtin to clarify Lawrence's  
 experience of literature, Manderson makes a robust case for 'law  
 and literature.' With this framework in mind he outlines a 'post-  
 positivist' conception of the rule of law - in which justice is  
 imperfectly possible, rather than perfectly impossible." --  
 Publisher's website.

Is Ont Refait Leur Ame Yale University Press

This book offers a broad re-evaluation of the key ideas developed  
 by the German Romantics concerning philosophy and literature. It  
 focuses not only on their own work, but also on that of their fellow  
 travelers (such as Hölderlin) and their contemporary opponents  
 (such as Hegel), as well as on various reactions to and  
 transpositions of their ideas in later authors, including Coleridge,  
 Byron, Kierkegaard, Nietzsche, and Dostoevsky.