

P R E F A C E

A reading of the lyrical dialogue formed by Coleridge's and Wordsworth's poetry is made possible by two recent developments in scholarship and criticism. First, the new editions of Coleridge's writing from Princeton University Press and of Wordsworth's poetry from Cornell University Press require more than a reassessment of their individual achievements. They offer the opportunity of developing a new methodology of reading their poetry as an intricately connected whole, of reading their works as a joint canon, and of understanding the generation of their greatest poetry. The proliferation of drafts, early versions, and associated fragments for each work and the shifting contexts for these fragments make it difficult to trace the growth of a single work isolated from the writing that preceded it and the works that were written at the same time. It is also difficult to explain the development of a single work by reference to authorial intention or the metaphor of organic growth. Poems take time to develop, in many instances decades, and in the process other voices and texts intrude. What can be made of these various drafts and early versions? How do they fit into the canon, and how do they shape the poetry that follows? What method of reading does justice to their complexity, their fragmentary nature, and their power to generate further texts?

The second development is the proliferation of critical perspectives on a literary work, literary history, and textual relationships. Harold Bloom has offered a view of literature in which poems display the struggle of their own generation. They misread their precursors by various strategies and thus revise what has already been written or envisioned; they turn upon previous poetry. With Bloom's theory of the anxiety of influence, the younger poet must engage in a tormented conflict with a precursor. In lyrical dialogue, however, two poets are speaking simultaneously. Each alludes to the other's poetry as well as to his own, and each poem turns upon a previous one. After listening to the other poet, each has the opportunity of responding. A mutual interchange is formed that resembles the processes of dialogue described by Mikhail Bakhtin, except that the turns of lyrical dialogue do not parody another's text to chal-

A Preface To Coleridge

Henry Reginald Buckler



A Preface To Coleridge:

A Preface to Coleridge Allan Grant, 1973 A primary function of this book is a backwards and forwards reference between individual works the man in his society against it or even out of it altogether and the background of intellectual aesthetic and political affairs At the centre of the book is Part Two a critical survey of Coleridge s major poetry Part One is a series of studies of Coleridge s beginnings as a poet and his development as a thinker It also provides a biographical and chronological skeleton Part Three is designed to fulfil two functions the first of which is to give information about people and places relevant to Coleridge s life and work The second function of Part Three is to invite the reader to be tempted further into the arena of Coleridge studies by providing some of the equipment required for such an enterprise Introduction

Letters, Conversations and Recollections of S. T. Coleridge. With a Preface by the Editor, Thomas Allsop Samuel Taylor Coleridge, **The Creative Mind in Coleridge's Poetry** Kathleen M. Wheeler, 1981 Five of Coleridge s major poems are given fresh scrutiny in this arresting study One of its unusual features is the attention given the Preface to Kubla Khan the Gloss to The Ancient Mariner and other prose accompaniments to the poems usually dismissed as extraneous Devices such as these the author argues are strategically employed by Coleridge in an effort to engage the reader in a fully imaginative response Kathleen Wheeler elucidates the texts in terms of aesthetic experience and also in terms of the philosophical principles that inform them showing how Coleridge s theories of mind and imagination function within the poems and shape their design A subtle and gifted reader of poetry she enriches our understanding of poems we thought we knew well and provides insights along the way into the creative process **A Preface to Wordsworth** John Purkis, 1986 Probably the most famous of the Romantic poets William Wordsworth worked with and influenced many of the leading poets of the age This excellent introduction to his life and works sets his writing firmly in the context of his times John Purkis provides an outline of Wordsworth s life and cultural background and their effect on his work and examines his verse from the earliest school poems to the final years **Lyrical Ballads and other Poems by Samuel Taylor Coleridge and William Wordsworth (Including Their Thoughts On Poetry Principles and Secrets)** Samuel Taylor Coleridge, William Wordsworth, 2015-05-02 This carefully crafted ebook Lyrical Ballads and other Poems by Samuel Taylor Coleridge and William Wordsworth Including Their Thoughts On Poetry Principles and Secrets is formatted for your eReader with a functional and detailed table of contents Lyrical Ballads two collections of poems by William Wordsworth and Samuel Taylor Coleridge are generally considered to have marked the beginning of the English Romantic movement in literature The immediate effect on critics was modest but they became and remain a landmark changing the course of English literature and poetry Most of the poems in the 1798 edition were written by Wordsworth with Coleridge contributing only five poems to the collection including one of his most famous works The Rime of the Ancient Mariner A second edition was published in 1800 in which Wordsworth included additional poems and a preface detailing the pair s avowed poetical principles Samuel Taylor Coleridge 1772 1834

was an English poet literary critic and philosopher who with his friend William Wordsworth was a founder of the Romantic Movement in England and a member of the Lake Poets He wrote the poems *The Rime of the Ancient Mariner* and *Kubla Khan* as well as the major prose work *Biographia Literaria* William Wordsworth 1770 1850 was a major English Romantic poet who with Samuel Taylor Coleridge helped to launch the Romantic Age in English literature with their joint publication *Lyrical Ballads* 1798 Table of Contents *Anima Poetae* By Samuel Taylor Coleridge *Essays Letters and Notes about the Principles of Poetry* By William Wordsworth LYRICAL BALLADS WITH A FEW OTHER POEMS 1798 LYRICAL BALLADS WITH OTHER POEMS 1800 **Coleridge's poems, a facs. repr. of the proofs and MSS. of some of the poems, ed. by J.D. Campbell, with preface and notes by W.H. White** Samuel Taylor Coleridge, Samuel Taylor [poetical works Coleridge (selections)], 1899 **Letters, Conversations and Recollections of S. T. Coleridge. Edited, with a preface, by Thomas Allsop** Samuel Taylor Coleridge, 1858 Wordsworth's Preface to *Lyrical Ballads* William Wordsworth, 1957 **The poetry of Samuel Taylor Coleridge [a selection] ed. by R. Garnett** Samuel Taylor Coleridge, Samuel Taylor [poetical works Coleridge (selections)], 1898 **Lyrical Ballads** R. L. Brett, A. R. Jones, 2002-09-11 This is a comprehensively revised second edition of a classic student text with the 1798 and 1800 editions of *Lyrical Ballads* reprinted together It contains the complete text of one of the most important documents of the Romantic movement now with new introduction textual variants and fully up dated copious notes **Sources, Processes and Methods in Coleridge's 'Biographia Literaria'** Kathleen M. Wheeler, 1980-11-27 This is Dr Wheeler's analysis of the *Biographia Literaria* one of the central prose texts of the Romantic period The poetical works of Samuel Taylor Coleridge ed. w. a biographical introd. by James Dykes Campbell Samuel Taylor Coleridge, 1893 **The Poetical Works of Samuel Taylor Coleridge** Samuel Taylor Coleridge, 1885 *Lyrical Ballads* Samuel Taylor Coleridge, William Wordsworth, 2019-12-30 *Lyrical Ballads with a Few Other Poems* is a collection of poems by William Wordsworth and Samuel Taylor Coleridge first published in 1798 and generally considered to have marked the beginning of the English Romantic movement in literature The immediate effect on critics was modest but it became and remains a landmark changing the course of English literature and poetry Most of the poems in the 1798 edition were written by Wordsworth with Coleridge contributing only four poems to the collection although these made about a third of the book in length including one of his most famous works *The Rime of the Ancient Mariner* A second edition was published in 1800 in which Wordsworth included additional poems and a preface detailing the pair's avowed poetical principles For another edition published in 1802 Wordsworth added an appendix titled *Poetic Diction* in which he expanded the ideas set forth in the preface A third edition was published in 1802 with substantial additions made to its Preface and a fourth edition was published in 1805 **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 The Life of St. Thomas Aquinas, the Angelic Doctor Pius Cavanagh, 1890 **True Story of the Catholic Hierarchy Deposed by Queen Elizabeth** Thomas Edward Bridgett, 1889 The Perfection of Man by Charity. A Spiritual Treatise Henry Reginald Buckler, 1889 **The life of st. Thomas Aquinas, ed. by P. Cavanagh** Pius Cavanagh, 1890 Encyclopedia Britannica Hugh Chisholm, 1910

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