

### Coleridge Historian Of Ideas

As a young man, Samuel Taylor Coleridge lived in an age of great social change. The political upheavals in America and France, the industrial revolution, and the explosion in humanity's knowledge of the natural order all had a profound effect on Coleridge and radical intellectuals like him. This book examines Coleridge's ideas on science and society in the critical years 1794 to 1796, setting them within the moral, political, and scientific context of the time. Wylie shows how the complex poem, *Religious Musings*, became a vehicle for these ideas and how they were then developed in the poetry of Coleridge's later years.

Thomas Owens explores some of the exultant visions inspired by Wordsworth's and Coleridge's close scrutiny of the night sky, the natural world, and the domains of science. He examines a set of scientific patterns drawn from natural, geometric, celestial, and astronomical sources which Wordsworth and Coleridge used to express their ideas about poetry, religion, literary criticism, and philosophy, and establishes the central importance of analogy in their creative thinking. Analogies prompted the poets' imaginings in geometry and cartography, in nature (representations of the moon) and natural history (studies of spider-webs, streams, and dew), in calculus and conical refraction, and in the discovery of infra-red and ultraviolet light. Although this is primarily a study of the patterns which inspired their writing, the findings overturn the prevalent critical consensus that Wordsworth and Coleridge did not have the access, interest, or capacity to understand the latest developments in nineteenth-century astronomy and mathematics, which they did in fact possess. Wordsworth, Coleridge, and 'the language of the heavens' reinstates many relationships which the poets had with scientists and their sources. Most significantly, the book illustrates that these sources are not simply another context or historical lens through which to engage with Wordsworth's and Coleridge's work but are instead a controlling device of the symbolic imagination. Exploring the structures behind Wordsworth's and Coleridge's poems and metaphysics stakes out a return to the evidence of the Romantic imagination, not for its own sake, but in order to reveal that their analogical configuration of the world provided them with a scaffold for thinking, an intellectual orrery which ordered artistic consciousness and which they never abandoned.

Originally published in 1980, this is a study of the 'romanticism' of Coleridge and Wordsworth. Their concern with creativity, and the conditions that helped or hindered their own artistic development, produced a new concept of mental growth - a 'modern' view of the mind as organic, active, and unifying. In particular, we see how their aesthetics evolved from a personal and intuitional need to reaffirm 'value' in their own lives. Their discovery of the fundamental ambiguity of such intuition is discussed in relation to some ideas of Empson, Gombrich, and Ehrenzweig. As well as an essay in criticism, this is a contribution to the history of ideas, drawing together points in the background of philosophical and psychological theory from Hartley and Wesley to John Stuart Mill. Since many of our ideas about imagination, symbolism, and creativity are ultimately derived from Coleridge and Wordsworth, this is a book for students of romantic and modern literature.

"The ambivalent curiosity of the young poet Samuel Taylor Coleridge (1772-1834) towards Plato - 'but I love Plato - his dear gorgeous nonsense!' - soon developed into a philosophical project, and the mature Coleridge proclaimed himself a reviver of Plato's unwritten or esoteric 'systems'. James Vigus's study traces Coleridge's discovery of a Plato marginalised in the universities, and examines his use of German sources on the 'divine philosopher', and his Platonic interpretation of Kant's epistemology. It compares Coleridge's figurations of poetic inspiration with models in the Platonic dialogues, and investigates whether Coleridge's esoteric 'system' of philosophy ultimately

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These essays do not contribute to metaphysical and epistemological questions; they are primarily historical.

Through an examination of his later personal notebooks, this study explores the reciprocal effects that Samuel Taylor Coleridge's scientific explorations, philosophical convictions, theological beliefs, and states of health exerted upon his perceptions of human Body/Soul relations, both in life and after death.

Author of "Kubla Khan" and the epic "The Rime of the Ancient Mariner," Samuel Taylor Coleridge is remembered principally for his contributions as a romantic poet. This innovative reconsideration of Coleridge's thought and career not only demonstrates his importance as a philosopher but also recovers romanticism as both an aesthetic and a political movement. Pamela Edwards radically departs from classic theories of Coleridge's development and reads his writing within the framework of a constantly shifting political and social landscape. Drawing on the ideology, rhetoric, and institutional theory at the turn of the late British Enlightenment, Edwards unearths the fundamental continuities in Coleridge's writing during the revolutionary period of 1794 to 1834, paying particular attention to the rhetoric of Coleridge's pamphlet and miscellaneous writings, the journalism of the Napoleonic years, his philosophical and ultimately political treatises within the contexts of his notebooks and letters, and his readings and intellectual friendships. What emerges is a clearer understanding of Coleridge's political philosophy and his contributions to the origins and ideology of British Liberalism. Coleridge's interest in history, nature, and law as inherently interconnected projects producing an ideal or scientific reading of society reveals a developed progressive social and cultural state theory anchored in individual conscience, moral autonomy, and a civic and participatory human agency. If the Statesman could understand and finally master this scientific view of the world, he would be able not only to adjust political and social institutions to comprehend the historical contingencies of the moment but to see through the problem of the moment to the dynamic of change itself. This movement radically revised the interpretation of the Bible as an "inspired" book and also helped to redefine the inspiration attributed to poets, since many poets of the period, including Coleridge himself, wished to emulate the prophetic voice of biblical tradition. Coleridge's mastery of this new study and his search for a new understanding of the Bible on which to ground his faith are the focus of this book. Beginning with an exposition of Coleridge's double role as theologian and poet, Anthony Harding analyses the development and transmission of Coleridge's views of inspiration - both biblical and poetic - and provides a history of his theological and poetic ideas in their second generation, in England especially in the work of F.D. Maurice and John Sterling, and in America in that of Ralph Waldo Emerson. Harding argues that Coleridge's emphasis on the human integrity of the scriptural authors provided his contemporaries with a

poetics of inspiration that seemed likely to restore to literature a "biblical" sense of the divine as a presence in the world. Coleridge's treatment of biblical inspiration is thus an important contribution to Romantic poetics as well as to biblical scholarship. His concept of inspiration is also linked directly to his literary theory and thus to the current debate over the reader's relation to text and author.

During the winter of 1818-1819, Samuel Taylor Coleridge gave fourteen lectures on the history of philosophy. A shorthand writer took down twelve of them in the most detailed version of Coleridge's lectures known to exist. The transcriptions are imperfect and inaccurate in various ways, but, when they are combined with Coleridge's own notes, as in this edition, the result is a coherent and largely complete whole. The lectures contain Coleridge's interpretation of the history of philosophy. He opposed the idea, widely accepted at the time, that the philosophy of the Enlightenment had advanced by conquering religion. He believed that this view had doomed philosophy to the low esteem in which it was held in Britain, and he wanted to counter it by showing that the philosophy of the Enlightenment was largely derivative and that neither philosophy nor religion could stand alone. This series of lectures was his most systematic attempt to survey the relationship of philosophy to religion from Thales to Kant. The edition presents a fully annotated and indexed text of the lecture series, and it provides in addition the complete texts of the shorthand reports and of Coleridge's own notes (which were omitted from the Coleridge Notebooks), along with newspaper and manuscript reports by people who attended the lectures. The volume includes an appendix by Owen Barfield, which is drawn from his incomplete manuscript edition of the lectures.

Coleridge Historian of Ideas University of Victoria Department of English The English Idea of History from Coleridge to Collingwood Ashgate Pub Limited

The Romantic Era witnessed a series of conflicts concerning definitions of health and disease. In this book, Martin Wallen discusses those conflicts and the cultural values that drove them. The six chapters progress from the mainstream rejuvenation of the Socratic values by Wordsworth and Coleridge to the radical alternatives offered by the Scottish theorist, John Brown, and the speculative German philosopher, F. W. J. Schelling. Wallen shows how actual definitions of health and disease changed at the turn of the nineteenth century, and provides an analysis of the metaphorical uses to which romantic thinkers put these different definitions in their attempts to value or devalue competing concepts of individuality, poetic expression, and history. Key to the redefinition of these concepts was the use of the rhetoric of medicine to add value to those statements considered desirable and to undermine those targeted for elimination from public discourse. By juxtaposing the well-known critical works of Wordsworth and Coleridge with lesser-known works such as Schelling's Yearbooks of Medicine and Thomas Beddoes' medical treatises, Wallen illuminates the central role

medicine played in redefining the human being's relationship to society and nature - part of the cultural revolution that began in the nineteenth century.

In addition to being the leading philosopher of English Romanticism and one of its greatest poets, Coleridge explores the dynamics of consciousness and mental functioning more extensively than any of his contemporaries. This book compares his psychological theories with his diverse exemplifications of Romanticism's self-reflexive quest for transcendence, showing how he continually highlights the circular and mutual influence of ideas and emotions underlying Romantic idealism and the cult of the sublime.

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.

Barbeau reconstructs the system of religion that Coleridge develops in *Confessions of an Inquiring Spirit* (1840). Coleridge's late system links four sources of divinity the Bible, the traditions of the church, the interior work of the Spirit, and the inspired preacher to Christ, the Word. In thousands of marginalia and private notebook entries, Coleridge challenges traditional views of the formation and inspiration of the Bible, clarifies the role of the church in biblical interpretation, and elucidates the relationship between the objective and subjective sources of revelation. In late writings that develop a robust system of religion, Coleridge conveys his commitment to biblical wisdom.

Alternately titled the "Assertion of Religion," "the great work," "Logosophia," magnum opus, and the *Opus Maximum*, Samuel Taylor Coleridge's philosophical assertion of religion was often regarded as the work that would determine his permanent contribution to the history of ideas. Despite endless preparatory studies, however, Coleridge's plan to develop a unified system, drawing from philosophy, literature, theology, history, and the natural sciences, remained incomplete at his death. Coleridge's *Assertion of Religion* contains the first collection of original scholarship on the newly published *Opus Maximum*. While the language of the *Opus Maximum* is often complex and fragmentary, the essays in this volume open new avenues for future discussion of pivotal themes in Coleridge's writings, including careful analysis of Coleridge's conception of God and the Trinity, the human will, his relationship to Neoplatonism, and his unique defense of the human self through the connection between a mother and a child. The volume thereby contributes to the ongoing assessment of Coleridge's contribution to nineteenth-century Romanticism and his place in the history of ideas.

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.

Samuel Taylor Coleridge was the central figure in the dissemination of higher criticism, the analytical and historical study of the Bible begun in Germany in the late eighteenth century by Lessing, Herder, and Eichorn.

The ambivalent curiosity of the young poet Samuel Taylor Coleridge (1772-1834) towards Plato -- 'but I love Plato -- his dear gorgeous nonsense!' -- soon developed into a philosophical project, and the mature Coleridge proclaimed himself a reviver of Plato's unwritten or esoteric 'systems'. James Vigus's study traces Coleridge's discovery of a Plato marginalised in the universities, and examines his use of German sources on the 'divine philosopher', and his Platonic interpretation of Kant's epistemology. It compares Coleridge's figurations of poetic inspiration with models in the Platonic dialogues, and investigates whether Coleridge's esoteric 'system' of philosophy ultimately fulfilled the Republic's notorious banishment of poetry.

Organic form theory of Romanticism helps writers, artists, and preachers free themselves from potentially limiting norms and rules of form. *Organic Homiletic: Samuel T. Coleridge, Henry G. Davis, and the New Homiletic* will inspire preachers to express their individual voices and create their own authentic forms by offering preachers innovative methods to creatively imitate, blend, and mix a wide variety of sermon forms. The book is a motivator for preachers to intuitively discover sermon content in the rhetorical context of a given preaching situation, and to develop that content utilizing organic form in the process of sermon preparation. *Organic Homiletic* is a must-read for seminarians, experienced preachers, creative writers, and artists - all those who seek to be fresh, authentic, creative, liberated, and organic.

This was the age of the star. For the first time in the history of the theater, the playwright took second place to the actor; the interpretation of the role assumed primary importance in assessing a performance. It was Mr. Kean's Hamlet first, and Mr. Shakespeare's second. What effects did this highly subjective, interpretive emphasis have on the drama? Where did it originate and how did it evolve? These questions are considered at length in the author's analysis of the nature of Romanticism itself as revealed in essays, novels, criticism, and by the actors themselves. The Jacobean origins of this revolutionary period are reviewed, followed by a close scrutiny of the critical writing of such contemporary thinkers as Hazlitt, Coleridge, Shelley, and Keats. This entirely new concept provides an important link between the practical theater and the contemporary philosophical thought of the time. Originally published in 1970. 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 is such a celebrity that many who have never read "The Rime of the Ancient Mariner" have a fair idea who he was, and yet the common impression of him is not flattering. He is typically seen as a youthful genius transformed by drugs and philosophy into a tedious sage. It is time for a change of image. *A Book I Value* offers a one-volume sampling of Coleridge's encyclopedic marginalia, revealing a figure more complex but also more humanly attractive--clever, curious, playful, intense--than the one we are used to. This book makes a convenient introduction to Coleridge's life, the intellectual issues and contemporary concerns that held his attention, and the workings of his mind. The marginalia represent an unintimidating sort of writing that Coleridge famously excelled at (often in books borrowed from friends). "A book, I value," he wrote, "I reason & quarrel with as with myself when I am reasoning." Unlike the complete Marginalia in six volumes arranged alphabetically by author, this representative selection is chronological and footnote-free, with a contextualizing introduction and brief headnotes that outline Coleridge's circumstances year by year and provide essential historical information. Our own cultural taboo against writing in books is slackening in light of new interest in the history of the book. It will be weakened further by the extraordinary and now accessible example of Coleridge, who was a remarkably shrewd but at the same time a remarkably charitable reader.

Here Gerald L. Bruns does something remarkable: he makes accessible the theoretical issues involved in the discussion of language as discourse versus that used in art. On one side, we have the language of Orpheus that seeks to unite poetry and man's experience in the world; and on the other -- what Bruns calls the "hermetic tradition" -- we have language used purely for literary and artistic ends, as exemplified in the works of Rabelais, Flaubert (his grand ambition was to write a novel about nothing), Joyce, and Beckett. In the process of examining these two contrasting traditions, Bruns manages to provide an illuminating exposition of Russian Formalist theory. In its clarity and scope, *Modern Poetry and the Idea of Language* is one of the major works of twentieth-century critical thought.

Presents articles that critically analyze the poet and his works, focusing on interpretations of Coleridge from the late twentieth and early twenty-first centuries.

'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, Böhme, Kant, and Schelling. A commitment to the transcendence of reason, central to what he calls the spiritual platonic old England, distinguishes him from his German contemporaries. The book also engages with Coleridge's

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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.

This study describes in detail the development of Coleridge's attitude to nature as it is reflected in his poetry. It analyses the different stages of Coleridge's search for a meaningful relation to nature from an uncritical adoption of the eighteenth century conventions in his early poetry to a projectionist view in his poems of 1802. It offers challenging new readings of some of Coleridge's major poems like 'The Ancient Mariner' and 'Dejection: an Ode', and tries to rehabilitate some minor ones, like 'The Picture'. Attention is also paid to his relation with Wordsworth. It discusses in detail the philosophical background of Coleridge's views and considers the contribution of German thought to his development. As a whole this study affords a new insight into the genesis of romanticism in England.

It is important that all those concerned with education - parents, teachers, administrators and policymakers - should have a reasonable understanding of the present system and how it has developed, sometimes over a period of many years. This work traces the development of Western educational ideas from the Greek society of Socrates, Plato and Aristotle, to the ideas and ideologies behind some of the controversial issues in education today. This book discusses the continuous development of educational thought over three millennia. The focus upon the history of ideas in this volume is partly an attempt to move history of education away from an approach based on 'great men' to technological, economic and political influences on ideas and beliefs. It reviews many issues, ranging from the purposes of education from the earliest times, to the challenge of postmodernism in the present century. The authors provide an accessible and thought-provoking guide to the educational ideas that underlie practice.

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

Despite the widely remarked indifference to philosophy of history that has characterized most British historians, important things were said from the early 19th century to the mid 20th about historical knowledge and the nature of human history. This is a study of this distinctively English, Idealist tradition. It connects Coleridge and Carlyle, whose writings have been the focus predominantly of literary scholarship, to thinkers who have been the subjects of philosophers', rather than historians', interest - John Stuart Mill, F.H. Bradley and R.G. Collingwood. It also draws parallels between Idealist thinking about history and postmodernism.

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

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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.

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