FREDERICK BURWICK, who studied German literature and philosophy at Göttingen and continued his work in Anglo-German literary relations with Gian Orsini at the University of Wisconsin, is now Professor of English and Comparative Literature at the University of California, Los Angeles. He has published over thirty articles on the English and Continental Romantics. His most recent books, *The Damnation of Newton: Goethe's Color Theory and Romantic Perception* (de Gruyter, 1986) and *The Haunted Eye: Perception and the Grotesque in Romantic Literature* (Carl Winter, 1987), have been devoted to perception theory. Drawing from his familiarity with perception theory in the Romantic period, his essay for this volume explains, at long last, precisely what Coleridge was doing in the *Biographia Literaria* with the “theses” stolen from Schelling.

JEROME CHRISTENSEN, Professor of English at Johns Hopkins University, is the author of *Coleridge's Blessed Machine of Language* (Cornell University Press, 1981), *Hume and the Formation of a Literary Career* (University of Wisconsin Press, 1987), and various articles on Coleridge and the English Romantics. A leader in the recent critical trend demonstrating Coleridge's centrality to poststructuralist criticism, Professor Christensen continues that work in the present volume to highlight the significance of the *Biographia Literaria* in relation to critical “deconstruction.”

ROBERT N. ESSICK, Professor of English at the University of California at Riverside, is the author of *William Blake Printmaker* (Princeton, 1980), *The Separate Plates of William Blake* (Princeton, 1983), *The Works of William Blake in the Huntington Collections* (Huntington Library, 1985), and essays on Wordsworth, Blake, Shelley, and D. G. Rossetti. He is currently engaged in comprehensive research on Romantic language theory. This investigation has brought him to the *Biographia Literaria*, which he finds to be central to his concern with the concept of Adamic language. His essay presented here provides an important reference point for the concerns with language, cognition, and imagination which inform many of the studies in this collection.

RICHARD FADEM, Professor of English and the Humanities at Scripps College, has just completed a book on *Wordsworth's Equilibrium*. In addition to his reviews for *Philosophy and Literature* and his articles on Wordsworth and Coleridge for
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*Humanitas* and *The Wordsworth Circle*, Professor Fadem has explored applications of psychoanalytic theory in Dickens's *Great Expectations*. His essay for this volume examines philosophical and psychological ramifications of "habit" in Coleridge's reaction to Associationist doctrine.

NORMAN FRUMAN, Professor of English at the University of Minnesota, is author of *Coleridge, the Damaged Archangel* (George Braziller, 1971), one of the most comprehensive and controversial studies of Coleridge ever published. His new edition of the *Biographia*, forthcoming from Oxford University Press, promises to be just as comprehensive and just as controversial. Professor Fruman's analysis of editorial and annotative measures necessary to balance and correct earlier editions—including the recent edition by James Engell and Walter Jackson Bate for the *Collected Coleridge* (Princeton University Press; Routledge & Kegan Paul, 1983)—addresses the autobiographical, editorial, and critical issues which are dealt with throughout this volume.

J. H. HAEGER, Professor of English at San Jose State University, has published essays on Coleridge's later writings, including his manuscript speculations on race and his *Hints Towards the Formation of a More Comprehensive Theory of Life*. Professor Haeger is currently at work on a book tentatively titled *The Altering Eye: Perception, Imagination, and Illusion in Romantic Poetry*. His essay here offers a stylistic dimension to the pattern of interest in interrelations between perception and conception, language and motive that emerges in this collection.

ROBERT MANIQUIS, Associate Professor of English and Comparative Literature at the University of California, Los Angeles, is the author of *Lonely Empires: Public and Personal Visions of Thomas De Quincey* (University of Wisconsin Press, 1976) and many essays on Romantic literature and literary theory. He is now completing a book on Coleridge and Romantic ideologies of the family. The interaction of metaphysical and political discourse in Coleridge's thought is the subject of his ideological analysis of the *Biographia* in the concluding essay of this volume.

THOMAS MCFARLAND, Murray Professor of English Literature at Princeton University, is author of the seminal study, *Coleridge and the Pantheist Tradition* (Clarendon Press, Oxford, 1969) and other important studies of Coleridge and the Romantics, including *Romanticism and the Forms of Ruin: Wordsworth, Coleridge, and Modalities of Fragmentation* (Princeton University Press, 1981), *Originality and Imagination* (Johns Hopkins University Press, 1985), *Shapes of Culture* (University of Iowa Press, 1987), and *Romantic Cruxes: The English Essayists and the Spirit of the Age* (Oxford: Clarendon, 1987), in addition to many influential journal articles. From the time of Thelwall and Hazlitt, critics have mined the *Biographia Literaria* for revelations of political or ideological bias in Coleridge's representation of himself as never a Jacobin. Arguing that the pattern of Jacobin become anti-Jacobin (as with Southey or Wordsworth) does not apply, McFarland takes issue with the accusations of political apostasy levelled against Coleridge.
JEROME J. MCGANN, Commonwealth Professor of English, University of Virginia, is a leading exponent of sociohistorical methods in literary studies. He is the editor of Lord Byron: The Complete Poetical Works (Clarendon Press, Oxford, 1980—), and the author of a wide variety of works on Romanticism and on textual and critical methodologies, including A Critique of Modern Textual Criticism (University of Chicago Press, 1982), The Romantic Ideology (University of Chicago Press, 1982), and The Beauty of Inflections. Literary Investigations in Historical Method and Theory (Oxford University Press, 1985). His most recent book is Social Values and Poetic Acts (Harvard University Press, 1987). In his essay for this volume he demonstrates the critical advantage in "decentering" the Biographia Literaria, shifting it from its position of canonical authority in order to examine its relation to other important trends in the Romantic period.

RAIMONDA MODIANO, Professor of English and Comparative Literature at the University of Washington, is the author of Coleridge and the Concept of Nature (Florida State University Press, 1985) as well as numerous articles and reviews on Coleridge and English Romanticism. She is also a co-editor of volumes 2—5 of the Marginalia for the Bollingen Collected Coleridge (Princeton University Press; Routledge & Kegan Paul, in press). For the present study, she examines the Miltonic and Shakespearean principles which Coleridge developed in his Lectures and utilized in his critique of Wordsworth in chapters 17—20 of the Biographia Literaria.

STUART PETERFREUND, Associate Professor of English at Northeastern University, is co-editor of Nineteenth-Century Contexts (formerly Romanticism Past and Present) and editor of PLSL, newsletter of the Society of Literature and Science, of which he is a founding member. He is currently completing a book on the concept of energy in the early nineteenth century for Duke University Press and is editing a collection of essays on literature and science for Northeastern University Press. He has published articles on English Romanticism in such journals as ELH, Genre, K-SJ, MLQ, SECC, and SEL. His essay on the concept of energy in Coleridge's thought in general, and in the Biographia Literaria in particular, relates Coleridge to a major cultural shift in his time—a turning from transcendent, externalist metaphysics to an immanent, internalist alternative, and a turning from mechanical explanatory models to a dynamic alternative. The shift, as Professor Peterfreund demonstrates, was not without its literary, philosophical, and religious problems for Coleridge.

J. FISHER SOLOMON teaches critical theory and history of criticism at the University of California, Los Angeles. He is the author of Discourse and Reference in the Nuclear Age (1988), as well as numerous essays on semiotics and critical theory. His essay here reexamines Coleridge's theory of the imagination both historically and critically, approaching it not merely as a brilliant, though fragmentary, philosophical component of the Biographia Literaria but as an important contribution to epistemology.
THOMAS VOGLER, Professor of Literature at the University of California, Santa Cruz, is editor (with Nelson Hilton) of *Unnam'd Forms: Blake and Textuality* (University of California Press, 1986) and author of *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats, and Hart Crane* (University of California Press, 1971) and articles on authors and topics ranging from the eighteenth to the twentieth century. Professor Vogler’s contribution here explores the literary and rhetorical dimensions of the *Biographia* to show how it simultaneously creates the appearance of philosophical argument while resisting the possibility of a satisfactory philosophical interpretation.

CATHERINE MILES WALLACE is a freelance writer whose scholarly essays have appeared in *Philological Quarterly* and in *The Wordsworth Circle*. She analyzed Coleridge’s methods of organizing critical discourse in *The Design of Biographia Literaria* (Allen & Unwin, 1983), one of the few book-length studies on Coleridge’s major critical work. In her essay for the present volume, she describes Coleridge’s most misleading habits as a writer.