

INDEX

- Abernethy, John, 171–72
- Baillie, Joanna, 121
- ballads *see also* supernatural poems
 ‘Christabel’, 86–90
 enchanted recitation, 88–89
 expressions of trauma, 87–88
 ‘Love’, 82
 metrical irregularities, 90–91
 Percy’s *Reliques*, 87
 ‘The Dark Ladie’, 86–87
 ‘The Rime of the Ancyent Marinere’, 86
 traumatic repetition, 89–90
- Beddoes, Thomas, 163, 165–66
- Berkeley, George, 180, 209, 213
- Biographia Literaria*
 Coleridge on Edmund Burke, 247
 Coleridge on Southey as a historian, 245
 Coleridge’s engagement with Kant, 218
 Coleridge’s Jacobinism, 15
 Coleridge’s philosophical thought, 210
 as a collaborative project, 40–43
 critical dicta, 1, 192–93
 definition of a poem, 201, 221
 discussions of Wordsworth, 199–203, 221
 language of poetry, 202
 link between Coleridge the lecturer and
 Coleridge the critic, 192–94
 on the *Lyrical Ballads*, 37
 on metre, 104–105
 philosophical critic of the imagination, 71,
 199–202
 poetic style, 84
 Sara Coleridge’s editing of, 42–43
 on scholarly legacy, 192
 Shakespeare, William, 201–202
 writing of, 7
- Blumenbach, J.F., 11–12
- Böhme, Jakob, 161, 173, 210
- Bowles, William, 41, 48
- Bowyer, James, 41
- Boyer, James, 104
- Burke, Edmund
 Coleridge’s engagement with, 246–48
 on the constitution, 27
 criticism of natural philosophy, 163
 criticism of the French Revolution, 21–22,
 250
 on Government, 21
 as a historian, 243, 244
 in ‘Monody on the Death of Chatterton’,
 34
 ‘To Burke’, 22
- Byron, Lord, 88–90, 209
- Cambridge Platonists, 183
- cancel culture, 3–4
- Chester, John, 130
- ‘Christabel’
 ballad form, 86–90
 collaborative aspects of, 38
 framing apparatus, 229
 omission from *Lyrical Ballads*, 37–38
 ‘one red leaf’ reference, 38, 132
 rhythm and verse form, 90–91, 96, 97, 99,
 100, 103–104
 as a supernatural poem, 86–90, 113
 writing of, 7
- Coleridge, George, 15
- Coleridge, Hartley, 30, 38, 42, 64, 100
- Coleridge, Sara
 on Coleridge as a religious thinker, 178,
 189
 on Coleridge’s abstraction, 66
 editing of Coleridge, 42–43
 lessons in prosody, 100

INDEX

- on metre, 96
 collaboration *see also Lyrical Ballads; Poems on Various Subjects*
 and the ‘The Rime of the Ancyent Marinere’, 36, 37
 appropriation and, 39, 41, 43, 210, 220
Biographia Literaria as, 40–43
 in ‘Christabel’, 38
 Coleridge’s dialogue with himself, 33–34
 Coleridge’s forms of, 30–31, 33, 43–44
 Coleridge’s tendencies to over-writing, 32, 35, 42
 failed collaboration, 36–39, 181
 as imaginative involvement with the experience of another, 30
 political collaboration, 34
 role of the reader, 33, 34, 40–41
 in Romanticism, 32–33
 Sara Coleridge’s editing as, 42–43
 the Southey/Coleridge household at Greta Hall, 39–40, 42
 use of organic metaphors, 31–32, 38–39, 41
 of Wordsworth and Coleridge on *Lyrical Ballads*, 36–37, 40, 42, 43, 48, 59, 80
 writer–reader–friends of Coleridge, 6–7, 33
Conciones ad Populum, 16, 25–26
 conversation poems *see also* ‘Dejection: an Ode’; ‘Frost at Midnight’; ‘The Nightingale’
 ecopoetics, 63
 ‘Effusion xxxv’, 35, 132, 166
 experimental language, 48–50
 ‘Fears in Solitude’, 49, 50, 56, 115, 116, 127, 128
 figures of alienation and existential differentiation, 57–58
 ‘France: An Ode’, 16, 116
 lived experience in, 50–51
 ‘Meditative Poems in Blank Verse’, 49
 metre in, 56, 105–109
 non-human/preverbal communication, 50
 ‘Ode to the Departing Year’, 116
 political elements, 56–57, 126–28
 ‘Reflections on Having Left a Place of Retirement’, 49–50, 115, 132
 relationship between poetry, the natural world and human life, 47–48, 51–54, 59–60
 rhyme in, 106
 role of friendship, 49
 ‘The Eolian Harp’, 49, 57, 127, 132, 180
 ‘This Lime-Tree Bower my Prison’, 30–32, 49–51, 115, 128, 132
 ‘To William Wordsworth’, 49, 56, 59–60
 Cowper, William, 115, 131
Critical Review, 97–98
 criticism *see also Biographia Literaria*;
 essays; lectures
 attacks on mass culture, 91–92
 Coleridge’s legacy, 206–207
 Coleridge’s Shakespeare criticism, 2, 192–93, 195–98, 204–205
Essays on the Principles of Genial Criticism, 193, 198–99
 genial criticism, concept, 199
 link between Coleridge the lecturer and Coleridge the critic, 192–94
 marginalia, 205–206
 philosophical criticism, 194, 198–202, 207
 principles of criticism, 192–99
 in *The Friend*, 196
 theoretical/practical relationship in, 203–204, 207
 theory of organic unity, 197–99, 207
 of Wordsworth, 199–203
 Darwin, Erasmus, 162, 164–65, 213
 Davy, Humphry
 as a chemist, 161, 166, 173–75
 Coleridge’s estimation of, 161, 166–68, 173–74
Consolations in Travel, 244
 editorial work, 36
 the poet-philosopher figure, 194
 ‘The Spinosist’, 167–68
 De Quincey, Thomas, 83, 84, 92
 ‘Dejection: an Ode’
 as a catalyst for ecopoetics, 62, 73
 Coleridge’s disconnection and isolation, 73–75
 Coleridge’s personal circumstances, 59, 73
 as a conversation poem, 49, 128
 failed collaboration in, 3, 38–39
 interconnectedness of nature, 75–77
 ‘A Letter to [Asra]’, 38
 as a letter to Sara Hutchinson, 7–8, 38, 74
 mental anguish and self-therapy in, 7–8
 nature as a redemptive force, 58–59, 75
 religion and, 185
 dreams
 in the notebooks, 152–53
 prosody of, 109
 the state of mind, 81
 ‘The Pains of Sleep’, 8–10

INDEX

- ecocriticism *see also* nature
 ‘Dejection: an Ode’ as a catalyst for, 62, 73
 material ecocriticism, 67–68
 role of literature, 67
 Wordsworth’s centrality to the field, 66–67
- ecology *see also* nature
 Coleridge’s thought on, 62–63
 difference between Coleridge and Wordsworth’s thought on, 63–64, 66, 73
 ecological crisis in ‘The Rime of the Ancient Mariner’, 2–3
- ecomimesis, 67
- ecopoetics *see also* nature
 abstraction, 65–66, 70–72, 75
 central doubt, 62
 disconnection of the human from the nonhuman, 64–66, 69–70
 enmeshment between thought and thing, 70–72
 interconnectedness of nature, 62–63, 68–72
 relationship between the self and the nonhuman world, 46, 50–52, 54, 58, 60, 65–66, 69–72
 Wordsworthian, 63, 64, 66–67
- Emerson, Ralph Waldo, 189
- empiricism, 27
- essays
 ‘Essay on Fasts’, 180
Essays on the Principles of Genial Criticism, 193, 198–99
Essays on the Principles of Method, 193, 204, 220, 245, 247–48
 ‘Essays on the Spaniards’, 247
 on history, 248–49
 ‘Once a Jacobin Always a Jacobin’, 247
- Fenwick, Isabella, 36, 42
- Finch, Anne, 115
- ‘Fire, Famine, and Slaughter: A War Eclogue’, 14, 16
- ‘France: An Ode’, 16, 56, 116
- French Revolution
 Burke’s condemnation of, 21–22
 Coleridge’s writings on, 16, 21, 180
The Fall of Robespierre, 111, 114–16
 on the London stage, 114, 116–17
- Friend, William, 15, 179–80
- Freud, Sigmund, 84, 85, 109
- Friend, The*
- Coleridge on Edmund Burke, 246
- Coleridge’s political thought, 14, 19, 20, 24, 26
- distinction between reason and understanding, 20–22, 25, 220
- enmeshment between thought and thing, 71
- Essays on the Principles of Method*, 204, 220, 245, 247–48
- history in, 249–50
- ‘Method’ applied to science, 172–73
- as an outlet for Coleridge’s criticism, 196
- scientific writings, 170, 173
- ‘Frost at Midnight’
 careful observation in, 53, 115
 as a conversation poem, 49, 128
 interplay of thought and feeling, 54, 58, 166
 lived experience, 50
 metre and rhyme, 106–109
 nature and creative energy, 64
 religious readings of, 180, 213–14
- Gillman, Anne, 231, 233–34, 236
- Gillman, James, 100, 142, 186, 236
- Godwin, William, 25, 27, 92–93
- gothic genre *see also* supernatural poems
The Castle Spectre, 117, 119
 role of shock tactics, 89–90
 suspension of disbelief, 81
- gothic novels, 80, 81, 86, 92
- Greater Romantic Lyric, 166
- Hartley, David
 associationism, 164, 183, 210, 211
 Coleridge’s engagement with, 180, 209, 211–13
- Hazlitt, William
 on ‘Christabel’, 89–90
 on Coleridge, 1, 18, 145–46, 239–40, 244
 confrontation with Wordsworth, 63
 description of walking with Coleridge, 130–31, 135–36, 142
 on ‘Kubla Khan’, 85
Spirit of the Age, 228
- history
 assertion of historical rights, 243
 in *Biographia Literaria*, 245, 247
 Coleridge as a man of history, 244
 Coleridge on Edmund Burke, 243, 244, 246–48
 Coleridge on Southey as a historian, 245–46

INDEX

- Coleridge on Walter Scott, 244–45
 Coleridge's early writings, 248–49
 Coleridge's engagement with, 243–44
 essays on, 248–49
 in *The Friend*, 249–50
 the 'lantern on the stern' image, 254–55
 in the *Lay Sermons*, 249–53
 in the lectures, 248
On the Constitution of the Church and State, 244, 253–54
 religion and, 252–53
 in *The Statesman's Manual*, 245, 249–53
 Hobbes, Thomas, 20, 26
 Horsley, Samuel, 97–98, 183–84
 Hume, David, 244–45
 Hutchinson, Mary, 6, 8, 38, 233
 Hutchinson, Sara
 the 'Dejection' verses as a letter for, 7–8, 38, 74
 Coleridge's love for, 6, 59, 183, 185, 231
 in Coleridge's notebooks, 150–51
 letter to from the Lake District, 138, 139
 memories of summer evening from 1802, 232–33
 imagination
 nature and, 30, 46, 50, 52–53, 56
 philosophical criticism of the imagination, 199–202, 207
 in Schelling's thought, 220–21
 self-altering action of, 48
 self-therapy and the role of the imagination, 7–8
 Jacobi, F. H., 217
 Johnson, Samuel, 81
 Kant, Immanuel
 a priori cognition, 218–19
 Coleridge's engagement with, 20, 183, 199, 210, 217–20
 ideas of speculative reason, 219
 transcendental philosophy, 209, 216
 Keats, John
 description of walking with Coleridge, 142
 La Belle Dame Sans Merci, 69, 120
 'Kubla Khan'
 disconnection of the human from the nonhuman, 64
 framing apparatus, 229
 narrations of shifting subjectivities, 166
 prosody, 85, 91
 as a supernatural poem, 58
 writing of, 7
 Lamb, Charles
 on Coleridge's notebook-writing, 149
 on Coleridge's temperament, 1
 on collaboration with Coleridge, 32, 35, 41–42
 friendship with Coleridge, 41
 Pantisocracy, 34
 poems in *Poems on Various Subjects*, 34–35
 stay at Nether Stowey, 51
 on suspension of disbelief, 93
 in 'This Lime-Tree Bower my Prison', 31
 Landon, Letitia, 237
 language
 in 'The Rime of the Ancyent Marinere', 84–85
 artfulness and naturalness in poetic language, 48–50, 55–56
 ecomimesis, 67
 evocation of the natural world, 53
 non-human/preverbal communication, 50
 of the notebooks, 136–40, 144–45
 poetic style, 46–47, 84–85, 202
 late works
 'A Day Dream', 231, 233
 biographical elements, 230–31, 235–37
 categorisation of, 225–26
 Coleridge's love for Sara Hutchinson, 231
 Coleridge's public persona and, 228
 'Constancy to an Ideal Object', 231
 draft 'Letter to Sara', 233
 examination of poetic work, 227–28
 Hope in, 226–28, 231, 234–38, 240
 'Imitations of Du Bartas Etc', 232–35, 237, 238
 interconnected memories and associations in, 231–35
 Love in, 231–34
 memories of summer evening from 1802, 232–33
 the 'Object' of work, 227
Poetical Works, 225–26
 'Recollections of Love', 231
 re-worked material, 231–32, 237
 'THE ALONE MOST DEAR', 228–34
 'The Improvisatore, or, "John Anderson, My Jo, John"', 237–39
 'The Pang More Sharp than All', 231
 'The Solitary Date Tree', 231
 'To Two Sisters: A Wanderer's Farewell', 234, 240

INDEX

- Lavoisier, Antoine, 169, 170, 174
 Lawrence, William, 171–72
Lay Sermons, 14, 18–20, 23, 26, 28, 154, 249–53
 lectures
 Bristol lectures, 10–11, 14, 16–19, 23–24, 194, 195
 Coleridge's lecture style, 84, 193
 Coleridge's legacy and, 192
 criticism of Schlegel, 197–98
 denunciation of the established church, 180–81
 history in, 248
 'Lectures on Revealed Religion', 213
 link between Coleridge the lecturer and Coleridge the critic, 192–94
 marginalia, 205–206
 motivations for, 193–94, 206
 on the principles of poetry, 193–95
 records of, 193
 Shakespeare lectures, 192–93, 195–98, 204–205
 Lessing, Gotthold Ephraim, 181, 215, 251
 Lewis, Matthew, 80, 82, 86, 117, 119
 'Life is a vision shadowy of Truth', 180
 life of Coleridge
 domestic circle with the Wordsworths, 6, 8
 epitaph, 178
 European tour with Wordsworth, 154
 genius of, 1
 Hazlitt's figure of, 228
 love for Sara Hutchinson, 6, 59, 183, 185, 231
 in Malta, 6, 53, 54, 70, 141–42, 183–84, 225, 231, 237
 mental health struggles, 6–10, 65–66, 183
 opium addiction, 6–10, 73, 183, 186
 personal life, 6–7, 73, 183, 236
 racial hierarchy beliefs, 11–13
 the Southey/Coleridge household at Greta Hall, 39–40, 42
 'suspension of disbelief' phrase, 81, 192
 Lloyd, Charles, 36
 Locke, John, 209
 love
 Coleridge's love for Sara Hutchinson, 6, 59, 183, 185, 231
 in the later poems, 231–34
 'Love', 82
 love and the object of imaginings, 7–8
 love of life in 'The Rime of the Ancyent Marinere', 5–6
 'The Improvisatore, or, "John Anderson, My Jo, John"', 237–39
 in and through nature, 47
 within theology of the symbol, 185
 Lovell, Robert, 6
Lyrical Ballads *see also* 'The Rime of the Ancyent Marinere'
 'Christabel's omission from, 37–38
 myth of within Romanticism, 35–36
 Preface, 37, 40, 199, 202, 250
 the supernatural in, 80, 113
 'The Dungeon', 52
 'The Foster Mother's Tale, a Dramatic Fragment', 36, 57–58
 wider collaborative network of, 36
 Wordsworth's and Coleridge's
 collaboration, 36–37, 40, 42, 43, 48, 59, 80
 Mackenzie, Henry, 112
 mental health
 Coleridge's struggles with, 6–10, 65–66, 183
 self-therapy and the role of the imagination, 7–8
 'The Pains of Sleep', 8–10
 writing and poetry's therapeutic effects, 7–8, 10
 metre *see also* prosody
 centrality of for Sara Coleridge, 96
 'Christabel', 90–91, 96, 97, 99, 100, 103–104
 classical metres and modern vernacular, 98–100
 in Coleridge's work, 96–97
 within contemporary literary criticism, 96
 in the conversation poems, 56, 105–109
 foot-based metrics in Coleridge, 99–100
 four-beat system, 99, 100, 102, 103
 'Frost at Midnight', 106–109
 'Metrical Feet', 101–103
 metrical irregularity of the ballad form, 90–91
 metrical surprise and variation, 103–105
 'The Nightingale', 106–109
 treatment of in *Biographia Literaria*, 104–105
 Mill, J. S., 28, 244
 Mitford, Mary Russell, 193
 Morgan, John, 6–7, 40
Morning Post, The, 14, 16, 17, 21, 233, 247, 248, 250

INDEX

- nature *see also* ecocriticism; ecopoetics
 in Dorothy Wordsworth's journals,
 31–32
 educative role of poetry, 52, 54–56
 feeling and responsiveness to, 54–55
 healing properties, 51–52
 human/nature/divine relationship in
 scientific thought, 161, 163–65
 organic metaphors for collaboration,
 31–32, 38–39, 41
 poetry and human epistemic, empathetic
 and creative powers, 52
 poetry and meditation, 49, 50, 54, 56
 poetry and will, 52, 54, 59
 poetry as psychoactive, 60
 relationship between poetry, the natural
 world and human life, 47–48, 51–54,
 59–60
 tension between artfulness and naturalness
 in poetic language, 48–50, 55–56
 'The Nightingale', 46–47, 50, 53
 as a transformative space, 46–47, 51–52
 in Wordsworth's thought, 63, 64
- Newton, Isaac, 165, 167
- notebooks
 the act of writing and the process of
 thinking, 148–49
 entries on children, 152–53
 entries on dreams, 152–53
 entries on religion, 186
 entries on the lectures, 193
 'Fly-catcher' trope, 156–58
 language of, 136–40, 144–45
 from the later years, 154
 literary value of, 1–2
 materiality, 150
 memories of a summer evening from
 1802, 232–33
 readership, 151–52
 re-visited entries and self-knowledge,
 154–57
 Sara Hutchinson in, 150–51
 unity/diversity dialectic, 145–48, 153
 ways of seeing, 148–49
 wide-ranging contents of, 148–50
 as a window into Coleridge's intellect,
 145–48, 153–54, 156–58
- 'Ode on the Departing Year', 14, 16, 24
- On the Constitution of the Church and
 State*, 14, 17, 18, 25, 27–28, 188–89,
 243, 244, 253–54
- Opus Maximum*, 2, 185, 210
- Osorio*
 drama of emotional stasis, 117–21
 hoped for production of, 111
 influences, 120
 narrative, 117
 rejection of, 117
 'The Dungeon', 52
 'The Foster Mother's Tale, a Dramatic
 Fragment', 36, 57–58
 transformation into *Remorse*, 111, 112,
 121–23
 writing of, 7
- Paine, Thomas, 22
- pantheism, 60, 180, 183–85, 210, 216
- Pantisocracy, 6, 15, 18, 31, 114, 183
- Percy, Thomas, 87
- philosophy
 assessments of Coleridge's thought,
 209–210
 associationism, 164, 183, 210, 211
 Coleridge's engagement with Hartley, 209,
 211–13
 Coleridge's engagement with Kant,
 217–20
 Coleridge's engagement with Priestley,
 180, 210, 212–15
 Coleridge's engagement with Schelling, 71,
 184, 210, 220–22
 Coleridge's engagement with Spinoza,
 215–17
 Coleridge's philosophical thought, 209, 222
 Coleridge's religious concerns, 209, 211,
 216, 222
 distinction between reason and
 understanding, 20–22, 25, 219–20
 Kant's a priori cognition, 218–19
 materialism, 211–14
 monism, 167–68, 215–16
 organic unity, 197–99, 207
 philosophical critic of the imagination,
 199–202, 207
 philosophical criticism, 194, 198–99, 207
 philosophical theology, 182–85
 the poet-philosopher figure, 194, 209
 reflective self-consciousness, 210–11
 science's integration with metaphysics,
 170–71
 speculative reason, 219
 Spinoza's denial of free will, 216–17
 value of personhood, 10, 24–25
- plays *see also* *Osorio*
 Coleridge's admiration for Schiller, 112–14

INDEX

- plays (cont.)
The Fall of Robespierre, 111, 114–16
 financial rewards for, 111–12
 hybrid dramas, 112
Remorse, 111, 112, 121–23
 Schiller's influence on, 112–14, 117–18, 123
 within London theatre culture, 112, 116–17
Zapolya, 111, 121–28
Poems on Various Subjects
 in *Biographia Literaria*, 41
 Coleridge's dialogue with himself, 33–34
 Lamb's poems, 34–35
 'Monody on the Death of Chatterton', 34
 Pantisocracy in, 33, 34
 political collaboration, 34
 'Religious Musings', 19, 23–24, 33, 146–47, 162–64, 180, 212–13
 sonnet to Friedrich Schiller, 112
 poetry
 definition of a poem, 201
 educative role of, 52, 54–55, 56
 great poetry as a form of possession, 85–86
 as knowledge, 59
 language of poetry, 202
 nature and poetic composition, 46–47
 poetic style, 46–47, 84–85, 202
 poetry and human epistemic, empathetic and creative powers, 52
 poetry and meditation, 49, 50, 54, 56
 poetry and will, 52, 54, 59
 poetry as psychoactive, 60
 tension between artfulness and naturalness in poetic language, 48–50, 55–56
 Polidori, John, 88
 political economy, 26–27
 politics
 assertions of historical rights, 243
 Coleridge's changing views on, 16–18
 Coleridge's early radicalism, 14–18, 34, 168
 Coleridge's political legacy, 28
 Coleridge's political writings, 14
 constitutional framework, 27–28
 in the conversation poems, 56–57, 126–28
 dissenting Unitarianism, 33, 34, 179–82
 elitism, 23–24
 Greater Romantic Lyric, 166
 of Humphry Davy, 168, 173–74
 Jacobinism, 14–16, 21, 26, 27
 monarchism, 16–17
 moral obligations in, 25–26
 political collaboration, 34
 political theology, 188–89
 religion and, 17, 22–23
 of *Remorse*, 121–23
 revisions in the political writings, 16
 role of property, 18–20, 22, 26, 34, 163–64
 role of Reason and Understanding in, 20–22, 25
 role of taxation and commerce, 19–20, 26–27
 in *Zapolya*, 125–27
 Poole, Thomas, 30, 179, 194
 post-traumatic stress disorder
 definition, 85, 86
 experiences of trauma, 85, 86
 'The Rime of the Ancyent Marinere' as an expression of, 3–6, 85–86
 trauma and the ballad form and, 87–88
 traumatic repetition, 89–90
 Priestley, Joseph
 Coleridge's engagement with the philosophy of, 180, 210, 212–15
 Coleridge's later rejection of, 165
 debates with Samuel Horsley, 183–84
 as a Dissenter, 162, 179, 181
 on the immortal soul, 211–12
 materialism, 211–14
 in 'Religious Musings', 162, 164
 science's threat to the state, 162, 168
 scientific studies, 170
 Socinian theology, 165, 179
 Unitarianism, 183
 prosody *see also* metre
 in 'Christabel', 90–91, 96, 97, 99, 100, 103–104
 classical metres and modern vernacular, 98–100
 Coleridge's prosodic lessons, 100–103
 Coleridge's review of Samuel Horsley, 97–98
 Coleridge's shifting views on Greek prosody, 97–98
 dolnik style, 99, 102
 Greek prosody, 97
 and the individual experience of poetry, 109
 in 'Kubla Khan', 85, 91
 psychoanalysis, 80–81, 84
 psychology
 belief in the supernatural, 80–81
 illusion/delusion distinction, 81–82

INDEX

- infant development, 152–53
 suspension of disbelief, 81, 92–93
- Radcliffe, Ann, 80–83, 90
- religion
Aids to Reflection, 188
 Catholic Emancipation, 27
 Coleridge as a religious thinker, 178, 189
 Coleridge as a theologian and biblical scholar, 179, 181, 185–89
 in Coleridge's childhood, 179
 Coleridge's Christian organicism, 111–13
 Coleridge's early radicalism, 14–18
 Coleridge's model of the Clerisy, 27–28
 in Coleridge's philosophical thought, 209, 211, 216, 222
 Coleridge's religious legacy, 189–90
 Coleridge's Unitarianism, 14, 17, 22, 165, 179–82
 Coleridge's writings on prayer, 186–87
 collaboration on a poem about Muhammad, 181–82
 epitaph, 178
 history and, 252–53
 human/nature/divine relationship in scientific thought, 161, 163–65
 'Letters on the Inspiration of the Scriptures', 187
 in the notebooks, 186
On the Constitution of the Church and State, 27–28, 188–89, 243, 244, 253–54
 pantheism, 60, 180, 183–85, 210, 216
 participation in the established church, 17, 186
 political theology, 188–89
 role in politics, 17, 22–23
 role of faith, 146–47
 role of Reason and Understanding, 183
 in 'The Rime of the Ancyent Marinere', 147, 181
 theology of the symbol, 185
 Trinitarian Anglicanism, 165, 179, 182–85, 216
 'Religious Musings', 19, 23–24, 33, 146–47, 162–64, 180, 212–13
- Robinson, Henry Crabb, 62, 193, 198, 215–17
- Romanticism *see also* plays
 creative collaboration in, 32–33
 Romantic Drama, 111
 Romantic sociability, 33
- Rousseau, Jean-Jacques, 20
- Schelling, F. W. J.
 Coleridge's engagement with the philosophy of, 71, 184, 210, 220–22
 Coleridge's plagiarism of, 43, 184
- Schiller, Friedrich, 112–14, 117–18, 123
- Schlegel, August Wilhelm, 197–98
- Schlegel, Friedrich, 211
- science *see also* Priestley, Joseph
 'Method' applied to, 172–73
 chemical elements, 169
 Coleridge's engagement with, 161, 169–70, 174–75
 Coleridge's estimation of Humphry Davy, 161, 166–68, 173–74
 French science, 163
 human/nature/divine relationship, 161, 163–65
 integration with Coleridge's metaphysics, 170–71
 nature of life debates, 171–72
 nineteenth-century disciplinary framework, 161, 168–74
 pneumatic research, 165–66
 political reform and, 168
 role of Reason and Understanding in, 170–71
- Scott, Walter, 38, 88–89, 90, 120, 244–45
- Shakespeare, William
 in the *Biographia Literaria*, 201–202
 Coleridge's criticism, 2
Hamlet, 197, 198
 as the ideal poet, 201–202
 influence on *Zapolya*, 123
 King Lear, 85–86
 reading of Method in *Hamlet*, 172
 Shakespeare lectures, 192–93, 195–98, 204–205
The Tempest, 197
- Shelley, Percy, 88
- slavery
 addressed in 'The Rime of the Ancyent Marinere', 3–4, 24
 Coleridge's anti-slavery writings, 10–11, 14, 24–25, 180–81
 racial hierarchy beliefs, 11–13
 'The Sailor who Served in the Slave Trade', 3–4
- Sotheby, William, 104
- Southey, Robert
 on Coleridge, 15–16, 41, 111, 206, 210
 Coleridge on necessitarianism, 211
 Coleridge on Southey as a historian, 245–46

INDEX

- Southey (cont.)
 collaboration with Coleridge, 42, 181–82
The Fall of Robespierre, 114–16
Joan of Arc, 117, 165, 213
Life of Wesley, 246
 Pantisocracy, 6, 15, 31, 34, 114, 183
Sir Thomas More: or, Colloquies on Society, 244
 Southey/Coleridge household at Greta Hall, 39–40, 42
 ‘The Sailor who Served in the Slave Trade’, 3–4
- Spinoza, Benedict de
 Coleridge’s affinity with, 148, 182
 Coleridge’s engagement with the philosophy of, 210, 215–17
 denial of free will, 216–17
 monism, 167–68, 215–16
 pantheism, 183
 ‘The Spinosist’ (Davy), 167–68
- Statesman’s Manual, The*
 Coleridge’s elitism, 24
 history in, 245, 249–53
 role of Reason and Understanding, 219
 role of religion in political thought, 23, 187
 theology of the symbol, 185
- Steele, Joshua, 99
- supernatural poems
 ‘Christabel’, 86–90, 113
 Coleridge’s goals for, 80–81, 112–13
 enchantment/disenchantment dialectic, 88–91
 illusion/delusion distinction, 81–82
 in *Lyrical Ballads*, 80, 113
 rhythm and verse form, 90–91
 suspension of disbelief, 81, 92–93
 ‘The Dark Ladie’, 86–87
 ‘The Rime of the Ancyent Marinere’ as, 82–85, 113
 white magic in, 82
- Swinburne, Algernon Charles, 85
Sybilline Leaves, 16, 40, 49, 73, 83
- Table Talk*, 98
- Tennyson, Alfred, 70–71, 120
- ‘The Nightingale’
 as a conversation poem, 36
 metre, 106–109
 non-human communication, 53
 poetry and nature relationship, 46–47, 50, 53
 the value of walking, 133
- ‘The Pains of Sleep’, 8–10
- ‘The Rime of the Ancyent Marinere’
 anti-slavery themes, 3–4, 24
 ballad form, 86
 Coleridge’s recitation of, 83, 92
 Coleridge-as-Mariner, 84
 collaborative aspects, 36, 37
 disconnection of the human from the nonhuman, 64–65, 69, 74–75
 emotions of guilt and shame, 4
 as an expression of post-traumatic stress disorder, 3–6, 85–86
 language, 84–85
 love of life, 5–6
 marginal glosses, 83–84
 as a parable of ecological crisis, 2–3
 religious readings of, 147, 181
 the supernatural in, 82–83, 113
- ‘The Spinosist’ (Davy), 167–68
- ‘The Wanderings of Cain’, 181
- Thelwall, John, 15–16, 36, 246
- ‘To Burke’, 22
- Unitarianism, 14, 17, 22, 165, 179–82
- verse
 metre, 56
 short blank verse poems, 49, 56
- walking
 aesthetic pleasures, 130–31, 135
 Coleridge Way footpath, 130–31, 135–36
 discourse during, 130, 131, 142
 on Hampstead Heath, 142
 with Hazlitt, 130–31, 135–36, 142
 journal of the solo walk through the Lake District, 136–40
 in Malta, 140–42
 physical and mental pleasures, 51, 60, 130, 133–34, 139–40
 in Scotland with Wordsworth, 8, 9
 shared walks with Dorothy Wordsworth, 31–32, 131–35, 136
 ways of seeing, 131–32, 135
- Walpole, Horace, 80, 86, 92
- Watchman, The*, 14, 15, 24, 163
- Wordsworth, Dora, 154
- Wordsworth, Dorothy
 Coleridge’s admiration for, 132–33
Lyrical Ballads and, 36
 shared walks with Coleridge, 31–32, 131–36
 the ‘side peep’, 134–35

INDEX

- ‘The Nightingale’ and, 47
 Wordsworth/Coleridge domestic circle, 6, 8
- Wordsworth, William *see also Lyrical Ballads*
 in *Biographia Literaria*, 199–203, 221
The Borderers, 111
 in Coleridge’s criticism, 199–203
 collaboration with Coleridge on *Lyrical Ballads*, 36–37, 40, 42, 43, 48, 59, 62, 80
 difference in his ecological thought from Coleridge, 63–64, 66, 73
 domestic circle with Coleridge, 6, 8
 ecopoetics, 63, 64, 66–67
- European tour, 154
 ‘Evening Voluntaries’, 42
 failed collaboration on ‘The Wanderings of Cain’, 181
 marriage to Mary Hutchinson, 38
 ‘Ode: Intimations of Immortality’, 39, 43, 73
 ‘Peter Bell’, 74–75
 Sara Coleridge and, 42, 43
The Excursion, 244
 ‘The Nightingale’ and, 47
 thoughts on nature, 63, 64
 ‘To William Wordsworth’, 49, 56, 59–60