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~~For the English Faculty, I supervise MSt courses and dissertations, as well as Probationary Research students and those enrolled as doctoral students (recent D.Phil students have worked on 'Wordsworth and Silence', 'Representations of Spain in British Theatre during the Peninsular War', 'Pope and Romantic Poetry', 'Godwin and Wollstonecraft's writing for Children ...~~

~~Professor Fiona Stafford | Faculty of English~~

~~Coleridge and Scepticism examines the nature of these sceptical doubts, as well as offering a new explanatory account of why Coleridge was unable to affirm his religious intuitions. Ben Brice situates his work within two important intellectual traditions.~~

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~~The Oxford Handbook of Coleridge is a single-volume source of original scholarship on all aspects of Coleridge's diverse writings. Thirty-seven articles present an in-depth 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 ...~~

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~~The book concludes with a discussion of Coleridge's, Sonnet: To Nature. In this poem, Coleridge artfully blends the two possibilities that either he is writing on to nature – and perhaps defacing it in his attempts to provide an adequate verbal equivalent – or that he is faithfully copying the prior, incarnate language of God that he has discovered in the very fabric of nature (an ontic ...~~

~~Conclusion - Oxford Scholarship~~

~~This introductory chapter sets out the central question that the book is seeks to answer: why was Coleridge privately, and sometimes publicly, sceptical about his own theory of symbolism? It argues that in order to understand Coleridge's doubts, his writings must be situated in relation to two important intellectual traditions. The first is a tradition of epistemological 'piety', which ...~~

~~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.~~

~~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.~~

~~Traversing the themes of language, terror and representation, this is the first study to engage Coleridge through the sublime, showing him to have a compelling position in an ongoing conversation about finitude. Drawing on close readings of both his poetry and prose, it depicts Coleridge as a thinker of 'the limit' with contemporary force.~~

~~Examines the influence of Kant – and in particular the neglected influence of his moral and political philosophy – on the work of Coleridge.~~

~~This volume contains thirty new essays by leading experts on British philosophy in the nineteenth century, and provides a comprehensive and unrivalled resource for advanced students and scholars. As well as the most celebrated figures, such as Mill, Spencer, Sidgwick, and Bradley, the Handbook discusses many other less well-known names and debates from the period, such as Whewell, Shadworth Hodgson, and Martineau. The Handbook contains six parts: Part I examines logic and scientific method from Whately through to the advent of modern formal logic; Part II discusses some of the century's most famous metaphysical systems such as those of the Scottish Common Sense school, J. F. Ferrier and F. H. Bradley; Part III covers science and philosophy, paying particular attention to positivism and the impact of Darwin's evolutionary theory; Part IV explores ethical, social, and political thought, including the lesser known themes of feminism and British Socialism; Part V concerns religious philosophy; and Part VI examines the changes which took place in the practice of philosophy itself during the nineteenth-century. Prefaced by an introductory article which contextualises and relates the various themes and controversies of the century, each chapter provides an overview of the topic under consideration and surveys of the state of current research, while at the same time offering new ideas and suggestions for future interpretation.~~

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

~~While postcolonial studies of Romantic-period literature have flourished in recent years, scholars have long neglected the extent of Samuel Taylor Coleridge's engagement with the Orient in both his literary and philosophical writings. Bringing together leading international writers, Coleridge, Romanticism and the Orient is the first substantial exploration of Coleridge's literary and scholarly representations of the east and the ways in which these were influenced by and went on to influence his own work and the orientalism of the Romanticists more broadly. Bringing together postcolonial, philosophical, historicist and~~

literary-critical perspectives, this groundbreaking book develops a new understanding of 'Orientalism' that recognises the importance of colonial ideologies in Romantic representations of the East as well as appreciating the unique forms of meaning and value which authors such as Coleridge associated with the Orient.

The subject of Romanticism, Memory, and Mourning could not be timelier with Žizek's recent proclamation that we are 'living in the end times' and in an era which is preoccupied with the process and consequences of ageing. We mourn both for our pasts and futures as we now recognise that history is a continuation and record of loss. Mark Sandy explores the treatment of grief, loss, and death across a variety of Romantic poetic forms, including the ballad, sonnet, epic, elegy, fragment, romance, and ode in the works of poets as diverse as Smith, Hemans, Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, and Clare. Romantic meditations on grief, however varied in form and content, are self-consciously aware of the complexity and strength of feelings surrounding the consolation or disconsolation that their structures of poetic memory afford those who survive the imaginary and actual dead. Romantic mourning, Sandy shows, finds expression in disparate poetic forms, and how it manifests itself both as the spirit of its age, rooted in precise historical conditions, and as a proleptic power, of lasting transhistorical significance. Romantic meditations on grief and loss speak to our contemporary anxieties about the inevitable, but unthinkable, event of death itself.

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.

This is the first book to provide comprehensive coverage of the full range of philosophical writing in Britain in the nineteenth century. A team of experts provide new accounts of both major and lesser-known thinkers, and explores the diverse approaches in the period to logic and metaphysics, the passions, morality, criticism, and politics.--

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