



Hence, viper thoughts, that coil around my  
mind, Reality's dark dream! I turn from you,  
and listen to the wind, Which long has raved  
unnoticed.

Samuel Taylor Coleridge

# Realitys Dark Dream Dejection In Coleridge

**J. Robert Barth**



## **Reality's Dark Dream Dejection In Coleridge:**

Reality's Dark Dream Beverly Fields,1947      Reality's Dark Dream Beverly F. Fields,1970      *Reality's dark dream ; dejection in Coleridge* Beverly Frankel Fields,1967      Reality's Dark Dream Beverly Frankel Fields,1965      **Coleridge's "Dejection"** Stephen Maxfield Parrish,2019-06-30 This book offers a history of Coleridge's great Dejection poems and presents the earliest manuscripts and earliest printed versions of these poems along with the only known manuscript of another poem of Coleridge's The Day Dream In his introduction Stephen Parrish traces the early development of the Dejection poems from their genesis in Coleridge's unhappy personal situation through the circumstances of their composition and revision Reading texts of the recently discovered version of Letter and The Day Dream are presented here for the first time together with reading texts of a transitional version of Letter the October 1802 and 1817 published versions of Dejection and the only version of The Day Dream published by Coleridge The volume also contains photographs and transcripts of the principal manuscripts Where appropriate a record of variants is provided in the form of an apparatus      *Coleridge's Dejection Ode* J.C.C. Mays,2019-01-22 Coleridge's Dejection Ode completes J C C Mays analysis of Coleridge's poetry following Coleridge's Ancient Mariner Palgrave 2016 and Coleridge's Experimental Poetics Palgrave 2013 Dejection An Ode stands alone in Coleridge's oeuvre written at a time of personal crisis it reaches far back and deeply into his thinking in an attempt to find a poematic solution to ideas and problems he had mulled over for a long time Mays reveals how the poem also marks the opening of the second half of Coleridge's career as both poet and thinker In three central chapters Mays examines the new style that evolved in the process of writing the Ode the technical means of metrics rhyme and grammar language and allusion and symbol and structure He recounts the complex sometimes controversial critical history of the Ode and suggests an editorial solution to the problem created by the Letter to Sara Hutchinson re-evaluates the position of Wordsworth in the poem apropos the political statement it makes clarifies the distinction between the views on Imagination expressed and those contained in Biographia Literaria and traces the links of the concept dejection as it underpins Coleridge's late poems      **Coleridge and the Concept of Nature** Raimonda Modiano,1985-08-12      *Coleridge and the Daemonic Imagination* G. Leadbetter,2011-04-11 Through politics religion and his relationship with Wordsworth the book builds to a new interpretation of the poems where Coleridge's daemonic imagination produces its myths The Ancient Mariner Kubla Khan and Christabel Re-reading the origins of Romanticism Leadbetter reveals a Coleridge at once more familiar and more strange      **Coleridge the Moralist** Laurence S. Lockridge,2019-06-30 This rigorously argued yet deftly written book defines and analyzes Coleridge's moral vision as it reveals itself in his life thought and poetry Based on the entire corpus of his writings it includes much unpublished or previously unanalyzed primary source material such as the late notebooks and the Opus Maximum manuscript Mr Lockridge considers Coleridge to be one of the great British moralists and he argues that much of his work is characterized by an uncommon density of thought and an imaginative assimilation of theory to practice

Tracing Coleridge's evolution as a moralist he treats with close attention Coleridge's writings on such subjects as freedom will duty self realization pleasure suffering dread and evil By bringing together related fragments he has given coherent structure to the moral thought of a major Romantic writer

**Coleridge and the Idea of Friendship, 1789-1804** Gurion Taussig, 2002 This book analyzes Coleridge's male friendships during the 1790s It shows the poet's experience of relationship is structured by and contributes to contemporary debate about friendship Examination of Coleridge's epistolary relations with Poole Southey Lamb Lloyd Thelwall Wordsworth and Godwin demonstrates that each friendship negotiates issues of relationship discussed throughout English culture of this period

**Coleridge and the Psychology of Romanticism** D. Vallins, 2016-06-07 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

A Coleridge Companion John Spencer Hill, 1984-06-07

Coleridge as Poet and Religious Thinker David Jasper, 1985-01-01 In the nineteenth century there was a definite divide between those who read Coleridge as a religious thinker and those who read him as a poet Even now readers and critics find it hard not to consider one aspect of his work to the exclusion of the other Here David Jasper considers Coleridge as a poet literary critic theologian and philosopher seeing him as occupying a representative place in European and English Romantic thought on poetry religion and the role of the artist His earliest writings are closely linked to his mature religious and critical thought and his greatest poems Kubla Khan The Rime of the Ancient Mariner and the Dejection Ode are a necessary prelude to the prose writings of the middle period of Coleridge's life Self reflection upon the processes of creating poetry and art particularly in the Biographia Literaria is an important development in Coleridge's sense of the relation of the finite to the infinite through the inspiration of the poet Attention to the nature of inspiration imagination and irony in creative writing leads directly to his later discussions of man's need of a divine redeemer and the nature of divine revelation In the later poetry attention is given to the theme of self reflection in which spiritual growth is part and parcel of poetic development each balancing the other The final part of the book considers Coleridge's later prose linking his reflections upon poetry with an epistemology which he learnt principally from Kant and Fichte in a discussion of revelation and radical evil In conclusion Coleridge's religious position is summed up through the late and still unpublished notebooks and the fragmentary remains of the long projected Opus Maximum The last chapter links Coleridge with a more recent debate on the nature of inspiration poetic and divine which arises out of Austin Farrer's Bampton Lectures The Glass of Vision

**Coleridge's Spiritual Language** Tim Fulford, 1991-10-13

**Majestic Indolence** Willard Spiegelman, 1995 Majestic Indolence examines the theme of indolence in both its positive and negative forms as it appears in the work of four canonical Romantic poets

Wordsworth's wise passiveness Coleridge's dejection and numbing torpor Shelley's experiments with pastoral dolce far niente and Keats's figures of delicious diligent indolence are treated as individual manifestations of a common theme Spiegelman pursues the trope of indolence to its origins in the economic medical philosophical psychological religious and literary discourses from the middle ages to the late eighteenth century Offering an alternative to recent politically and ideologically motivated literary theory Spiegelman looks closely at how the poems work He argues for renewed appreciation of poetic style literary formalism and aesthetics as the best gauge to the Romantic treatment of nature and the sublime The book concludes by examining the transformation of English Romanticism at the hands of two American heirs Walt Whitman and Robert Frost

**Romantic Poems, Poets, and Narrators** Joseph C. Sitterson, 2000 Students of Blake Coleridge Wordsworth and Keats should appreciate these readings of the major romantic poems The book presents a guide to the various and complex discourses formalist psycholanalytic deconstructive and new historicist in which these poems have been reviewed

*Samuel Taylor Coleridge and the English romantic school* Alois Brandl, 1887

*Coleridge and the Power of Love* J. Robert Barth, 1988

*Coleridge and German Philosophy* Paul Hamilton, 2007-05-01 Samuel Taylor Coleridge frequently bridged the gap between British and European Romantic thought This study sets Coleridge's mode of thinking within a German Romantic philosophical context as the place where his ideas can naturally extend themselves stretch and find speculations of comparable ambition It argues that Coleridge found his philosophical adventures in the dominant idiom of his times exciting and as imaginatively engaging as poetry Paul Hamilton situates major themes in Coleridge's prose and poetic writings in relation to his passion for German philosophy He argues that Coleridge's infectious attachment to German post Kantian philosophy was due to its symmetries with the structure of his Christian belief Coleridge is read as an excited and winning expositor of this philosophy's power to articulate an absolute grounding of reality Its comprehensiveness however rendered redundant further theological description undermining the faith it had seemed to support Thus arose Coleridge's anxious disguising of his German plagiarisms aspersions cast on German originality and his claims to have already experienced their insights within his own religious sensibility or in the writings of Anglican divines and neo Platonists This book recovers the extent to which his ideas call to be expanded within German philosophical debate

*The Long and Winding Road from Blake to the Beatles* M. Schneider, 2008-06-23 This book traces the musical and cultural achievements of this contemporary musical phenomenon to its origin in the Romantic revolution of the 1790's in England when traditional concepts of literature politics education and social relationships were challenged as they were in the 1960's

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