



*Poetry &  
the Creative  
Mind*

# The Creative Mind In Coleridges Poetry

**A. Taylor**



## **The Creative Mind In Coleridge's Poetry:**

*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.

*The Creative Minds in Coleridge's Poetry* Kathleen M. Wheeler, 1981 **The Creative Mind** Margaret A. Boden, 2004-02-24 How is it possible to think new thoughts? What is creativity and can science explain it? And just how did Coleridge dream up the creatures of *The Ancient Mariner*? When *The Creative Mind: Myths and Mechanisms* was first published, Margaret A. Boden's bold and provocative exploration of creativity broke new ground. Boden uses examples such as jazz improvisation, chess, story writing, physics, and the music of Mozart, together with computing models from the field of artificial intelligence, to uncover the nature of human creativity in the arts. The second edition of *The Creative Mind* has been updated to include recent developments in artificial intelligence, with a new preface, introduction, and conclusion by the author. It is an essential work for anyone interested in the creativity of the human mind. 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. **Coleridge, Language and the Sublime** C.

Stokes, 2010-11-03 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. **Plastic**

**Intellectual Breeze** Cristina Flores, 2008 This work offers a new perspective on the study of the sources of S. T. Coleridge's poetics. The author argues that the philosophical system endorsed by the Cambridge Platonist Ralph Cudworth significantly contributed to the genesis of Coleridge's concept of the symbol and its related symbolic knowledge. After an initial view on the different articulations the symbol acquired in Coleridge's theorizations over his career, the book reverts to the poet's formative years from 1795 to 1798 in order to reveal the roots of the concept. Apart from discussing Coleridge's direct readings of Cudworth's *The True Intellectual System of the Universe* in the years 1795 and 1796, the author explores the

reception of Cudworth's ideas in a number of philosophers scientists poets and literary theorists works of the late seventeenth and eighteenth centuries which were in turn read by the Romantic author The study also provides new insights into Coleridge's lectures and poems in which the Coleridgean notion of symbol was born Lectures on Revealed Religion The Destiny of Nations Religious Musings and the Conversation Poems in the light of Cudworth's philosophical tenets

**Platonic Coleridge** James Vigus,2017-12-02 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

**Yeats, Coleridge and the Romantic Sage** M. Gibson,2000-07-05 This work explores an aspect of Yeats's writing largely ignored until now namely his wide ranging absorption in S T Coleridge Gibson explores the consistent and densely woven allusions to Coleridge in Yeats's prose and poetry often in conjunction with other Romantic figures arguing that the earlier poet provided him with both a model of philosopher the sage and an interpretation of metaphysical ideas which were to have a resounding effect on his later poetry and upon his rewriting of A Vision

*Coleridge and Kantian Ideas in England, 1796-1817* Monika Class,2013-03-14 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

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 and the Inspired Word* Anthony John Harding, 2003-09-10. 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. Reading, Writing, and Romanticism Lucy Newlyn, 2003. Bridging the gulf between materialist and idealist approaches, this study, informed by an historical awareness of Romantic hermeneutics and its later developments, examines how readers are imagined, addressed, and figured in Romantic poetry. **The Oxford Handbook of Samuel Taylor Coleridge** Frederick Burwick, 2012-02-24. 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 *Coleridge, Form and Symbol, Or The Ascertaining Vision* Nicholas Reid, 2006 Reid to demonstrate the centrality of concrete form for Coleridge giving an integrated account of Coleridge s theory including terms like symbol and organic form and also situating these central Coleridgean concerns within a contemporary realist and non theistic aesthetic In addition he offers a clear account of Schelling s place in the development of Coleridge s thinking Reid s interdisciplinary approach will make this book invaluable not only to Coleridge specialists but also to students and scholars concerned generally with the history of philosophy psychology religion and literature BOOK JACKET *Coleridge, Lamb, Hazlitt, and the Reader of Drama* Janet Ruth Heller, 1990 Many nineteenth century writers believed that the best tragedy should be read rather than performed and they have often been attacked for their views by later critics Through detailed analysis of Coleridge s Shakespearean Criticism Lamb s On the Tragedies of Shakespeare and Hazlitt s Characters of Shakespeare s Plays Heller shows that in their concern with educating the reader these Romantics anticipate twentieth century reader response criticism educational theory and film criticism Publishers website *Senses of Vibration* Shelley Trower, 2012-02-09 A pioneering study of the phenomenon of vibration and its history and reception through culture A Modern Coleridge A. Timár, 2015-06-24 A Modern Coleridge shows the interrelatedness of the discourses of cultivation addiction and habit in Coleridge s poetry and prose and argues that these all revolve around the problematic nexus of a post Kantian idea of free will essential to Coleridge s eminently modern idea of the human

**Coleridge's Writings** A. Taylor, 1994-06-12 This is an important and illuminating collection however which could only have been assembled by a formidably learned scholar N Fruman Choice From Coleridge s vast writings this book assembles excerpts from Coleridge s inquiries into the workings of consciousness and the soul man s evolution and divergence from animals the varieties of human weakness and evil and the creation of culture and belief join to suggest an underlying coherence in Coleridge s interdisciplinary thought The editor has arranged material from an assortment of public and private writings and has provided linking commentary to the texts and notes This volume follows John Morrow s volume the first in the series On Politics and Society 1990 Aesthetics, Poetics and Phenomenology in Samuel Taylor Coleridge Tom Marshall, 2020-11-23 This book re evaluates the philosophical status of Samuel Taylor Coleridge by providing an extended comparison between his work and the phenomenological theory of Edmund Husserl Examining Coleridge s accounts of the

imagination perception poetic creativity and literary criticism it draws a systematic and coherent structure out of a range of Coleridge's philosophical writing In addition it also applies the principles of Coleridge's philosophy to an interpretation of his own poetic output

**Coleridge and Contemplation** Peter Cheyne, 2017-08-04 Coleridge and Contemplation is a multi disciplinary volume on Samuel Taylor Coleridge founding poet of British Romanticism critic and author of philosophical political and theological works In his philosophical writings Coleridge developed his thinking about the symbolizing imagination a precursor to contemplation into a theory of contemplation itself which for him occurs in its purest form as a manifestation of Reason Coleridge is a particularly challenging figure because he was a thinker in process and something of an omnivore a Renaissance man of the Romantic era The dynamic quality of his thinking the dark fluxion pursued but ultimately unfixed by thought and his extensive range of interests make a philosophical yet also multi disciplinary approach to Coleridge essential This book is the first collection to feature philosophers and intellectual historians writing on Coleridge's philosophy This volume opens up a neglected aspect of the work of Britain's greatest philosopher poet his analysis of contemplation which he considered the highest of human mental powers Philosophers including Roger Scruton David E Cooper Michael McGhee Andy Hamilton and Peter Cheyne contribute original essays on the philosophical literary and political implications of Coleridge's views The volume is edited and introduced by Peter Cheyne and Baroness Mary Warnock contributes a foreword The chapters by philosophers are supported by new developments in philosophically minded criticism from leading Coleridge scholars in English departments including Jim Mays Kathleen Wheeler and James Engell They approach Coleridge as an energetic yet contemplative thinker concerned with the intuition of ideas and the processes of cultivation in self and society Other chapters from intellectual historians and theologians including Douglas Hedley clarify the historical background and religious musings of Coleridge's thought regarding contemplation

## Embracing the Track of Appearance: An Emotional Symphony within **The Creative Mind In Coleridges Poetry**

In a world eaten by displays and the ceaseless chatter of fast conversation, the melodic elegance and emotional symphony developed by the prepared term frequently disappear into the background, eclipsed by the persistent sound and distractions that permeate our lives. Nevertheless, nestled within the pages of **The Creative Mind In Coleridges Poetry** a marvelous fictional value overflowing with raw emotions, lies an immersive symphony waiting to be embraced. Crafted by an outstanding musician of language, this captivating masterpiece conducts visitors on an emotional journey, well unraveling the concealed songs and profound affect resonating within each cautiously crafted phrase. Within the depths with this emotional examination, we will explore the book is central harmonies, analyze their enthralling writing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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