

## DOWNLOAD PDF CONFESSIONS OF AN ENGLISH OPIUM-EATER AND OTHER WRITINGS

### Chapter 1 : Download [PDF] Confessions Of An English Opium Eater Free Online | New Books in Politics

*This selection of De Quincey's writings includes the title piece - his most famous work - as well as On the Knocking at the Gate in Macbeth, The English Mail-Coach, and the Suspiria de Profundis. To ask other readers questions about Confessions of an English Opium-Eater & Other Writings, please sign.*

I do not believe that any man, having once tasted the divine luxuries of opium, will afterwards descend to the gross and mortal enjoyments of alcohol. Rubbish dies instantly I sometimes seem to have lived for 70 or years in one night; nay, sometimes had feelings representative of a millennium passed in that time, or, however, of a duration far beyond the limits of any human experience. Hence it happens that passages in Latin or English poets, which I never could have read but once and that thirty years ago, often begin to blossom anew when I am lying awake, unable to sleep. I become a distinguished compositor in the darkness: I mention this in no spirit of boasting. It also contains manuscript material relating to all three works, and a large quantity of excellent notes. In the Confessions, De Quincey recounts his experiences with Opium, and in Suspiria he explores his childhood. He has a large fascination with dreams and dreaming, and this interest is well woven through both of these works. But unfortunately, even this could not get me through the entirety of The English Mail-Coach. I say by inhaling this potent tincture, you will be safely sated; but do take care the olfactive seduction does not entice you to seek out the pleasures of the illicit flower. Wine robs a man of his self-possession; opium greatly invigorates it. Wine unsettles and clouds the judgement, and gives a preternatural brightness and a vivid exaltation to the contempts and the admirations, the loves and the hatreds of the drinker; opium, on the contrary, communicates serenity and equipoise to all the faculties, active or passive, and with respect to the temper and moral feelings in general it gives simply that sort of vital warmth which is approved by the judgment, and which would probably always accompany a bodily constitution of primeval or antediluvian health. For music is an intellectual or a sensual pleasure, according to the temperament of him who hears it. For tea, though ridiculed by those who are naturally of coarse nerves, or are become so from wine-drinking, and are not susceptible of influence from so refined a stimulant, will always be the favourite beverage of the intellectual. People in general either read poetry without any passion at all, or else overstep the modesty of nature, and read not like scholars. The sublimer and more passionate poets I still read, as I have said, by snatches, and occasionally. But my proper vocation, as I well know, was the exercise of the analytic understanding. Now, for the most part, analytic studies are continuous, and not to be pursued by fits and starts, or fragmentary efforts. I had been in youth, and even since, for occasional amusement, a great reader of Livy, whom I confess that I prefer, both for style and matter, to any other of the Roman historians. I set off on foot, carrying a small parcel with some articles of dress under my arm; a favourite English poet in one pocket, and a small 12mo volume, containing about nine plays of Euripides, in the other. Of these I have about five thousand, collected gradually since my eighteenth year. Well it was for me that, at this crisis, I was summoned to put on the harness of life by commencing my classical studies. The case was this: But all proved too little for my colossal schemes. Very soon I had run ahead of my allowance, and was about three guineas deep in debt. No man ever will unfold the capacities of his own intellect who does not at least checker his life with solitude. How much solitude, so much power. Note That a girl it was who had crowned the earth with beauty, and had opened to my thirst fountains of pure celestial love, from which, in this world, I was to drink no more.

## DOWNLOAD PDF CONFESSIONS OF AN ENGLISH OPIUM-EATER AND OTHER WRITINGS

### Chapter 2 : Confessions of an English Opium-Eater - Wikipedia

*Confessions of an English Opium-Eater and Other Writings and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.*

Soon after his birth the family went to The Farm and then later to Greenheys, a larger country house in Chorlton-on-Medlock near Manchester. In 1783, three years after the death of his father, Thomas Quincey, his mother — the erstwhile Elizabeth Penson — took the name "De Quincey. De Quincey was a weak and sickly child. His youth was spent in solitude, and when his elder brother, William, came home, he wreaked havoc in the quiet surroundings. She brought them up strictly, taking De Quincey out of school after three years because she was afraid he would become big-headed, and sending him to an inferior school at Wingfield in Wiltshire. His first plan had been to reach William Wordsworth, whose Lyrical Ballads had consoled him in fits of depression and had awakened in him a deep reverence for the poet. From July to November 1793, De Quincey lived as a wayfarer. He soon lost his guinea by ceasing to keep his family informed of his whereabouts, and had difficulty making ends meet. Still, apparently fearing pursuit, he borrowed some money and travelled to London, where he tried to borrow more. Having failed, he lived close to starvation rather than return to his family. Here, we are told, "he came to be looked upon as a strange being who associated with no one. His acquaintance with Wordsworth led to his settling in at Grasmere, in the Lake District. He lived for ten years in Dove Cottage, which Wordsworth had occupied and which is now a popular tourist attraction, and for another five years at Fox Ghyll near Rydal. He was "a champion of aristocratic privilege," reserved "Jacobin" as his highest term of opprobrium, held reactionary views on the Peterloo Massacre and the Sepoy rebellion, on Catholic Emancipation and the enfranchisement of the common people, and yet was also a staunch abolitionist on the issue of slavery. The Confessions of an English Opium-Eater were soon published in book form. He soon exchanged London and the Lakes for Edinburgh, the nearby village of Polton, and Glasgow; he spent the remainder of his life in Scotland. After leaving Oxford without a degree, he made an attempt to study law, but desultorily and unsuccessfully; he had no steady income and spent large sums on books he was a lifelong collector. By the 1820s he was constantly in financial difficulties. When his daughters matured, they managed his budget more responsibly than he ever had himself. By his own testimony, De Quincey first used opium in 1793 to relieve his neuralgia; he used it for pleasure, but no more than weekly, through 1800. During — his daily dose was very high, and resulted in the sufferings recounted in the final sections of his Confessions. For the rest of his life his opium use fluctuated between extremes; he took "enormous doses" in 1804, but late in 1805 he went for 61 days with none at all. There are many theories surrounding the effects of opium on literary creation, and notably, his periods of low usage were literarily unproductive. His stone, in the southwest section of the churchyard on a west facing wall, is plain and says nothing of his work. Collected works[ edit ] During the final decade of his life, De Quincey laboured on a collected edition of his works. The existence of the American edition prompted a corresponding British edition. De Quincey edited and revised his works for the Hogg edition; the second edition of the Confessions was prepared for inclusion in Selections from the Works of Thomas De Quincey. Both of these were multi-volume collections, yet made no pretense to be complete. Scholar and editor David Masson attempted a more definitive collection: The Works of Thomas De Quincey appeared in fourteen volumes in 1856 and 1857.

# DOWNLOAD PDF CONFESSIONS OF AN ENGLISH OPIUM-EATER AND OTHER WRITINGS

## Chapter 3 : Thomas De Quincey | British author | calendrierdelascience.com

*Confessions of an English Opium-Eater and Other Writings. New Edition. Thomas De Quincey Edited by Robert Morrison Oxford World's Classics. A new edition by De Quincey scholar and biographer Robert Morrison of De Quincey's finest autobiographical essays, which describe his early life and opium addiction.*

The following year it appeared as a novel and has been regularly reprinted ever since. Confessions of an English opium-Eater is often described as being a minor character in English Romanticism and, in being understood as such, becomes almost a footnote to the likes of Wordsworth and Coleridge. However, as a work of Western drug-writing, it stands out as not only one of the earliest examples, but as also one of the finest of the genre. De Quincey begins the text by surveying how widespread opium use was at the time and the effect of which is to reasonably ground the relevance of the text in a social phenomenon. He wishes, he says, to confess not out of guilt but in order to translate something of the experience to the reader. In it De Quincey reasons why he has included childhood memories, he asks the question: This question actually underpins the content of this whole text. De Quincey, in utilising biographical stories, is eluding to the connection between memory and opium; for during the experience lost memories are recounted in his visions. In a moment, in the twinkling of an eye, every act "every design of her past life lived again" arraying themselves not as a succession, but as parts of a coexistence. Three reasons are given in the Confessions for outlining the biographical details. Firstly, what could have led him to becoming an opium-eater? Namely, his illness, which afflicted him throughout his life. Secondly, the influence his life had on the visionary landscapes produced by opium, as discussed above. This style is laced with interesting literary devices that De Quincey plays wonderfully with. For example, in *Suspiria De Profundis* he describes his family life as being neither rich nor poor and it has the effect of beginning the narrative on a balance. As he goes onto describe the innocence of childhood disappearing, as death and cruelty become known to him, the calm balance begins to tip as the layers, or perhaps more accurately the weights, of life build up. Yet, whilst the visionary aspect distorted reality, his sense of self was generally retained: He later described an intellectual torpor, whereby he was unable to bring fruit to his thoughts, losing the ability to write and edit. Visually and metaphorically he lived in a different world, unable to function coherently in one, yet he, himself as a thinking body, remained. The language and imagery is very contingent with the romantic movement. Whereas the knaves whom I have known, one and all, and by no means few, I think of with pleasure and kindness. They separated for a time, whilst De Quincey went to retrieve some money and agreed to meet once more at a designated spot. When he finally returned, delayed, he waited at the spot every day and searched London for her, but she was lost to him; fleeting like his opium dreams. Can we draw any lines of flight between the language employed in Confessions and 20th century psychedelic literature? Yes, but they do reveal different approaches: But in God there is nothing finite; but in God there is nothing transitory; but in God there can be nothing that tends to death. It appears, for De Quincey, that meaning revolves around its effect on his exterior, social life and not on some revelation purportedly produced by opium. Equally, one could argue that the approach from these two periods of drug writing were different. But to what extent are his descriptions accurate accounts of both his life and experience of opium? Unpicking texts and the motivations for their production is important in understanding the content.

## Chapter 4 : Confessions of an English Opium-Eater by Thomas De Quincey - Psychedelic Press UK

*By the time Thomas De Quincey wrote "Confessions of an English Opium-Eater" the subject of narcotics was very much a taboo, thus the author was the founder of a new type of literature - addiction literature.*

## Chapter 5 : Confessions of an English Opium-Eater & Other Writings by Thomas de Quincey

# DOWNLOAD PDF CONFESSIONS OF AN ENGLISH OPIUM-EATER AND OTHER WRITINGS

*Confessions of an English opium-eater and other writings. Average Rating. Author.*

## Chapter 6 : Confessions Of an English Opium Eater and Other Writings by De Quincey, Thomas

*Home > De Quincey, Thomas > Confessions Of an English Opium Eater and Other Writings This copy of The Origin Of The Family, Private Property and The State offered for sale by Zeno's for \$ Confessions Of an English Opium Eater and Other Writings.*

## Chapter 7 : Confessions of an English Opium-Eater and Other Writings | Oxford University Press

*About Confessions of an English Opium-Eater and Other Writings. The first literary addiction memoir, featuring the autobiographical Suspiria de Profundis, the inspiration for the horror film Suspiria, starring Dakota Johnson and Tilda Swinton and directed by Luca Guadagnino.*

## Chapter 8 : Confessions of an English Opium Eater and Other Writings - Alma Books

*This selection of De Quincey's writings includes the title piece--his most famous work--as well as "On the Knocking at the Gate in Macbeth," "The English Mail-Coach," and the Suspiria de Profundis. In a famous passage of Confessions of an English Opium-Eater De Quincey describes the Imaginary.*

## Chapter 9 : Thomas De Quincey Home Page

*Confessions of an English Opium-Eater is an account of the early life and opium addiction of Thomas De Quincey, in prose which is by turns witty, conversational, and nightmarish.*