

Coleridge's Criticism on Shakespeare

Biographia Literaria: Chapter XV

Coleridge is less well-known for his published prose works *Biographia Literaria* and *Literary Remains*, both aimed at a more serious audience than his poetry. These works made him admired as a critic, but his thoughts on Shakespeare, mostly delivered as lectures, were never gathered together during his lifetime. Coleridge was aware of the requirements of a number of different audiences for his varying literary output: he writes of the need to keep his audience at a lecture entertained. Fortunately many sources still exist: lecture notes, newspaper reports, notes taken by members of the audience, mentions in letters. Editing these fragments has been a challenging job ever since.

The lectures took place between about 1808 and 1819, and as well as Shakespeare he spoke on a variety of philosophical and literary subjects. Talking of Shakespeare, though, he focused on a handful of plays: *Hamlet*, *The Tempest*, *Richard II*, *Othello*, *Romeo and Juliet*, *Love's Labour's Lost* and *Macbeth*, and with the narrative poems. He admired *King Lear* and *Antony and Cleopatra*, but hated *Measure for Measure*:

"This Play, which is Shakespeare's throughout, is to me the most painful, say rather the only painful part of his genuine works. The comic and tragic parts... the one disgusting, the other horrible; and the pardon and marriage of Angelo not merely baffles the strong indignant claim of Justice (for cruelty, with lust and damnable Baseness, cannot be forgiven, because we cannot conceive them as being morally repented of) but it is likewise degrading to the character of Woman."

He took a surprisingly modern view of the need to put Shakespeare into historical context: "so as to see and be able to prove what of Shakespeare belonged to his Age and was common to all the first-rate men", and often compared Shakespeare to other writers such as Spenser and Milton.

He's extraordinarily observant about how Shakespeare works as a dramatic writer. "In his mode of drawing characters... from the whole course of the play, or out of the mouths of his enemies or friends." He takes Polonius as an example "which actors have often misrepresented: Shakespeare never intended to represent him as a buffoon. It was natural that Hamlet, a young man of genius and fire, detesting formality,...should express himself satirically; but Hamlet's words should not be taken as Shakespeare's

Coleridges Criticism Of Shakespeare

Samuel Taylor Coleridge



Coleridge's Criticism Of Shakespeare:

Coleridge's Criticism of Shakespeare Samuel Taylor Coleridge, 1989 Coleridge was a major critic of Shakespeare and a seminal influence on modern criticism Earlier selections of his Shakespeare criticism are now out of print This new selection is drawn largely from Professor Foakes authoritative edition of Coleridge's Literary Lectures and it makes this material available in a format which allows the student to follow the development of Coleridge's ideas and the changes in his critical procedures There is a considerable Introduction *Coleridge's Criticism of Shakespeare* Samuel Taylor Coleridge, 2001-01-01 Coleridge was a major critic of Shakespeare and a seminal influence on modern criticism Earlier selections of his Shakespeare criticism are now out of print This new selection is drawn largely from Professor Foakes authoritative edition of Coleridge's Literary Lectures and it makes this material available in a format which allows the student to follow the development of Coleridge's ideas and the changes in his critical procedures There is a considerable Introduction Professor Foakes teaches in the Department of English at the University of California in Los Angeles He is the editor of Coleridge's Literary Lectures 1986 for the new Princeton Collected Coleridge **Coleridge's Shakespearean Criticism** Samuel Taylor Coleridge, 1930 **Shakespearean Criticism** Samuel Taylor Coleridge, 1960 **Coleridge** Muḥammad Muṣṭafá Badawī, 1973-04-19 Coleridge's theories insights and practical criticism underlie nearly all subsequent criticism in English It was not only that he turned decisively away from eighteenth century views clearly and usefully surveyed in the first chapter His powerfully general theories of the imagination and of poetic language and structure provided permanent insights He saw the plays as organic structures of poetic effects the product of conscious artistry These served Shakespeare's deep human insight both psychological and moral Dr Badawi provides a lucid analysis of the elements of Coleridge's criticism of Shakespeare demonstrating the relationship with his criticism generally and bringing out its originality its validity and its influence on our concepts of poetic language dramatic form and our response to the whole medium *Coleridge* M. M. Badawi, 2010-02-25 Coleridge's theories insights and practical criticism underlie nearly all subsequent criticism in English It was not only that he turned decisively away from eighteenth century views clearly and usefully surveyed in the first chapter His powerfully general theories of the imagination and of poetic language and structure provided permanent insights He saw the plays as organic structures of poetic effects the product of conscious artistry These served Shakespeare's deep human insight both psychological and moral Dr Badawi provides a lucid analysis of the elements of Coleridge's criticism of Shakespeare demonstrating the relationship with his criticism generally and bringing out its originality its validity and its influence on our concepts of poetic language dramatic form and our response to the whole medium **Coleridge: Lectures on Shakespeare (1811-1819)** Samuel Taylor Coleridge, 2016-08-30 This volume comprises a freshly composed edition of Samuel Taylor Coleridge's 1811 12 Lectures on Shakespeare and Milton and 1818 19 Lectures on Shakespeare Coleridge is a foundational figure in Shakespeare criticism and remains to this day one of the

most incisive and best Nobody interested in Coleridge Shakespeare or Literary Criticism more broadly can afford to be ignorant of Coleridge's famous lectures

The Idea of Coleridge's Criticism Richard Harter Fogle, 2023-04-28 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1962

Shakespeare Samuel Taylor Coleridge, 2022-11-13 In his profound exploration titled Shakespeare Samuel Taylor Coleridge delves into the intricacies of William Shakespeare's oeuvre employing a critical lens that merges literary analysis with philosophical inquiry Coleridge's prose is characterized by a rich poetic style that reflects his deep admiration for Shakespeare's artistry He dissects key themes character motivations and dramatic structures situating Shakespeare's work within the broader context of Elizabethan literature and the human condition This work exemplifies the Romantic ideal of a deep emotional connection to the subject revealing Coleridge's unique perspective on poetic imagination and the intricacies of Shakespearean drama Coleridge a leading figure of the Romantic movement was significantly influenced by his own tumultuous life experiences philosophical explorations and immersive studies of literature His background in classical and contemporary criticism shaped the methodologies he employed in dissecting Shakespeare's plays Furthermore Coleridge's relationship with fellow poets and intellectuals including his well known collaboration with Wordsworth imbued his literary critiques with rich interdisciplinary insights This book is essential for readers seeking a deeper understanding of Shakespeare's work and its enduring influence on literature Coleridge's incisive analysis offers both scholars and casual readers a fresh perspective encouraging an appreciation of Shakespeare that transcends mere historical context to reveal the timeless relevance of his themes and characters In this enriched edition we have carefully created added value for your reading experience A comprehensive Introduction outlines these selected works unifying features themes or stylistic evolutions The Author Biography highlights personal milestones and literary influences that shape the entire body of writing A Historical Context section situates the works in their broader era social currents cultural trends and key events that underpin their creation A concise Synopsis Selection offers an accessible overview of the included texts helping readers navigate plotlines and main ideas without revealing critical twists A unified Analysis examines recurring motifs and stylistic hallmarks across the collection tying the stories together while spotlighting the different work's strengths Reflection questions inspire deeper contemplation of the author's overarching message inviting readers to draw connections among different texts and relate them to modern contexts Lastly our hand picked Memorable Quotes distill pivotal lines and turning points serving as touchstones for the collection's central themes

Coleridge's Shakespearean Criticism Samuel Taylor Coleridge, 1930

Coleridge's Criticism of Shakespeare as Ethology and Judgment Sharon Gail Fawcett, 1974

Shakespearean Criticism: Marginalia, lectures, and other notes from Coleridge's manuscripts.-v. 2. Reports of Coleridge's

lectures Samuel Taylor Coleridge,1961 The writings of the person who instituted the tradition of English Shakespearean criticism **Coleridge's Criticism of Shakespeare as Ethology and Judgment** Fawcett, Sharon Gail,1974

SHAKESPEAREAN CRITICISM; IN TWO VOLUMES: VOLUME TWO SAMUEL TAYLOR COLERIDGE,1962

Shakespeare, With Introductory Matter on Poetry, The Drama, and The Stage (Unabridged) Samuel Taylor

Coleridge,2019-04-15 In Shakespeare With Introductory Matter on Poetry The Drama and The Stage Samuel Taylor

Coleridge offers an insightful exploration of Shakespeare s work through the lens of his own philosophical and poetic ideals Coleridge deftly navigates the realms of poetry and drama reflecting on the intricate interplay between characters and the larger human experience His analytical style is both lyrical and rigorous incorporating elements of Romantic philosophy while simultaneously critiquing the theatrical conventions of his time thus situating Shakespeare within the evolving landscape of English literature Samuel Taylor Coleridge a prominent figure in the Romantic movement was influenced by his exposure to literature philosophy and the prevailing political climate of the late 18th and early 19th centuries His deep appreciation for Shakespeare was complemented by his pursuits in poetry religion and criticism Coleridge s scholarly background and personal reflections on artistic creation imbue this work with a profound understanding of both the weight of Shakespeare s legacy and the art of dramatic storytelling This book is a must read for scholars students and enthusiasts of Shakespearean drama and poetry Coleridge s insightful commentary not only illuminates the subtleties of Shakespeare s masterpieces but also evokes a deeper appreciation for the craft of drama itself Readers will find themselves engaged not only with Shakespeare s texts but also with Coleridge s rich contextual analysis making this work an essential addition to any literary collection **Coleridge's Essays & Lectures on Shakespeare** Samuel Taylor Coleridge,2017-08-08 In treating of

Shakspeare said one of the best of Coleridge s critics he set the sun in heaven The present volume imperfect record as it is contains the greater substance of all that the most inspired English critic said whether casually or deliberately of the most inspired poet Its contents are those of the two posthumous miscellanies of notes for lectures and reports of lectures which were prepared by Henry Nelson Coleridge and his wife Coleridge s daughter Sarah in 1836 and by Payne Collier in 1856 The first deals principally with the lectures given by Coleridge in 1818 but it contains many notes and memoranda which belong equally to the earlier period And one suspects Payne Collier s contribution of the 1811 12 lectures although he was a less unreliable recorder than is usually supposed to have been in some instances from the earlier publication Perhaps the best way to read in this double collection is to turn up first the Notes upon Shakspeare s plays Hamlet for preference in which Coleridge who was himself an intellectual Hamlet used to perfection the subtle mirror afforded by his own mind and then from that to work through the maze of his lectures and poetic homilies It must be remembered that the whole book as here constituted is the telltale memorial of the Coleridge who was too indolent to make good his harvest He had a magnificent intellect a superb imagination but no corresponding will power The consequence is that his lectures on Shakspeare were

imperfectly prepared often ill delivered and left in the end to the mercy of careless reporters But to those who can discern the god in the cloud these transcripts are of inestimable value Intermittent flashes of creative criticism break continually through the misty envelope and the brilliance is according to the assimilative or the refractive quality of the reader For as Coleridge quotes and says we are not all Mogul diamonds to take the light [Shakespeare, With Introductory Matter on Poetry, The Drama, and The Stage by S.T. Coleridge](#) Samuel Taylor Coleridge,2015-05-02 This carefully crafted ebook Shakespeare With Introductory Matter on Poetry The Drama and The Stage by S T Coleridge is formatted for your eReader with a functional and detailed table of contents 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 Content Definition of Poetry Greek Drama Progress Of The Drama The Drama Generally And Public Taste Notes on Shakespeare Shakespeare A Poet Generally Shakespeare s Judgment equal to his Genius Recapitulation And Summary Of the Characteristics of Shakespeare s Dramas Outline Of An Introductory Lecture Upon Shakespeare Order Of Shakespeare s Plays Notes On The Tempest Love s Labour s Lost Midsummer Night s Dream Comedy Of Errors As You Like It Twelfth Night All s Well That Ends Well Merry Wives Of Windsor Measure For Measure Cymbeline Titus Andronicus Troilus And Cressida Coriolanus Julius C sar Antony And Cleopatra Timon Of Athens Romeo And Juliet Shakespeare s English Historical Plays King John Richard II Henry IV Richard III Lear Hamlet Macbeth Winter s Tale Othello Notes on Ben Jonson Whalley s Preface Whalley s Life Of Jonson Every Man Out Of His Humour Poetaster Fall Of Sejanus Volpone Apic ne The Alchemist Catiline s Conspiracy Bartholomew Fair The Devil Is An Ass The Staple Of News The New Inn Notes on Beaumont And Fletcher Harris s Commendatory Poem On Fletcher Life Of Fletcher In Stockdale s Edition 1811 Maid s Tragedy A King And No King The Scornful Lady The Custom Of The Country The Elder Brother The Spanish Curate Wit Without Money The Humorous Lieutenant The Mad Lover The Loyal Subject Rule A Wife And Have A Wife The Laws Of Candy The Little French Lawyer Valentinian Rollo The Wildgoose Chase A Wife For A Month The Pilgrim The Queen Of Corinth The Noble Gentleman The Coronation Wit At Several Weapons The Fair Maid Of The Inn **Coleridge's Shakespearean Criticism** Samuel Taylor Coleridge,1930 **Coleridge's Essays & Lectures on Shakespeare** Samuel Taylor Coleridge,2017-08-08 In treating of Shakspeare said one of the best of Coleridge s critics he set the sun in heaven The present volume imperfect record as it is contains the greater substance of all that the most inspired English critic said whether casually or deliberately of the most inspired poet Its contents are those of the two posthumous miscellanies of notes for lectures and reports of lectures which were prepared by Henry Nelson Coleridge and his wife Coleridge s daughter Sarah in 1836 and by Payne Collier in 1856 The first deals principally with the lectures given by Coleridge in 1818 but it contains many notes and memoranda which belong equally to the earlier period And one suspects Payne Collier s contribution of the 1811 12 lectures although he was a less unreliable recorder than is usually supposed to have been in some instances from the earlier

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Coleridge's Formal Criticism of Shakespeare's Plays Muḥammad Muṣṭafá Badawī,1960

Embracing the Beat of Phrase: An Psychological Symphony within **Coleridges Criticism Of Shakespeare**

In a world taken by screens and the ceaseless chatter of fast communication, the melodic beauty and emotional symphony created by the published word usually diminish into the background, eclipsed by the relentless sound and distractions that permeate our lives. However, located within the pages of **Coleridges Criticism Of Shakespeare** a wonderful fictional treasure filled with fresh emotions, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, this captivating masterpiece conducts viewers on a psychological journey, skillfully unraveling the concealed songs and profound influence resonating within each carefully constructed phrase. Within the depths of the emotional analysis, we can examine the book is key harmonies, analyze their enthralling publishing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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