

# Contents



<i>Preface</i>	page vii
<i>Acknowledgements</i>	xi
<i>Abbreviations</i>	xii
Introduction: Diverse readings of the <i>Biographia Literaria</i>	i
1 Sources of the <i>Biographia Literaria</i> in notebooks and letters	8
The development of the <i>Biographia's</i> structure	8
Coleridge's early plans	11
The genesis of the <i>Biographia's</i> content	14
Coleridge on the <i>Biographia</i>	26
2 Philosophical sources of the <i>Biographia Literaria</i>	29
The unity of Platonism and empiricism	29
Schelling	42
3 Early sources of polarity in Coleridge's thought	47
4 Irony and indirectness: the German philosophy of art	59
The common/high irony distinction	61
Irony as a principle of art	65
Coleridge and the German Romantic concept of irony	71
5 Metaphor: process and method in <i>Biographia</i> 1	81
Metaphoric situations	82
The theses of chapter twelve	85
Further metaphors	87
Self-consciousness and metaphor	92
Readership and communication	96
The unity of <i>Biographia</i> 1	98

6	Processes and methods in <i>Biographia</i> II	107
	The Reader as fellow labourer	108
	Metaphor in <i>Biographia</i> II	113
7	Structural unity in the <i>Biographia</i>	121
	The unity of poetry and philosophy	121
	The primary/secondary imagination as structural principle	127
8	Imagination and reason, and the conflict of pantheism and Christianity	133
	The imagination/fancy distinction	134
	The reason/imagination distinction	141
	Irony in 'The Ancient Mariner' and 'Kubla Khan'	150
	Conclusion: The <i>Biographia's</i> readers	154
	The method of the <i>Biographia</i>	154
	Modern critical theory	158
	The <i>Biographia</i> , past and present	160
	<i>Notes</i>	163
	<i>Bibliography</i>	212
	<i>Index</i>	223