

Notes

Chapter 1

1. Lines 56–7 of ‘Ode: Intimations of Immortality from the Recollections of Early Childhood’. Unless otherwise is stated, all quotations from Wordsworth’s poetry (apart from *The Prelude*) will be taken from William Wordsworth, *The Poems*, two volumes (edited by John O. Hayden, Harmondsworth: Penguin Books, 1977).
2. Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (translated by Geoff Bennington and Brian Massumi, Manchester: Manchester University Press, 1984), xxiv.
3. ‘Dust as we are, the immortal spirit grows / Like harmony in music; there is a dark / Inscrutable workmanship that reconciles / Discordant elements, makes them cling together / In one society’ (Lines 340–4 of the 1850 edition of *The Prelude*. Unless otherwise is stated, all subsequent references to *The Prelude* will be taken from the 1805 version as it presented in William Wordsworth, *The Prelude: The Four Texts (1798, 1799, 1805, 1850)* (edited by Jonathan Wordsworth, London: Penguin Books, 1995).
4. Maurice Blanchot, ‘The Athenaeum’, 359 (translation modified), in *The Infinite Conversation* (translated by Susan Hanson, Minnesota: University of Minneapolis Press, 1993). (‘L’Athenaeum’, 527, in *L’Entretien infini* [Paris: Gallimard, 1969].)
5. ‘The Origin of the Work of Art’, 38, in Martin Heidegger, *Poetry, Language, Thought* (translated by Alfred Hofstadter, New York: Harper & Row, 1971).
6. For an influential interpretation of English romanticism in terms of the problem of subjectivity, see ‘The Internalization of Quest Romance’, in Harold Bloom, *The Ringers in the Tower: Studies in Romantic Tradition* (Chicago: The University of Chicago Press, 1971), 13–35. Mark Kipperman has made a study of the intersection between German idealism and English romantic poetry, building upon Bloom’s thematisation of the self and the quest romance, in *Beyond Enchantment: German Idealism and English Romantic Poetry* (Philadelphia: University of Pennsylvania Press, 1986).
7. Charles Taylor, *Human Agency and Language: Philosophical Papers 1* (Cambridge: Cambridge University Press, 1985), 257.
8. My use of the term ‘radical organicism’ has a precedent in Richard Shusterman, who has shown how G. E. Moore’s *Principia Ethica* attacks a ‘radical notion of organic unity’ that ‘requires that any individual part we distinguish as contributing to form the whole cannot be so distinguished’ (‘Organic Unity: Analysis and Deconstruction’, 99, in Reed Way Dasenbrock (ed.), *Redrawing the Lines: Analytic Philosophy, Deconstruction, and Literary Theory* [Minneapolis: University of Minnesota Press, 1989]).
9. Frederick Burwick, ‘Introduction’, ix, in Burwick (ed.), *Approaches to Organic Form: Permutations in Science and Culture* (Dordrecht: D. Reidel Publishing Company, 1987).
10. For an extended meditation on the question of figuration and ‘ontotopology’ in Heidegger, see the essay ‘Typography’ in Philippe Lacoue-Labarthe, *Typography: Mimesis, Philosophy, Politics* (translated by Christopher Fynsk, Stanford, CA: Stanford University Press, 1998).

11. William K. Wimsatt, 'Organic Form: Some Questions about a Metaphor', 62, in G. S. Rousseau (ed.), *Organic Form: The Life of an Idea* (London: Routledge & Kegan Paul, 1972).
12. 'The Rhetoric of Temporality', 197, in Paul de Man, *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism* (second and revised edition, London: Routledge, 1983 [1971]).
13. 'The Rhetoric of Blindness: Jacques Derrida's Reading of Rousseau', 104, in *ibid.*
14. On the 'mechanical' nature of de Man's conception of language, see, for instance, the descriptions of grammar in Paul de Man, *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust* (New Haven, CT: Yale University Press, 1979), 15–16 and 293–4.
15. Although one can question whether the distinction inner/outer has any absolute value in this context, it is nevertheless true that deconstructive readings generally have aspired towards achieving a rigorous intimacy with the structures that they want to unravel. See, for instance, Jacques Derrida, *Of Grammatology* (translated by Gayatri Chakravorty Spivak, Baltimore: The Johns Hopkins University Press, 1976), 24.
16. On Schlegel's complicated anticipation of Schelling's later work, see for instance note 12 on pp. 255–6 of Werner Hamacher, *Premises: Essays on Philosophy and Literature from Kant to Celan* (translated by Peter Fenves, Stanford, CA: Stanford University Press, 1996).
17. Such is the consequence of the following programmatic statement: 'Philosophy, then, controls romanticism' [*La philosophie, donc, commande le romantisme*] (Philippe Lacoue-Labarthe and Jean-Luc Nancy, *The Literary Absolute: The Theory of Literature in German Romanticism* [translated by Philip Barnard and Cheryl Lester, Albany: State University of New York Press, 1988]), 29. (*L'absolu littéraire: Théorie de la littérature du romantisme allemand* [Paris: Éditions du Seuil, 1978], 42)).
18. Lacoue-Labarthe and Nancy minimise the importance of nature for Schlegel and the German romantics, stressing instead their link to Kantian transcendentalism and insisting that their romanticism 'represents nothing other than the final repetition of Western eidetics in the element of subjectivity. From now on, in the axis of a certain Plato, or rather, of a certain Platonism, eidetics will always be able to shift into aesthetics' (*ibid.*, 37). For a later, more endorsing reading of German idealism and romanticism through the prism of aesthetic subjectivity, see Andrew Bowie, *Aesthetics and Subjectivity: From Kant to Nietzsche* (Manchester: Manchester University Press, 1990).
19. Murray Krieger, *A Reopening of Closure: Organicism Against Itself* (New York: Columbia University Press, 1989), 2.
20. *Ibid.*, 8.
21. *Ibid.*, 28.
22. *Ibid.*, 64.
23. *Ibid.*, 40.
24. *Ibid.*, 49.
25. Kathleen M. Wheeler, *Romanticism, Pragmatism and Deconstruction* (Oxford: Blackwell, 1993), xiv.
26. See for instance *ibid.*, 4–5 and 230–1.
27. *Ibid.*, 198–9.
28. M. H. Abrams, for one, has claimed that, by 'Coleridge's analysis, organic form is inherently teleological' (M. H. Abrams, 'Archetypal Analogies in the Language of Criticism', 324, *University of Toronto Quarterly*, Volume 18, 1949).
29. Seamus Perry, *Coleridge and the Uses of Division* (Oxford: Clarendon Press, 1999).

Chapter 2

1. A. W. Schlegel, 'Die Gemälde', 14, in *Athenaeum: Ein Zeitschrift von August Wilhelm Schlegel und Friedrich Schlegel*, volume II (edited by Curt Grützmacher, Reinbek bei Hamburg: Rowohlt, 1969); my translation.
2. Johann Wolfgang Goethe, *Faust/Part One* (translated by Philip Wayne, Harmondsworth: Penguin Books, 1981), 95 ['Wer will was Lebendings erkennen und beschreiben, / Sucht erst den Geist heraus zu treiben, / Dann hat er die Teile in seiner Hand, / Fehlt leider! nur das geistige Band' (*Faust: Der Tragödie erster und zweiter Teil. Urfaust* (edited by Erich Trunz, Munich: Verlag C. H. Beck, 1986, ll. 1936–39), 63)].
3. Immanuel Kant, *Critique of Pure Reason* (translated by Norman Kemp, London: Macmillan, 1929), 22 (*Kritik der reinen Vernunft* [edited by Ingeborg Heidemann, Stuttgart: Philipp Reclam Jun., 1966], B XVII). I will follow the standard practice of referring to the page numbers of the first and second editions of the German original with the letters 'A' and 'B', respectively. These will be supplied even where quotations are only given in English translation.
4. According to Thomas McFarland, although 'we should beware of underestimating the continuity of the organic tradition, at least as far back as Leibniz and actually as far as classical antiquity, it was Kant who most authoritatively channelled this underground current into the great river that flowed into the historical ocean of Romanticism' (*Romanticism and the Forms of Ruin: Wordsworth, Coleridge, and the Modalities of Fragmentation* [Princeton, NJ: Princeton University Press, 1981], 36). He is here consciously opposing the position of such critics as James Benziger (see his 'Organic Unity: Leibniz to Coleridge', in *Modern Language Association of America*, Volume 66, Number 2, March 1951, 24–48) and Ernst Cassirer (cf. *The Philosophy of the Enlightenment* [translated by Fritz C. A. Koelln and James P. Pettegrove, Princeton, NJ: Princeton University Press, 1979], 28–36). Both Benziger and Cassirer give Leibniz credit for inaugurating eighteenth-century organicist thought. For a recent interpretation which follows McFarland in claiming that Kant's thought on organic systems quickly surpassed its Leibnizian precedent, see the second chapter of Susan Meld Shell, *The Embodiment of Reason: Kant on Spirit, Generation and Community* (Chicago: The University of Chicago Press, 1996).
5. See Nicolai Hartmann, *Die Philosophie des deutschen Idealismus* (Berlin: Walter de Gruyter, 1974), 4, and Martin Heidegger, *Schellings Abhandlung über das Wesen der menschlichen Freiheit* (Tübingen: Max Niemeyer Verlag, 1971), 42 ff.
6. See Immanuel Kant, *Anthropology from a Pragmatic Point of View* (translated by Mary J. Gregor, The Hague: Martinus Nijhoff, 1974), 4 (*Anthropologie im pragmatischen Hinsicht*, 120, in *Gesammelte Schriften*, volume VII [Berlin: Königlich Preußischen Akademie der Wissenschaften, 1917]).
7. See M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Norton, 1958), 35.
8. Henry Fuseli's translation of Johann Joachim Winckelmann's 'Description of the Torso Belvedere in Rome' is reproduced in Timothy Webb (ed.), *English Romantic Hellenism, 1700–1824* (Manchester: Manchester University Press, 1982), 124–7.
9. Immanuel Kant, *The Critique of Judgement* (translated by James Creed Meredith, Oxford: Clarendon Press, 1952 [1928]), part II, 24 (in subsequent references Roman numerals will indicate which *part* of the work is cited) (*Kritik der Urteilskraft*, 376, in *Gesammelte Schriften*, volume V [Berlin: Königlich Preußischen Akademie der Wissenschaften, 1913]).

10. Immanuel Kant, *Opus Postumum* (edited by Eckart Förster, translated by Eckart Förster and Michael Rosen, Cambridge: Cambridge University Press, 1993), 85 (*Opus Postumum*, volume II, in *Gesammelte Schriften*, volume XXII [Berlin: Königlich Preußischen Akademie der Wissenschaften, 1938], 548). A similarly bifurcated definition is given on p. 64.
11. Immanuel Kant, *The Metaphysics of Morals* (translated by Mary Gregor, Cambridge: Cambridge University Press, 1996), 97.
12. The *Critique of Pure Reason* seems to claim that the finished work of metaphysics will be a 'science' and a 'system' in a way which the critical edifice cannot be, on p. 659 [A 841/B 869]. Yet Kant later counters Fichte's claim that he provides only a preparation and not the finished system of metaphysics in the brief 'Erklärung in Beziehung auf Fichtes Wissenschaftslehre' (*Gesammelte Schriften*, volume XII [Berlin: Königlich Preußischen Akademie der Wissenschaften, 1922], 370–1).
13. Jacques Derrida makes this point in his reading of the *Critique of Judgement*. See *The Truth in Painting* (translated by Geoff Bennington and Ian McLeod, Chicago: The University of Chicago Press, 1987), 40–1.
14. See for instance pp. 188–9 of Friedrich Schiller, *On the Aesthetic Education of Man in a Series of Letters* (edited and translated by Elizabeth M. Wilkinson and L. A. Willoughby, Oxford: Clarendon Press, 1967).
15. Quoted from pp. 151–2 of Johann Gottfried Herder, *Ueber die neuere Deutsche Literatur in Sämmtliche Werke*, volume I (edited by Bernhard Suphan, Hildesheim: Georg Olms Verlag, 1887); my translation.
16. See F. W. J. Schelling, *Bruno, or, On the Natural and the Divine Principle of Things* (translated by Michael G. Vater, Albany: State University of New York Press, 1984), 150–1 and 177.
17. F. W. J. Schelling, *The Philosophy of Art* (translated by Douglas W. Stott, Minneapolis: University of Minnesota Press, 1989), 157 (*Philosophie der Kunst*, 215, in Schelling, *Werke*, dritter Ergänzungsband [edited by Manfred Schröter, Munich: C. H. Beck und R. Oldenburg, 1959 (1927)]).
18. Fichte often berates Kant's lack of unity, for instance in the following reference to the trivium of the critical edifice: 'Now, Kant ... also lacked unity. His three beginnings [Kanten fehlte es nun ... auch an der Einheit. Sein dreimaliges Ansätzen]' (Vorlesungen der Wissenschaftslehre im Winter 1804', 64, in J. G. Fichte, *Gesamtausgabe*, volume II, 7 [edited by Reinhard Lauth and Hans Gliwitzky, Stuttgart: Friedrich Frommann Verlag, 1989]; my translation).
19. I follow Daniel Breazeale's practice of keeping the original German term, rather than transposing it into some misleading English term. See Breazeale's comment on p. XV of his 'Note on Translation' in J. G. Fichte, *Early Philosophical Writings* (translated and edited by Daniel Breazeale, Ithaca, NY: Cornell University Press, 1988).
20. Dieter Heinrich, 'Fichtes ursprüngliche Einsicht', in Dieter Heinrich and Hans Wagner (eds.), *Subjektivität und Metaphysik: Festschrift für Wolfgang Cramer* (Frankfurt am Main: Vittorio Klostermann, 1966).
21. I will place Gadamer's notion of a 'melting of horizons', and its relation to organicism, under scrutiny in chapter 8.
22. See Walter Benjamin, *The Concept of Criticism in German Romanticism*, translated by David Lachterman, Howard Eiland and Ian Balfour, in *Selected Writings*, volume 1 (edited by Marcus Bullock and Michael W. Jennings, Cambridge, MA: Belknap Press/Harvard University Press, 1996).
23. For Kant's definition of the intellectual intuition, see *Critique of Pure Reason*, 88 [B 68].

24. 'Vorlesungen der Wissenschaftslehre im Winter 1804', 135; my translations (Fichte's editors indicate that the reading of 'inner [innere]' is uncertain – Fichte may have written 'always [immer]').
25. The use of organicism marks Fichte's most central theses on natural right in 1797. Before that, the earliest formulations of the *Wissenschaftslehre* insist upon the foundation's transcendence of the subject–object distinction, while nevertheless applying a more hierarchical notion of the gradually more determined series, inherited from Spinoza's causality-based systematics, to the subordinate elements of the system (see, for instance, *Concerning the Concept of the Wissenschaftslehre*, 110, in Fichte, *Early Philosophical Writings* [translated and edited by Daniel Breazeale, Ithaca, NY: Cornell University Press, 1988]). A few years later, in texts such as *Sonnenklarer Bericht an das grössere Publikum über das eigentliche Wesen der neuesten Philosophie*, such a series is replaced by a model of mutually determining elements.
26. *Grundlage zur gesamten Wissenschaftslehre*, 399, in J. G. Fichte, *Gesamtausgabe*, volume I, 2 (edited by Reinhard Lauth and Hans Jacob, Stuttgart: Friedrich Frommann Verlag, 1965); my translation.
27. 'For let an intelligence combine and link together continually, as long as it likes, then there will arise aggregation, or alligation [sic], but never a melting together, the latter presupposing an inner force in nature itself' [*Denn mag eine Intelligenz zusammensetzen und verknüpfen immerfort, so lange sie will, so entsteht daraus Aggregation, Alligation, aber nimmermehr Verschmelzung, welche letztere eine innere Kraft in der natur selbst voraussetzt*] (*Das System der Sittenlehre*, 116, in J. G. Fichte, *Gesamtausgabe*, volume I, 5 [edited by Reinhard Lauth and Hans Gliwitzky, Stuttgart: Friedrich Frommann Verlag, 1977]; my translation).
28. Bowie presents a straightforwardly symbolic account of Schelling's view on language (see *Aesthetics and Subjectivity from Kant to Nietzsche*, 106) and does not challenge his organicism – instead Bowie insists that 'organicism is vital to sustaining the aesthetic as a sphere whose value lies in itself' (*ibid.*, 99). Paul de Man locates evidence of tension between the symbolic and allegorical modes in both Fichte and Hegel, claiming, for instance, that the latter 'both espouses and undoes' what he calls 'the ideology of the symbol' (de Man, 'Sign and Symbol in Hegel's *Aesthetics*', 101, in *Aesthetic Ideology* [edited by Andrzej Warminski, Minneapolis: University of Minnesota Press, 1996]).
29. See *ibid.*, 172.
30. Fichte, *The Vocation of Man* (edited by Roderick M. Chisholm, translated by William Smith, New York: The Liberal Arts Press, 1956), 82 and 76; translation modified.
31. *Ibid.*, 99.
32. *Ibid.*, 143.
33. *Early Philosophical Writings*, 133 (*Gesamtausgabe*, I, 2, 149).
34. *Ibid.*
35. In *System des transcendentalen Idealismus* (in Schelling, *Werke*, zweiter Hauptband [edited by Manfred Schröter, Munich: C. H. Beck, 1958 (1927)]); all translations of this text are mine), Schelling grants absolute status to the 'primordial act of self-consciousness' (390) and sees the philosopher's act as a 'free imitation [freie Nachahmung] of this action. ... The 'I', once it is transposed into time, is in constant transition from representation to representation; yet it is in its power to interrupt this series through reflection, [and] with the absolute interruption of that succession [der absoluten Unterbrechung jener Succession] all philosophising begins' (395–6).

36. 'My *absolute I* is obviously not the *individual*, though this is how offended courtiers and irate philosophers have interpreted me, in order that they may falsely attribute to me the disgraceful theory of practical egoism' (Letter to Jacobi, 30 August 1795, in Fichte, *Early Philosophical Writings*, 411). Nevertheless, an individualist reading of Fichte is attempted in Frederick Neuhouser, *Fichte's Theory of Subjectivity* (Cambridge: Cambridge University Press, 1990), 143 ff.
37. *Grundlage zur gesamten Wissenschaftslehre*, 332; my translation.
38. 'Vorlesungen der Wissenschaftslehre im Winter 1804', 203; my translation.
39. *Early Philosophical Writings*, 131.
40. G. W. F. Hegel, *Differenz der Fichte'schen und Schelling'schen Systems der Philosophie* (Hamburg: Felix Meiner, 1962), 73.
41. It is only by overlooking this fundamental possibility of idealism, that Seamus Perry can claim that Coleridge's 'muddle' of idealism and realism represents an original feature that transcends the thought of his German predecessors. See, for instance, pp. 240–1 of Perry's *Coleridge and the Uses of Division*.
42. For the reference to 'deconstruction', see Schelling, *Darstellung meines Systems der Philosophie*, 65–6, in *Werke*, dritter Hauptband.
43. Quoted from p. 97, and a note on p. 103, of Fichte's 'Von der Sprachfähigkeit und dem Urprung der Sprache', in *Gesamtausgabe*, volume I, 3 (edited by Reinhard Lauth and Hans Jacob, Stuttgart: Friedrich Frommann Verlag, 1966); my translation.
44. *The Philosophy of Art*, 100.

Chapter 3

1. Friedrich Schleiermacher, *On Religion: Speeches to its Cultured Despisers* (translated and edited by Richard Crouter, Cambridge: Cambridge University Press, 1988), 5.
2. See *ibid.*, 23.
3. In *Coleridge and the Concept of Nature* (London: Macmillan, 1985), 75, Raimonda Modiano points out that Coleridge's conception of love transforms the idealist conception of self-consciousness into an intersubjective phenomenon. Anthony John Harding has claimed this transformation entails that Coleridge moves beyond what he has 'learned from Kant's followers', in *Coleridge and the Idea of Love: Aspects of Relationship in Coleridge's Thought and Writing* (London: Cambridge University Press, 1974), 118.
4. The source of the original German is Friedrich Schleiermacher, *Über die Religion: Reden an die Gebildeten unter ihnen Verächtern* (Hamburg: Felix Meiner Verlag, 1958), 124.
5. The sublime in its typical eighteenth-century version of an overpowering encounter with nature (a natural object), is implicitly denigrated in the second of Schleiermacher's five speeches on religion. See *On Religion*, 35.
6. *Ideas*, no. 105, in Friedrich Schlegel, *Philosophical Fragments* (translated by Peter Firchow, Minneapolis: University of Minnesota Press, 1991). All references to Schlegel's *Ideas* and *Athenaeum* fragments will be to this edition, with German references from *Charakteristiken und Kritiken I*, in *Kritische Friedrich-Schlegel-Ausgabe*, volume 2 (edited by Hans Eichner, Paderhorn: Verlag Ferdinand Schöningh, 1967).
7. Friedrich Schlegel, Review of Schleiermacher's *On Religion* in 'Notizen', in *Athenaeum: Ein Zeitschrift von August Wilhelm Schlegel und Friedrich Schlegel*, volume II (edited by Curt Grützmacher, Reinbek bei Hamburg: Rowohlt, 1969), 118; my translation.

8. I have modified Firchow's translation here. He translates 'preisgibt' with 'reveal' rather than 'sacrifices', on this occasion. In the translation of the 44th of the *Ideas*, quoted immediately above, Firchow too uses 'sacrifice'.
9. See *On Religion*, 37–8.
10. Pronouncements such as these surely show Lacoue-Labarthe and Nancy's polemical claim that 'romanticism effectuates the Subject's decisive break with all "naturalness"' (*The Literary Absolute*, 104) to be a bit too emphatic.
11. Friedrich Schlegel, *Charakteristiken und Kritiken II*, in *Kritische Friedrich-Schlegel-Ausgabe*, volume 3 (edited by Hans Eichner, Paderhorn: Verlag Ferdinand Schöningh, 1975), 10, emphasis added; my translation.
12. *Ibid.*
13. Friedrich Schlegel, *Studien des klassischen Altertums*, in *Kritische Friedrich-Schlegel-Ausgabe*, volume 1 (edited by Ernst Behler, Paderhorn: Verlag Ferdinand Schöningh, 1979), 206; all translations of this work are mine.
14. *Ibid.*
15. *Ibid.*, 305.
16. *Ibid.*, 326.
17. *Ibid.*, 288.
18. *Ibid.*, 269.
19. *Ibid.*
20. *Ibid.*, 306.
21. *Ibid.*, note 2 on p. 640.
22. *Ibid.*, 631.
23. *Ibid.*, 217.
24. Cf. pp. clii–clv of Ernst Behler's 'Einleitung' in Friedrich Schlegel, *Studien des klassischen Altertums*.
25. *Studien des klassischen Altertums*, 131.
26. *Ibid.*, 125.
27. *Ibid.*
28. *Ibid.*, 124.
29. *Ibid.*, 131. The reference is to the point at which Aristotle – comparing the plots of tragedy and epic, and finding the latter 'less unified' – states that the epic sometimes 'comprises a number of actions. The *Iliad* and *Odyssey* have many parts of this kind, which possess magnitude in their own right; and yet the construction of these poems could not be improved upon, and they are an imitation of a single action to the greatest possible degree' (Aristotle, *Poetics* [translated with an introduction and notes by Malcolm Heath, Penguin Books, London: 1996], 47 (62b)).
30. 'On Goethe's *Meister*', 63, in Kathleen M. Wheeler (ed.), *German Aesthetic and Literary Criticism: The Romantic Ironists and Goethe* (Cambridge: Cambridge University Press, 1984).
31. See *Studien des klassischen Altertums*, 325.
32. *Ibid.*, 42.
33. *Ibid.*, 40.
34. 'Über die Griechen und Römer,' 215, in *ibid.*
35. 'Versuch über den Begriff des Republikanismus', 16, in *Kritische Friedrich-Schlegel-Ausgabe*, volume 7 (edited by Ernst Behler, Paderhorn: Verlag Ferdinand Schöningh, 1966); my translation.
36. 'Versuch über den Begriff des Republikanismus', 25, in *Studien zur Geschichte und Politik*; translations from this text are mine.
37. *Ibid.*, 19.

38. *Athenaeum* fragment, no. 214. Compare Novalis' 'Vermischte Bemerkungen', no. 122: 'Where the majority decides – force rules over form – while the contrary is true where the minority has the upper hand. ... It has not struck anyone to find out whether monarchy – and downright democracy, as elements of a true and universal state, must and can be unified?' (Novalis, *Das philosophische Werk I*, in *Schriften*, volume 2 [edited by Richard Samuel, Darmstadt: Wissenschaftliche Buchgesellschaft, 1965], 466–8; my translation).
39. In *The Literary Absolute*, Nancy and Lacoue-Labarthe link organicism and the fragment in Schlegel, without relating these themes to his early work.
40. *Studien des klassischen Altertums*, 98.
41. *Athenaeum* fragment, no. 97.
42. *The Literary Absolute*, 50.
43. *Athenaeum* fragment, no. 259.
44. Cf. the 77th *Athenaeum* fragment – and the note on it – in *Charakteristiken und Kritiken I*, 176.
45. *Athenaeum* fragment, no. 77.
46. *Ibid.*, no. 206.
47. *Ibid.*, no. 297.
48. Critical fragment no. 65, from Friedrich Schlegel, *Philosophical Fragments*.
49. In the review of Herder's 'Briefe zu Beförderung der Humanität', 47, in *Charakteristiken und Kritiken I*.
50. *Athenaeum* fragment no. 383.
51. Critical fragment, no. 32, in *Philosophical Fragments*.
52. See, for instance, pp. 202–11 of Maurice Blanchot's *The Infinite Conversation*, and the discussion of Bataille's notion of scissiparity in Denis Hollier, *Against Architecture: The Writings of Georges Bataille* (translated by Betsy Wing, Cambridge, MA: MIT Press, 1989), 68.
53. *Studien des klassischen Altertums*, 29–30.
54. See critical fragment, no. 34, in *Philosophical Fragments*.
55. *Ibid.*, no. 90 [158]. Simon Critchley describes the play of synthesis and dissolution in Schlegel's concepts of irony and wit in *Very Little ... Almost Nothing: Death, Philosophy, Literature* (London: Routledge, 1997), 112–15.
56. *Athenaeum* fragment, no. 12.
57. It is also referred to in the 95th of the *Ideas*, and may also have inspired Coleridge, who at one stage planned to write a biography on Lessing. Coleridge's notes on Lessing indicate knowledge of this particular text. See the reference on p. 683 of *Marginalia III: Irving to Oxlee*, in *Collected Works*, volume 12:3 (edited by H. J. Jackson and George Whalley, London: Routledge, 1992). Lessing's most emphatic statement is in the 86th paragraph of *Erziehung des Menschengeschlechts*, where the scriptures of the New Testament are interpreted as presaging such a work: 'The time of a new, eternal gospel, promised to us even in the elementary books of the New Testament, will certainly come [*Sie wird gewiß kommen, die Zeit eines neuen ewigen Evangeliums, die uns selbst in den Elementarbüchern des Neuen Bundes versprochen wird*]' (Gotthold Ephraim Lessing, *Erziehung des Menschengeschlechts. Gespräche über Freimaurer* [Hamburg: Hamburg Kulturverlag, 1948, 57]; my translation).
58. *Athenaeum* fragment, no. 357.
59. *Ideas*, no. 74.
60. *Ibid.*, no. 96.
61. *Ibid.*
62. *Ibid.*, no. 46.

63. *Athenaeum* fragment, no. 419.
64. *Ideas*, no. 34.
65. *Charakteristiken und Kritiken II*, 7.
66. *Athenaeum* fragment, no. 216.
67. Cited in Wolfgang Hecht's 'Einleitung', XXV, in Friedrich Schlegel, *Werke in zwei Bänden*, volume 1 (edited by Wolfgang Hecht, Berlin: Aufbau-Verlag, 1988); my translation.
68. *Athenaeum* fragment, no. 76; my translation. Peter Firchow's translation of this fragment, obviously based on another interpretation of Schlegel's words, is as follows: 'An intellectual intuition is the categorical imperative of any theory.'
69. *Ibid.*, no. 384.
70. *Charakteristiken und Kritiken II*, 60; my translation.
71. *Ibid.*
72. *Athenaeum* fragment, no. 281.

Chapter 4

1. De Quincey made the first charges of plagiarism in 1834. Recently, one of the most vigorous attacks on Coleridge on this score has been Norman Fruman's *Coleridge: The Damaged Archangel* (London: Allen and Unwin, 1972).
2. Cf. McFarland's *Coleridge and the Pantheist Tradition* (Oxford: Clarendon Press, 1969).
3. Walter Jackson Bate, *Coleridge* (London: Macmillan, 1969), 148. See also M. H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: Norton, 1971), 268, and Inger Christensen, *The Shadow of the Dome: Organicism and Romantic Poetry* (Bergen: Studia Anglistica Norvegica 3, 1985), 38.
4. Samuel Taylor Coleridge, *Biographia Literaria, or Biographical Sketches of My Literary Life and Opinions*, volume I, in *Collected Works*, volume 7:1 (edited by James Engell and W. Jackson Bate. London: Routledge & Kegan Paul, 1983), 25.
5. Samuel Taylor Coleridge, *Biographia Literaria, or Biographical Sketches of My Literary Life and Opinions*, volume II, in *Collected Works*, volume 7:2 (edited by James Engell and W. Jackson Bate. London: Routledge & Kegan Paul, 1983), 65.
6. As argued by Kathleen Wheeler in *Sources, Processes and Methods in Coleridge's 'Biographia Literaria'* (Cambridge: Cambridge University Press, 1980), 122.
7. *Biographia Literaria*, I, 305.
8. *Ibid.*, 294.
9. *Ibid.*, 304.
10. *Ibid.*
11. *Biographia Literaria*, II, 20.
12. Samuel Taylor Coleridge, *Shorter Works and Fragments*, volume I, in *Collected Works*, volume 11:1 (edited by H. J. Jackson and J. R. de J. Jackson, London: Routledge & Kegan Paul, 1995), 372.
13. *Ibid.*, 378 (in cursive in the original). In 'Coleridge and Organic Form: The English Tradition' (*Studies in Romanticism*, Volume 6, 1967, 89–97), Daniel Stempel points out how there is some precedent for Coleridge's organicism within British empiricism. Nevertheless, as G. N. G. Orsini has made clear (in 'The Ancient Roots of a Modern Idea', note 8 on pp. 21–2, in G. S. Rousseau, *Organic Form: The Life of an Idea*), the mere fact that Coleridge uses means-end

relations rather than causal relations to define organicism is sufficient to show a debt to German philosophy.

14. *Phaedrus* (264C) in Plato, *Euthyphro/Apology/Crito/Phaedo/Phaedrus* (translated by Harold North Fowler, London: William Heinemann Ltd., 1914), 528–9. The precedence and authority of this passage is explored at length in G. N. G. Orsini, *Organic Unity in Ancient and Later Poetics: The Philosophical Foundations of Literary Criticism* (Carbondale, IL: Southern Illinois University Press, 1975).
15. *Biographia Literaria*, II, 13–14.
16. *Athenaeum* fragment, no. 206.
17. ‘Über Goethes ‘Meister’’, 131, in *Charakteristiken und Kritiken I*.
18. *Biographia Literaria*, I, 234. Philip C. Ritterbush has noted the similarity between Coleridge’s conception of organic unity in Shakespeare and Schlegel’s reading of *Wilhelm Meister*, without mentioning this crucial difference (see ‘Aesthetics and Objectivity in the Study of Form in the Life Sciences’, 43, in G. S. Rousseau, *Organic Form: The Life of an Idea*).
19. *Biographia Literaria*, II, 72.
20. *Ibid.*, 193.
21. *Ibid.*
22. *Ibid.*, 122–3.
23. *Ibid.*, 15.
24. The similarity between the critical thought of Coleridge and Roman Jakobson is discussed in Emerson R. Marks, *Taming the Chaos: English Poetic Diction Theory Since the Renaissance* (Detroit: Wayne State University Press, 1998), 142–3.
25. *Biographia Literaria*, I, 302–3; emphasis added.
26. *Ibid.*, 136.
27. *Biographia Literaria*, II, 156.
28. *Ibid.*, 25–6.
29. Harold Bloom, *The Western Canon: The Books and School of the Ages* (New York: Harcourt Brace & Company, 1994).
30. *Biographia Literaria*, I, 283.
31. *Ibid.*, 228.
32. David Jasper has distinguished Coleridge’s stance on this matter from those of some of his less obviously Christian contemporaries, in *The Sacred and the Secular Canon in Romanticism: Preserving the Sacred Truths* (London: Macmillan, 1999), 37.
33. *Biographia Literaria*, I, 136.
34. Samuel Taylor Coleridge, *Lay Sermons*, in *Collected Works*, volume 6 (edited by R. J. White, London: Routledge & Kegan Paul, 1972), 18.
35. *Ibid.*
36. *Ibid.*, 19.
37. *Ibid.*, 30.
38. *Ibid.*, 70.
39. Although my interpretation of Coleridge and Friedrich Schlegel has in some respects a similar focus to that of Stephen Prickett, we differ on precisely this point. Although the organic body is hardly a ubiquitous metaphor having absolute dominion within romanticism (indeed, part of my aim has been to show the impossibility of any form of absolute dominion), I cannot follow Prickett when he grants the Bible – rather than, for instance, organicism – the status of what he calls a ‘metatype’: ‘From offering a typological insight into contemporary affairs, it [i.e. the Bible] was increasingly seen in terms of what one might call a ‘metatype’: not so much a form with limited and specific

meanings, as a universal and absolute category giving meaning and shape to the rest of literature' (Stephen Prickett, *Origins of Narrative: The Romantic Appropriation of the Bible* [Cambridge: Cambridge University Press, 1996], 216).

40. 'A Lay Sermon', 182, in *Lay Sermons*.
41. Samuel Taylor Coleridge, *Shorter Works and Fragments*, volume II, in *Collected Works*, volume 11:2 (edited by H. J. Jackson and J. R. de J. Jackson, London: Routledge & Kegan Paul, 1995), 1134.
42. *Ibid.*, 1160.
43. *Ibid.*, 1156.
44. *Ibid.*, 1139.
45. *Ibid.*, 1151.
46. *Ibid.*, 1149 and 1152.
47. *Ibid.*
48. *Lay Sermons*, 197
49. *Biographia Literaria*, II, 150.
50. *Ibid.*, 126.
51. *Ibid.*, 148.
52. *Ibid.*, 120.
53. *Biographia Literaria*, I, 304.
54. *Biographia Literaria*, II, 128.
55. *Shorter Works and Fragments*, II, 1121.
56. *Ibid.*
57. Samuel Taylor Coleridge, *Aids to Reflection*, in *Collected Works*, volume 9 (edited by John Beer, London: Routledge & Kegan Paul, 1993), 45.
58. *Biographia Literaria*, II, 147.
59. For an account of how Coleridge's *Theory of Life* is influenced by the *Naturphilosophen* and other scientific controversies of his day, see Trevor H. Levere, *Poetry Realized in Nature: Samuel Taylor Coleridge and Early Nineteenth-Century Science* (Cambridge: Cambridge University Press, 1981), especially pp. 42–5 and 215–19. For more recent work on Coleridge and life, see the essays collected in Nicholas Roe (ed.), *Samuel Taylor Coleridge and the Sciences of Life* (Oxford: Oxford University Press, 2001).
60. *Shorter Works and Fragments*, I, 492–3.
61. *Ibid.*, 502–3.
62. *Ibid.*, 510.
63. *Ibid.*, 512.
64. On the importance of polarity for Coleridge, see for instance chapters 3 and 4 of Owen Barfield, *What Coleridge Thought* (London: Oxford University Press, 1972).
65. *Shorter Works and Fragments*, I, 517.
66. *Ibid.*, 516.
67. *Ibid.*
68. Cf. the editor's remark in *ibid.*, note 1, p. 514.
69. In a notebook entry, Coleridge imagines beginning 'a poem of Spinoza' with the following scenario: 'I would make a pilgrimage to the burning sands of Arabia, or &c &c to find the Man who could explain to me there can be *oneness*, there being infinite Perceptions – yet there must be a *oneness*, not an intense Union but an Absolute Unity, for &c' (Entry number 556 in Samuel Taylor Coleridge, *The Notebooks*, volume 1 [edited by Kathleen Coburn, London: Routledge & Kegan Paul, 1957]).

70. Raimonda Modiano has pointed this out, with a slightly different emphasis: 'Coleridge took a hard look at the underside of the most appealing concepts proposed by the *Naturphilosophen*. He saw, for example, that due to their unqualified exuberance for the notion of organic unity and polarity, the *Naturphilosophen* elevated sameness of essence over important hierarchical differences between lower and higher forms of life and consciousness. In interpreting the works of his predecessors, Coleridge was undoubtedly helped by his Christian beliefs, although he stretched them far enough to include the tenets of dynamic philosophy. ... Coleridge attempted to construct a system in which he could demonstrate not the identity but the continuity between the ideal and the real based on a structure of mediation which preserved their hierarchical separateness and their mutual dependence' (*Coleridge and the Concept of Nature*, 140). Modiano goes on to claim that Coleridge shows an 'unwillingness to sacrifice [hierarchical] distinctions for the sake of the ideal of organic unity' (*ibid.*, 149). As I claim that both unity and hierarchical distinction are part of the legacy of organicism, the crucial point instead becomes Coleridge's choosing to privilege a conservative form of organicism over a radical one.
71. See Samuel Taylor Coleridge, *Logic*, in *Collected Works*, volume 13 (edited by J. R. de J. Jackson, London: Routledge & Kegan Paul, 1981), 80.
72. *Aids to Reflection*, 77.
73. *Shorter Works and Fragments*, I, 509.
74. *Ibid.*, 557.
75. *Ibid.*, 542.
76. *Ibid.*, 547.
77. *Ibid.*, 548.
78. *Ibid.*, 549.
79. *Biographia Literaria*, II, 14.
80. Samuel Taylor Coleridge, *The Philosophical Lectures* (edited by Kathleen Coburn, London: Pilot Press, 1949), 359.
81. A fine analysis is given in G. N. G. Orsini, *Coleridge and German Idealism: A Study in the History of Philosophy with Unpublished Materials from Coleridge's Manuscripts* (Carbondale: Southern Illinois University Press, 1969), 136 ff.
82. *The Philosophical Lectures*, 226.
83. Coburn, 'Introduction', in *ibid.*, 40–1.
84. *Ibid.*, 41.
85. *The Philosophical Lectures*, 174.
86. *Ibid.*, 204–5.
87. *Ibid.*, 244.
88. *Ibid.*, 266.
89. *Ibid.*
90. *Ibid.*, 267.
91. *Ibid.*, 312–13.
92. *Ibid.*, 316.
93. 'Patriotism' is presumed to have been written in 1819, while 'On Election' is dated to somewhere between 1816 and 1823 by Coleridge's editors (*Shorter Works and Fragments*, I, 802 and 433).
94. *Ibid.*, 433.
95. *Ibid.*, 802–3.
96. *Ibid.*, 803.

97. Ibid.
98. Samuel Taylor Coleridge, *On the Constitution of Church and State*, in *Collected Works*, volume 10 (edited by John Colmer, London: Routledge & Kegan Paul, 1976), 84–5.
99. Ibid., 23.
100. Ibid., 107.
101. Ibid., 54.
102. *Marginalia III*, 677–8. In *Table Talk*, Coleridge is cited as saying (on 17 December 1831) that in organic structures ‘the whole is ... in fact every thing, and the parts nothing’ (Samuel Taylor Coleridge, *Table Talk*, volume I, in *Collected Works*, volume 14:1 [edited by Carl Woodring, London: Routledge, 1990], 258).
103. *The Philosophical Lectures*, 196.
104. Ibid.
105. Bate, *Coleridge*, 226.
106. *On the Constitution of Church and State*, 77.
107. Ibid., 118.
108. Ibid., 121.
109. Ibid., 133.
110. Ibid., 120.
111. Ibid.
112. Ibid., 5–6 (the emphasis on ‘friend’ is added).
113. Ibid., 114.
114. McFarland, *Coleridge and the Pantheist Tradition*, 110.
115. Quoted on p. 114 of *Lay Sermons*.
116. To Thomas Curtis, 29 April, 1817, in Coleridge, *Collected Letters*, volume IV (edited by Earl Leslie Griggs, Oxford: Clarendon Press, 1959), 728.
117. *Biographia Literaria*, I, 302–3.
118. Ibid., 304.
119. Quoted on p. lvi of John Colmer, ‘Editor’s Introduction’, in Coleridge, *Church and State*.
120. Ibid.
121. *Aids to Reflection*, 534.
122. Ibid., 32–3.
123. Ibid., 42.
124. Ibid., 268.
125. Letter to Thomas Poole, 9 October, 1809, in *Collected Letters*, volume III (edited by Earl Leslie Griggs, Oxford: Clarendon Press, 1959), 235.
126. Ibid.
127. Samuel Taylor Coleridge, *The Friend*, volume I, in *Collected Works*, volume 4:1 (edited by Barbara E. Rooke, London: Routledge & Kegan Paul, 1969), 150.

Chapter 5

1. Cf. Richard Holmes’ note to the conversation poems on p. 31 of Samuel Taylor Coleridge, *Selected Poems* (edited by Richard Holmes, London: Penguin Books, 1996).
2. Kelvin Everest, *Coleridge’s Secret Ministry: The Context of the Conversation Poems 1795–1798* (Hassocks: The Harvester Press, 1979), 71.

3. See for instance Richard Holmes, *Coleridge: Early Visions* (London: Penguin Books, 1990), 78.
4. References given directly in the text of this chapter refer to Samuel Taylor Coleridge, *Collected Letters*, volume I (edited by Earl Leslie Griggs, Oxford: Clarendon Press, 1956).
5. In making friendship essential to the internal cohesiveness of the body politic, Coleridge is in agreement with Aristotle's *Nicomachean Ethics*. The equivalence between Aristotle's 'philia' and the modern term 'friendship' has been disputed, though. David Konstan claims that Aristotle's use of the word designates a wider sphere of affectionate relationships than the more limited application of 'friendship' (David Konstan, *Friendship in the Classical World* [Cambridge: Cambridge University Press, 1997], 68). One might argue that a similar semantic extension occurs in Coleridge's use of the modern term.
6. Compare Wordsworth's pronouncement, fifteen years later, in *The Convention of Cintra*: 'The outermost and all-embracing circle of benevolence has inward concentric circles which, like those of a spider's web, are bound together by links, and rest upon each other; making one frame, and capable of one tremor; circles narrower and narrower, closer and closer, as they lie more near to the centre of self from which they proceeded, and which sustains the whole' (*The Prose Works of William Wordsworth*, volume I [edited by W. J. B. Owen and Jane Worthington Smyser, Oxford: Clarendon Press, 1974], 340). Although James K. Chandler has pointed out that the latter passage resembles part of Burke's argument against French rationalism, in *Wordsworth's Second Nature: A Study of the Poetry and Politics* (Chicago: The University of Chicago Press, 1984), 37 and 43, this should not mislead one to believe that this view is necessarily or simply a conservative one. Chandler does not, for instance, note the strong similarity between Wordsworth's later view and Coleridge's pantisocratic philosophising. Indeed, the idea of ever-widening circles of social benevolence spreading from a centre was articulated by Frances Hutcheson as early as in 1725 and was later adopted by a number of liberal thinkers. See Allan Silver, 'Friendship in Commercial Society: Eighteenth-Century Social Theory and Modern Sociology', particularly pp. 1489 and 1491, in *American Journal of Sociology*, Volume 95, Number 6, 1990.
7. 'Summary of the History of Philosophy', 842, in *Shorter Works and Fragments II*.
8. As Alan Liu suggests, Coleridge's understanding of friendship has another, biographical side to it: Coleridge wished to be integrated into Wordsworth's extended family, and his expanding of the confines of the family concept can be interpreted as a ploy to this end. For the relationship between romantic friendship and the family, see Liu's *Wordsworth: The Sense of History* (Stanford, CA: Stanford University Press, 1989), 280–6. For readings of the creative friendship between Coleridge and Wordsworth, see, for instance, Thomas McFarland's chapter on 'The Symbiosis of Coleridge and Wordsworth' (*Romanticism and the Forms of Ruin*, 56–103), Paul Magnuson's *Coleridge and Wordsworth: A Lyrical Dialogue* (Princeton, NJ: Princeton University Press, 1988), and pp. 174–82 of Seamus Perry's *Coleridge and the Uses of Division*.
9. Cf., for instance, the letter to Robert Southey, 21 October, 1794 (*Letters*, I, 118).
10. See Everest, *Coleridge's Secret Ministry*, 10.
11. See, for instance, p. 188 of Cicero's dialogue 'Laelius: On Friendship', in *On the Good Life* (translated by Michael Grant, London: Penguin Books, 1971), and pp. 83 and 86 of Michel Eyquem de Montaigne's 'On Friendship', in *The Essays* (translated by Charles Cotton, Chicago: Encyclopaedia Britannica, 1952).

12. Here, too, there is classical precedent for Coleridge's interpretation of friendship. For instance, in Cicero's dialogue on friendship, Laelius warns friends against confusing their relationship with more exclusively amatory affections, insisting that 'besides loving and cherishing each other, they will also feel mutual respect. Remove respect from friendship, and you have taken away the most splendid ornament it possesses' (Cicero, *On the Good Life*, 217).
13. Quoted from paragraph 46 (p. 215) of the second part of Kant's *The Metaphysics of Morals*.
14. Translation: 'Best wishes, my dear brother – a brother whose love and care towards me are truly paternal' (*Letters*, I, 57).
15. See the letter to Joseph Cottle, 28 March, 1798 (*ibid.*, 412).
16. Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (edited by James T. Boulton, Notre Dame: University of Notre Dame Press, 1968 [1958]), 111.
17. *Ibid.*
18. A list of the conversation poems is given on page 191 of G. M. Harper's essay 'Coleridge's Conversation Poems', of 1928, included in M. H. Abrams (ed.), *English Romantic Poets: Modern Essays in Criticism* (Oxford: Oxford University Press, 1975).
19. Kelvin Everest omits 'To William Wordsworth' from his list: see *Coleridge's Secret Ministry*, 4.
20. See the contents, on p. v, of Samuel Taylor Coleridge, *Selected Poetry and Prose* (edited by Donald A. Stauffer, New York: Random House, 1951).
21. 'Dejection' is included by G. M. Harper, as well as by A. Gérard in his essay 'The Systolic Rhythm: The Structure of Coleridge's Conversation Poems', in Kathleen Coburn (ed.), *Coleridge: A Collection of Critical Essays* (Englewood Cliffs, NJ: Prentice-Hall, 1967), 78.
22. Everest states that 'To the Reverend George Coleridge' is 'in many respects a conversation poem' (*Secret Ministry*, 151), but omits it from his list. It is, however, included by Richard Holmes in his edition of Coleridge's *Selected Poetry*.
23. The latter poem is included among the conversation poems in Holmes' edition of the *Selected Poetry*.
24. 'If remarks of belonging belong without belonging, participate without belonging, then *genre-designations cannot be simply part of the corpus*' (Jacques Derrida, 'The Law of Genre', 230, in *Acts of Literature* [edited by Derek Attridge, London: Routledge, 1992]).
25. See the 'General Introduction; or, A Preliminary Treatise on Method', in Coleridge, *Shorter Works and Fragments*, I.
26. All references to Coleridge's poetry are taken from Samuel Taylor Coleridge, *The Complete Poems* (edited by William Keach, London: Penguin Books, 1997).
27. In chapter 9, I will return to the theme of the 'parergon' (a term frequently used by Jacques Derrida) and the related transcendence of the aesthetics of the work.
28. This, and the subsequent quote, is found in a letter to Wordsworth, dated 10 May 1798 (*Letters*, I, 406).
29. Cf. the note to the poem on p. 522 of Keach's Penguin edition of *The Complete Poems*.
30. William Godwin, *Enquiry Concerning Political Justice and its Influence on Morals and Happiness*, Volume I (edited by F. E. L. Priestly, Toronto: University of Toronto, 1946), 296.
31. Schleiermacher, *On Religion*, 90.

32. Francis Bacon, *The Essays* (edited by John Pitcher, London: Penguin Books, 1985), 144.
33. This and the following quote is from the letter to Thomas Poole, 6 February 1797 (*Letters*, I, 302).
34. Cicero, *On the Good Life*, 193.
35. *Ibid.*, 221.
36. Rosemary Ashton notes that the poem's 'tone, appropriately for a celebration of poetic success in his friend by one who feels himself a failure, is Wordsworthian' (*The Life of Samuel Taylor Coleridge: A Critical Biography* [Oxford: Blackwell, 1996], 240).
37. On Coleridge's distinction between understanding and reason, see G. N. G. Orsini, *Coleridge and German Idealism*, 139 ff., and Rosemary Ashton, *The German Idea: Four English Writers and the Reception of German Thought, 1800–1860* (Cambridge: Cambridge University Press, 1980), 46–8.
38. 'My Heart Leaps Up', line 7. This line was later used as part of an epigraph to 'Ode: Intimations of Immortality'.
39. Cf. the following notebook entry, written a couple of years earlier: 'Our quaint metaphysical opinions in an hour of anguish like playthings by the bedside of a child deadly sick' (Entry number 181 in *Notebooks*, I).
40. Cf. p. 668 of 'General Introduction, or, A Preliminary Treatise on Method', in *Shorter Works and Fragments*, I.
41. *Aids to Reflection*, 25.
42. While copying entails attempting to make the reproduction completely the *same* as the original, imitation 'consists either in the interfusion of the SAME throughout the radically DIFFERENT, or of the different throughout a base radically the same' (*Biographia Literaria*, II, 72).
43. According to Socrates, true friendship can only be lasting if it is between virtuous persons. But a good individual has no need of a friend: 'What place then is there for friendship, if, when absent, good men have no need of one another (for even when alone they are sufficient for themselves), and when present have no use of one another? How can such persons ever be induced to value one another?' (*The Works of Plato* [edited by Irwin Erdman, translated by Benjamin Jowett, New York: Random House, 1956 (1928)], 20).
44. To Thomas Poole, 12 December, 1796 (*Letters*, I, 270).
45. *Ibid.*
46. 'Lectures on Revealed Religion, its Corruptions and Political Views', 163, in Samuel Taylor Coleridge, *Lectures 1795: On Politics and Religion*, in *Collected Works*, volume 1 (edited by Lewis Patton and Peter Mann, London: Routledge & Kegan Paul, 1971). Even late in life, Coleridge did not deem it inadmissible to write of 'God – the Friend' (see Coleridge, *The Notebooks*, volume IV [edited by Kathleen Coburn and Merton Christensen, London: Routledge, 1990], 4632).
47. Paul Ricoeur, *Oneself as Another* (translated by Kathleen Blamey, Chicago: The University of Chicago Press, 1992), 187.
48. Coleridge cited in McFarland, *Coleridge and the Pantheist Tradition*, 318.
49. *Ibid.*
50. For this distinction, see Jacques Derrida, 'How to Avoid Speaking: Denials', translated by Ken Frieden, 111, in Harold Coward and Toby Foshay (eds.), *Derrida and Negative Theology* (Albany: State University of New York Press, 1992). Elsewhere, Derrida has tied friendship to the prayer: 'Friendship is never a present given, it belongs to the experience of expectation, promise, or engagement. Its discourse

is that of prayer, it inaugurates, but reports nothing, it is not satisfied with what is, it moves out to this place where a responsibility opens up a future' (*Politics of Friendship* [translated by George Collins, London: Verso, 1997], 236).

51. 'The Nightingale', ll. 81–2, emphasis added.
52. 'Reflections on Having Left a Place of Retirement', ll, 39–40. The emphasis on 'Seem'd' is mine.
53. Gillray's drawing is one of the images reproduced between pp. 128 and 129 in Holmes, *Coleridge: Early Visions*.
54. For an account the earliest stirrings of organicism in Coleridge, see John Beer, *Coleridge's Poetical Intelligence* (London: Macmillan, 1977).

Chapter 6

1. All page references given directly in the text of this chapter, unless context suggests otherwise, refer to book and line number of *The Excursion*, as rendered in *The Poems*, II, 35–289.
2. Later, in conversation with Isabella Fenwick, Wordsworth identified the local Grasmere church of St Oswald's as the model for the church in *The Excursion*, book five. Strictly speaking, this is a Norman church, rather than a gothic cathedral – nevertheless it is linked to Wordsworth's pervading interest in sacred architecture. Throughout this chapter, I have tried to be inclusive (including other forms of churches, buildings, and so on, as far as the argument has warranted it) in my contextualisation of his use of the gothic cathedral as a metaphor, in an attempt to touch upon some of the outer limits evoked by the architectural and religious motifs of his later writings.
3. Lines 552–4 of *The Tuft of Primroses*, in Wordsworth, *The Tuft of Primroses with Other Late Poems for 'The Recluse'* (edited by Joseph F. Kishel, Ithaca, NY: Cornell University Press, 1986).
4. This chapter is inspired, throughout, by Jacques Derrida's many explorations of space and spatial paradox, as for instance in 'Tympan', in *Margins of Philosophy* (translated by Alan Bass, New York: Harvester Wheatsheaf, 1982), ix–xxix) and 'Fors: The English Words of Nicolas Abraham and Maria Torok', which is the foreword to Nicolas Abraham and Maria Torok, *The Wolf Man's Magic Word: A Cryptonymy* (translated by Nicholas Rand, Minnesota: University of Minneapolis Press, 1986).
5. *Concerning the Concept of the Wissenschaftslehre or, of So-called 'Philosophy'*, 104–5, in *Early Philosophical Writings*.
6. For an account of architecture as a master science, see Denis Hollier, *Against Architecture*, 33.
7. *The Poems*, II, 36.
8. Dora Wordsworth in a letter to Miss Kinnaird (17 February 1832), cited on p. 49 of Harvey and Grivil (eds.), *Wordsworth: The Prelude. A Casebook*.
9. Kenneth R. Johnston, *Wordsworth and 'The Recluse'* (New Haven, CT: Yale University Press, 1984), xxiii.
10. *Ibid.*, 121.
11. See *ibid.*, 346.
12. Letter to Wordsworth, 30 May 1815 (*Letters*, IV, 573).
13. *Ibid.* (574).
14. See, for instance, Christopher Wilson, *The Gothic Cathedral: The Architecture of the Great Church 1130–1530* (London: Thames and Hudson, 1990), 8 and 32, Paul

- Frankl, *Gothic Architecture* (translated by Dieter Pevsner, Harmondsworth: Penguin Books, 1962), 231, and Otto von Simson, *The Gothic Cathedral: Origins of Gothic Cathedral and the Medieval Concept of Order* (Princeton, NJ: Princeton University Press, 1988 [1956]), 8.
15. In *The Gothic Cathedral*, Otto von Simson draws upon the mathematical proportion of St Augustine's theory of music. Erwin Panofsky has linked the cathedrals to scholastic logic in *Gothic Architecture and Scholasticism* (Latrobe: Archabbey Press, 1951).
 16. Andrew Martindale, *Gothic Art* (London: Thames and Hudson, 1967), 17.
 17. See Alain Erlande-Brandenburg, *The Cathedral: The Social and Architectural Dynamics of Construction* (translated by Martin Thom, Cambridge: Cambridge University Press, 1994), 216.
 18. Johann Wolfgang Goethe, 'Von Deutscher Baukunst. D. M. Erwini a Steinbach', 210, in Heinz Kindermann (ed.), *Von Deutscher Art und Kunst* (Leipzig: Philipp Reclam Jun., 1935); my translation.
 19. See 'Briefe auf einer Reise durch die Niederlande, Rheingegenden, die Schweiz, und einen Teil von Frankreich', in Friedrich Schlegel, *Ansichten und Ideen von der christlichen Kunst*, in *Kritische Friedrich-Schlegel-Ausgabe*, volume 4 (edited by Hans Eichner, Munich: Verlag Ferdinand Schöningh, 1959), 191–2. All translations from this source are my own.
 20. 'Briefe auf einer Reise ...', 200. The richness and unruliness of the ornamentation was the basis on which John Ruskin would later declare 'variety' to be characteristic of gothic. See the famous chapter on 'The Nature of Gothic', in *The Stones of Venice* (3 volumes, London: Dent, 1907).
 21. 'Brief auf einer Reise ...', 161.
 22. See, for example, Kenneth Clark, *The Gothic Revival: An Essay in the History of Taste* (Harmondsworth: Penguin Books, 1962 [1928]), 81.
 23. *The Prelude*, II, 295–6.
 24. For Violet-le-Duc's 'ideal cathedral', see Erlande-Brandenburg, *The Cathedral*, 18.
 25. The sonnet is to be found in *The Poems*, II, 637.
 26. 'For a Seat in the Groves of Coleorton', 17–20. Recent historicist readings try to locate a historical 'primal scene', of sorts (replacing earlier psychoanalytical ones, as well as interpretations focusing on Wordsworth's presumed sense of guilt towards Annette Vallon), in Wordsworth's early exposure to the French Revolution. See, for instance, David Bromwich, *Disowned by Memory: Wordsworth's Poetry of the 1790s* (Chicago: The University of Chicago Press, 1998), 17. According to this view, Wordsworth's later poetry is a site of expiation for his early, revolutionary sins. My reading can be adjusted so as to comply with this kind of scenario: Wordsworth's construction of gothic cathedral of poetry can be read as an act seeking absolution for his complicity in the revolutionary violence that led to the destruction of such edifices as the Grande Chartreuse. (On Wordsworth's later poetry as an act of mourning for his early political transgressions, see Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background 1760–1830* [Oxford: Oxford University Press, 1981], 65.) It must be stressed that this is a complex act of attempted absolution, as Wordsworth also *repeats* the destruction of the pre-Revolutionary church, by replacing it with a quasi-transcendent edifice akin to that of the pure reason invoked by the revolutionaries. As Gregory Dart has pointed out in *Rousseau, Robespierre and English Romanticism* (Cambridge: Cambridge University Press, 1999), Wordsworth's recanting of his revolutionary ideals is far less straightforward than it usually is made out to be.

27. Lines 7–10 of ‘Cathedrals, etc.’.
28. In *A Guide through the District of the Lakes*, indicates that the local churches of the area are almost transparent signifiers for the virtues of the place, See *The Prose Works of William Wordsworth*, volume II (edited by W. J. B. Owen and Jane Worthington Smyser, Oxford: Clarendon Press, 1974), 205.
29. ‘Cathedrals, etc.’, line 1.
30. Lines 1–2 of ‘Continued’ (poem XLV of part three of *Ecclesiastical Sonnets*).
31. The friend has been identified as Beaumont. See *The Poems*, II, 997.
32. ‘Church to be erected’, ll. 1–4.
33. ‘New church-yard’, ll. 8–9.
34. ‘Continued’ (sonnet XL of part three), ll. 12–13.
35. Lines 127–8 of *The Tuft of Primroses*, emphasis added.
36. ‘Composed in One of the Valleys of Westmoreland, on Easter Sunday’, l. 12.
37. See John Dixon Hunt on an early example of this feature in the gardens at Stowe, in *Gardens and the Picturesque: Studies in the History of Landscape Architecture* (Cambridge, MA: MIT Press, 1992), 99.
38. See for instance pp. 200–4 of ‘The Rhetoric of Temporality’, in Paul de Man, *Blindness and Insight*.
39. ‘A Little Onward Lend Thy Guiding Hand’, ll. 33–9.
40. *The Tuft of Primroses*, l. 583.
41. ‘Cave of Staffa’, ll. 12–14.
42. ‘Composed in Roslin Chapel, During a Storm’, l. 1.
43. *Ibid.*, ll. 8–14.
44. William Gilpin, *Observations, Relative Chiefly to Picturesque Beauty, Made in the Year 1772, on Several Parts of England; Particularly the Mountains, and Lakes of Cumberland, and Westmoreland*, volume II (Richmond: The Richmond Publishing Co., 1973), 188.
45. There are two different poems entitled ‘At Furness Abbey’. I refer to the poem of that name that opens with the words ‘Here, where, of havoc tired’ and is printed in *The Poems*, II, 838.
46. Malcolm Andrews identifies five different eighteenth-century responses to ruins: sentimental, antiquarian, aesthetic, moral (in terms of a *memento mori*) and political, in *The Search for the Picturesque: Landscape Aesthetics and Tourism in Britain, 1760–1800* (Aldershot: Scolar Press, 1989), 45–6.
47. See the note dictated to Isabella Fenwick in *The Poems*, II, 1066.
48. ‘In Lombardy’, ll. 14 and 12, respectively.
49. Cf. Umberto Eco, *The Open Work* (translated by Anna Cancogni, Cambridge, MA: Harvard University Press, 1989).
50. *The Prelude*, VI, 602–5.
51. ‘Stanzas Suggested in a Steamboat off Saint Bees’ Heads, on the Coast of Cumberland’, ll. 154 and 157.
52. *Ibid.*, l. 84.
53. Here one can see some general anticipations of both Victor Hugo’s vision of the medieval church building as the locus of a democratic revolt against the hierarchies of feudalism (see chapter 2 of book V, *Notre-Dame of Paris* [translated by John Sturrock, London: Penguin Books, 1978]), and the still widespread understanding of it as a centring force at the middle of the medieval city (Erlande-Brandenburg, *The Cathedral*, 166). A very different view is suggested by Michael Camille, when he claims that the ‘medieval town, although it stood for freedom from the feudal obligations of the land, was the most policed of all medieval spaces’ (*Gothic Art: Visions and Revelations of the Medieval World* [London:

- Calmann and King, 1996], 60–1). The latent oppressiveness of Wordsworth's emancipatory rhetoric in the poem on St Bees is documented by Peter J. Manning in *Reading Romantics: Texts and Contexts* (Oxford: Oxford University Press, 1990), chapter 12, where he demonstrates how the poem is related to Wordsworth's private connection with the aristocratic legacy of Lord Lowther.
54. *The White Doe of Rylstone*, ll. 37–8.
 55. For the paradoxical instantiation of organic community in the blind beggar episode of *The Prelude*, see Charles I. Armstrong, 'Begging Questions: The Urban Vision of Wordsworth's *Prelude*', in Jan Arnald et al., *Slöja & spegel – Romantikens Former* (Stockholm: Aiolos, 2000).
 56. *Ibid.*, ll. 43–9 and 56–8.
 57. Alison Hickey's reading of *The Excursion* alludes to this interpretation by evoking 'the mansion (or gothic cathedral) of language' (*Impure Conceits: Rhetoric and Ideology in Wordsworth's 'Excursion'* [Stanford, CA: Stanford University Press, 1997], 46). In Wordsworth's most orthodox pronouncements, increasingly prominent in the later years, he of course subscribes to a Christian ontology (dismissed by both Heidegger and de Man) where the divine house of being is the gift of God.
 58. Jacques Derrida, "'The Almost Nothing of the Unpresentable'", 79, in *Points ... Interviews, 1974–1994* (edited by Elizabeth Weber, Stanford, CA: Stanford University Press, 1995)
 59. See *A Guide through the District of the Lakes*, 206, in *The Prose Works*, II.
 60. 'As faith thus sanctified the warrior's crest', ll. 10–11.
 61. *The Excursion*, II, 858–9. Hickey places the vision in the context of its agent (the Solitary) in *Impure Conceits*, 64–8.

Chapter 7

1. John Paul Russo, *I. A. Richards: His Life and Work* (London: Routledge, 1989), xvi–xvii.
2. 'How does a Poem know when it is Finished?', 108, in I. A. Richards, *Sciences and Poetries: A Reissue of Science and Poetry (1926, 1935) with Commentary* (London: Routledge & Kegan Paul, 1970).
3. See, for instance, the introduction to René Wellek and Austin Warren's classic *Theory of Literature*, where one is cautioned that thinking of a literary works in terms of organicism 'leads to biological parallels not always relevant' (*Theory of Literature* [Harmondsworth: Penguin Books, 1956 (1942)], 27). The New Critics were more adamantly opposed to Richards' psychological bias.
4. I. A. Richards, *Principles of Literary Criticism* (London: Routledge & Kegan Paul, 1924), 3. Subsequent citations from this work will be given directly in the text.
5. 'The Future of Poetry', 174, in I. A. Richards, *So Much Nearer: Essays Toward a World English* (New York: Harcourt, Brace & World, 1968 [1960]).
6. The notion of mental clearing-houses does however make an appearance in Ogden's *The Meaning of Psychology*. See Russo, *I. A. Richards: His Life and Work*, 180.
7. W. H. N. Hotopf, *Language, Thought and Comprehension: A Case Study of the Writings of I. A. Richards* (London: Routledge & Kegan Paul, 1965), 100.
8. I. A. Richards, *Coleridge on Imagination* (London: Routledge & Kegan Paul, 1962 [1934]), 57.

9. *Sciences and Poetries*, 45.
10. I. A. Richards, *Practical Criticism: A Study of Literary Judgment* (London: Routledge & Kegan Paul, 1929), 332.
11. *Ibid.*, 356.
12. See *Coleridge on Imagination*, 87–8.
13. See Jerome P. Schiller, *I. A. Richards' Theory of Literature* (New Haven, CT: Yale University Press, 1969), 53.
14. *Practical Criticism*, 212–13.
15. Ralph Waldo Emerson, *Selected Essays* (New York: Penguin Books, 1982), 262.
16. Terry Eagleton finds Richards' conception of the mind 'not far from the Victorian belief that organizing the lower classes will ensure the survival of the upper ones, and indeed [it] is significantly related to it' (*Literary Theory: An Introduction* [Minneapolis: University of Minnesota Press, 1983], 46).
17. I. A. Richards, *The Philosophy of Rhetoric* (London: Oxford University Press, 1965), 103.
18. *Practical Criticism*, 323. Thirty-six years later, Richards was still eagerly waiting for the final, scientific revelation of the mind: see *Sciences and Poetries*, 96.
19. *Ibid.*, 36.
20. The dismissal of Yeats as a minor poet is in *Principles of Literary Criticism*, note 1 on p. 197. Richards later revoked this assessment.
21. Both poems and the mind are described as 'would-be' systems in 'The Future of Poetry', 176, in *So Much Nearer*.
22. *Practical Criticism*, 259.
23. *Ibid.*, 286.
24. 'The "Old Mole" and the Prefix *Sur*', 37, in Georges Bataille, *Visions of Excess: Selected Writings, 1927–1939* (edited by Allan Stoekl, translated by Allan Stoekl, with Carl R. Lovitt and Donald M. Leslie, Jr, Manchester: Manchester University Press, 1985).
25. 'Materialism', 15, in *Visions of Excess*.
26. On the topic of the polymorphously perverse, see especially Freud's *Three Essays on the Theory of Sexuality*, in *The Standard Edition*, volume VII (edited by James Strachey, London: Hogarth Press, 1971).
27. 'The Sacred Conspiracy', 181, in *Visions of Excess*.
28. 'The Jesuve', 76, in *Visions of Excess*.
29. See Denis Hollier, 'The Use-Value of the Impossible', 148, in Carolyn Bailey Gill (ed.), *Bataille: Writing the Sacred* (London: Routledge, 1995).
30. 'The Solar Anus', 5, in *Visions of Excess*.
31. *Ibid.*
32. Georges Bataille, 'Autobiographical Note', 222, in *My Mother, Madame Edwarda, The Dead Man* (translated by Austryn Wainhouse, London: Marion Boyars, 1995).
33. Richards quoted in Russo, *I. A. Richards: His Life and Work*, 107.
34. 'Sacrifices', 132, emphasis added, in *Visions of Excess* ('Sacrifices', 92, in Bataille, *Œuvres complètes*, volume I [Paris: Gallimard, 1973]).
35. 'Sacrificial Mutilation and the Severed Ear of Vincent Van Gogh', 66, in *Visions of Excess*.
36. *Ibid.*, 67.
37. 'Rotten Sun', 57–8, in *ibid.*
38. On this topic, see for instance the essay 'The Labyrinth', which raises the issue of the metaphorical use of the divisibility of animalcula, which is one of the clear-

- est links between Bataille and romantic organicism. It is particularly important to Bataille in his later study *Erotism: Death and Sensuality* (translated by Mary Dalwood, San Francisco: City Lights, 1986).
39. The essay is included in *Visions of Excess*, 137–60. The quotes given directly in the text in the remainder of this chapter refers to this edition. Throughout this essay, Bataille writes the terms ‘homogeneous’ and ‘heterogeneous’ in cursive.
 40. See *ibid.*, 141. Bataille also draws on Freud’s text *Group Psychology and the Analysis of the ‘Ego’* (cf. notes 8 and 11 in *ibid.*, 160).
 41. The original is cited from Bataille, *Œuvres complètes*, I, 343 and 353.
 42. See ‘Base Materialism and Gnosticism’, in *Visions of Excess*, 45–52, as well as Denis Hollier, ‘The Dualist Materialism of Georges Bataille’, in Allan Stoekl (ed.), *On Bataille*, Yale French Studies, Number 78 (New Haven, CT: Yale University Press, 1990).
 43. See the preface (without pagination) to *The Philosophy of Rhetoric*, where Richards asks that ‘anything that seems extreme in these lectures be thought accidental or be taken as a speaker’s device’.
 44. *Practical Criticism*, 217. This passage might be compared with Bataille’s description of poetical sensibility and feeling in ‘From the Stone Age to Jacques Prévert’, in Georges Bataille, *The Absence of Myth: Writings on Surrealism* (edited and translated by Michael Richardson, London: Verso, 1994).
 45. Theodor W. Adorno, *Aesthetic Theory* (edited and translated by Robert Hullot-Kentor, London: The Athlone Press, 1997), 144.
 46. See ‘Counter attack: Call to action’, translated by Annette Michelson, 27, in *October*, Number 36, Spring 1986.
 47. This is the eighth point in Bataille’s ‘Program (Relative to *Acéphale*)’, translated by Annette Michelson, 79, in *October*, Number 36, Spring 1986 (‘Programme’, 273, in Bataille, *Œuvres complètes*, volume II [Paris: Gallimard: 1972]).
 48. ‘To those organizations of coherent and disciplined forces which reconstitute the foundations of the structure of authority within a democracy in the process of decomposition, we can give the generic name of organic movements’ (‘Toward Real Revolution’, translated by Annette Michelson, 38, in *October*, Number 36, Spring 1986). For differing interpretations of Bataille’s complicated stance towards fascism in the 1930s, see the following readings of his controversial novel *The Blue of Noon* (written at this time): Susan Rubin Suleiman, ‘Bataille in the Street: The Search for Virility in the 1930s’, in Carolyn Bailey Gill (ed.), *Bataille: Writing the Sacred* (London: Routledge, 1995), and Leo Bersani, *The Culture of Redemption* (Cambridge, MA: Harvard University Press, 1990), 109–23.
 49. The transcendence of all dichotomies is surely a more feasible explanation for why Coleridge swings between opposite political stances than that of mere opportunism. Compare Liu, *Wordsworth: The Sense of History*, 421–5.
 50. The suppression of explicit politics in Richards and New Criticism has been explained as a product of liberalism. The belief in ‘the priority and efficacy of autonomous individual action’ has, as Pamela McCallum has pointed out, its own covert politics (Pamela McCallum, *Literature and Method: Towards a Critique of I. A. Richards, T. S. Eliot and F. R. Leavis* [Dublin: Gill and Macmillan, 1983], 11). See also Geoffrey H. Hartman on the implications of Richards’ ‘evasion of the sociological issue’ (‘The Dream of Communication’, 162, in Brower, Vendler and Hollander (eds.), *I. A. Richards: Essays in His Honor* [New York: Oxford University Press, 1973]). Richards makes a rare foray into politics in the introduction to his own translation of Plato, where the latter is defended against all charges of totalitarianism and credited with the ‘discovery of Justice as Order’

(‘Introduction’, 11, in Plato, *Plato’s Republic* [edited and translated by I. A. Richards, Cambridge: Cambridge University Press, 1966]).

51. Coleridge on *Imagination*, 81.
52. While the first view is not all that dissimilar to that presented by Paul de Man in *Aesthetic Ideology*, the latter is to be found in the writings of Jean-Luc Nancy.

Chapter 8

1. See the 48th and 49th paragraphs of Martin Heidegger, *Being and Time: A Translation of ‘Sein und Zeit’* (translated by Joan Stambaugh, Albany: State University of New York Press, 1996).
2. See p. 552 of the ‘Afterword’ to Hans-Georg Gadamer, *Truth and Method*, revised edition (translated by Joel Weinsheimer and Donald G. Marshall, London: Sheed & Ward, 1996 [1989]). Unless otherwise is stated, all references in the body of this chapter will be to the English edition, while references to the German original will be to *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik*, in *Gesammelte Werke*, volume 1 (Tübingen: J. C. B. Mohr (Paul Siebeck), 1975).
3. With the word ‘mortality’ I here refer to what Jacques Derrida has called ‘this properly *in-finite* movement of radical destruction’ that is beyond any conception of ‘finitude as limit’ (*Archive Fever: A Freudian Impression* [translated by Eric Prenowitz, Chicago: The University of Chicago Press, 1996], 94).
4. Hans-Georg Gadamer, ‘Rhetoric, Hermeneutics, and the Critique of Ideology: Metacritical Comments on *Truth and Method*’, translated by Jerry Dibble, 275, in Kurt Mueller-Vollmer (ed.), *The Hermeneutics Reader: Texts of the German Tradition from the Enlightenment to the Present* (New York: Continuum, 1994). Although Dilthey is, strictly speaking, a post-romantic thinker, he remains the closest link between Gadamer and organicist thought. Gadamer’s most direct – and most debated – critique of romantic hermeneutics occurs through his confrontation with Schleiermacher, and the latter’s alleged tendency to ground textual interpretation in an act of intuitive psychological identification with the genius of the author. But after much opposition, from Manfred Frank in particular, Gadamer has later partially admitted that this critique is based on a simplification of Schleiermacher’s thought: see page 565 of the afterword to *Truth and Method*.
5. Wilhelm Dilthey, *Die Geistige Welt: Einleitung in die Philosophie des Lebens. Erste Hälfte: Abhandlungen zur Grundlegung der Geisteswissenschaften*, in *Gesammelte Schriften*, volume V (Stuttgart: B. G. Teubner Verlagsgesellschaft, 1957), 237; my translation.
6. From the conclusion to *The Renaissance*, in Walter Pater, *Selected Writings of Walter Pater* (edited by Harold Bloom, New York: Columbia University Press, 1974), 60.
7. This argument is amplified in Gadamer’s essay ‘Das Problem Diltheys: Zwischen Romantik und Positivismus’, in Gadamer, *Neuere Philosophie II: Probleme, Gestalten*, in *Gesammelte Werke*, volume 4 (Tübingen: J. C. B. Mohr (Paul Siebeck), 1987).
8. *Letter on Humanism*, translated by Frank A. Capuzzi and J. Glenn Gray, 237, in Heidegger, *Basic Writings*, revised and expanded edition (edited by David Farrell Krell, London: Routledge, 1993) (Heidegger, *Über den Humanismus* [Frankfurt am Main: Vittorio Klostermann, 1947], 21). For a more recent example of Gadamer overemphasising Heidegger’s connection to the philosophy of life,

- see p. 422 of the essay 'Der eine Weg Martin Heideggers', in Gadamer, *Neuere Philosophie I: Hegel, Husserl, Heidegger*, in *Gesammelte Werke*, volume 3 (Tübingen: J. C. B. Mohr [Paul Siebeck], 1987). This does not mean that Heidegger remains untouched by organicism. Gadamer's own direct endorsement of organic vitalism is strongly linked to his more unequivocal championing of unity and continuity, yet, as David Farrell Krell has shown, 'however much Heidegger inveighs against life-philosophy his own fundamental ontology and poetics of being thrust him back onto *Lebensphilosophie* again and again' (*Daimon Life: Heidegger and Life-Philosophy* [Bloomington: Indiana University Press, 1992], xi).
9. Georgia Warnke has noted Gadamer's 'oscillation' in *Gadamer: Hermeneutics, Tradition and Reason* (Cambridge: Polity Press, 1987), 99. Warnke claims that this oscillation is sublated by the notion of a dialogical fusion of horizons, but her account of that fusion shows how it reproduces the oscillation it was meant to supersede. For, according to Warnke, there is 'a "fusion of horizons" in a two-fold sense: on the one hand we understand the object from the point of view of our assumptions and situation; on the other, our final perspective reflects the education we have received through our encounter with the object' (*ibid.*, 107).
 10. On this topic, see also Gadamer's 'Zur Fragwürdigkeit des ästhetischen Bewußtseins', in Dieter Heinrich and Wolfgang Iser (eds.), *Theorien der Kunst* (Frankfurt am Main: Suhrkamp, 1992 [1982]). Gadamer's tendency to counter aesthetic formalism with an emphasis on the inalienable unity of form and content in works of art repeats, of course, a traditional operation of organicism.
 11. Gadamer's use of the theory of emanation is arguably his most significant innovation, in this context, compared to the important precedent of Heidegger's *On the Origin of the Work of Art*. On the link between emanation and organicism, see A. Hilary Armstrong, *Plotinian and Christian Studies* (London: Variorum Reprints, 1979), 66. As Dag Andersson has pointed out to me in conversation, Gadamer's characteristic German phrase for describing the result of emanation – '*Zuwachs an sein*' (which means 'increase in being', but more literally signifies something akin to 'growth in being') – more than nods towards the notion of organic development.
 12. Gadamer, 'Rhetoric, Hermeneutics, and the Critique of Ideology: Metacritical Comments on *Truth and Method*', 279.
 13. Here Gadamer, significantly enough, signals solidarity with Friedrich Schlegel's conception of the work, and notes that 'I have had long to defend myself against the spirit of the times, which wants to set aside the hermeneutical concept of the work. Here a feeling for the history of concepts can be helpful. "Work" does not mean anything different from the Greek word "*ergon*". It is characterised – just like "*ergon*" – by the fact that it is detached both from the producer and the activity of production. ... It stands, so to speak, only for itself and in itself' ('Hermeneutics and Logocentrism', translated by Richard Palmer and Diane Michelfelder, 123, in Michelfelder and Palmer (eds.), *Dialogue and Deconstruction: The Gadamer–Derrida Encounter* [Albany: State University of New York Press, 1989]).
 14. *Praise of Theory: Speeches and Essays* (translated by Chris Dawson, New Haven: Yale University Press, 1998), 80.
 15. Gadamer, *The Enigma of Health: The Art of Healing in a Scientific Age* (translated by Jason Gaiger and Nicholas Walker, Cambridge: Polity Press, 1996), 139.
 16. *Ibid.*, 80.
 17. Hans-Georg Gadamer, *The Relevance of the Beautiful and Other Essays* (edited by Robert Bernasconi, translated by Nicholas Walker, Cambridge: Cambridge

University Press, 1986), 42 (*Ästhetik und Poetik I: Kunst als Aussage*, in *Gesammelte Werke*, volume 8 [Tübingen: J. C. B. Mohr (Paul Siebeck), 1993], 133).

Chapter 9

1. Georges Bataille, *Theory of Religion* (translated by Robert Hurley, New York: Zone Books, 1992), 19.
2. These lines were first published in 1829. On their origin and title ('What is life?') see the note on p. 567 of Coleridge, *The Complete Poems*.
3. Although it has not placed in the context of romantic organicism, Blanchot's proximity to Heidegger is well known. Gerald L. Bruns, for instance, writes of *The Space of Literature* that its 'theory is a rewriting of Heidegger's "Der Ursprung des Kunstwerkes"' (*Maurice Blanchot: The Refusal of Philosophy* [Baltimore: The Johns Hopkins University Press, 1997], 62).
4. 'The Origin of the Work of Art', 79. Although the treatise was first presented as a lecture in 1935, it was later revised, and an addendum was added in 1956.
5. See, for instance, this passage: 'World and earth are always intrinsically and essentially in conflict, belligerent by nature. Only as such do they enter into the conflict of clearing and concealing' (*ibid.*, 55). Heidegger's understanding of a struggle between world and earth stands in some debt to Schelling's treatise on the essence of human freedom. See Heidegger's *Schellings Abhandlung über das Wesen der menschlichen Freiheit*.
6. *Ibid.*, 63. Here is Heidegger's original, German wording: 'Dieser Rißt die Gegenwendigen in die Herkunft ihrer Einheit aus dem einigen Grunde zusammen. Er ist Grundriß. Er ist Auf-riß, der die Grundzüge des Aufgehens der Lichtung des Seienden zeichnet. Dieser Riß läßt die Gegenwendigen nicht auseinanderbersten, er bringt das Gegenwendige von Maß und Grenze in den einigen Umriß' (Heidegger, *Der Ursprung des Kunstwerkes* (Stuttgart: Philipp Reclam Jun., 1977), 71).
7. *Ibid.*, 64 [71].
8. Maurice Blanchot, *The Space of Literature* (translated by Ann Smock, Lincoln: University of Nebraska Press, 1982), 125. Subsequent page numbers given directly in the body of this chapter will refer to this book.
9. Blanchot has accused the author of *Being and Time* of fallaciously appropriating death as a heroic possibility of *Dasein*. Derrida has attempted to throw light upon the ambivalence inherent in the Heideggerian phrase 'possibility of impossibility' that is the bone of contention in this matter: see 'Awaiting (at) the Arrival,' 72–7, in Jacques Derrida, *Aporias* (translated by Thomas Dutoit, Stanford, CA: Stanford University Press, 1993).
10. See Blanchot's disagreement with Heidegger in 'The Book to Come', 240, in Maurice Blanchot, *The Sirens' Song* (edited by Gabriel Josipovici, translated by Sacha Rabinovitch, Bloomington: Indiana University Press, 1982).
11. 'The "Sacred" Speech of Hölderlin', 125–6, in Maurice Blanchot, *The Work of Fire* (translated by Charlotte Mandell, Stanford, CA: Stanford University Press, 1995).
12. *Ibid.*, 111.
13. *Ibid.*, 128.
14. For a discussion of this phrase, see pages xvi–xx of Lycette Nelson's 'Introduction' to Maurice Blanchot, *The Step Not Beyond* (translated by Lycette Nelson, New York: State University of New York Press, 1992).
15. *Biographia Literaria*, II, 14.

16. 'The Absence of the Book', 427, in *The Infinite Conversation*.
17. *Ibid.*, 423.
18. 'The Great Refusal', 38, in *ibid.*
19. See the essay of this name, a translation of 'Le livre à venir', included in *The Sirens' Song*, 227–48.
20. 'The Narrative Voice (the "he," the neutral)', 386, in *The Infinite Conversation*.
21. See 'The Athenaeum', 359, in *ibid.*
22. Richard Shusterman, 'Organic Unity: Analysis and Deconstruction', 92.
23. With the term 'monstrous double', I here allude to René Girard's theory of sacrifice. According to Girard, there is an unrecognised reciprocity between the sacrificer and the victim (despite the latter's alleged monstrosity) of the sacrificial process. See for instance pages 160–5 of his book *Violence and the Sacred* (translated by Patrick Gregory, London: The Athlone Press, 1988).
24. On the imbrication of the body, language, and articulation in general, see Jacques Derrida, *Monolingualism of the Other; or, The Prosthesis of the Origin* (translated by Patrick Mensah, Stanford, CA: Stanford University Press, 1998), 26–7.
25. Roland Barthes, 'From Work to Text', in *Image, Music, Text* (edited and translated by Stephen Heath, London: Fontana Press, 1977).
26. Derrida, 'Living On / Borderlines', translated by James Hulbert, 83–4, in Harold Bloom, Paul de Man, Jacques Derrida, Geoffrey H. Hartman and J. Hillis Miller, *Deconstruction and Criticism* (London: Routledge & Kegan Paul, 1979).
27. Jacques Derrida, *Dissemination* (translated by Barbara Johnson, London: The Athlone Press, 1981), 45.
28. 'Tympan', xvii, in *Margins of Philosophy (Marges de la philosophie* [Paris: Minuit, 1972], X).
29. *Ibid.*, x.
30. *Ibid.*, xx.
31. *Ibid.*
32. Jacques Derrida, *Positions* (translated by Alan Bass, Chicago: The University of Chicago Press, 1981), 41.
33. 'Outwork, Prefacing', 6, in *Dissemination*.
34. *Positions*, 43 (*Positions: Entretiens avec Henri Ronse, Julia Kristeva, Jean-Louis Houdebine, Guy Scarpetta* [Paris: Minuit, 1972], 59).
35. 'Structure, Sign, and Play in the Discourse of the Human Sciences', 293, in Jacques Derrida, *Writing and Difference* (translated by Alan Bass, Chicago: The University of Chicago Press, 1978).
36. 'Sauf le nom (Post-Scriptum)', 83, in Derrida, *On the Name* (edited by Thomas Dutoit, translated by David Wood, John P. Leavey, Jr. and Ian McLeod, Stanford, CA: Stanford University Press, 1995).
37. On Derrida's desire to transcend sacrifice, see "'Eating Well," or the Calculation of the Subject', in *Points* For an admission of the selectivity of interpretation, see for instance 'The Law of Genre', 232, in Derrida, *Acts of Literature*. On the selectivity of historical transmission, see Derrida's *'Specters of Marx': The State of the Debt, the Work of Mourning, & the New International* (translated by Peggy Kamuf, New York: Routledge, 1994), 91–2.
38. "'Eating Well', or the Calculation of the Subject,' 280, in *Points ...*
39. Jacques Derrida, *Of Spirit: Heidegger and the Question* (translated by Geoffrey Bennington and Rachel Bowlby, Chicago: The University of Chicago Press, 1989), 12.

40. On the term 'invagination', see Geoff Bennington, 'Derridabase', 226, in Bennington and Derrida, *Jacques Derrida* (translated by Bennington, Chicago: The University of Chicago Press, 1993).
41. 'Living On: Borderlines', 97.
42. 'The Law of Genre', 236, in *Acts of Literature*.
43. 'Parergon', 27, in Derrida, *The Truth in Painting*.
44. *Ibid.* (the text has no final stop or punctuation mark).
45. See 'Before the Law', 217, in Derrida, *Acts of Literature*.
46. The term 'parergon' recurs in Derrida's texts (often with special reference to Kant), and is very close to that of Blanchot's *désœuvrement*: 'A parergon comes against, beside, and in addition to the *ergon*, the work done, the fact, the work, but it does not fall to one side, it touches and cooperates within the operation, from a certain outside. Neither simply outside nor simply inside' ('Parergon', 54, in *The Truth in Painting*).
47. 'Istrice 2. Ich bün all hier', 305, in *Points ...*.
48. Maurice Blanchot, *Friendship* (translated by Elizabeth Rottenberg, Stanford, CA: Stanford University Press, 1997), 291.
49. *Ibid.*
50. *Ibid.*, 292.
51. Jean-Luc Nancy, *The Inoperative Community* (edited by Peter Connor, translated by Peter Connor, Lisa Garbus, Michael Holland and Simona Sawhney, Minneapolis: University of Minnesota Press, 1991), xxxviii.
52. Maurice Blanchot, *The Unavowable Community* (translated by Pierre Joris, Barrytown: Station Hill Press, 1988), 3.
53. Derrida, *Politics of Friendship*, 229.
54. *Ibid.*, 159.
55. *Ibid.*, 196.
56. *Ibid.*, 204.
57. *Ibid.*, 232.
58. *Ibid.*, 233.
59. See Jacques Derrida, 'Remarks on Deconstruction and Pragmatism', translated by Simon Critchley, 83, in Critchley, Derrida, Ernesto Laclau and Simon Rorty, *Deconstruction and Pragmatism* (edited by Chantal Mouffe, London: Routledge, 1996).
60. Jacques Derrida, '*Specters of Marx*', 65.
61. *Ibid.*, 29.
62. *Ibid.*, 59.
63. This point recurs in the essays by Terry Eagleton ('Marxism without Marxism', cf. p. 86), Aijaz Ahmad (p. 98 of 'Reconciling Derrida: 'Specters of Marx' and Deconstructive Politics'), and Tom Lewis ('The Politics of 'Hauntology' in Derrida's '*Specters of Marx*', 147–8) that are collected in Michael Sprinker (ed.), *Ghostly Demarcations: A Symposium on Jacques Derrida's 'Specters of Marx'* (London: Verso, 1999). In the same volume, Derrida responds such criticism in an essay entitled 'Marx & Sons' (translated by G. M. Goshgarian). Although he does not dwell at length upon the subject of organisation, he distances himself from detects 'those Marxists who would like to reproduce the present obsolete forms of organization represented by the state, Party and International' (245). Here the stress is upon a transformation of existing organisations, rather than a general critique (which lies behind many of the formulations in *Specters of Marx*) of the concept of organisation.

64. 'Specters of Marx', 89.
65. See Gilles Deleuze, *Difference and Repetition* (translated by Paul Patton, London: The Athlone Press, 1994), 263. A more detailed account of Leibniz' thought is presented by Deleuze in *The Fold: Leibniz and the Baroque* (translated by Tom Conley, Minneapolis: University of Minnesota Press, 1993).
66. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (translated by Brian Massumi, London: The Athlone Press, 1988), 499.
67. *Ibid.*, 86.
68. See p. 195 of the eulogy 'I'm Going to Have to Wander All Alone', translated by Leonard Lawler, in Derrida, *The Work of Mourning* (edited by Pascale-Anne Brault and Michael Naas, Chicago: The University of Chicago Press, 2001).
69. Gilles Deleuze, *Pure Immanence: Essays on A Life* (translated by John Rajchman, New York: Zone Books, 2001), 27.
70. This view has recently been propounded by John Protevi in *Political Physics: Deleuze, Derrida and the Body Politic* (London: The Athlone Press, 2001).
71. On this last term, see Jacques Derrida, 'Biodegradables: Seven Diary Fragments' (translated by Peggy Kamuf, *Critical Inquiry*, Volume 15, Number 1, Summer 1989).
72. The essay is an expanded version of a lecture held at Capri in 1994.
73. 'Faith and Knowledge: the Two Sources of "Religion" at the Limits of Reason Alone', translated by Samuel Weber, 13–14, in Jacques Derrida and Gianni Vattimo (eds.), *Religion* (Cambridge: Polity Press, 1998), 48. The use of cursive and boldface is Derrida's own.
74. *Ibid.*, 51.
75. *Ibid.*, note 27 on p. 73.
76. *Ibid.*, 51.
77. See 'The Pit and the Pyramid: Introduction to Hegel's Semiology', 107, in *Margins of Philosophy*.
78. See Dietrich von Engelhardt, 'Vitalism between Science and Philosophy in Germany around 1800', 170, in Guido Cimino and François Duchesneau (eds.), *Vitalisms: From Haller to the Cell Theory* (Florence: Leo S. Olschki Editore, 1997).

Chapter 10

1. See, for instance, G. W. Leibniz, *Monadology: An Edition for Students* (translated by Nicholas Rescher, London: Routledge, 1991), 221, and Immanuel Kant, *Opus Postumum*, 64–5.
2. Letter to John Kenyon, 3 November 1814 (*Letters*, III, 542).
3. M. H. Abrams, 'Archetypal Analogies in the Language of Criticism', 320.
4. As Frederick Burwick has pointed out, according to one possible taxonomy it is even possible to argue that organicism was formulated in deliberate opposition to vitalism. See 'Introduction', ix–x, in Burwick (ed.), *Approaches to Organic Form*.
5. Here I allude to Derrida's notion of the spectral. See, for example, 'Specters of Marx', 126.

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