

# DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

## Chapter 1 : The Best Coleridge Poems Everyone Should Read | Interesting Literature

*Coleridge's Ancient Mariner, Kubla Khan, and Christabel by Tuley Francis Huntington and a great selection of similar Used, New and Collectible Books available now at [blog.quintoapp.com](http://blog.quintoapp.com)*

To hear the poem read by American poet Robert Kelly, click here: Published by Sampson Low, In the summer of the year , the Author, then in ill health, had retired to a lonely farm house between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. On awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone had been cast, but, alas! Then all the charm Is broken—“all that phantom-world so fair Vanishes, and a thousand circlets spread, And each mis-shape the other. Stay awhile, Poor youth! Yet from the still surviving recollections in his mind, the Author has frequently purposed to finish for himself what had been originally, as it were, given to him. As a contrast to this vision, I have annexed a fragment of a very different character, describing with equal fidelity the dream of pain and disease. Christabel, Kubla Khan, and the Pains of Sleep. William Bulmer, London, Reproduced in The Complete Poems, Ed. History of Opium Brief timeline of opium trade from B. The Wikipedia page on the poem has excerpts from both of these texts. The Rime of the Ancient Mariner As you read the poem for the first time, here are a few images and other media to consider. Also, since much of the poem involves lengthy descriptions of intense winter storms with which we are all too familiar in Wisconsin , I encourage you have something warm to drink, like hot chocolate or tea, while you read this poem. A ghost ship grounded ashore is covered in ice. From National Geographic Education. A statue of the Ancient Mariner, with the albatross around his neck, at Watchet, Somerset. The poem with illustrations can be viewed here:

# DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

## Chapter 2 : Samuel Taylor Coleridge's "Kubla Khan" and "The Rime of the Ancient Mariner"

*Along with "The Rime of the Ancient Mariner," "Kubla Khan" is one of Coleridge's most famous and enduring poems. The story of its composition is also one of the most famous in the history of English poetry.*

Some time between 9 and 14 October, when Coleridge says he had completed the tragedy, he left Stowey for Lynton. On his return, he became sick and rested at Ash Farm, located at Culbone Church and one of the few places to seek shelter on his route. In the summer of the year, the Author, then in ill health, had retired to a lonely farm house between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. On awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone had been cast, but, alas! Then all the charm is broken—"all that phantom-world so fair Vanishes, and a thousand circlets spread, And each mis-shape the other. Stay awhile, Poor youth! Yet from the still surviving recollections in his mind, the Author has frequently purposed to finish for himself what had been originally, as it were, given to him. As a contrast to this vision, I have annexed a fragment of a very different character, describing with equal fidelity the dream of pain and disease. It was northeast of Cambalu, or modern-day Beijing. The book contained a brief description of Xanadu, the summer capital of the Mongol ruler Kublai Khan. The text about Xanadu in Purchas, His Pilgrimes, which Coleridge admitted he did not remember exactly, was: In Xandu did Kublai Can build a stately Pallace, encompassing sixteen miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springs, delightfull streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure, which may be moved from place to place. In about "he dictated a description of Xanadu which includes these lines: And when you have ridden three days from the city last mentioned Cambalu, or modern Beijing, between north-east and north, you come to a city called Chandu, which was built by the Khan now reigning. There is at this place a very fine marble Palace, the rooms of which are all gilt and painted with figures of men and beasts and birds, and with a variety of trees and flowers, all executed with such exquisite art that you regard them with delight and astonishment. Round this Palace a wall is built, inclosing a compass of 16 miles, and inside the Park there are fountains and rivers and brooks, and beautiful meadows, with all kinds of wild animals excluding such as are of ferocious nature, which the Emperor has procured and placed there to supply food for his gefaultons and hawks, which he keeps there in mew. He described it this way: Moreover at a spot in the Park where there is a charming wood he has another Palace built of cane, of which I must give you a description. It is gilt all over, and most elaborately finished inside. It is stayed on gilt and lackered columns, on each of which is a dragon all gilt, the tail of which is attached to the column whilst the head supports the architrave, and the claws likewise are stretched out right and left to support the architrave. The roof, like the rest, is formed of canes, covered with a varnish so strong and excellent that no amount of rain will rot them. These canes are a good 3 palms in girth, and from 10 to 15 paces in length. They are cut across at each knot, and then the pieces are split so as to form from each two hollow tiles, and with these the house is roofed; only every such tile of cane has to be nailed down to prevent the wind from lifting it. In short, the whole Palace is built of these canes, which I may mention serve also for a great variety of other useful purposes. The construction of the Palace is so devised that it can be taken down and put up again with great celerity; and it can all be taken to pieces and removed whithersoever the Emperor may command. When erected, it is braced against mishaps from the wind by more than cords of silk. The Lord abides at this Park of his, dwelling sometimes in the Marble Palace and sometimes in the Cane Palace for three months of the year, to wit, June, July, and August; preferring this residence because it is by no means hot; in

## DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

fact it is a very cool place. When the 28th day of the Moon of August arrives he takes his departure, and the Cane Palace is taken to pieces. Crewe Manuscript[ edit ] The Crewe Manuscript, handwritten by Coleridge himself some time before the poem was published in In , a copy of the poem written by Coleridge himself sometime before its publication in was discovered in a private library. The so-called Crewe Manuscript was sent by Coleridge to a Mrs. Southey, who later gave it or sold it to a private autograph collector. It was auctioned in and purchased by another autograph collector for the price of one pound fifteen pence. For example, Coleridge changed the size and description of the garden: Crewe Manuscript compared with: So twice five miles of fertile ground With walls and towers were girdled round. From forth this Chasm with hideous Turmoil seething Crewe Manuscript was changed to: And from this chasm, with ceaseless turmoil seething published text The most significant change came in the lines: Crewe Manuscript Which, in the published version, became: It is possible that the poem was recited to his friends during this time and was kept for private use instead of publication. However, the exact date of the poem is uncertain because Coleridge normally dated his poems but did not date Kubla Khan. May and October It is possible that he merely edited the poem during those time periods, and there is little evidence to suggest that Coleridge lied about the opium-induced experience at Ash Farm. This was the impression of everyone who heard him. A contract was drawn up on 12 April for 80 pounds. Sometimes, the Preface is included in modern editions but lacks both the first and final paragraphs. Together, they form a comparison of creative power that does not work with nature and creative power that is harmonious with nature. The second stanza is not necessarily part of the original dream and refers to the dream in the past tense. The poem relies on many sound-based techniques, including cognate variation and chiasmus. Its rhyme scheme found in the first seven lines is repeated in the first seven lines of the second stanza. There is a heavy use of assonance , the reuse of vowel sounds, and a reliance on alliteration, repetition of the first sound of a word, within the poem including the first line: The stressed sounds, "Xan", "du", "Ku", "Khan", contain assonance in their use of the sounds a-u-u-a, have two rhyming syllables with "Xan" and "Khan", and employ alliteration with the name "Kubla Khan" and the reuse of "d" sounds in "Xanadu" and "did". To pull the line together, the "i" sound of "In" is repeated in "did". Later lines do not contain the same amount of symmetry but do rely on assonance and rhymes throughout. The only word that has no true connection to another word is "dome" except in its use of a "d" sound. Though the lines are interconnected, the rhyme scheme and line lengths are irregular. The lines of the second stanza incorporate lighter stresses to increase the speed of the meter to separate them from the hammer-like rhythm of the previous lines. On Awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. Instead, the effects of the opium, as described, are intended to suggest that he was not used to its effects. It was a rare book, unlikely to be at a "lonely farmhouse", nor would an individual carry it on a journey; the folio was heavy and almost pages in size. As a symbol within the preface, the person represents the obligations of the real world crashing down upon the creative world or other factors that kept Coleridge from finishing his poetry. The claim to produce poetry after dreaming of it became popular after "Kubla Khan" was published. Rauber claimed that the man was "necessary to create the illusion of the cut short rather than the stopped". When the Preface is dropped, the poem seems to compare the act of poetry with the might of Kubla Khan instead of the loss of inspiration causing the work to have a more complex depiction of the poetic power. Taken together, the Preface could connect with the first half of the poem to suggest that the poem is from the view of a dreaming narrator, [52] or it could connect with the second half of the poem to show how a reader is to interpret the lines by connecting himself with the persona in a negative manner. The poet of the Preface is a dreamer who must write and the poet of the poem is a vocal individual, but both are poets who lose inspiration. Only the poet of the poem feels that he can recover the vision, and the Preface, like a Coleridge poem that is quoted in it, The Picture, states that visions are unrecoverable. Although the land is one of man-made "pleasure", there is a natural, "sacred" river that runs past it. The lines describing the river have a markedly different rhythm from the rest of the passage: Where Alph, the sacred river, ran Through caverns measureless to man Down to a

## DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

sunless sea. The finite properties of the constructed walls of Xanadu are contrasted with the infinite properties of the natural caves through which the river runs. So twice five miles of fertile ground With walls and towers were girdled round: And there were gardens bright with sinuous rills, Where blossomed many an incense-bearing tree; And here were forests ancient as the hills, Enfolding sunny spots of greenery. The version published in reads: And there were gardens bright with sinuous rills, While the holograph copy handwritten by Coleridge himself the Crewe manuscript, shown at the right says: Yarlott interprets this chasm as symbolic of the poet struggling with decadence that ignores nature. Fountains are often symbolic of the inception of life, and in this case may represent forceful creativity. And from this chasm, with ceaseless turmoil seething, As if this earth in fast thick pants were breathing, A mighty fountain momentarily was forced: Five miles meandering with a mazy motion Through wood and dale the sacred river ran, Then reached the caverns measureless to man, And sank in tumult to a lifeless ocean: Yarlott argues that the war represents the penalty for seeking pleasure, or simply the confrontation of the present by the past: The vision of the sites, including the dome, the cavern, and the fountain, are similar to an apocalyptic vision. Together, the natural and man-made structures form a miracle of nature as they represent the mixing of opposites together, the essence of creativity: It was a miracle of rare device, A sunny pleasure-dome with caves of ice! A damsel with a dulcimer In a vision once I saw: Harold Bloom suggests that the power of the poetic imagination, stronger than nature or art, fills the narrator and grants him the ability to share this vision with others through his poetry. The narrator would thereby be elevated to an awesome, almost mythical status, as one who has experienced an Edenic paradise available only to those who have similarly mastered these creative powers: His flashing eyes, his floating hair! Weave a circle round him thrice, And close your eyes with holy dread, For he on honey-dew hath fed, And drunk the milk of Paradise. The poem celebrates creativity and how the poet is able to experience a connection to the universe through inspiration. As a poet, Coleridge places himself in an uncertain position as either master over his creative powers or a slave to it. The poet is separated from the rest of humanity after he is exposed to the power to create and is able to witness visions of truth. This separation causes a combative relationship between the poet and the audience as the poet seeks to control his listener through a mesmerising technique. The Preface then allows for Coleridge to leave the poem as a fragment, which represents the inability for the imagination to provide complete images or truly reflect reality. The poem would not be about the act of creation but a fragmentary view revealing how the act works: When the narrator describes the "ancestral voices prophesying war", the idea is part of the world of understanding, or the real world. The water imagery is also related to the divine and nature, and the poet is able to harness tap into nature in a way Kubla Khan cannot to harness its power. In his *Biographia Literaria*, he explained, "I sought for a subject, that should give equal room and freedom for description, incident, and impassioned reflections on men, nature, and society, yet supply in itself a natural connection to the parts and unity to the whole. Such a subject I conceived myself to have found in a stream, traced from its source in the hills among the yellow-red moss and conical glass-shaped tufts of bent, to the first break or fall, where its drops become audible, and it begins to form a channel". However, the styles are very different as one is heavily structured and rhymed while the other tries to mimic conversational speech.

# DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

## Chapter 3 : SparkNotes: Coleridge's Poetry: Themes, Motifs & Symbols

*"Christabel" and "Kubla Khan" were first printed in , in a pamphlet along with "The Pains of Sleep," a sort of contrast to "Kubla Khan" composed in In the Preface to this pamphlet Coleridge informs us that the first part of "Christabel" was written at Stowey in and the second part at.*

Painting by Dmitri Smirnov. Licensed under Creative Commons, courtesy Wikimedia Commons. Where Alph, the sacred river, ran Through caverns measureless to man Down to a sunless sea. So twice five miles of fertile ground With walls and towers were girdled round: And there were gardens bright with sinuous rills, Where blossomed many an incense-bearing tree; And here were forests ancient as the hills, Enfolding sunny spots of greenery. And from this chasm, with ceaseless turmoil seething, As if this earth in fast thick pants were breathing, A mighty fountain momently was forced: Five miles meandering with a mazy motion Through wood and dale the sacred river ran, Then reached the caverns measureless to man, And sank in tumult to a lifeless ocean: The shadow of the dome of pleasure Floated midway on the waves; Where was heard the mingled measure From the fountain and the caves. It was a miracle of rare device, A sunny pleasure dome with caves of ice! A damsel with a dulcimer In a vision once I saw: And all who heard should see them there, And all should cry, Beware! His flashing eyes, his floating hair! Weave a circle round him thrice, And close your eyes with holy dread, For he on honey-dew hath fed, And drunk the milk of Paradise. On waking, he began writing lines of poetry from the dream until he was interrupted by a person from Porlock. The poem could not be completed according to its original line plan as the interruption caused him to forget the lines. The poem is different in style and form from other poems composed by Coleridge. Instead, its incomplete nature represents aspects of the creative process through its form and message. Together, they form a comparison of creative power that does not work with nature and creative power that is harmonious with nature. Some critics argue that it is unique in English poetry or one of the greatest English poems, but others claim that its power is overestimated. It was not until years later that critics began to openly admire the poem. Some time between 9 October and 14 October , when Coleridge says he had completed the tragedy, he left Stowey for Lynton. On his return, he became sick and rested at Ash Farm, located at Culbone Church and one of the few places to seek shelter on his route. Here he doth abide in the months of June, July, and August, on the eight and twentieth day whereof, he departeth thence to another place to do sacrifice in this manner: He hath a Herd or Drove of Horses and Mares, about ten thousand, as white as snow; of the milke whereof none may taste, except he be of the blood of Cingis Can. Yea, the Tartars do these beasts great reverence, nor dare any cross their way, or go before them. According to the directions of his Astrologers or Magicians, he on the eight and twentieth day of August aforesaid, spendeth and poureth forth with his owne hands the milke of these Mares in the aire, and on the earth, to give drink to the spirits and Idols which they worship, that they may preserve the men, women, beasts, birds, corne, and other things growing on the earth. Upon waking, he began to compose the to line poem, but he was interrupted by a man from Porlock. When the unidentified individual left, Coleridge was unable to continue Kubla Khan except for only a few of the lines and images he still retained. The second stanza of the poem, forming a conclusion, was composed at a later date and was possibly disconnected from the original dream. It is possible that the poem was recited to his friends during this time and was kept for private use instead of publication. However, the exact date of the poem is uncertain because Coleridge normally dated his poems but did not date Kubla Khan. May and October It is possible that he merely edited the poem during those time periods, and there is little evidence to suggest that Coleridge lied about the opium-induced experience at Ash Farm. Christabel, Kubla Khan, and Pains of Sleep titlepage. This was the impression of everyone who heard him. A contract was drawn up on 12 April for 80 pounds. Sometimes, the Preface is included in modern editions but lacks both the first and final paragraphs. The second stanza is not necessarily part of the original dream and refer to the dream in the past tense. The poem relies on many sound-based techniques, including cognate variation and chiasmus. Its rhyme scheme found in

## DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

the first seven lines is repeated in the first seven lines of the second stanza. There is a heavy use of assonance, the reuse of vowel sounds, and a reliance on alliteration, repetition of the first sound of a word, within the poem including the first line: The stressed sounds, "Xan", "du", "Ku", "Khan", contain assonance in their use of the sounds a-u-u-a, have two rhyming syllables with "Xan" and "Khan", and employ alliteration with the name "Kubla Khan" and the reuse of "d" sounds in "Xanadu" and "did". To pull the line together, the "i" sound of "In" is repeated in "did". Later lines do not contain the same amount of symmetry but do rely on assonance and rhymes throughout. The only word that has no true connection to another word is "dome" except in its use of a "d" sound. Though the lines are interconnected, the rhyme scheme and line lengths are irregular. The lines of the second stanza incorporate lighter stresses to increase the speed of the meter to separate them from the hammer-like rhythm of the previous lines. Kubla Khan is also related to the genre of fragmentary poetry, with internal images reinforcing the idea of fragmentation that is found within the form of the poem. On Awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. Instead, the effects of the opium, as described, are intended to suggest that he was not used to its effects. It was a rare book, unlikely to be at a "lonely farmhouse", nor would an individual carry it on a journey; the folio was heavy and almost pages in size. As a symbol within the preface, the person represents the obligations of the real world crashing down upon the creative world or other factors that kept Coleridge from finishing his poetry. The claim to produce poetry after dreaming of it became popular after Kubla Khan was published. Rauber claimed that the man was "necessary to create the illusion of the cut short rather than the stopped". When the Preface is dropped, the poem seems to compare the act of poetry with the might of Kubla Khan instead of the loss of inspiration causing the work to have a more complex depiction of the poetic power. Taken together, the Preface could connect with the first half of the poem to suggest that the poem is from the view of a dreaming narrator, [47] or it could connect with the second half of the poem to show how a reader is to interpret the lines by connecting himself with the persona in a negative manner. The poet of the Preface is a dreamer who must write and the poet of the poem is a vocal individual, but both are poets who lose inspiration. Only the poet of the poem feels that he can recover the vision, and the Preface, like a Coleridge poem that is quoted in it, *The Picture*, states that visions are unrecoverable. Although the land is one of man-made "pleasure", there is a natural, "sacred" river that runs past it. The lines describing the river have a markedly different rhythm from the rest of the passage: The finite property of the constructed walls of Xanadu are contrasted with the infinite properties of the natural caves through which the river runs. And here were gardens bright with sinuous rills, Where blossomed many an incense-bearing tree; And here were forests ancient as the hills, Enfolding sunny spots of greenery. Yarlott interprets this chasm as symbolic of the poet struggling with decadence that ignores nature. Fountains are often symbolic of the inception of life, and in this case may represent forceful creativity. Yarlott argues that the war represents the penalty for seeking pleasure, or simply the confrontation of the present by the past: The vision of the sites, including the dome, the cavern, and the fountain, are similar to an apocalyptic vision. Together, the natural and man-made structures form a miracle of nature as they represent the mixing of opposites together, the essence of creativity: It was a miracle of rare device, A sunny pleasure-dome with caves of ice! Harold Bloom suggests that the power of the poetic imagination, stronger than nature or art, fills the narrator and grants him the ability to share this vision with others through his poetry. The narrator would thereby be elevated to an awesome, almost mythical status, as one who has experienced an Edenic paradise available only to those who have similarly mastered these creative powers: The poem celebrates creativity and how the poet is able to experience a connection to the universe through inspiration. As a poet, Coleridge places himself in an uncertain position as either master over his creative powers or a slave to it. The poet is separated from the rest of humanity after they are exposed to the power to create and are able to witness visions of truth. This separation causes a combative relationship between the poet and the audience as the poet seeks to control his listener through a mesmerising technique. The Preface then allows for Coleridge to leave the poem as a fragment, which represents the inability for the imagination to provide complete images or truly

## DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

reflect reality. The poem would not be about the act of creation but a fragmentary view revealing how the act works: When the narrator describes the "ancestral voices prophesying war", the idea is part of the world of understanding, or the real world. The water imagery is also related to the divine and nature, and the poet is able to harness tap into nature in a way Kubla Khan cannot in order to harness its power. In his *Biographia Literaria*, he explained, "I sought for a subject, that should give equal room and freedom for description, incident, and impassioned reflections on men, nature, and society, yet supply in itself a natural connection to the parts and unity to the whole. Such a subject I conceived myself to have found in a stream, traced from its source in the hills among the yellow-red moss and conical glass-shaped tufts of bent, to the first break or fall, where its drops become audible, and it begins to form a channel". However, the styles are very different as one is heavily structured and rhymed while the other tries to mimic conversational speak. What they do have in common is that they use scenery based on the same location, including repeated uses of dells, rocks, ferns, and a waterfall found in the Somerset region. When considering all of *The Picture* and not just the excerpt, Coleridge describes how inspiration is similar to a stream and that if an object is thrown into it the vision is interrupted. They were seen as worshippers of the sun, but uncivilised and connected to either the Cain or Ham line of outcasts. However, Coleridge describes Khan in a peaceful light and as a man of genius. He seeks to show his might but does so by building his own version of paradise. The description and the tradition provide a contrast between the daemonic and genius within the poem, and Khan is a ruler who is unable to recreate Eden. Though the imagery can be dark, there is little moral concern as the ideas are mixed with creative energies. Nature, in the poem is not a force of redemption but one of destruction, and the paradise references reinforce what Khan cannot attain. The river, Alph, replaces the one from Eden that granted immortality. Citation needed and it disappears into a sunless sea that lacks life. The image is further connected to the Biblical, post-Edenic stories in that a mythological story attributes the violent children of Ham becoming the Tartars, and that Tartarus, derived from the location, became a synonym for hell. Coleridge believed that the Tartars were violent, and that their culture was opposite to the civilised Chinese. In the manuscript copy, the location was named both Amora and Amara, and the location of both is the same. In post-Milton accounts, the kingdom is linked with the worship of the sun, and his name is seen to be one that reveals the Khan as a priest. This is reinforced by the connection of the river Alph with the Alpheus, a river that in Greece was connected to the worship of the sun. As followers of the sun, the Tartar are connected to a tradition that describes Cain as founding a city of sun worshippers and that people in Asia would build gardens in remembrance of the lost Eden. Kubla Khan is of the line of Cain and fallen, but he wants to overcome that state and rediscover paradise by creating an enclosed garden. Coleridge, when composing the poem, believed in a connection between nature and the divine but believed that the only dome that should serve as the top of a temple was the sky. The work, and others based on it, describe a temple with a dome.

# DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

## Chapter 4 : Kubla Khan - Wikipedia

*Coleridges Ancient mariner, Kubla Khan and Christabel; [Samuel Taylor Coleridge ] on blog.quintoapp.com \*FREE\* shipping on qualifying offers. This reproduction was printed from a digital file created at the Library of Congress as part of an extensive scanning effort started with a generous donation from the Alfred P. Sloan Foundation.*

Samuel was the youngest of ten by the Reverend Mr. I enjoyed the inestimable advantage of a very sensible, though at the same time, a very severe master [ I learnt from him, that Poetry, even that of the loftiest, and, seemingly, that of the wildest odes, had a logic of its own, as severe as that of science; and more difficult, because more subtle, more complex, and dependent on more, and more fugitive causes. In fancy I can almost hear him now, exclaiming Harp? Pen and ink, boy, you mean! He would often permit our theme exercises, Then placing the whole number abreast on his desk, he would ask the writer, why this or that sentence might not have found as appropriate a place under this or that other thesis: His brothers arranged for his discharge a few months later under the reason of "insanity" and he was readmitted to Jesus College, though he would never receive a degree from the University. Coleridge joined Southey in a plan, soon abandoned, to found a utopian commune -like society, called Pantisocracy , in the wilderness of Pennsylvania. He grew to detest his wife, whom he only married because of social constraints. He eventually separated from her. Coleridge made plans to establish a journal, The Watchman , to be printed every eight days to avoid a weekly newspaper tax. It had ceased publication by May of that year. In , Coleridge met poet William Wordsworth and his sister Dorothy. Besides the Rime of The Ancient Mariner, Coleridge composed the symbolic poem Kubla Khan , writtenâ€”Coleridge himself claimedâ€”as a result of an opium dream, in "a kind of a reverie"; and the first part of the narrative poem Christabel. In , Coleridge and Wordsworth published a joint volume of poetry, Lyrical Ballads , which proved to be the starting point for the English romantic age. It was the longest work and drew more praise and attention than anything else in the volume. In the spring Coleridge temporarily took over for Rev. Toulmin grieved over the drowning death of his daughter Jane. I suppose you must have heard that his daughter, Jane, on 15 April in a melancholy derangement, suffered herself to be swallowed up by the tide on the sea-coast between Sidmouth and Bere [ sic ] Beer. These events cut cruelly into the hearts of old men: Toulmin bears it like the true practical Christian, â€” there is indeed a tear in his eye, but that eye is lifted up to the Heavenly Father. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. July Learn how and when to remove this template message Coleridge also worked briefly in Shropshire , where he came in December as locum to its local Unitarian minister, Dr Rowe, in their church in the High Street at Shrewsbury. He is said to have read his Rime of the Ancient Mariner at a literary evening in Mardol. He was then contemplating a career in the ministry, and gave a probationary sermon in High Street church on Sunday, 14 January Coleridge accepted this, to the disappointment of Hazlitt who hoped to have him as a neighbour in Shropshire. Coleridge studied German and, after his return to England, translated the dramatic trilogy Wallenstein by the German Classical poet Friedrich Schiller into English. He continued to pioneer these ideas through his own critical writings for the rest of his life sometimes without attribution , although they were unfamiliar and difficult for a culture dominated by empiricism. The knight mentioned is the mailed figure on the Conyers tomb in ruined Sockburn church. Hartley argued that one becomes aware of sensory events as impressions, and that "ideas" are derived by noticing similarities and differences between impressions and then by naming them. Connections resulting from the coincidence of impressions create linkages, so that the occurrence of one impression triggers those links and calls up the memory of those ideas with which it is associated See Dorothy Emmet, "Coleridge and Philosophy". Coleridge was critical of the literary taste of his contemporaries, and a literary conservative insofar as he was afraid that the lack of taste in the ever growing masses of literate people would mean a continued desecration of literature itself. In , he returned to England and shortly thereafter settled with his family and friends at Keswick in the Lake District of Cumberland to be near Grasmere , where Wordsworth

had moved. For example, not content with salt, Coleridge sprinkled cayenne pepper on his eggs, which he ate from a teacup. An Ode and an intensification of his philosophical studies. Coleridge is credited with the first recorded descent of Scafell to Mickledore via Broad Stand, although this was more due to his getting lost than a keenness for mountaineering. He lived in San Anton Palace in the village of Attard. However, he gave this up and returned to England in Dorothy Wordsworth was shocked at his condition upon his return. Thomas De Quincey alleges in his *Recollections of the Lakes and the Lake Poets* that it was during this period that Coleridge became a full-blown opium addict, using the drug as a substitute for the lost vigour and creativity of his youth. His addiction caused severe constipation, which required regular and humiliating enemas. Given that Coleridge tended to be highly disorganised and had no head for business, the publication was probably doomed from the start. Coleridge financed the journal by selling over five hundred subscriptions, over two dozen of which were sold to members of Parliament, but in late , publication was crippled by a financial crisis and Coleridge was obliged to approach "Conversation Sharp" , [27] Tom Poole and one or two other wealthy friends for an emergency loan to continue. Although it was often turgid, rambling, and inaccessible to most readers, it ran for 25 issues and was republished in book form a number of times. Years after its initial publication, *The Friend* became a highly influential work and its effect was felt on writers and philosophers from John Stuart Mill to Ralph Waldo Emerson. As a result of these factors, Coleridge often failed to prepare anything but the loosest set of notes for his lectures and regularly entered into extremely long digressions which his audiences found difficult to follow. However, it was the lecture on Hamlet given on 2 January that was considered the best and has influenced Hamlet studies ever since. Before Coleridge, Hamlet was often denigrated and belittled by critics from Voltaire to Dr. Coleridge was regarded by many as the greatest living writer on the demonic and he accepted the commission, only to abandon work on it after six weeks. He rented rooms from a local surgeon, Mr Page, on Church Street, just opposite the entrance to the churchyard. A blue plaque marks the property today. Coleridge remained in Highgate for the rest of his life, and the house became a place of literary pilgrimage for writers including Carlyle and Emerson. He composed a considerable amount of poetry, of variable quality. He published other writings while he was living at the Gillman homes, notably the *Lay Sermons* of and , *Sibylline Leaves* , *Hush* , *Aids to Reflection* , and *On the Constitution of the Church and State* The work was never published in his lifetime, and has frequently been seen as evidence for his tendency to conceive grand projects which he then had difficulty in carrying through to completion. But while he frequently berated himself for his "indolence", the long list of his published works calls this myth into some question. Critics are divided on whether the "Opus Maximum", first published in , successfully resolved the philosophical issues he had been exploring for most of his adult life. Coleridge had spent 18 years under the roof of the Gillman family, who built an addition onto their home to accommodate the poet. This will be best explained by an instance or example. That I am conscious of something within me peremptorily commanding me to do unto others as I would they should do unto me; in other words a categorical that is, primary and unconditional imperative; that the maxim regula maxima, or supreme rule of my actions, both inward and outward, should be such as I could, without any contradiction arising therefrom, will to be the law of all moral and rational beings. *Essay On Faith* Carlyle described him at Highgate: The practical intellects of the world did not much heed him, or carelessly reckoned him a metaphysical dreamer: He was originally buried at Old Highgate Chapel but was re-interred in St. A recent excavation revealed the coffins were not in the location most believed, the far corner of the crypt, but actually below a memorial slab in the nave inscribed with: Says vicar Kunle Ayodeji of the plans: His poems directly and deeply influenced all the major poets of the age. He was known by his contemporaries as a meticulous craftsman who was more rigorous in his careful reworking of his poems than any other poet, and Southey and Wordsworth were dependent on his professional advice. His influence on Wordsworth is particularly important because many critics have credited Coleridge with the very idea of "Conversational Poetry". As important as Coleridge was to poetry as a poet, he was equally important to poetry as a critic. His philosophy of poetry, which he developed over many years, has been deeply influential in the field of literary criticism. This influence can be seen in such critics as A. Even those

## DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

who have never read the Rime have come under its influence: The phrase "All creatures great and small" may have been inspired by The Rime: Both Kubla Khan and Christabel have an additional " Romantic " aura because they were never finished. Stopford Brooke characterised both poems as having no rival due to their "exquisite metrical movement" and "imaginative phrasing.

# DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

## Chapter 5 : Ancient Mariner; Kubla Khan and Christabel by Samuel Taylor Coleridge

*Coleridge's achievement as a poet rests on a small number of poems which can be divided into two diverse groups: the daemonic group which consists of the three poems The Ancient Mariner, Christabel, and Kubla Khan and the conversational group which includes the poems like The Eolian Harp, Frost At Midnight, the irregular ode Dejection and To William Wordsworth.*

**Themes** The Transformative Power of the Imagination Coleridge believed that a strong, active imagination could become a vehicle for transcending unpleasant circumstances. Many of his poems are powered exclusively by imaginative flights, wherein the speaker temporarily abandons his immediate surroundings, exchanging them for an entirely new and completely fabricated experience. Using the imagination in this way is both empowering and surprising because it encourages a total and complete disrespect for the confines of time and place. These mental and emotional jumps are often well rewarded. The power of imagination transforms the prison into a perfectly pleasant spot. The Interplay of Philosophy, Piety, and Poetry Coleridge used his poetry to explore conflicting issues in philosophy and religious piety. To support the claim that his imaginative and intellectual forces were, in fact, organic and derived from the natural world, Coleridge linked them to God, spirituality, and worship. In his work, however, poetry, philosophy, and piety clashed, creating friction and disorder for Coleridge, both on and off the page. While his wife lies untroubled, the speaker agonizes over his spiritual conflict, caught between Christianity and a unique, individual spirituality that equates nature with God. The poem ends by discounting the pantheist spirit, and the speaker concludes by privileging God and Christ over nature and praising them for having healed him from the spiritual wounds inflicted by these unorthodox views. Nature and the Development of the Individual Coleridge, Wordsworth, and other romantic poets praised the unencumbered, imaginative soul of youth, finding images in nature with which to describe it. According to their formulation, experiencing nature was an integral part of the development of a complete soul and sense of personhood. Here, the speaker sits quietly by a fire, musing on his life, while his infant son sleeps nearby. He recalls his boarding school days, during which he would both daydream and lull himself to sleep by remembering his home far away from the city, and he tells his son that he shall never be removed from nature, the way the speaker once was. Unlike the speaker, the son shall experience the seasons and shall learn about God by discovering the beauty and bounty of the natural world. The son shall be given the opportunity to develop a relationship with God and with nature, an opportunity denied to both the speaker and Coleridge himself. For Coleridge, nature had the capacity to teach joy, love, freedom, and piety, crucial characteristics for a worthy, developed individual. **Motifs** Conversation Poems Coleridge wanted to mimic the patterns and cadences of everyday speech in his poetry. Although he sometimes wrote in blank verse, unrhymed iambic pentameter, he adapted this metrical form to suit a more colloquial rhythm. Nevertheless, Coleridge guarded against the pathetic fallacy, or the attribution of human feeling to the natural world. To Coleridge, nature contained an innate, constant joyousness wholly separate from the ups and downs of human experience. The son of an Anglican vicar, Coleridge vacillated from supporting to criticizing Christian tenets and the Church of England. Despite his criticisms, Coleridge remained defiantly supportive of prayer, praising it in his notebooks and repeatedly referencing it in his poems. He once told the novelist Thomas de Quincey that prayer demanded such close attention that it was the one of the hardest actions of which human hearts were capable. **Symbols** The Sun Coleridge believed that symbolic language was the only acceptable way of expressing deep religious truths and consistently employed the sun as a symbol of God. All told, this poem contains eleven references to the sun, many of which signify the Christian conception of a wrathful, vengeful God. Bad, troubling things happen to the crew during the day, while smooth sailing and calm weather occur at night, by the light of the moon. **Dreams and Dreaming** Coleridge explores dreams and dreaming in his poetry to communicate the power of the imagination, as well as the inaccessible clarity of vision. Nevertheless, the poem speaks to the imaginative possibilities of the

# DOWNLOAD PDF COLERIDGES ANCIENT MARINER, KUBLA KHAN AND CHRISTABEL

subconscious.

## Chapter 6 : Discuss supernaturalism in Coleridge's 'Christabel'. | eNotes

*The Ancient Mariner Kubla Khan. Christabel. 25, This couplet ran as follows in the first edition: "Sir Leoline, the Baron rich, "And she is to sleep by Christabel.*

## Chapter 7 : Samuel Taylor Coleridge - Wikipedia

*Coleridge's Ancient Mariner, Kubla Khan and Christabel and millions of other books are available for Amazon Kindle. Learn more Coleridge's Ancient Mariner; Kubla Khan And Christabel ().*

## Chapter 8 : Kubla Khan / Coleridge | Penny's poetry pages Wiki | FANDOM powered by Wikia

*Even poems that don't directly deal with nature, including "Kubla Khan" and "The Rime of the Ancient Mariner," derive some symbols and images from nature. Nevertheless, Coleridge guarded against the pathetic fallacy, or the attribution of human feeling to the natural world.*