1. What is the aim of Coleridge’s self-confinement in James Gillman’s house? (90)
2. What was the general opinion about Coleridge in his own time? (90)
3. What is the general opinion about Coleridge in 20th c. criticism? (91)
4. What are the facts Youngquist presents? (91)
5. What is the history of Coleridge’s opium-taking? How did it start? What were the effects of opium? (92-93)
6. What is the prime effect of Coleridge’s opium-habit? (93-94)
7. Try to understand the passage bellow -- i.e. read it attentively for yourself and draw a scheme of the logical connections that C. most probably establishes (without using Youngquist’s interpretation!):

“Is not *Habit* the Desire of a Desire? – As Desire to Fruition, may not the faint, to the consciousness *erased*, Pencil-mark *memorials* of or relicts of Desire be to Desire itself in its full prominence?... May not the Desirelet [sic] a so correspond to the Desire A, that the latter being excited may revert wholly or in great part to its existing cause a, instead of sallying out of itself toward and external Object, B?” (*Notebooks* 1421 4.108)

1. Now check what Youngquist has to say about it. Explain: “Habits remember a constitutive loss in the emergence of desire”…. “Habit represents a strange presence indeed, if it somatically remembers what is interminably lost.” “habit is a mode of memory” (94-95)
2. Read the given passage from Nietzsche’s *The Birth of Tragedy.* What are the features associated by Nietzsche to the Dionysian and the Apollonian respectively?
3. What does Youngquist say about Nietzsche? Why is loss associated to music? Younguist speaks about the loss of *what* with regard to Nietzsche?
4. joy and pain, memory of loss and art impulse – comment on these binaries (by the way: what is the difference between loss and lack?) (96-97)
5. Why is Kubla Khan Dionysian? What does it have to do with loss and excess?
6. Explain: “The Rime of the Ancient Mariner” makes the occurrence of loss constitutive of its narration, but unlike that more musical poem *it interprets that occurrence transcendentally*… [it] prophecies Coleridge’s turn away from poetry.” (101)
7. Try to comment on the relationship between loss – melancholia – aberrant speech (even: loss of speech)
8. What is the relationship between the Mariner’s type of narration and his type of identity? (102)
9. What does Younguist mean by “metaphysical interpretation”? Explain: “Too much morality will assure the loss of loss”; “transcendental treatment” of melancholy (103)
10. Explain: “away from the truth of excess and toward the power of law” (103)
11. Explain: “there is something of the asylum about Coleridge’s later philosophical writings, a tendency to reproduce its relations of power as the condition not only of personal and political health but even of artistic freedom”
12. How does the asylum work? What is its logic? (104-105)
13. In what sense does the definition of imagination reproduce the power relations of the asylum? What is the task of religion in C.’s later writings? (106-7)
14. What is the effect of “discipline”?

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Both Youngquist and Mazzeo reduce the importance of this passage to their respective theoretisations of Coleridge’s opium habit. Whereas for Mazzeo the unconscious character of (opium-)habit is linked to the unconscious character of Coleridge’s plagiarisms, for Youngquist, it bears witness to Coleridge’s “heartrending desire for a world without habit, without loss, without opium.” (94).

In fact, every single term of the passage seems to be defined by absence. If there is habit, then there is no Desire: habit is only the desire of the desire. Now what kind of Desire is the one that desires desire? That is, what kind of desire is habit? It is a desirelet, a trace, a relict of desire, which is erased to, or absent from consciousness – it is, in fact, something that, as Youngquist also argues, conspicuously resembles Derrida’s trace or Freud’s memory trace. Meanwhile, Fruition is also absent from the Coleridgean chain of analogies: when desire is awakened or excited, rather than heading for Fruition, it immediately disappears and turns as if backwards, into habit. In other words, it falls back into the desire of desire, which only testifies to desire’s loss. Habit is therefore a trace that, although erased or absent from consciousness, is still somehow present: *it renders the loss of desire unforgettable*.